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ON THE ROAD TO DURBAN:

USING EMPOWERMENT EVALUATION TO GROW TEACHERS' ARTS AND CULTURE CURRICULUM KNOWLEDGE

Doctoral Dissertation

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Submitted Aptil 2007

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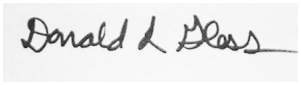
DECLARATION

I hereby declare that the work of this research project and dissertation has been done wholly by myself. No part of this dissertation has been or will be presented for a degree to another university. Some of the information used in this dissertation has been obtained working under the aegis of the Imbali Visual Literacy Project, Johannesburg.



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April 30, 2007

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DEDICATIONS

To Sangeetha and Kiran who gave me the space, encouragement, and timely distractions to actually get it done.

To Professor Ray Basson for his interest, patience, keen guidance, and excellent knowledge of curriculum design and evaluation.

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And most of all, to the four South African teachers who spent a great deal of time helping me to understand their professional work, thoughts, and concerns in their schools. They are an inspiring group of professionals and friends who are truly invested in the creative and intellectual growth of children in their communities.



"My target is Durban. How do I reach Durban? I should not find myself in Pietermaritzburg wondering... I should know what I need, the process. We explore first, then find out how to travel: what we need to bring along and what we need along the way- a filling station, a restaurant. At the end of the day, we end up in Durban."

-A Participating Teacher Explaining Outcomes-based Curriculum Design

ABSTRACT

South Africa has engaged in an outcomes-based curriculum innovation that includes Arts and Culture as a new learning area. Few empirical studies have examined what the curriculum innovation looks like in practice in this high inequity and low capacity school system. This study examines what teachers' curriculum looked like, what influenced their design decisions, and what the growth of their curriculum knowledge looked like. A small sample of new grade 7 Arts and Culture teachers from a disadvantaged township setting participated in an adaptation of *empowerment evaluation* to gather curriculum data over a 1.5 year period. The findings of this evaluation-research study showed teachers using a more dialogic process to design curriculum with varied influences from policy, learning support materials, and hands-on arts practice, rather than a linear design process starting with learning outcomes. Gaps in curriculum knowledge about outcomes and assessment were also identified. As part of the *empowerment curriculum evaluation* (ECE), learning outcomes seemed to play a more powerful role as *heuristics* in growing their meaning(s) in practice, and generating valid assessment critiera. Evidence was found to argue that the ECE was associated with curriculum knowledge growth and increased self-determination for the teachers who had some initial experience in the learning area before participating in the study.

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ACRONYMS

AC	C2005 Assessment Criteria
ACE	Advanced Ceritificate in Education
BEd	Bachelors of Education Degree, Honours
C2005	Curriculum 2005
DBAE	Discipline-Based Art Education
DET	Department of Education and Training
DOE	National Department of Education
FDE	Further Diploma in Education
EE	Empowerment Evaluation
ECE	Empowerment Curriculum Evaluation
GDE	Gauteng Department of Education
ILP	Illustrative Learning Programmes
INTERSEN	Intermediate and Senior Phase Evaluation
LA	C2005 Learning Area
LSM	Learning Support Materials
McREL	Mid-continent Regional Education Laboratory, USA
NGO	Non-governmental Organisation
OBE	Outcomes-based Education
PEI	President's Education Initiative
PI	C2005 Performance Indicator
R-NCS	Revised National Curriculum Statement
RS	C2005 Range Statement
TGO	Teacher-Generated Learning Outcomes
SO	C2005 Specific Outcome

CHAPTER ONE

Introduction to the Research Problem

This empirical evaluation research study focuses on the improvement of the arts and culture curriculum of South African teachers in the context of a national curriculum innovation, and the historical marginalisation of the study of arts and culture for black children. The study seeks to understand how teachers are growing their curriculum knowledge by examining what their arts and culture rationale, aims, and curricula look like, as well as what influences and informs it. The study specifically focuses on the visual arts strand of the new Arts and Culture learning area.

Through the Imbali Visual Literacy Project's *teacher training course* and Fetterman's (1996, 2001, 2005) collaborative and participatory *empowerment evaluation* approach, teachers used the tools of evaluation to design, evaluate, and grow their curriculum knowledge and self-determination. The study analysis and findings seek to illuminate and understand the knowledge of the teachers that emerged through curriculum evaluation, advocate for alternative forms of evaluation and related professional development, contribute to the empowerment evaluation literature by describing an adaptation to curriculum study, and ultimately put the participating teachers "back in the driver's seat" by providing design and evaluation skills for the self-determined and sustained improvement of their arts and culture curriculum.

Research Aims and Questions

The aims of this evaluation research study are to:

- Document and understand the growth of teachers' arts and culture curriculum knowledge.
- Document and contribute theory and method to an evaluation research approach that engages and supports teachers in designing and evaluating their outcomes-based arts and culture curriculum.

The following research questions are oriented toward the growth of teachers' outcomes-based curriculum knowledge in arts and culture, with a particular focus on the discipline of visual arts. South Africa has bundled all the arts disciplines and culture into one academic subject. The Arts and Culture learning area consists of content and curriculum knowledge in visual arts, dance, music, and drama, as well as cultural practices. This research study is focused only on the strand of visual arts, and does not make specific claims in relation to the other disciplines. This focus is due to my area of expertise, the focus of the Imbali course training in which the sample teachers participated, and the fact that the majority of the curriculum data collected during this study was also focused on the visual arts.

Because of the limited empirical research on South African education reform, no one systematically knows what teachers are doing, why they are doing what they are doing, or how they are improving. In the context of the curriculum innovation, a general "what" question quickly emerges: *what does their arts and culture curriculum look like in practice*? Obviously teachers are currently designing something, no matter what their knowledge level is, but what are their aims, what does their curriculum look like, and what influences and informs their design decisions? This study aims to address these questions using a formative and empowering approach to curriculum evaluation. The following research questions are formed as exploratory "what" questions because we do not know what teachers are currently doing, and need this data to help inform curriculum supports like professional development and evaluation, as well as contribute to scholarly debates on outcomes-based curriculum design and evaluation:

- What does the arts and culture curriculum of teachers look like?
- What influences the arts and culture curriculum design decisions of teachers?
- What does the curriculum knowledge growth of teachers look like?

The study does not take a static look at the curriculum, but examines what the curriculum looks like over time. This study offers an in-depth understanding of curriculum that is not able to be ascertained by current policy-required reporting or evaluation. The responses to the first two research questions provide illuminating

portraits of what learning outcomes looked like in curriculum practice, and insights into the influences and issues relating to outcomes-based design in the South African context. The final question highlights the kinds of curriculum knowledge growth and conditions to support self-determination that may be associated with the Imbali training and the empowerment evaluation facillitation.

The research questions are bounded by the context of South African curriculum reform in a low capacity system, and the small purposeful sampling of Arts and Culture teachers from a township setting. I collected and analysed data from a small, criterion-based sample of teachers who taught grade seven Arts and Culture classes in township primary schools approximately 35 km outside of Johannesburg. These teachers began with low content and curriculum knowledge in the new Arts and Culture learning area. These teachers were struggling to translate the national outcomes-based curriculum framework into classroom-level curriculum.

What does the arts and culture curriculum of teachers look like?

This *what* question focuses on understanding the kinds of curriculum that were designed by the sample teachers. To do so, data was collected on the teachers' curriculum rationale (why they are teaching), learning outcomes (what content and skills they were teaching), and curriculum elements (how they were teaching). This data provided information on the teachers' values and content knowledge, and how that content knowledge was transformed into curriculum in their school settings.

In the context of a national outcomes-based design innovation, the use and meaning of learning outcomes are critical to this data collection and analysis. Data on the curriculum rationale and learning outcomes was generated in the initial steps of the *empowerment evaluation* when teachers wrote a mission statement and took stock of their curriculum practice. The curriculum rationale explained why the teachers believed studying arts and culture is important for children and society. The *teacher-generated learning outcomes* (TGO) described the arts and culture content knowledge, skills, and competencies that teachers believed learners should know and be able to do. The generation and prioritisation of the learning outcomes provided insights into the initial content knowledge of the teachers, and indicated what was valued by them.

The direct translation of these learning outcomes into curriculum was an initial focus for the analysis of this research question. However, because findings suggested that teachers did not use learning outcomes to drive their curriculum design decisions, the focus changed to *understanding* the curriculum through the lens of the teacher-generated learning outcomes. This process was done through the curriculum documentation and evaluation, as well as through data analysis. Throughout the study, data was collected on the elements of the *intentional* and *operational* curriculum (i.e., learning outcomes, content theme, assessment, instructional activities, and instructional resources) using a variety of qualitative data collection tools. This data was triangulated, synthesised, and organised into *lesson narratives* and *learning evidence*. From the analysis of this data, relationships were drawn between the documented curriculum practice and the meanings of learning outcomes. The meanings of the learning outcomes in practice became a major measure of curriculum knowledge growth.

Chapter five provides analysis of data that shows the teachers' curriculum rationale and learning outcomes. Chapter six provides a more detailed look at what the various curriculum elements looked like, and their impact on learning, as well as the alignment and coherence of the curriculum. Chapter seven features some vignettes that provide insights into what the curriculum element of assessment and evidence of learning looked like. The vignettes also show how the curriculum was beginning to address some of the essential features of the arts. Together, these three chapters provide an understanding of the nature and variety of curriculum designed by the teachers.

<u>What influences the arts and culture curriculum design decisions of teachers?</u>

Another *what* question revolved around the various influences on curriculum design decisions. It is important to recognise and understand how these influences shaped curriculum as it was planned and enacted in classrooms, as well as how these factors supported, confused, or subverted outcomes-base design principles. In response to this question, I will be making distinctions between several contextual factors of influence, which include the system supports, the Imbali training course, and the empowerment evaluation.

The first set of factors consists of the policies, materials, and supports which teachers had access to before and during the study. These were generally unrelated to the *training* and *facilitation* of the evaluation approach. These would include the national and provincial curriculum support materials, privately published learning support materials, government and sub-contracted professional development, current evaluation practices, and school and community supports. This data was collected from a questionnaire, curriculum documents, and interviews. These factors are discussed in the document analysis in chapter five, and are the focus of findings in chapter six. The findings from these analyses build the foundation for arguments for a more flexible interpretation of outcomes-based design, and a curriculum evaluation process that foregrounds meaning-making over policy-compliance.

The second set of factors were from the MTN/Imbali *Art Teacher Training Course*. This was a course designed by a non-governmental organisation (NGO) that was made available in the sample school district because of external funding. The course fore-grounded visual arts content knowledge, but has developed a component of curriculum design and evaluation. At the beginning of the study, the thirty session course was the only sustained professional development opportunity in the learning area to which many teachers had access. Consequently, the course had a great impact on the kinds of activities and media that teachers used in their own curriculum. Data on these variables came from course documents, participant observation of the course, field notes, interviews, and growth narratives. A description of the Imbali course is provided in chapter four (methodology). Its influence on curriculum design decisions is featured in discussions on curriculum activities in chapter six, and content knowledge growth in findings chapter seven.

The third set of factors were from the *empowerment evaluation* intervention of this research study. The *training* and *facilitation* facets of the evaluation featured professional development in outcomes-based curriculum design and evaluation. During cycle one of the study, the evaluation *training* was featured as a component of the Imbali course. During the second cycle, the evaluation focused on the *facilitation* of school-site coaching and evaluation study group sessions. Data from these factors came from field notes, evaluation study group transcripts, observations, interviews, self-ratings matrices, and growth narratives. A description of the *empowerment evaluation* approach is featured in chapter two (literature review), followed by an

explanation of its adaptation in chapter three (conceptual framework) and chapter four (methodology). The influence of the approach is discussed primarily in findings chapters five and seven. These findings are used to build the argument for a more flexible orientation to outcomes-based design, as well as for the use of an empowering form of curriculum evaluation as a central engine for outcomes-based curriculum re-design.

What does the growth of teachers' curriculum knowledge look like?

The third question builds off the former two questions. It uses data collected on curriculum to examine growth of curriculum knowledge. The question also looks at how certain influences on design decisions may be associated with curriculum knowledge growth. Data on curriculum knowledge growth is drawn from the *empowerment evaluation* steps of taking stock, planning for the future, and negotiating progress. The initial, negotiated interim, and final self-ratings provided the central measure of knowledge growth. These ratings were made by teachers as self-appraisals of their ability to design curriculum based on their learning outcomes. These ratings were explained by the teachers in *growth narratives* and interviews.

Teacher claims of growth in their ratings and *growth narratives* were negotiated in relation to credible evidence. This evidence was drawn from observations, interviews, evaluation study groups, curriculum documents, and learner art work artifacts. In the research analysis of the data, this evidence was used to critically support or challenge the claims of teachers about their ability to design curriculum that aids learners in meeting the learning outcomes. The impact of the empowerment evaluation is discussed in findings chapters five and seven. An argument is developed across the findings chapters to make the case for the effectiveness of empowerment evaluation for generating quality, meaningful learning outcomes and valid assessment criteria. Chapter seven focuses particularly on the association between empowerment evaluation facets and evidence of the growth of curriculum knowledge and self-determination.

Rationale

In this section, I will provide some general background to the research problem on South African curriculum reform, and make a case for the importance of this study. I first describe the education system during Apartheid in terms of who designed the curriculum and how it was designed, and then explain the differing levels of access to curriculum related to arts and culture. I present the current outcomes-based curriculum reform effort in South Africa which includes the new Arts and Culture learning area for all learners. I then build the rationale for the study by discussing the limitations of current policy, the critical needs of the low capacity system, and the limited history of empirical research and evaluation in South African schools.

South African Curriculum Reform.

In 1953, the *Bantu Education Act* took control of the mass schooling of black children in South Africa. The state took over teacher training and instituted teacher training colleges under the policies of segregation and curriculum control. Curriculum design was knowledge-based, and done at the national level where different syllabi were specified for children in the various racial categories. Most teachers in this study went to school at this time and were educated using the "fundamental pedagogics" model which was characterised by lectures and the recall of information from lectures and syllabus readings (Welch, 2002). To evaluate curriculum, subject advisers measured the extent to which compliance to the syllabus and policy could be ascertained by a review of documents (Jansen and Middlewood, 2003). The official curriculum was experienced mainly as control and maintenance through inspections of documents and high stakes examinations.

Arts and Culture was not a subject area that all children in South Africa had the privilege of studying. In the "white" or Model-C schools, Western-influenced visual arts education was more commonly offered. Schools for black children were managed by the Department of Education and Training (DET). For a short period, DET schools had a non-compulsory subject called Arts and Crafts, but it was effectively squelched under the Skills and Development Project from 1986-1994. In

the township of Soweto in the late 1980's, only two out of seventy-two secondary schools offered any kind of visual arts education (Schaer and Seidman, 1998).

The first post-Apartheid Education Minister Sibusiso Bengu began a curriculum reform process in mid-1990's and adopted a form of o*utcomes-based education* (OBE) initially influenced by the work of William Spady (1988). In a burst of fanfare, the Ministry of Education released its innovative outcomes-based curriculum frameworks document titled *Curriculum 2005* (C2005) in January 1998. The message was- we have taken away the old racist knowledge-based form of centralised curriculum control, and are bringing in a new outcomes-based curriculum that provides national frameworks to be locally translated in schools. It was a welcomed and timely political move providing evidence of change from the educational system of the past.

The visionary rhetoric around the national curricular innovation appealed to the new democratic concerns of the nation, and aligned itself with the values of the new South African Constitution. The vision manifested itself in a democratic and participatory vision of educators as interpreters and designers of curriculum, scholars, researchers, life-long learners, and learning area specialists (Department of Education, 1998). The new curriculum also included the new learning area of Arts and Culture with a stated purpose of redress (Department of Education, 1998). The Arts and Culture learning area is broken up into four strands or disciplines: visual, dance, music, and theater. Culture was added to broaden the scope and to redress past bias and discrimination against previously marginalised cultural practices of the majority black population (Schaer and Seidman, 1998).

The C2005 document attempts to explain and operationalise the new outcomes-based education curriculum approach. The two main design principles are designing down from the learning outcomes and integrating across the learning areas. The C2005 document presented a range of new curriculum elements including Critical Outcomes (CO), Specific Outcomes (SO), and the related Assessment Criteria (AC), Range Statements (RS), and Performance Indicators (PI) for each Learning Area (LA). The introduction to C2005 provides an insight into its proposed function to, "... offer direction to the macro-level curriculum design process." This document was explained, in contrast to the former national syllabi, as being descriptive and not prescriptive. C2005 was described as having the "…guidelines and detail necessary

for curriculum development and application at the school level" (Department of Education, 1998, p. 2).

Teachers now have the autonomy and the responsibility to design curriculum at the local level based on the learning outcomes designated in C2005. The South African government has included Arts and Culture in the national curriculum as part of what *all* learners should know and be able to do to become "…literate, creative, and critical citizens..." (Department of Education, 1997, p. 5). The inclusion of the Learning Area and its emphasis on redress underscores the value of the study of the arts, particularly those pertaining to marginalised cultural practices.

Limitations of Curriculum Policy.

The South African outcomes-based curriculum reform began with a visionary policy document, but stalled out because of the limited level of support provided for full-scale curriculum re-design and systemic reform in an already resource needy context (Fleisch, 2002; Jansen, 2003). What we currently have are flawed policy declarations, and related technical maintenance procedures that provide for the appearance of educational change for political purposes (Jansen, 2003). Because these procedures are only "loosely-coupled" to the technical core of teaching and learning, they seem to have led to negligible improvement. The South African Department of Education has not embarked on a curriculum re-design project that would be required for outcomes-based reform as described by Mitchell (1996) in my conceptual framework chapter three. The curriculum innovation is strong on visionary rhetoric and weak on meaningful implementation and growth of curriculum knowledge, particularly in the Arts and Culture learning area.

The initial implementation soon became problematic starting with what Jansen (2003) explained as the conceptual confusion between outcomes-based education (OBE) and the curriculum framework C2005. Underpinning the curriculum frameworks, but not fully explained, are theories on constructivist learning, cooperative learning, and integrated studies. Fleisch (2002) notes that the clear design around outcomes has been backgrounded for a "…rather vague notion of progressive pedagogy" (p. 124). These notions seemed to manifest themselves as problematic interpretations of the curriculum document and its underlying principles of design (i.e., learner-centered as "anything goes" or group-work; an anti-textbook and formal

knowledge orientation; etc.) These mis-interpretations coupled with strong public comment that C2005 was too jargon-laden and confusing, pressed the new Education Minister Kater Asmal to set up a committee to review C2005 in February 2000 (Department of Education, 2000).

The review committee echoed the views of public comment and the previous Gauteng Education and Training Council report (GETC, 1998). The C2005 review committee conducted a review of policy, evaluations, and conducted limited research. However, according to Jansen (2003), the work of the review was completed before the actual evaluation reports were submitted. The review committee found that the C2005 document was confusing and complex, overcrowded with design features that lacked conceptual coherence, and lacked alignment between curriculum and assessment policy. Training and learning support materials (LSM) were reported as generally inadequate. In addition, the publishing and implementation schedules had unrealistic time-frames (Potenza and Monyokolo, 1999). The review document recommended that C2005 be streamlined and simplified down to four design features, and that the problematic design principle of integration be dropped. Training should focus on quality and content with appropriate follow-up support (Department of Education, 2000). The cascade-style of training was dropped in 1999 for a "train the teacher model."

The resulting revised curriculum document is generally seen as more accessible, but with varying degrees of quality in the learning areas, Arts and Culture being one that has received heavy criticism. In 2000, grade seven teachers were trained and then implemented the original C2005 document. The *Revised National Curriculum Statement* (R-NCS) was released in 2002, and grade seven teachers will receive training for it in 2006. Teachers in this study were instructed to use the C2005 document as is, despite the heavy critique and revision, until the new training date.

Critics have pointed to the worrying trend of the Department of Education work under the first two ministers, initial grand fanfare with visionary rhetoric and policy, and then weak implementation (Jansen, 2003). The provision of upfront C2005 information sessions by people with varying degrees of outcomes-based curriculum knowledge, was not followed by support for the large scale curriculum re-design project, or the systemic reform work that would seemingly follow. The current system conceptualises constructing curriculum knowledge in a very limited,

bureaucratic fashion that began and essentially ended with the Department of Education dropping the C2005 frameworks, wrapped in lovely visionary rhetoric, down into the laps of teachers.

Jansen (1999b) questioned the Department of Education's assumption that the confusing policy materials will be understood and implemented by teachers in resource-needy settings without substantial support. And Mahomed (1999) challenged former education Minister Kater Asmal's *Call to Action*, asking whether the mere provision of curriculum support materials, necessarily enables teachers to become critical independent curriculum developers. The C2005 review panel agreed and recommended that training should focus on quality and content with follow-up support (Department of Education, 2000). This recommendation seems mostly unheeded by the school system. Jansen (2003) notes that the provision of quality professional development is the most *persistent* lesson about how to implement policy in an effective manner. At the end of the day, the Department of Education's lack of sustained political will and substantial support, hardly reflect the values of robust democratic participation and lifelong learning espoused in the policy documents.

Jansen (2003) suggests that this declaring of policy with a system of maintenance evaluation was more for political ends than educational ones. In general, the system may be what Elmore (2000) calls the outcomes movement's "…corrupted and poorly thought out evil twin" (p.4). This seems to be a common trend in outcomes-based reform where technical procedures work to show evidence of *change*, but actually mask the lack of real *improvement* at the technical core of teaching and learning. Elmore provides an apt explanation of this process "... by which public schools deal with these external threats [by bending] the new policy requirements to the logic of the existing institutional structure" (2002, p. 10). In a school system where the administration is "loosely coupled" to the technical core of teaching and learning in the schools, the organisation "... exists to buffer the weak technical core from outside inspection, interference, and disruption." Institutional theorists call this *buffering*, where institutions focus on maintaining public confidence by creating "the appearance of rational management of the technical core" (p. 6.), but in reality defer the *real* decisions about curriculum to individual teachers. This is quite worrying in a system that continues to have teachers with limited content knowledge (Taylor and

Vinjevold, 1999), and persisting gross inequities in resources and opportunities between suburban, township, inner city, and rural schools.

If large scale curriculum reform is not engaged in a more robust way, there may be continuing negative impacts on the quality of curriculum. Jansen (1999b) warns of the possible danger of turning outcomes-based education into a, “mechanical model of behaviourism.” (p. 150). And Fleisch (2002) cautions that when a complex and open system like OBE is implemented in a low capacity system with inequities, mis-interpretations or distortions of the intended policy become more likely, as can be seen from findings of Jansen (1999c), Taylor and Vinjevold (1999), and Potenza and Molyonke (1999) in their grade one pilot studies. The shifting world of the politics of change, the actual top-down orientations of past and present policy, and the lack of a local curriculum design tradition may go a long way in explaining why the outcomes movement's “evil twin” is so seductive to South Africa.

Challenges of a Low Capacity, High In-Equity System.

Because of the historical national control of the curriculum syllabus, with its differing expectations and support for learning based on race, South Africa now struggles to implement a complex curriculum innovation in a low capacity system. Many schools are under-resourced and teachers have limited content and outcomes-based curriculum knowledge specific to a new learning area like Arts and Culture.

Designing a new curriculum for a new learning area is a tall order for teachers, many of whom are generalists with minimal training or experience in arts and culture content or curriculum. Arts and Culture teachers seem to have been handicapped from the starting line by perceptions that Arts and Culture is less important than the other core subjects of literacy and numeracy, which means that teachers have to struggle even harder for legitimacy and the limited supports from the school system (Friedman, 2003).

A recent national survey of 700 nodal schools indicated that a majority did not have adequately trained staff for Arts and Culture (Department of Education, 2004). From the findings across the *President's Education Initiative* (PEI) research projects, Taylor and Vinjevold (1999) suggest that in general teachers need to improve their content knowledge. Adler, Reed, and Slonimsky (2002) argue that *disciplinary knowledge-in-use* is also needed to transform the content knowledge into curriculum for various contexts and learning styles. Consequently, curriculum support materials, learning support materials, professional development, and formative evaluation then become critical for teachers who have been "steeped in fundamental pedagogics" (Welch, 2002, p. 20), have limited content expertise, and even more limited experience in transforming whatever content knowledge they do have, into workable outcomes-based curriculum for a variety learners.

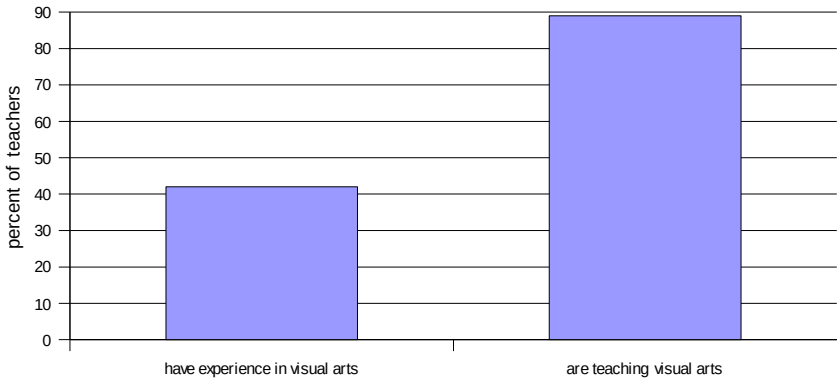

Figure 1.1. Knowing and Teaching in Visual Arts Strand (N=16)

Because of the lack of formalised opportunities for teachers to explore arts and culture in the past, in-depth content knowledge may be thin. This does not necessarily mean that teachers do not know any arts and cultural practices. They may have experience in spite of the official curriculum, probably from opportunities outside of the formal school setting (e.g. personal, community, family, or religious). In a questionnaire given before the study, grade seven teachers (N=16) responded that only 42% of the them had any kind of experience in the visual arts strand. The responses also showed that despite this, 89% of them were teaching visual arts. (See Figure 1.1.)

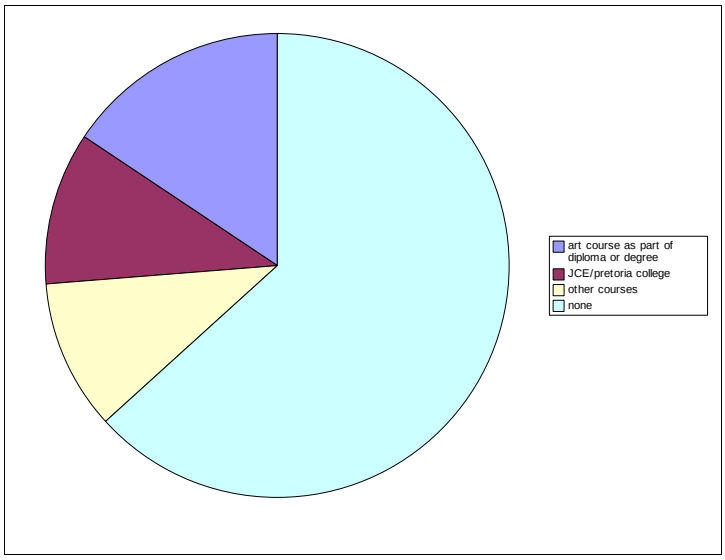

Figure 1.2. Teacher Training in Visual Arts Strand (N=19)

From the questionnaire, 36.7% of the teachers had done some kind of course-work in the visual arts strand (15.7% as an art course as part of diploma or degree; 10.5% JCE/Pretoria College; 10.5% other courses), leaving 63.2% of teachers with no training in the visual arts. (See Figure 1.2.) When checked against the questionnaire responses for content knowledge, this indicates that 47% of teachers in the study have been teaching visual arts for up to two years without any content knowledge or content-specific training. Much of the initial OBE professional development has been weighted towards information sharing, and now generally continues as one-off content or skills-based workshops, rather than the kind of content-rich, sustained professional development with follow-ups recommended by the C2005 review or experts in the field of teacher professional development. Much of the expertise in the field is from NGO's and institutions of higher education (Modiba and Moeng, 1999), but they have limited capacity and opportunities to meet teacher needs.

In general, the government curriculum support materials have been found to be difficult to access and use for curriculum design. Current documents and forms seem weak on guiding curriculum design and selecting content, and strong on technical reporting. There also seem to be conflicting messages for teachers about the role of textbooks in OBE curriculum design. Teachers are being told by policy to critically use learning support materials (LSM) as resources to design curriculum, but most LSM are not being produced as resources, but as full-fledged curriculum. To

make matters worse, the textbooks are of varying quality because of the lack of publishing guidelines (Potenza and Molyonke, 1999), as well as affordability because of limited school budgets. Even when textbooks are available, professional development is rarely provided to assist teachers in understanding their content and use.

Lack of South African Educational Research and Evaluation.

The way evaluation is currently conceptualised and used is often weighted towards top-down maintenance of policy by district-level generalists, rather than towards democratic participation, formative feedback, and informed decision-making guided by learning area specialists. In addition, very little empirical data or documentation is available on what an outcomes-based Arts and Culture curriculum looks like in practice in the South African context. We do not know what the interpretation of C2005 Arts and Culture Specific Outcomes are, nor do we know the rationale or aims behind any teaching and learning going on in classrooms. The Department of Education has little useful evaluation documentation, and to date has not commissioned any research studies to understand or evaluate the existing Arts and Culture curriculum. Nor are arts and culture education NGO's, like the *Imbali Visual Literacy Project* featured in this study, currently in the business of extensively documenting and evaluating what teachers do in classrooms in and after the end of the courses.

There is little published research on teacher growth in curriculum knowledge since the C2005 innovation. Even the Department of Education admits that "...there is not a strong tradition in South Africa of empirical research into educational matters" (Hindle, 1999, p. iii). Most published education research has focused on policy, rather than investigation or evaluation (Diphofa., Vinjevold, and Taylor, 1999). This body of work relies on limited empirical evidence of what is happening in perhaps the most critical location of curriculum design innovation, with the teachers and learners in actual classrooms.

In a move to support educational research, the President's Education Initiative (PEI) funded thirty-five research studies that particularly focused on best practices in math, science, and English during the early implementation of C2005. The studies examined issues around overcoming class size, multi-lingual contexts, and availability

and use of learning support materials. The research studies were conducted in 300 schools of varied socio-economic range and geography. The research was published in a volume called *Getting Learning Right* (Vinjevold and Taylor, 1999). The research mostly uses a case study approach with a few quasi-experimental designs. A review of the 35 research summaries shows an orientation towards more empirical and qualitative data collection strategies (i.e., 20 interviews, 25- classroom observations; 11 assessments of student learning using testing and 2 samples of work). Six of the studies were evaluative in their approaches, although not explicitly described as such. None of the studies looked directly at issues of outcomes-based curriculum design, or the new Arts and Culture learning area.

More recently, Adler and Reed (2002) edited a volume about the impact of in-service training programmes at the University of the Witwatersrand on teacher learning. The study focused on teacher take-up of knowledge from the Further Diploma in Education (FDE) courses. They followed a sample of twenty-five teachers over the three year course. Data included classroom observations, field notes, learner work samples, tests, video, audio taped interviews, questionnaires, and written narratives. These were compiled into case portraits and thematically analysed for findings about use of learning support materials, code-switching and language instructional practices, learner-centred instruction, and reflective practice. Adler et. al. (2002) used the study findings to provide formative feedback for the FDE programme at Wits, and for South African professional development in general.

The published volume, *Challenges of Teacher Development: An Investigation of Take-up in South Africa* (2002) relates the study findings to the historical context of South Africa's teacher training, and to debates on different kinds of specialised disciplinary or curriculum knowledge. Adler et. al. (2002) note that there is a lack of formal and systematic documentation and evaluation of teacher training programmes despite the time and resources available since the curriculum innovation. They advocate for the use of more qualitative data through interviews, classroom observations, and the analysis of learner work. They also explain what promising further research might look like:

> If we had wished to probe the relationship between the improvement of teachers conceptual knowledge and their classroom practice over the duration

> of the research project, we might have designed the research differently. We could have focused visits and observations on a particular topic, grade level and sequence of lessons... Although there are enormous practical difficulties in a specific focus such as this, it might have enabled us to track teachers engagement with the subject in their classroom practice, and also show how their engagement related to their participation in the Wits FDE programme.
>
> (Adler and Reed 2002, p. 142.)

The following doctoral research study focuses on a particular topic, grade level, and sequence of lessons. It specifically examines the curriculum design of a small sample of grade seven Arts and Culture teachers. The study explores the research questions about teacher's growth of curriculum knowledge, and its association with their engagement with the training and facilitation facets of empowerment evaluation. In addition to building on the recently growing body of South African qualitative educational research using classroom observations and interviews (Adler and Reed, 2002; Vinjevold and Taylor,1999; Basson, 2002), it extends this by using learner work samples as a key source of learning data (Newmann, Lopez, and Bryk, Anthony S., 1998; Clare-Matsumura and Pascal, 2003).

Significance

As portrayed in the rationale, the Arts and Culture learning area presents a critical case for study. Not only are teachers relatively new to arts and culture content and curriculum knowledge, there is an historical lack of support for arts education, limited availability of curriculum support materials and professional development, and varying qualities of learning support materials. The current South African Department of Education's focus is on strict adherence to rational and technical models of outcomes-based curriculum design, one-off professional development workshops, and evaluation that generally values policy management, monitoring, and compliance.

Because of the dire circumstances of this low capacity system, this research study seeks to understand not only the curriculum knowledge of the teachers, but to offer some form of capacity-building and formative and empowering evaluation for

the teacher participants to understand and grow their curriculum knowledge. To address these issues, I used Fetterman's (1996, 2001, 2005) *empowerment evaluation* approach. It is a collaborative and participatory approach that is grounded in the work and concerns of teachers, and is facilitated by an *empowerment evaluator*. The approach uses the tools of evaluation to foster improvement and self-determination by providing opportunities to make curriculum design explicit and open to ongoing inquiry and evaluation by teachers. This empowering orientation to evaluation seems warranted if more than curriculum maintenance is to be encouraged. I will be discussing the relevance and importance of this study to debates in curriculum design and evaluation in chapter two, as well as explaining the adaptation of *empowerment evaluation* for the purpose of curriculum evaluation in the unique context of South Africa in chapter three (conceptual framework) and chapter four (methodology).

In chapters five, six, and seven, I develop two arguments. In response to findings to the research questions on what curriculum looks like and what influences it, I argue for a more flexible orientation to outcomes-based design that moves from a linear planning procedure, to an iterative and evaluative process of *meaning-making.* This curriculum evaluation process uses learning outcomes as heuristics, and outcomes-based principles as a theory to *understand* alignment and coherence. Based on findings on the research question on curriculum knowledge growth, I argue for the effectiveness of *empowerment curriculum evaluation* (ECE) in filling knowledge gaps, increasing the quality and validity of learning outcomes and assessment criteria, transforming content knowledge into curriculum knowledge, and fostering self-determination.

In the discussion of chapter eight, I further elaborate on the importance of a process to generate quality, valid, and meaningful learning outcomes and assessment criteria, as well as build the argument for a more flexible interpretation of outcomes-based design, coupled with an empowering curriculum evaluation approach. This approach would feature the use of learning outcomes as one evaluative lens for understanding content, student learning, and curriculum alignment and coherence. The collaborative approach would also allow space for innovative curriculum solutions that resonate with the features of the arts and value community knowledge. An empowering system of professional development and evaluation would include ongoing hands-on experience with art-making to grow content knowledge, as well as

collaborative curriculum evaluation with peers and expert coaches to grow curriculum knowledge and inform curriculum design decisions based on credible evidence.

At the core, the findings to the research questions contribute to the generation of local arts and culture curriculum knowledge, and offer unique insights into the efficacy of certain curriculum design, professional development, and evaluation practices and policies in South Africa. In addition, the study modestly contributes to debates on outcomes-based curriculum design and empowerment evaluation theory and method, as well as resonates with current practices in teacher profesional development. The dissertation offers a case for the adaptation and use of empowerment evaluation to foster curriculum knowledge growth and self-determination in an international context. Although empowerment evaluation has its roots in Western evaluation practice, the adapted approach aligns with the intended spirit of the Outcomes-based Education (Department of Education, 1997), the *Norms and Standards for Educators*, (Department of Education, 1998) and the recommendations of the C2005 Review Committee (Department of Education, 2000) in ways that may be informative and useful in grounding the South African Department of Education's professional development and evaluation policies and political rhetoric in empirical evidence from classrooms.

CHAPTER TWO
Literature Review

Understanding Curriculum Design

When the Re-conceptualists advocated the move from developing curriculum to understanding curriculum, what curriculum *is* seems to depend on what you are looking for, or what discourse you decide to use to *understand* it. The ways in which we conceptualise curriculum, shape our thinking and acting, as well as reflect our assumptions (Cornbleth, 1991). The curriculum may be viewed as planned or intended, lived, enacted, or operational (Eisner, 1985), and as a null or hidden (Apple, 1975). It may be understood as organised around outcomes, knowledge, or a process (Kelly, 1989). Curriculum can also be understood as a "text" in historical, political, racial, gender, phenomenological, post-structuralist, de-constructed, post-modern, autobiographical/biographical, aesthetic, theological, institutional, and international discourses (Pinar, Reynolds, Slattery, Taubman, 1995).

The form of the curriculum often depends on who will be using it. For example, parents and community may be satisfied with a written general framework, while school organisations may need the curriculum to be further differentiated and specified to fit the purposes of monitoring equity and quality. Teachers may have curriculum in the form of a textbook, written lesson plans, or a set of ideas in their mind to act upon. Stenhouse (1975) believes that whatever form the curriculum takes, it generally requires the identification and clarification of outcomes, content, instructional strategies, and assessment. This curriculum will have a structure, be guided by principles or theory, have a sense of harmony and continuity, and conform to some set of standards.

For Stenhouse, curriculum is not understood as a literal plan of action, but as a *proposal* that is open to question and adaptation to particular situations. Stenhouse offers us a "working" definition of curriculum that may be useful in understanding the ongoing curriculum work of teachers in this study:

> A curriculum is an attempt to communicate the essential principles and features of an educational proposal in such a form that it is open to critical scrutiny and capable of effective translation into practice. (Stenhouse,

1975, p. 4.)

For this study, I am taking a broad conception of curriculum that primarily encompasses the planned and enacted curriculum, but draws occasional insights from the null or unintended curriculum. For the most part, I will be discussing curriculum as part of what Pinar et. al. (1995) call an *institutional text*. I will be using outcomes-based curriculum design to understand how curriculum is organised and changed. In the next sections, I will review some of the major debates in the literature on outcomes-based curriculum design that begin with Ralph Tyler, run through the rise of the Re-conceptualists, and continue into the contemporary discourse about curriculum as an institutional text. I will then review the relevant curriculum debates within the field of visual arts education. I will focus on outcomes-based curriculum design, and the seeming consensus that a more deliberative approach is needed to ensure that outcomes-based design allows room for artistic creativity and recognition of values.

From Curriculum Development to Curriculum Understanding.

Ralph Tyler (1949) published his now famous book *Basic Principles of Curriculum and Instruction.* In the text, he proposed a rationale to guide curriculum development. The rationale grew out of his work in the *Eight-Year Study*, a large-scale curriculum project. Much has been used, interpreted, and critiqued about the four questions included in his rationale. The questions have often been construed as a step-by-step logical procedure, as well as narrowly adopted by the behaviorists to serve their purposes.

Here, I include the *Tyler Rationale* as re-explained by Tyler in a text that was written after the Re-conceptualization:

> The rationale is simply an orderly way of planning. It identifies four basic questions that should be answered in developing curriculum and plan for instruction. These questions are:
>
> - What education objectives are the students to be helped to attain? That is, what are they to be helped to learn? What ways of thinking, feeling, and acting are they to be helped to develop in this educational program?

- What learning experiences can be provided that will enable the students to attain the objectives? That is, how will the students be helped to learn what is proposed?
- How will the learning experiences be organized to maximize their cumulative effect? That is, what sequence of learning and what plan of integration of learning experiences will be worked out to enable students to internalize what they are learning and apply it in appropriate situations that they encounter?
- How will the effectiveness of the program be evaluated? That is, what procedure will be followed to provide a continuing check on the extent to which the desired learning is taking place?"

(Tyler, 1983, p. 74.)

In addition, Tyler clarifies that the questions are *not* meant to be interpreted as a linear step-by-step procedure, but used to *guide* curriculum planning discussions. These iterative discussions revolve around the various elements of curriculum that are identified in the rationale- the objectives, the learning activities, the sequence, and the evaluation:

> The efforts to answer these questions are not to be treated in a one-way, linear fashion... Similarly, working out a plan for the sequence and integration of learning experiences often gave rise to re-examination of the treatment of the other three questions. Always, of course, evidence obtained from the evaluation led to further consideration of objectives, learning experiences, and organization. The basic questions in the rationale were viewed as parts of a cyclical procedure rather than a linear one.
>
> (p.75.)

The rationale has sparked many debates that led to a re-conceptualization of the field of curriculum theory. (Pinar et. al., 1995) The Re-conceptualists rose out of the discontent over the primacy of the *Tyler rationale* in the field of curriculum. They argued that rationale was not really neutral as claimed by Tyler. In fact, it was biased towards scientific management and its ways of knowing, to the exclusion of other forms. Pinar et. al. (1995) relate the concept of *curriculum development* directly to the

Tyler's technical-rational paradigm, which they describe as overly bureaucratic. Pinar explains that the Re-conceptualisation is oriented toward *understanding* curriculum rather than *developing* curriculum in the Tyler paradigm. Despite the Re-conceptualisation movement, the use of the Tyler rationale and its derivatives remains pervasive, and has had a massive influence on traditional and contemporary curriculum design. Pinar concedes that one way to understand curriculum is as an *institutional text*, and that actual instrumental curriculum development still occurs. His main point is that curriculum development was rather weak on theory, and its dominance in the field was limiting the other ways in which curriculum could be understood.

Walker and Soltis (1997) suggest that there have been no great challenges to the Tyler paradigm, and challenge the readers of their latest edition of *Curriculum and Aims*, to examine each curriculum design orientation and ask whether there is evidence of the Tyler Rationale (i.e., outcomes, sequenced activities, and evaluation). Likewise, Cornbleth (1991) notes the prevalence of the technical-rational orientation even in many of the alternative and critical conceptions of curriculum. She argues that the main limitation of the *technocratic approach*- as she calls it- is that it ignores the context of schools and the underlying values of those who act within this social context. She also challenges the claim that technocratic approaches can be neutral or value free in their design or translation into practice.

For the most part, Cornbleth's argument seems to narrow the technocratic conception of the curriculum as a static document that is imposed from curriculum specialists from outside the classroom. She does allow a differing conception of a technocratic "bottoms-up" design approach where teachers could take context and values into consideration. However, she cautions that the consideration of context and values may compromise rationality. She also claims that in the end, if only the technical procedure is followed, the curriculum will likely remain critically unexamined.

Cornbleth argues that research has shown that these types of procedures and their generated curriculum are rarely followed as designed. She adds that rational management models "...represent a reconstructed or idealized logic rather than a practical logic-in-use. That is, the advocated procedures do not reflect what actually occurs when curriculum documents are produced" (p. 4). This seems to be supported by a recent study by Hargreaves and Moore (2000) that found that experienced

teachers in Canada, did not follow the mandated linear-logical curriculum planning procedure, but rather followed a "more emotionally engaged, inside-out approach to planning" (p. 35).

The technical-rational conception of curriculum design has many limitations. It is exclusionary because it seems to only look for the prescribed and known (Eisner, 2001). It does not reflect the various concerns and perspectives of the re-conceptualised field of contemporary curriculum theory discourses. It may be attractive to bureaucrats because it is used as a procedure that promises rational precision, management, and control (Pinar et. al., 1995; Eisner, 2001). It may also be avoided or subverted by teachers because the design logic conflicts with more subjective styles of rationality (Hargreaves and Moore, 2000). What we are beginning to see in these debates and related research is that the technical-rational curriculum design process, and its curriculum products are not always designed or used as intended, partially because of the complexity of the values of the actors and their social contexts.

The local "bottoms-up" approach to which Cornbleth refers, side-steps the external management-control issues, and potentially opens up space to consider context and values. It may also be useful to think of the rational-technical model not simply as a practical procedure, but as one framework, general theory, or "text" in which to *understand* curriculum in terms of efficiency (i.e., the alignment and coherence of the curriculum elements.) This does not save it from the critical limitations of only looking for what one already knows and expects, nor does it invest undue theoretical weight to it. What it does do is provide one specialised framework to guide the understanding of curriculum practice that features an iterative outcomes-based design and evaluation process that is actually outlined in Tyler's rationale. This framework focuses on the logical alignment and coherence across the many elements of the curriculum. These debates are key to the conceptual framework of this study and to understanding the findings on what influences the curriculum design decisions of teachers in chapter six.

Curriculum Design in Arts Education.

In a review of research articles in *Studies in Art Education* from 1959-1974, Boughton (1996) found that the majority of the articles were concerned with the nature of art education, theoretical orientations, and methods of structuring

curriculum. The literature characterises a field that continues to dynamically change in its theoretical orientations towards arts and culture, yet aspires toward some level of coherence and organisation in its curriculum design. Judith Burton (1993) describes the ongoing debates in visual arts education as concerned with how artistic content can be systematically and logically organised in spite of the recognition that the field of artistic practice is continually widening. She identifies the design and translation of curriculum into effective teaching and learning as a major problem in the visual arts education field:

> It has been argued that art, as it flourishes in the world outside of schools, does not constitute a homogeneous entity of beliefs and practices, nor does it have discrete boundaries. Throughout the century, the notion of art has grown to encompass an increasing array of work in new materials fashioned by new technologies; art has integrated the worlds of graffiti, happenings, and events, has honored the newly vibrant voices of women and minorities while extending its reach to encompass objects, artifacts, and performances from the furthest corners of the world.
>
> (Burton, 1993, p. 16.)

Burton lays out this interpretation of the arts as a dynamic and changing field. In contrast to this continually expanding notion of art, she comments on the tendency for art within schools to be considered a static set of beliefs and practices that everyone shares. This comment strikes at the heart of the arts education debates over the limits of technical-rational forms of curriculum design such as discipline-based (DBAE) and outcomes-based design where the educational aims are designed around a consensus of what is established professional knowledge. It also suggests that the meaning and application of content knowledge requires ongoing review and evaluation.

Like the contemporary discourses in the general curriculum theory field, there have been recent theoretical shifts in arts education such as *post-modernism* (Clark, 1996; Efland, Freedman & Stuhr, 1996; Gude, 2004) and *visual culture* being the most recent (Freedman, 2003; Duncum, 2002). Many of these changes in thinking about the arts and curriculum design have been due to critical examinations of practice in terms of Western bias and privilege. This may be due to the consideration

of a wider range of voices including those of art historians, art critics, aestheticians, sociologists, anthropologists, and ethnographers (Burton, 1993). The academic literature on arts education, however, is dominated by the United States, Australia, New Zealand, and the United Kingdom, although China seems to be making recent contributions. This literature illustrates the debates and shifts in the art education field from a mostly Western perspective. More recent debates have begun to question Western bias and investigate diversity, but voices from beyond Western academia are not often heard in the literature.

In the next sections, I will discuss three major trends in arts education curriculum design: child-centered, knowledge-based, and outcomes-based. I will begin with creative *self-expressionism* which had dominated the field in the United States until the early 1980's, and then discuss the Discipline-based Arts Education (DBAE) movement that arose to give arts education more structure and bring it into a position of academic recognition. Finally, I will show how aspects of DBAE were influential in the outcomes-based movement which is central to this study.

Child-centered Curriculum Design Eisner's (1985) curriculum orientation of *personal relevance* describes this curriculum as not mandated externally. It emerges from the interactions of teachers with individual students. With roots in Rosseau and Dewey, this progressive, child-centered approach builds on activities meaningful to the child and respects the child's freedom to choose. The teacher acts as a guide who introduces new materials and collaboratively designs activities with the learner. Foundational to this orientation is Viktor Lowenfeld's (1958) *Creative and Mental Growth* which emphasizes creative self-expression as the means to develop various elements of personality growth. Narrow interpretations of this approach have been widely criticised because learning is dictated by the child, and the teacher is restricted from offering alternative knowledge. Burton (1999) critiques this humanistic orientation of the 1960s for adopting creative self-expressionism as art-production for its own sake, with loose aims and tentative purposes that moved arts education further away from being a solid part of the core curriculum. This approach dominated the art education field during much of the mid-twentieth century, despite the massive influence of the Tyler Rationale on curriculum design in other subject areas. South African OBE reflects aspects of this orientation when it refers to vague notions of learner-centeredness.

Knowledge-based Curriculum Design. In an attempt to shift the focus from studio-practice and the individual child, the Getty Center for Education in the Arts developed the Discipline-Based Art Education (DBAE) approach which advocated for a curriculum that included art production, art history, art criticism, and aesthetics (Greer, 1987). The early DBAE was a form of knowledge-based curriculum design. This increased the academic legitimacy of the learning area by adopting some more accepted forms of rigorous inquiry. Eisner (1985) would call this orientation *academic rationalism* because it focuses on the study of the "worthy" exemplars in a field. Learners develop their intellectual capacities through art-making and critical discussion of the meaning of these "great" works.

This conservative approach has been heavily criticized because of its strong Western bias, control of content by the exclusion of alternative knowledge, and its implications for reinforcing social stratification (Eisner, 1985). Early forms of the Getty's Discipline-Based Art Education approach have been characterized as this orientation because of the heavy use of Western art exemplars and highly structured curriculum plans (Hamblen, 1997). This critical debate has led to more balanced, integrated, and multicultural translations of DBAE or neo-DBAE (Greer, 1992; Chalmers, 1996; Hamblen, 1997).

Burton (1994) who also comes from a knowledge-centered orientation, critiqued early DBAE on issues of elite connoisseurship and passive consumption. Burton argued that although academic respectability was gained through the efforts of DBAE, it was at the cost of “artistic authenticity” (p. 481). In contrast to DBAE's central design principle of selecting “great works” of art first and then organising criticism, production, aesthetics, and art history activities around them, Burton says that content knowledge should the organising feature, where making and meaning-making are at the hub of the learning area. Focus should not be shared equally across the DBAE disciplines. She argues this because creative making with art materials is the primary act upon which criticism, aesthetics, art history are based. Again, she advocates moving away from the vague humanistic creative self-expressionism, but wants to preserve the central core of artistic making as the key path to knowledge construction.

Outcomes-based Curriculum Design. The U.S. arts standards movement has its roots in operationalising the DBAE components of art-making, art looking,

understanding art in various contexts, and aesthetics. Burton (1994) critiques OBE as "... a scientific model of knowledge in which all learning is couched in terms of the solution to self-contained problems" (p. 480). While Burton agrees that clear aims are needed, they need to be situated in the context of a more complex vision of learning. These informed visions of learning would include the ability to select content with clear goals, and understand developmental knowledge specific to the learning area, as well as evaluate what constitutes content, and to whom is it valuable and why. By content, she means the engagement of arts materials in order to make meaning, generate ideas, and spark the imagination. Burton (1994) critiques outcomes as not being able to represent the sophistication of how learning happens in the arts. Arts knowledge is not, "…predictable and tidy, a world that can be defined in separate disciplinary units and sound bites of knowledge" (p. 42). She also cautions that:

> ...highly structured standards... might stifle the flexibility and responsiveness on which good teaching and substantive learning depend. On the other hand, without considerable rethinking of subject matter content relative to developmental needs and capacities, both reform movements might just take us back to a kind of relativistic free-for-all that we have been trying so hard to move away from.
>
> (p. 490.)

In *Art Education,* Elliot Eisner (2001) described the use of standards as a technical and rationalized approach that values sameness, prediction and control, and efficiency. He explained that this kind of approach "can be at odds" with a field that values "surprise and individuality" (p.7). Eisner's (1985) curriculum as technology describes this orientation as a technical and normative process of identifying educational ends, and designing effective means to attain these ends. The specificity allows for tight sequential units of study and precise testing of standardized bits of knowledge. This approach resonates with industrial models of accountability and efficiency.

Eisner (1972) has long been critical of the rational-technical curriculum, particularly curriculum that is based on traditional objectives-based design using behavioral objectives. He describes it as a "…poverty-stricken image of teaching [that] denies the complexity inherent in teaching, especially teaching in the arts" (p.

2). Similar critiques have also come from curriculum evaluators like Stake (1981), and Hamilton (1976) who used the subject of the arts to show the difficulty of using behavioral objectives. "...In extreme cases this difficulty becomes an absurd impossibility. What, for example, would be the pre-specified behavioral criteria for a course that aimed to stimulate originality?" (p. 23.)

Eisner (1985) offered two alternatives to the behavioral objective that he claims are more appropriate for the visual arts. The first is the *problem-solving objective* which describes the criteria of the problem to be solved and allows varied responses to it. The second is the *expressive outcome* which describes the creative activity in which the learner engages, but not the solution. He developed the idea of the expressive objective to take into account the unforeseen outcomes that may arise out of creative solutions to an artistic problem or task. The expressive outcomes are conceptualised after engaging in an educational activity. More recently, Eisner (2002) suggested that a reasonable purpose for learning outcomes was to use them as *heuristics* for planning and discussion.

Walling (2001) builds on this by asserting that, "In the visual arts, exploration and experimentation- true 'creativity'- are valid ends as well, necessary if pluralism and complexity are to be addressed in meaningful ways" (p.630). To preserve flexibility, many have opted for broad generic learning outcome statements in the arts that do not dictate specific processes, methods, or resources. Theoretically this leaves the interpretation open to local communities to match the statements with their cultural community's interests and needs. Walling also asserts, "To be effective without being restrictive, standards must be broadly, even loosely cast - true even at the local level- in order to allow for diversity, for multiple visions of what art is and how art can be created and taught" (p. 630). Although this seems reasonable, its effectiveness relies on a strong curriculum knowledge base of teachers.

In the same vein, other arts education debates focused on how outcomes get translated into local curriculum. Anderson (1996) in a critique of the Western bias of the outcomes, contends that standards are not standards until they are adopted and used by teachers. In addition, learning outcomes need to be translated in the classroom to have any meaning. Boughton (1997) agrees and asserts that the interpretation and evaluation of outcomes must take place in the particular context of the school community. He proposes a system of "community as arbiter of quality" where groups of teachers determine the meaning of the outcomes through the periodic

selection of a range of benchmark exemplars of student work that demonstrate the qualities of the outcomes. Hausman (1997) counters that there are no “right” answers to art problems, so the community arbiter process is still problematic. Even closer to the classroom, Beattie (1997) discusses assessment criteria that emerge from classroom practice.

The idea of educational stake-holders discussing and making meaning of outcomes in relation to practice is discussed by Eisner (2001) in *Art Education* where he advocates for discussion among teachers in a call for a “balanced use” of outcomes. He calls for educators to integrate aspects of the outcomes-based innovation into their current practice without letting it dominate:

> As far as the accountability movement is concerned, we should use the press for the specification of standards as opportunities to discuss with our colleagues what we care about for our students. If standards serve as occasions for reflection about our purposes and if they enable us to look at our own teaching and our students work, they can help us strengthen our teaching and our program. (p. 9.)

These debates highlight two worthy points. The first point is that understanding what learning outcomes and content mean in practice is critical. The second point is that an ongoing dialogic process is needed to critically examine this curriculum and resulting student work. Stenhouse (1975) describes this process as the *curriculum study* of proposals by the teacher playing the role of researcher. A drawback to this process-orientation to curriculum design is that teachers either need some content and curriculum expertise, or need an external coach and professional development opportunities. This seems to concur with Schwab's (1970) claim that deliberation with the occasional contact from an outside subject expert can lead to incremental change in curriculum. Kelly (1989) describes this process as teacher *action research*:

> ... a concept of educational research as a process which requires the continuous monitoring of any educational activity by the teacher, supported by whatever contributions can be made by a 'sympathetic third party' with the prime intention of improving performance and developing teaching skills. (p. 219.)

This process could also take the form of a collaborative outcomes-based *curriculum evaluation* where teams of teachers act as a *community of arbiters* that view teacher and learner work to *understand* emerging local interpretations and meanings of learning outcomes. Teachers would use learning outcomes as a guiding framework to understand curriculum design and evaluation. These issues are critical for both the conceptual framework (chapter three) and methodology (chapter four) of this study. They both deal with the conceptualisation and design of a curriculum evaluation process that provides opportunities for making meaning of learning outcomes in relation to curriculum practice, and evidence of learning that resonates with the unique features of the arts.

The literature cautions us to keep in mind that learning outcomes may fall short of explaining the complexity and variety of arts learning (Eisner, 1972; Burton, 1994), pre-defined learning outcomes may not always resonate with qualities of the arts (Eisner, 2001), and critical issues around the social and political contexts may not be addressed (Cornbleth, 1991; Pinar et. al., 1995). These are critical issues as limitations to consider when assessing arts learning and evaluating curriculum using an outcomes-based approach like the one used in this study.

Curriculum Evaluation

The field of evaluation has followed a path similar to that of curriculum design. It has moved from a rationalistic and technocratic orientation influenced by the curriculum evaluation work of Ralph Tyler, to other orientations that are more concerned with acknowledging values, understanding the nature of the object of study, and informing and building the capacity of the stakeholders. This review will briefly note the major features of evaluation until1957, and then will concentrate on the debates that rose out of the expansion and professionalism of evaluation. I will discuss debates in the field that have raised questions about experimental design and traditional objectives-based evaluation, and argued for more qualitative and values-acknowledging methods.

At the critical shift in the evaluation field from the strong influence of scientific management, Cronbach (1983) argued that, "... [it] becomes immediately apparent that evaluation is a diversified activity and that no one set of principles will suffice in all situations" (p. 102). Likewise, David Hamilton (1976) wrote that

curriculum evaluation is a dynamic human enterprise that changes in response to the object of study- the continually changing curriculum. As curriculum and circumstances change, approaches, methods, and strategies are adapted to capture a better understanding of reality, and make better judgments of worth. I will trace how the field has consequently developed thrusts towards values-oriented approaches, and embraced aspects of democracy, participation, and collaboration. I will then focus on specific debates around Fetterman's (1996, 2001, 2005) *empowerment evaluation* that have roots in these values-oriented approaches.

As the evaluation field has professionalised, many evaluation researchers have attempted to interpret and understand the various approaches that have been developed. Stufflebeam and Webster (1983) categorised the approaches around various orientations (i.e., political, questions, values, decisions, consumers, clients, and connoisseur). Stufflebeam (2001) later elaborated on these to include over twenty different approaches. Guba and Lincoln (1983) used the rationalistic and naturalistic paradigms to explain evaluation models and conceptualisations. For the initial section of this review, I will use Madaus, Stufflebeam, and Scriven's (1983) historical categorisation to explain the development of evaluation methods.

Through the Tylerian Age.

In the early twentieth century in the United States, the evaluation of programs was done by educational psychologists and psycho-metricians who preferred approaches that were scientifically managed, systematic, standardised, and efficient. The data collection tools were often surveys with criteria, and norm-referenced tests (Madaus et. al., 1983). As discussed earlier, Ralph Tyler (1949) published a text on the *Basic Principles of Curriculum and Instruction* which proposed a rationale for objectives-based curriculum design that included an evaluation component. One of the four guiding questions of the rationale asked: “How will the effectiveness of the program be evaluated? That is, what procedure will be followed to provide a continuing check on the extent to which the desired learning is taking place?” (Tyler, 1983, p. 74)

The rationale relied on defining the desired results up front, and then collecting data to measure whether the objectives were being met or not, and to what degree. At the time, this technical-rational form of planning resonated with the interests in scientific management. In educational evaluation, psychometric measures

were being used through sets of tests designed to measure behavioral objectives. Curriculum was seen as a plan with objectives, and evaluation as a measurement of those objectives using experimental or quasi-experimental approaches. It is interesting to note that elements of scientific management and objectives-based evaluation continue to have currency in the evaluation field. Objectives and outcomes continue to be a prominent design feature in many evaluations, and have become a key component in outcomes-based and standards-based curriculum reform around the world.

The Ages of Expansion and Professionalism.

From the late 1950's, the federal governments in the United States and the United Kingdom engaged in large-scale curriculum development projects that required evaluations using objectives, national standardised tests, field experiments, and the judgments of external professionals (Madaus et. al., 1983). Stufflebeam and Webster (1983) call these quasi-evaluations because they are narrowly focused on meeting summative program outcomes of little utility, rather than on what the children learned or the worth of the program. Growing frustration with the limitations of experimental and objectives-based approaches began to grow in the early 1960's. In particular, issues around generalisability and comparability became a problem when using common criteria across sites, especially because of the complexity of school settings and contexts.

Cronbach (1983) in his seminal 1963 article, claimed that norm-referenced tests and scientific experiments lacked utility and relevance to the field of educational evaluation. He also argued that we need to look beyond text scores and try to understand descriptions of outcomes and learning: “Evaluation studies should generate knowledge about the nature of abilities that constitute educational goals.” (p. 105). He argued for a re-conceptualisation of the gathering and reporting of information in order to guide curriculum development, as well as inform decisions about course improvement. Cronbach seems to have fore-shadowed Scriven's distinction between formative and summative forms of evaluation, by arguing that it is better to evaluate in progress, than to appraise at the end of a program. Stufflebeam and Webster (1983) describe this ongoing process to inform decisions:

The *decision-oriented* study emphasises that evaluation should be used pro-

> actively to help improve a program as well as retroactively to judge its worth... [It] encourages educators to use evaluation continuously and systematically in their efforts to plan and implement programs that meet educational needs. It also presents a rationale for educators to be accountable for decisions they have made in the course of implementing a program.
>
> (p. 33.)

Informing decision-making, curriculum innovation, and utilisation became the thrusts of the expansion of evaluation practice. In addition, Parlett and Hamilton (1977) argued for a further re-conceptualisation of the field with a critique of the experimental traditions in evaluation research. They adopted a more anthropological orientation that considered the whole program, and not just the program product. They argued for the consideration of the instructional system, the social context and learning milieu of the school, as well as for the use of qualitative research methods (i.e., observations, interviews, questionnaires, document analysis, etc.) Rather than follow a set methodological structure, they argued that an evaluator adapts their methods to suit a particular problem. The evaluator observes, inquires further, and then seeks to explain the phenomena. The purpose of this more naturalistic and relativistic evaluation approach is to illuminate various aspects, issues, problems, and features of the program, as well as to adjudicate worth based on a brokering across the many voices (Parlett and Hamilton, 1977).

Other qualitative evaluation approaches followed: goal-free (Scriven, 1974); responsive (Stake, 1975), case study (Stake, 1978; Yin, 1989), naturalistic (Guba and Lincoln, 1981), educational connoisseurship and criticism (Eisner, 1985), ethnography (Fetterman, 1989), and theory-based (Weiss, 1997). In addition, Patton's (1978) utilisation-focused evaluation shares a similar flexible orientation, but emphasises the use of the evaluation findings as an explicit purpose of evaluation. Stufflebeam and Webster (1983) argue that decision-oriented, connoisseur-based, and client-centered studies are *true* evaluation because they consider values. They also caution that many of these values-oriented approaches are more open to bias, may lack external credibility when the approaches are collaborative in nature, or are particularly reliant on the knowledge and expertise of an external evaluator. We will see how these issues pertain to empowering forms of evaluation in the next sections.

Empowering Forms of Evaluation.

In recent years, there has been a movement to design more collaborative, participatory, and empowering approaches to evaluation. One major contribution has been *empowerment evaluation* (EE). It was first introduced by David Fetterman in South Africa, and presented in his 1994 presidential address to the American Evaluation Association as:

> ... the use of evaluation concepts and techniques to foster self-determination. The focus is on helping people help themselves. The evaluation focuses on improvement, is collaborative, and requires both qualitative and quantitative methodologies. It is highly flexible and can be applied in any area... It is a multi-faceted approach with many forms, including training, facilitation, advocacy, illumination, and advocacy. (p.1.)

Fetterman (1996) explains that the basic roots of the approach can be found in community psychology and action anthropology. Fetterman has discussed the approach in terms of facets, concerns, and caveats. He has cautioned that empowerment evaluation compliments, but does not replace other forms of collaborative evaluation. Recent debates have clarified the distinctions between empowerment evaluation and other democratic, participatory, and utilisation-focused approaches (Patton, 1978; Fetterman, 2001; Cousins, 2005; Fetterman, 2005). Unlike most approaches in evaluation, the adjudication of worth in an *empowerment evaluation* is made by the participants, and *not* by an external evaluator. This approach addresses some issues of researcher bias and privilege, allows for the timely utilization of findings, and puts participants “back in the driver's seat” in order to make sustained improvement to their practice.

Table 2.1. Empowerment Evaluation Steps, Facets, and Principles (2005)

Steps	Facets	Principles
1. Write a Mission 2. Taking Stock 3. Planning for the Future	Training Facilitation Illumination Liberation Advocacy	Improvement Community ownership Inclusion Democratic participation Social justice Community knowledge Evidence-based strategies Capacity building Organizational learning Accountability

Empowerment evaluation is located in the naturalistic research tradition because it studies participants in-depth over time. The approach is similar to e*thnography* because it seeks to understand situations from the human perspective of participants. Unfortunately with an ethnographic approach, making external adjudications often compromises validity. Although *empowerment evaluation* does not provide the depth of data that ethnographic approaches do, it does use ethnographic techniques to gain entry, build relationships, probe key participants, conduct interviews and participant observations to generate a rich collection of qualitative, empirical data.

Empowerment evaluation has a formative, decision-making focus. At its core is a structured step by step framework to guide the collaborative and participative interactions of the researcher and the participants. Fetterman (2005) describes this as *process-use* or the formative utilisation of findings as you go. The empowerment evaluator works with participants to write a mission statement, take stock of current practices, set goals, document credible evidence, and negotiate progress towards their goals (Fetterman, 2001). Participants clarify what they want to do, and then design strategies to help them attain it. In a sense, empowerment evaluation is a technical means for participants to use the tools of evaluation to move towards realistic goals

for growing their practice. The evaluator trains the participants in documentation and evaluation skills, facilitates ongoing illuminative discussions around credible evidence, and plays an advocacy role by using credible findings to persuade key audiences.

Empowerment evaluation claims to recognize that values are “highly sensitive to the life cycle of the program or organization” (Fetterman, 1996, p. 6). This recognition of change and growth makes empowerment evaluation a particularly powerful approach for understanding what participants do in their attempts to grow their practice. The level of participation of the empowerment evaluator is often guided by the capacity of the participants to use the tools of evaluation. For example, Sullins (2003) discusses adapting the approach to allow a stronger role of the empowerment evaluator when the experience levels of the participants is lacking. Schnoes (2000) calls the initial capacity-building and eventual withdrawal of external support a process of “devolution.” She suggests that the initial stock-taking exercise of the empowerment evaluation should include measures of the evaluation expertise of the participants. Fetterman (2005) recognises the spectrum of capacity and evaluation support in his discussion on the use of empowerment evaluation principles to guide the work for various stake-holders. (See Table 2.1.)

Empowerment Evaluation Steps.

The initial texts for empowerment evaluation proposed four steps that take participants through a facilitated evaluation process (Fetterman, 1996). These steps began with taking stock of participant concerns and resources. Next, the participants are facilitated through a process of writing a mission and developing strategies to achieve it. The third step features the implementation of these strategies. The final step focuses on generating outcomes to measure progress towards mission. In Fetterman's (2001) text, he revised the steps down to three: (See Table 2.1.)

1. Writing a Mission. The group collectively generates phrases that describe the program vision or unifying purpose, and writes them as a short mission statement.

2. Taking Stock. The participants collectively identify and describe the current program and its components, prioritize the components, and select the top few. Participants rate the overall program and individual performances in each of the specific program components on a matrix. This serves as baseline data.

3. Planning for the Future. Participants set individual goals that seem

reasonable to attain within the time and resource constraints of the program. The group collectively brainstorms strategies that will help them attain their goals. As the evaluation progresses, the selected strategies are evaluated in terms of their effectiveness and appropriateness in getting participants closer to their stated goals. This final step of documenting progress requires rigorous ongoing negotiations among participants and the empowerment evaluator about what constitutes credible evidence. Participants are required to substantiate and explain ratings and progress using credible evidence.

Chinman, Imm, and Wandersman (2004) expanded these steps to include ten steps towards doing a needs assessment and developing outcomes. In the latest text, Fetterman (2005) explains that the amount of steps is not really an issue, if the general set of guiding principles is followed. Many of the case studies presented in the Fetterman's edited volumes (1996, 2001, 2005) describe the three or four step process with particular attention to the initial facilitation of the steps. Limited details are provided in these cases to explain the process of facilitation, or the ongoing documentation and negotiation of growth. What is most often discussed are the initial two steps and some featured findings about improvement. Less common is a detailed description of the process that comes between the initial facilitation and the results (Schnoes, 2000). This research study addresses this gap by putting an emphasis on the facilitation strategies between the initial steps and the completion of the empowerment evaluation cycle. An elaboration of a fourth step is discussed in the conceptual framework (chapter three), operationalised in the methodology (chapter four), and is a key part of the arguments in the findings chapters five and seven.

Empowerment Evaluation Facets.

I will now discuss the role of the empowerment evaluator through Fetterman's (1996, 2001) description of several facets or "developmental stages" of *empowerment evaluation.* Training and facilitation are the foundational activities of an empowerment evaluation. From these grow the rest of facets of illumination, advocacy, and liberation. (See Table 2.1.)

Training. Training focuses on building documentation, description, and analysis skills. The participants develop learn how to use the tools of evaluation to design and implement their own evaluation.

Facilitation. The role of the evaluator is to initially set-up the larger structure

of the evaluation, guide the process, and prompt for certain activities (i.e., documentation and evaluation). This guidance helps create a baseline of data, as well as provide a foundation of knowledge from which to make increasingly self-determined decisions about the evaluation process. As the evaluation evolves, the evaluator's role recedes as the participants take on more of aspects of the evaluation.

Illumination. The process of evaluating practice potentially provides opportunities to discover insights that may surprise us or otherwise challenge assumptions and preconceptions. These illuminative insights are the dynamic moments of learning that ideally emerge from the research process.

Advocacy. Advocacy is the shaping and dissemination of evaluation findings to inform community and policy-makers' thinking about the efficacy of a program. Fetterman (1996) says that evaluators, "...have a moral responsibility to serve as advocates- after the evaluation has been conducted and if the findings merit it." (p. 13) The evaluation data and findings should be available to be used by participants. The role of the evaluator is to open up discussions on how the evaluation findings can be used to advocate for a quality program. The shaping of the evaluation findings could include decisions about how to present findings to effectively persuade specific audiences. With the negotiated permission of the participants, the empowerment evaluator can also play an active role to advocate for change by reporting out the findings to other relevant audiences.

Liberation. Some of the outcomes of empowerment evaluation are the tools and knowledge to improve practice and build self-determination. This experience and knowledge can be important for participants to become more critically engaged in a process that has traditionally not been within their range of influence. In his 1996 book, Fetterman used examples from his own experience to, "...demonstrate how empowerment evaluation enables participants to find new opportunities, see existing resources in a new light, and redefine their identities and future roles." (p. 16)

A series of debates began in response to Fetterman's claims about empowering forms of evaluation. The first to respond was Stufflebeam (1994) who claimed that Fetterman had made a mistake in labeling the evaluation approach. Although Stufflebeam agrees that the social responsibilities and the evaluator roles discussed in the facets are important, he argued that Fetterman wrongly foregrounds self-determination over the systematic investigation of worth. Stufflebeam then criticised the approach for not adhering to the standards put out by the Joint Committee, and

voices concerns about bad evaluation being covered up for political ends.

Fetterman (1995) responded that through the systematic investigation of program worth, self-determination, illumination, and liberation are actualised. This development is reflected in the *facets* of empowerment evaluation. He made the point that social responsibilities and roles are present in more traditional forms of evaluation, but they are not as explicit. Fetterman ended by making claims that the public and explicit process of backing up growth with credible evidence, helps cut down bias and misuse of evaluation results. In addition, Fetterman (2001) explained how the empowerment evaluation approach meets the *Joint Committee Standards on Evaluation.*

Patton (1997) and Scriven (1997) were asked to review the 1996 volume, which set off another extended exchange. Patton focused on making distinctions about what empowerment evaluation actually adds to the field. He extracted self-determination as the key element in which the others are in service. He then reviewed the cases presented in the edited volume and questioned to what extent they were representative of empowerment evaluation. In a sense, he was doing a meta-evaluation of each case using the facets to see if it did what it said it would do. In his final response, Patton (1997) suggested that Fetterman was over-emphasising the benefits of empowerment evaluation, and not duly considering areas of concern. He also questioned whether advocates can remain credible evaluators over the long term. In chapter eight, I provide some evidence of self-determination in addition to curriculum knowledge growth. This provides findings to argue for the unique contributions of an empowering approach, an argument that Patton argues is not being strongly made in the empowerment evaluation cases.

Scriven (1997) responded by claiming that there is a trade-off in empowerment evaluation- the more self-determination, the less credibility. He also cautioned Fetterman to not make such bold claims about empowerment evaluation in terms of portraying performance, since there may be better methods for this. Scriven claimed that Fetterman is being somewhat of an evangelist with the approach, and cautioned him about being too dismissive of external evaluators. Scriven focused on the issues of bias, and suggested that the only compromise is to engage an external evaluator in addition to the empowerment evaluator. Fetterman (1997) countered by suggesting that Scriven is being equally as dismissive of the critical friend role of the empowerment evaluator in terms of pushing for rigor and confidence in the data.

Fetterman accepted Scriven's suggestion about the use of an external evaluator, and agreed that the two are not mutually exclusive.

The evaluation research in this study presents a particular solution to this issue. Although self-ratings of growth could arguably be biased, the critical review and analysis of data from multiple sources helped me to critically understand any discrepancies in the data. The findings from this rich source of data were used to understand the teachers' curriculum and influences on design decisions (chapters five, six, and seven) in addition to fostering curriculum knowledge growth and self-determination.

Empowerment Evaluation Principles.

In that most recent volume, Wandersman, Snell-Johns, Lentz, Fetterman, Keener, Livet, Imm, and Flaspohler (2005) introduced principles to guide empowerment evaluation practice, and provide additional cases for consideration. These ten principles featured in column three of Table 2.1 were generated by consensus and critical discussion between a group of key empowerment evaluators. The intent of these principles is to provide further conceptual clarity, and to further differentiate empowerment evaluation from other collaborative and participatory approaches. The principles are explained and elaborated by assessment levels for the roles of evaluator, community, and funder, as well as illustrated in a series of case studies (Fetterman, 2005; Keener, Snell-Johns, Livet, Wandersman, 2005; Lentz, Imm, Yost, Johnson, Barron, Lindberg, Treistman, 2005; Livet and Wandersman, 2005).

The bulk of the principles are concerned with issues of social justice and democratic values (i.e., social justice; community ownership; community knowledge; democratic participation; inclusion). Three other principles focus on ongoing learning (i.e., improvement; capacity building; organisational learning), and two others on measuring performance (i.e., evidence-based strategies and accountability). Although these principles were published after the completion of my field work, I have found them useful in the thinking about the selection of this evaluation approach for the South African context in conceptual framework (chapter three), as well as for adding extra coherence to the discussion chapter.

In his review of the latest volume, Patton (2005) states that the book is good for empowerment evaluation practitioners to better understand the challenges of

facilitating and building capacity. However, he argues that there is rather weak evidence of empowerment evaluation doing what it claims to do- foster self-determination. By in large, the cases in the book rely on evaluator testimony and summarised participant testimony, rather than on solidly analysed, and argued empirical evidence. Patton believes that what remains unverified in the empowerment literature is solid, triangulated evidence that improvement and self-determination have occurred, and that it can be shown to be sustained. Patton references Cousin's (2005) chapter where he concurs that empowerment evaluation practitioners could add credibility and be more convincing in their claims by using established and rigorous forms to determine the reliability and validity of their data and findings.

In Scriven's (2005) review of the volume, he decides to argue against the approach, rather than review the book. He basically argues that empowerment evaluation is fatally flawed and directly points out that the main problems of empowerment evaluation are its bias and lack of credibility. Because of this, he claims that it is un-useful for summative evaluation, and questionable for formative evaluation. He characterises the approach as evaluation training and "evaluation by amateurs." Scriven cautions that it should not be sold as on par with professional evaluation.

In Fetterman's (2005) response to the reviews, he claims that both reviewers have judged the book outside its intended purpose- to explain the underlying principles and to offer illustrative case examples. Fetterman contends that the book does offer evidence of meeting program goals. He also disagrees with Scriven's core argument about self-bias and self-evaluation, pointing out that with his argument, Scriven categorically dismisses a whole range of accepted evaluation practices. Fetterman also cites earlier work to point out how Scriven constructively suggested how to mediate the bias with and external reviewer.

Wandersman and Snell-Johns (2005) respond to the critique of Scriven by re-emphasising that empowerment evaluation is not for all evaluation purposes. They also argue that bias from self-evaluation can be lessened through the various components of the EE system, and the application of the principles of improvement, evidenced-based strategies, and accountability. In addition, they note that issues of bias are not unique to EE, and that bias from types of self-evaluation can be found in instruments designed for other kinds of evaluations (e.g., self-reporting of behaviors in a survey). Wandersman and Snell-Johns conclude by agreeing that further efforts

need to be made to communicate credible evidence of the effectiveness of the approach.

Curriculum Design and Evaluation

As seen in the sections of this review, Ralph Tyler has made an impact on both curriculum design and evaluation. Although his rationale has been mis-interpreted by many, and heavily critiqued by the Re-conceptualists, the basic iterative process between outcomes, activities, sequencing, and evaluation seems to remain as applicable in contemporary design and evaluation of curriculum. The debates in the curriculum literature have helped to shift the conception of curriculum from being merely one of practical development to one of *understanding* the curriculum from various perspectives. In addition, the rise of cognitive-oriented learning outcomes, and more empowering, collaborative, and participatory forms of formative evaluation, can re-cast the simple aspects of the Tyler Rationale for current use in outcomes-based reform in South Africa and elsewhere.

Other contributions from the literature suggest ways in which to conceive an outcomes-based design and evaluation approach that is oriented towards understanding and meaning-making. For example, the use of learning outcomes as *heuristics* for understanding the meanings of curriculum, or the use of outcomes-based design theory as a "text" to understand the alignment and coherence of curriculum. From the field of visual arts, the concept of a "community of arbiters" can be used to make sense of and evaluate learning outcomes in relationship to practice and local knowledge. These contributions suggest ways in which a process of outcomes-based evaluation can be used by teachers to understand and improve aspects of their curriculum, while providing space for valuing local knowledge and respecting the features of the creative arts.

These contributions resonate with the shift in the evaluation field towards more collaborative, participatory, and empowering forms of evaluation where the participants are more actively involved in various aspects of an evaluation. Empowerment evaluation seems to provide the most developed form of self-evaluation that has applications for improving curriculum, building capacity, and fostering self-determination. In the next chapter, I will explain the role of curriculum evaluation in outcomes-based curriculum reform, argue for the relevance of the

empowerment evaluation approach in the South African educational context, and discuss the synthesis of empowerment evaluation with current theory and practice in teacher professional development. In chapter four, I will specifically explain the research design of this study using an adaptation of empowerment evaluation for the purpose of outcomes-based curriculum reform. In the final chapter, I will draw together arguments for the use of empowerment evaluation for growing teachers' curriculum knowledge and self-determination.

CHAPTER THREE

Conceptual Framework: Adapting Empowerment Evaluation for Outcomes-based Curriculum Evaluation

This chapter deals with the ideas and concepts that have shaped my thinking around this research study. These ideas around curriculum design, evaluation, and professional development have influenced research design choices for the research questions, methodology, as well as provided an analytical framework for making sense of the data, and locating its potential applications. Much of the supporting theory has been drawn from my previous work experience in the education field and from the related literature. In a sense, my background of having content and curriculum expertise as a visual artist and teacher, and experience in school reform affords me a broader perspective of the arts learning area within the context of school change.

My interests in teaching, professional development, and technical assistance in the areas of visual arts education, teacher inquiry, accountability, and outcomes-based school reform have led me to questioning how evaluation can inform each of the latter. Many professional development and evaluation approaches currently in practice in South Africa are only loosely related to informing the design of curriculum. In the following chapters, I will argue that evaluation approaches could provide a formative link between classroom practice, professional development, and improvement linked to learning outcomes. In this chapter, I build a theoretical framework of such an evaluation approach within an outcomes-based curriculum design context.

The basic theoretical framework begins by situating curriculum evaluation in Mitchell's (1996) model of outcomes-based curriculum reform. At the core of the model are groups of teachers across a school system engaged in ongoing curriculum design and evaluation for the purpose of generating valuable curriculum knowledge for the system. I then explain and justify my use and adaptation of Fetterman's (2001) empowerment evaluation (EE) approach for outcomes-based curriculum evaluation in the South African context. I draw from the fields of education professional development, and knowledge management to build and elaborate on the empowerment evaluation steps and facets. Finally, I theorise how the *empowerment curriculum evaluation* (ECE) process could be at the center of a reciprocal system of curriculum knowledge creation.

Outcomes-Based Curriculum Reform

Outcomes-based reform asks the school system to do something that was not asked of it before- to identify and make explicit the skills and knowledge all learners should know and be able to do, and not just the content of what should be covered. Putting outcomes into meaningful practice is at the very center of this process. Ruth Mitchell (1996) of the Education Trust in Washington D.C. argues that outcomes-based reform entails engaging teachers in the process of writing and reviewing learning outcomes, aligning curriculum with outcomes, studying learner work in response to the aligned curriculum to generate valid assessment criteria and performance standards, and then making informed curriculum revisions. This process is based on the assumptions that outcomes-based curriculum reform is a multi-year effort requiring ongoing reflection on practice, and that teachers are central to the construction of this new curriculum knowledge. In a sense, it is a large-scale curriculum re-design project that generates evaluates, and validates new curriculum knowledge using professional communities of teachers not unlike Wenger, McDermott, and Snyder's (2002) *communities of practice*.

The resulting knowledge generated in these study groups can then be used to inform the design of valid national performance standards, and *opportunity to learn* standards that would ultimately inform changes in how the school organisation is re-structured or transformed as suggested by Spady (1988), as well as act as a mechanism to monitor equity across schools. An outcomes-based curriculum re-design project would require at least 2-3 years of curriculum study (Mitchell, 1996) by groups of professionals across a system to generate, evaluate, validate, and share the new knowledge. I illustrate this process in Figure 3.1.

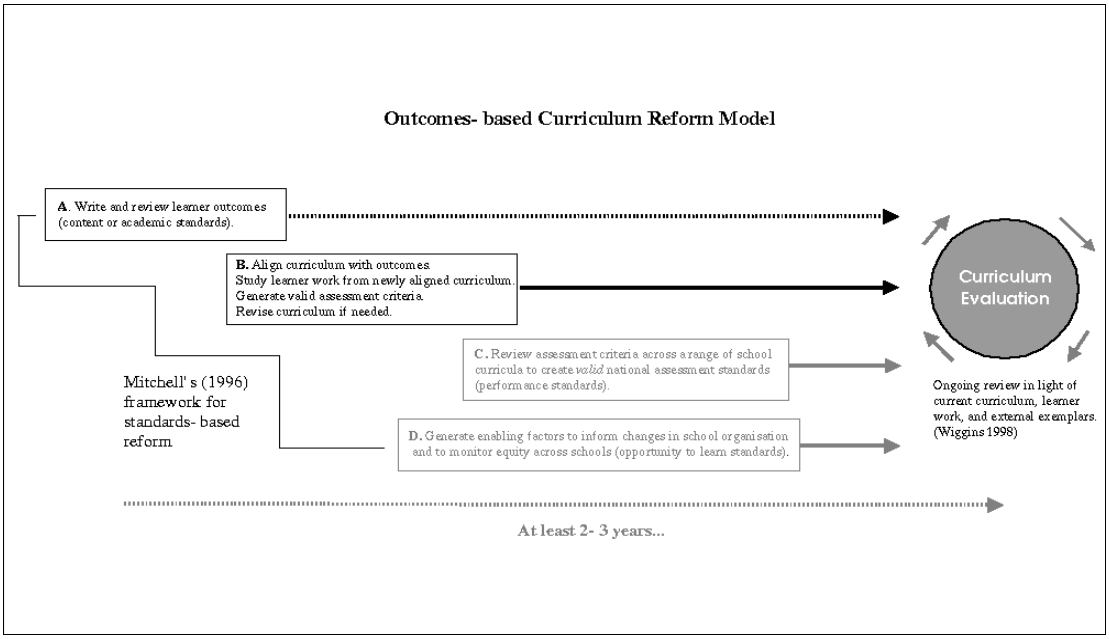

Figure 3.1. Outcomes-based Curriculum Reform Model

The current South African curriculum reform has engaged in Step A where they have written outcomes and reviewed them based on their conceptual coherence and alignment, and have weakly entered into Step B with limited support. The Department of Education decided national level assessment standards up front without engaging in a process of validating their fairness or relevance as suggested in Step C. The Department of Education has not considered identifying enabling factors or opportunity to learn standards. In this research study, we also engaged with Steps A and B, but with a major difference- we validated our decisions based on a reflective process of studying curriculum and learner work similar to what Mitchell (1996) and Wiggins (1998) suggest.

For example, Mitchell (1996) describes what occurs when teachers look at learner work and teacher assignments:

> Spending a year looking at student work in light of the standards makes it possible for school people to realize for themselves that changes in instruction, curriculum, and assessment are necessary. They also begin to understand that they- not textbook writers, not test publishers, not the school districts central office staff- are responsible for making the changes.
>
> (p. 26.)

I argue that this process is *curriculum evaluation* where teachers make judgments about the strengths and weaknesses of their curriculum based on learning outcomes to inform their curriculum design decisions. As Stenhouse (1975) suggests, curriculum plans are *proposals* up for critique and review. These proposals are in some sense, hypotheses to test out in actual classroom settings. Stenhouse calls this general review process *curriculum study*. Wiggins (1998) elaborates on this general idea of review as *educative assessment*, where teachers design assessment criteria in reference to excellent student performances and exemplars, and then base curriculum decisions on the formative evaluation of the results. Thus in Figure 3.1, I include an ongoing cycle of collaborative *curriculum evaluation* as the driving mechanism for the curriculum reform.

In addition to an ongoing process of evaluation, a wider conception of what is evaluated is needed. As it stands, many of the current approaches used in the South African context, only make limited claims about a few aspects of efficiency. The curriculum plan is evaluated only in reference to this *fidelity* to the form suggested by the OBE policy definitions of the design elements and process. This checklist approach to evaluation is reinforced by the Macro-planning, Learning Programme, and INTERSEN evaluation forms required by policy. Judgments about the value of the curriculum in providing meaningful, rigorous, and engaging opportunities to meet the learning outcomes are not provided. They can only make limited claims about *some* aspects of the efficiency of form from an intended curriculum plan. This is different from evaluating the *effectiveness* of the lived curriculum in supporting students to meet the learning outcomes- something that probably lies more in the abilities of the teacher to transform content knowledge into curriculum practice in particular classroom settings. It is also different from what Newmann et. al. (1996) consider the *intellectual quality* of the curriculum, or its effectiveness in to engaging learners in constructing knowledge, participating in disciplined inquiry, and producing value beyond school.

Outcomes-Based Design Principles.

The following section describes the outcomes-based design principles and evaluation skills presented in the training and facilitation facets of the *ECE* to guide the curriculum design and evaluation work. (See Table 3.1.) The evaluation facets of *training* and *facilitation* operated with an elaborated version of this general C2005

definition in mind. These design principles were introduced in the cycle one *training*, and then used in cycle two to guide *facilitator* interactions.

Quality learning outcomes should clearly describe the important and relevant skills and knowledge that learners should know and be able to do in a learning area. Curriculum is then designed to provide a series of instructional activities over time to build learners' skills and knowledge described by various learning outcomes. By the end of the year or phase, learners should have achieved all of the outcomes. Assessment, content selection, activities, and instruction are designed to create opportunities and enabling conditions for learners to achieve the skills and knowledge described in the learning outcomes. This process of this design is called *backwards design* (Wiggins and McTighe, 1998) and is referred to as *designing-down* from the outcomes in C2005.

Table 3.1. Design Principles Used in Evaluation *Training* and *Facilitation*

- Learning outcomes describe what learners should know and be able to do at a designated benchmark.
- Outcomes should *drive* the design of curriculum. (i.e., design-down or backwards-design)
- Assessment criteria and methods should be explicit, valid, and fair.
- Curriculum should be constructivist in orientation. (i.e., builds on what children know through scaffolded instruction, inquiry, and activities.)

The curriculum should be *learner-centered* or apply constructivist learning theory where the curriculum begins with what learners know, and then actively engages them with content and activities that are interesting and relevant to them. Activities should be *scaffolded* in a sequence to build from their existing skills and knowledge, to the skills and knowledge described in the learner outcomes, the selected content, and the related assessment criteria. In outcomes-based assessment, it is important to take implicit- sometimes personal- criteria and make it explicit and public to learners. Assessment criteria should be designed based on the study of actual artwork and creative experiences of teachers and learners, as well as exemplars from professionals in the field. Particularly in the arts, assessment should be open-ended

and flexible to encourage creative and expressive responses to the curriculum.

Learning Outcomes. The introduction to C2005 defines *learning outcomes* as:

> Specific Outcomes have been derived from the learning areas. They refer to the specification of what learners should know and be able to do at the end of a learning experience. This includes skills, knowledge and values which inform the demonstration of achievement of an outcome or set of outcomes. The focus of outcomes-based education and training is the link between intentions and the results of learning, rather than the traditional approach of listing content to be covered within a learning programme.
>
> (Department of Education, 1997, p. 21.)

Learning outcomes are the *central design feature* of outcomes-based curriculum. These outcomes are supposed to drive the design of the other elements of curriculum (i.e., assessment, content, activities, and instruction). High quality outcomes are needed to drive an efficient, effective, and well-formed backwards-designed curriculum (Wiggins and McTighe, 1998). This curriculum would have aligned elements, and an overall conceptual coherence where the evidence of learning ultimately matches the intent of the outcomes (Wiggins, 1995). Consequently, high quality outcomes would also be needed to evaluate effectiveness.

Professional standards and criteria have been generated by professional teaching organisations and others to guide the design of high quality, world-class outcomes. (American Federation of Teachers, 1994; Business Task Force on Student Standards, 1995; Mitchell, 1996; New Standards, 1997; Solomon, 1998). Although each set has been designed for a different orientation to the task, the overall direction of the criteria is for clarity, utility, and validity to the domain of knowledge. Mitchell's (1996) checklist of qualities of well-written outcomes in Table 3.2 describes learning outcomes as representing the “big ideas” or *key concepts* within a field. These “big ideas” are the knowledge and skills recognised as essential for someone working in that field. Because knowledge changes, she explains that outcomes should be “balanced, accurate, and sound” in order to reflect recent scholarship in the field. The amount and length of outcomes statements is also an issue. If there are too many [outcomes], we run into the problem of 'coverage,' as

opposed to learning in depth. This concern over quantity is echoed by Eisner (2002), Jansen (1999b), and Marzano and Kendall (1999).

Table 3.2. Checklist for Reviewing Outcomes

Concerned with "big ideas" Balanced, accurate, and sound Clear and useful Parsimonious- not too many and not too long Built by consensus Assessable For students, not for adults Developmental Visionary (Mitchell, 1996, p. 22.)

Designing Down From the Outcomes. The generation of meaningful, clear, valid, and useful learning outcomes is only one part of outcomes-based design. Outcomes-based design also has a design principle about how the various elements of curriculum are “designed-down” from the learning outcome so that every element is well aligned and coherent. This design process is a rational and logical process similar to the “steps” suggested by Tyler (1949) and elaborated by Wiggins and McTighe (1998) as the “backwards-design” process in a publication of the Association of Supervision and Curriculum Development.

Stenhouse (1975) claims that all curriculum has a sense of logic and coherence. In particular, the technical-rational approach of outcomes-based curriculum design highly values *efficiency* and *effectiveness*. Efficiency of form refers to the alignment of curriculum elements with the learning outcomes, their articulation within and across lessons, and the overall conceptual coherence of curriculum. Effectiveness refers to evaluating whether the curriculum does what it says it will do by matching the learning outcomes against the evidence of learning. Wiggins (1995) makes an even stronger connection by claiming that the *coherence* of form is actually found in how effective the lived curriculum was for the learners, not just in the planned curriculum. In other words, was the curriculum engaging and clear enough

for the learners to understand the expectations, and see how the curriculum activities and instruction helped them demonstrate and then achieve the learning outcomes?

There is the assumption, particularly in outcomes-based curriculum design, that an efficient, well-formed plan is better curriculum. Following this assumption, curriculum that have a strong sense of inner logic and conceptual coherence to the end learning outcomes and to expectations of excellence, would then be clearer to learners. The activities and instruction would align well with the outcomes and assessment criteria. They would provide learning opportunities to understand the expected criteria of excellence, and then to demonstrate mastery of the skills and knowledge addressed. Resources would be selected with the outcomes, assessment criteria, and content in mind.

This general planning logic is reflected in the introduction to C2005. The use of *Specific Outcomes* is explained as, "... the link[ing] between intentions and the results of learning, rather than the traditional approach of listing content to be covered within a learning programme" (Department of Education, 1997, p. 21). However, beyond this slim reference, there were few documents or professional development opportunities available to the sample teachers that actually discussed in detail just how one goes about designing-down from outcomes. In addition, the INTERSEN evaluations were concerned less with providing formative information on effectiveness and quality, and more with check-listing narrow aspects of form on documentation. (i.e., was there compliance with the policy requirements as evidenced through notations on the Learning Programme planning documents?) To fill in these gaps, the evaluation facets of *training* and *facilitation* operated with Wiggins and McTighe's elaborated version of backwards-design in mind as outlined in Table 3.3.

Table 3.3. Stages in Backwards-Design Process

1. Identify Desired Results:
(i.e., learning outcomes and essential questions or understandings)
2. Determine Acceptable Evidence:
(i.e., assessment criteria and methods)
3. Planning Learning Experiences and Instruction:
(i.e., activities, instruction, content, and resources)
(Based on Wiggins and McTighe, 1998, p. 9.

This process designs backwards from the desired results, to the assessment, to the learning activities and instruction. Each step builds on the former, helping to contribute to a sense of alignment and overall coherence. First the desired results are identified. These results are the learning outcomes and any essential questions or understandings to be explored. The second step of determining acceptable evidence focuses on the assessment of the work. It entails designing valid assessment criteria of what excellent work that meets the outcomes looks like, as well as designing authentic assessment tasks that provide opportunities to demonstrate attaining these criteria and achieving the outcomes. The final step is planning the learning experiences, instruction, and activities. This would also entail selecting appropriate content and materials. As Wiggins and McTighe (1998) point out, this system of designing backwards re-orients curriculum away from the coverage of content and the focus on activities, to a design that is aligned and coherent with the end aims of understanding the learning outcomes.

As discussed earlier, this evaluation research study adopted a set of outcomes-based design principles to guide the *training* and *facilitation* facets. The *lesson plan tool* was structured to align with Wiggins and McTighe's (1998) backwards-design process so teachers could plan in a linear logical order from the ends to the means. The data collection tools asked teachers to first describe identify and explain the learning outcomes, and then describe the related curriculum elements in response to prompt questions. (See also Appendices for Lesson Plan Tool.) In post-observation interviews and in study group presentations, teachers were asked to use learning outcomes to clarify their intentions and expectations. When assessment criteria was being elicited, the descriptors were organised around the intended learning outcomes.

Table 3.4. Lesson Plan Tool Prompt Questions

Outcomes: What outcomes should learners know and be able to do?
Content: What content was selected and presented?
Assessment: What assessment methods and criteria did you use?
Activities: What activities did you design to support learners in achieving the outcomes?
Instruction: What did you teach to support learners in achieving the outcomes?
Resources: What resources did you provide to support learners in achieving the outcomes?

Designing Valid Assessments. The second step of backwards-design asks teachers to determine acceptable evidence which includes assessment methods and criteria. This step proceeds and informs the selection of appropriate content, activities, and instruction. To do so, Wiggins (1998) advocates for ongoing inquiry using samples of learner work and external exemplars to generate assessment criteria for rubrics. The purpose of this inquiry is to develop fair, explicit, and valid assessments that continually expand our conceptions of what constitutes excellence in a learning area. Here Wiggins speaks to the heart of the matter, the validation of assessment criteria against actual work and exemplars in the field:

> Rubrics are not designed through mere imagination and discussion. They are derived from standards and from an analysis of existing samples of performance of different quality. A rubric should reflect the most tangible and appropriate differences of quality between performances. How else could we do assessment and validate it? After all, presumably observable differences in quality came first, and analytic description of those differences, generalized in rubric descriptors, comes second. Otherwise, we are just guessing at criteria, and we fail to validate our work....
>
> ... But what do we do in year one? We just have to do the best that we can basing our rubric on our overall experience of differences in this type of performance, of any pilot tasks that we did, and of any samples we have of performances on similar challenges in the past... For a first rubric, being clear about the highest level of performance and then using comparative language to describe progressive weakness of other levels of performance may be just fine. But we need to refine the rubric as soon as we have more performances to analyze- because our rubric is only as good as the breadth and depth of our sample of performances, and as our powers of generalizing the results of sorting student work. Each year brings a more diverse and and revealing sample of possible performances, and hence deeper insight into the most salient differences in performance levels and the surprising diversity of work possible within each level.
>
> (Wiggins, 1998, p. 183.)

Wiggins also addresses the problem of beginning teachers not knowing what desired results to expect, by suggesting that teachers should initially make best guesses of what the highest level of performance may look like. Then through the ongoing process of data collection and evaluation, the expectations take form as our understanding about what learning looks like expands. In a sense, assessment design can be seen as a professional development exercise, where learner evidence is evaluated and assessment tools are validated based on data. Darling-Hammond and McLaughlin (1995) advocate for teacher professional development that focuses on collaborative assessment design and evaluation based on the study of learner work examples:

> ... members of school communities must be engaged in the development and use of assessments. This is because teacher learning about the deeper structures of curriculum, the nature and nuances of student thinking, and the connections between teaching efforts and student performances derives substantially from firsthand, constructivist encounters with assessment development, and from the subsequent evaluation of student work.
>
> (Darling-Hammond and McLaughlin, 1995, p. 253.)

Outcomes-Based Curriculum Evaluation.

Part of the theory-building for this study involves thinking about adapting evaluation approaches that may resonate with this outcomes-based curriculum re-design model. The evaluation approach would feature participants collecting data, and evaluating it for efficiency, effectiveness, and its intellectual and creative quality. The approach should also support the utilisation of the findings in making informed curriculum decisions and contributing curriculum knowledge to the system. In this section, I explain how I have adapted Fetterman's (2001) *empowerment evaluation* for outcomes-based curriculum evaluation in the South Africa. I begin by making a case to justify why this particular evaluation research approach was selected for this setting. I then explain how I have adapted the empowerment evaluation approach for curriculum evaluation. This theory and methodology draw aspects from the theory and practice of outcomes-based curriculum design, professional development, knowledge management, and outcomes-based accountability.

Selecting an Appropriate Evaluation Approach. Many post-Apartheid debates in South Africa seem to revolve around conceptions of democracy, participation, and representation. The rhetoric around C2005 certainly highlights connections to the new liberal constitution, and a more democratic and participatory role for teachers in deciding what to teach. However, the real extent to which it is democratic and participatory in practice has certainly been questioned. And, if past controversies in the South African arts community can be any measure, questions of identity, and who can represent whom can be a very contentious one (Atkinson, 1999).

In general, my perception of the attitudes of teachers and principals from interview data, is one of general resistance to external forms of evaluation. This is especially the case if it seems similar to forms of inspection done by white administrators during Apartheid. In general, arts education NGO's have expressed interest in action research and formative evaluation approaches that value participation, but there is little real evidence of their systematic use, or of the evaluation expertise to do it. Nevertheless, there is a recognition of the need for capacity-building and program sustainability in the face of lessening overseas funding and technical support. These issues and concerns are very relevant to an external evaluator who must choose an appropriate evaluation approach to match the participants' needs and increase local capacity for sustained improvement. In Table 3.5 I match the facets and principles of empowerment evaluation that address these issues and needs.

Table 3.5. Matching Issues and Needs with Empowerment Evaluation Facets and Principles

Issues and Needs	Empowerment Evaluation
• identity • democratic participation • judgments	self-evaluation community knowledge democratic participation inclusion

• capacity-building • utilisation • sustainability	capacity-building organizational learning training and facilitation community knowledge community ownership democratic participation liberation self-determination

Also critical are whose values and perceptions get represented in making judgments about quality. As an external evaluator, I brought some knowledge of outcomes-based curriculum design, evaluation, and visual arts content expertise from a Western perspective. However, I only had a limited understanding of the particular historical, cultural, and social contexts in which I would be working. In such a case, one could question how valid the adjudication of an external expert is, and to what extent are these judgments biased towards a particular set of values and knowledge. I would argue in this case, that validity and bias concerns demand that the evaluation approach be oriented towards increased participation and collaboration by the participants. This approach would foreground the judgments of those in the field, while allowing some external negotiation by external experts to ensure confidence in the data. This approach would be designed to build capacity, and be aligned with concerns of democracy, participation, and representation.

Features of Empowerment Evaluation. David Fetterman (1996) recognizes the "pervasive concerns" of self-assessment and accountability in work across many sectors including education. His empowerment evaluation approach offers a philosophy, theoretical framework, and methodology in which to "systematically address these concerns" (p. viii). With these specific needs in mind, Fetterman defines empowerment evaluation as "... the use of evaluation concepts, techniques, and findings to foster self-improvement and self-determination" (p. 4).

What draws me to Fetterman's (1996, 2001) empowerment evaluation approach is that it provides a collaborative and participatory process for teachers to

engage in the critical review of curriculum similar to Stenhouse's (1975) *curriculum study*. The participants shape the evaluation by writing a mission statement, taking stock, setting their own goals, and documenting progress towards these goals (Fetterman, 2001). Participants clarify what they want to do and then design strategies to help them attain it. Participants in an empowerment evaluation document and report credible evidence of growth. In a sense, empowerment evaluation is a technical means for participants to move towards realistic aims for improving their curriculum practice.

Empowerment evaluation also recognizes that values are "highly sensitive to the life cycle of the program or organization," (Fetterman, 1996, p. 6), and that values change as participants grow their understanding of their programs. This recognition of change and growth makes empowerment evaluation a particularly powerful approach for describing and making sense of what teachers do in their attempts to improve their curriculum practice. In addition, this approach aims for the timely utilisation of findings, addresses some issues of researcher bias and privilege, creates opportunities for building capacity, illumination, and advocacy, and puts teachers "back in the drivers seat" in order to make sustained improvement.

At the technical core of *empowerment evaluation* is a relatively straight-forward outcomes-based evaluation design. The major difference being that the participants, with the aid of the empowerment evaluator, design the evaluation and make judgments of worth. The initial steps ask participants to write a mission statement, take stock of their current program by listing, prioritising, and rating strengths and weaknesses of activities, and planning for the future by setting goals and devising strategies (Fetterman, 2001).

My translation of these three steps into outcomes-based curriculum evaluation made some shifts in terminology, and focused the goal-setting on learning outcomes. For the first step, teachers wrote a mission statement in the form of a curriculum rationale explaining why they thought arts and culture was important for children and society. Also part of our first step was the generation of a set of learning outcomes for the Arts and Culture learning area, because the existing outcomes were poorly written and difficult to use as we will see in chapter five. The rationale and learning outcomes were important because they represented the values and educational aims of the teachers at their level of understanding.

Teachers then took stock of their curriculum practice by providing some

documentation of their current lessons that helped children to meet the learning outcomes. The teachers prioritised these learning outcomes in order of importance, and rated their strengths and weaknesses in designing curriculum for each outcome. As part of planning for the future, teachers set rating goals for growth in design knowledge for each learning outcome. Because of the limited evaluation expertise of the teachers participating in this study, developing documentation strategies found its place in the ongoing collaboration between the teachers and the empowerment evaluator.

Fetterman (2001) seems to front-load the evaluation process in his discussions of the methods and cases. He links developing strategies and documenting progress to the initial steps, but often does not elaborate on how these relate to the ongoing collaborative role of the evaluator. He speaks generally of facilitation as acting as a critical friend or coach to participants. I argue that for this study, empowerment evaluation seems weak on method on what this facilitation and coaching actually look like. This is particularly relevant in the context of curriculum evaluation, where evaluation, content, and curriculum knowledge is being grown over time. To address this gap, in Table 3.6 I bring back the full fourth full step of empowerment evaluation to foreground the ongoing process of collaboration after the initial intervention:

Table 3.6. An Elaborated Version of Empowerment Evaluation

1. Writing a Mission
2. Taking Stock
3. Planning for the Future
4. Documenting and Negotiating Growth

Synergies with Professional Development. In the application of empowerment evaluation to curriculum, there are some promising practices that I have adopted from teacher professional development. They help build some theory and practice for Step 4: documenting and negotiating growth. I discuss teacher inquiry and professional development because a large component of my adaptation of empowerment evaluation relies on the facets of training, facilitation, and creating opportunities for illumination.

Researchers and professional teaching organisations in the United States have compiled lists of the core elements of professional development that they believe represents the consensus view of effective professional development (Darling-Hammond and McLaughlin, 1995; Smylie, Allensworth, Greenberg, Harris, Luppescu, 2001; Elmore 2002). Smylie explains “effective” as, “promot[ing] ambitious, intellectually challenging instruction that leads to gains in student achievement” (p. 12). Although this is the consensus view of those in the professional field as outlined in Table 3.7, both Smylie and Elmore note that few empirical studies have been done to actually link these aspects to improvement in instruction or to gains in learner achievement. I am featuring Smylie et. al.'s interpretation of the consensus view, because it has been supported by findings in their one large-scale study of the effects of professional development in Annenberg Challenge schools in Chicago:

There are some interesting synergies between these aspects of professional development and the methods, facets, and features of empowerment evaluation as applied to curriculum evaluation. Elmore (2002) explains that professional development should be based on a well-articulated mission, and be subject to continuous evaluation of its effect on learning outcomes. This view of professional development and empowerment evaluation are both focused on collaborative inquiry connected directly to the work of the participants. Both engage participants in design and evaluation of their practice. Another key similarity is that both are not one-off events, but require rigorous follow-up over time. In this study, teachers work collaboratively with the empowerment evaluator and peers to examine their practice and to grow their curriculum design and evaluation knowledge. It is interesting to note that this is similar to a recommendation by the C2005 Review committee.

Table 3.7. A Consensus View of Effective Professional Development

- Experiential, engaging teachers in concrete tasks of teaching, assessment, and observation.
- Grounded in participants' questions, inquiry, and experimentation as well as research on effective practice.
- Collaborative, involving sharing of knowledge among educators.
- Connected to and derived from teachers' work with their students as well as connected to examination of subject matter and teaching methods.
- Sustained, intensive, and supported by follow up activities.
- Connected to other aspects of school improvement in a coherent manner.

(Smylie et. al., 2001, pp. 12-13.)

The similarities between professional development and empowerment evaluation are not surprising. Professional development has been orienting itself towards collaborative forms of research into practice as influenced by reflective practice (Schön, 1984), action research (Kemmis and McTaggart, 1988), and teacher research and inquiry (Stenhouse, 1975; Cochran-Smith and Lytle, 1993; Weinbaum, Alexandra, Allen, Blythe, Simon, Seidel, and Rubin, 2004). Similarly, as seen in the literature review, there has been movement in the field of evaluation since the seventies to support more participatory and collaborative kinds of research. These sometimes engage practitioners in evaluating their own practice, as well as provide aspects of training. Empowerment evaluation seems to exemplify this orientation, and thus seems appropriate in theory, to adapt for curriculum evaluation work in this context.

In terms of adapting some methodology from professional development to an empowerment evaluation of curriculum, I have selected several strategies related to school coaching that are gaining currency in school reform efforts in the United States. The role of a school coach is in many ways similar to that of an empowerment evaluator. Fetterman (2001) describes an empowerment evaluator as an “evaluation coach” or “critical friend” who trains participants in the techniques of evaluation, and facilitates their planning, documentation, and evaluation of growth. Facilitation is oriented to collaboratively documenting and evaluating evidence for the illumination

and improvement of practice.

Neufeld and Roper (2003) describe school coaches as collaborative supporters who engage in grounded inquiry that is connected to classroom work, and oriented towards improvement. Coaches do classroom observations and provide formative feedback. Coaches may facilitate study groups who review lessons and learner work from the classroom. In addition, coaches provide training for curriculum design where they help teachers transfer what they learn about new practices into their classrooms, collaborate in planning and implementing lessons, and find appropriate learning and curriculum support materials. Like the empowerment facet of advocacy, school coaches take into account how the school organisation impacts improvement by working with teachers to advocate for resources, and to share knowledge with colleagues. Although the practice is beginning to show some positive aspects, little empirical research has been found to directly link the practice to the improvement of curriculum (Neufeld and Roper, 2003; Russo, 2004; Annenberg Institute, 2005).

Two of the main participatory activities of a school coach are doing observations and facilitating collaborative inquiry or study groups. The purpose of a study group is to explore questions and issues of educational value and relevance. There are many purposes for which to meet in a study group, although a typical study group often features a presentation and evaluation of a lesson with samples of learner work. In many ways, a study group is similar to Wenger et. al.'s (2003) concept of a *community of practice* where professionals generate, evaluate, validate, and share valuable knowledge in a less formal, social learning environment.

One way coaches organise study group discussions is by using *protocols* for examining student work and teacher assignments. A protocol is a facilitated, structured, timed set of presentations, observations, and reflections designed to guide professional discussion among colleagues on matters of educational value within a limited time-frame. Protocols have been designed for a variety of purposes and are being strongly advocated by school coaches. Recent literature focuses on developing coaching and facilitation expertise (Neufeld and Roper, 2003; Weinbaum et. al., 2004), designing protocols to structure professional discussions (Blythe, Allen, and Powell, 1999; McDonald, Mohr, Dichter, and McDonald, 2003), and promoting the practice of looking at student work (Mitchell, 1996; Blythe et. al., 1999; Little, J.W., Gearhart, M., Curry, M. & Kafka, J., 2003), and teacher assignments (Mitchell, 1996). Again like for the consensus view and coaching, Little et.al. (2003) note that limited

research has been done to validate the claims of the impact of these practices on teaching and learning.

Nevertheless, these descriptions of coaching strategies resonate with the consensus view of professional development, and provide theory for the role of an external partner working to improve curriculum and evaluation knowledge and practice. For this study, I have taken on the roles of an evaluation and content coach by providing technical assistance with evaluation design and processes, as well as content and curriculum expertise in arts and culture curriculum design. I participated in observations of their classroom practice and provided feedback. I also facilitated ongoing collaborative study groups where we used a loose protocol to guide our presentation, evaluation, and discussion of curriculum and learner work evidence. (See Appendix for protocol descriptions.) The major thrust of my coaching was guided by the curriculum design principles from the training, and the need for credible evidence of curriculum knowledge growth.

Outcomes-Based Empowerment Curriculum Evaluation (ECE).

Figure 3.2 illustrates the relationship between empowerment evaluation and the construction of curriculum design knowledge in an outcomes-based system. The empowerment evaluation works to facilitate the documentation and evaluation of curriculum practice, create opportunities for illumination, and foster self-determination and advocacy. At the same time, teachers are generating, evaluating, validating, and potentially sharing this curriculum knowledge using learning outcomes as a design guide and an evaluative framework. The ECE facilitation towards knowledge growth was guided mainly by the empowerment evaluation principles of capacity-building, evidence-based strategies, and improvement. The facilitation towards self-determination was guided by the empowerment evaluation principles of democratic participation, community ownership, community knowledge, and social justice.

The promise of empowerment evaluation is that this collaborative, participatory process will help teachers to become more confident, articulate, self-determined, and empowered as critical curriculum designers. If this is the case, we should see evidence of teachers growing their curriculum knowledge, taking on leadership roles in sharing knowledge, and advocating for needed changes in curriculum and learning support materials, professional development, and

organisational supports. In addition, evidence of the sustained use of evaluation and reflective practice should be seen after the empowerment evaluator has finished the intervention.

In summary, this theory develops an image of an empowerment curriculum evaluator as someone who strategically collaborates and participates with teachers to:

- facilitate the construction and growth of curriculum content, design, and evaluation knowledge in their local contexts;
- grow the empowerment evaluator's understanding of the curriculum context in order to adjust coaching strategies and interventions to best suit the needs and concerns of participants;
- build confidence and reduce bias in the evidence of learning and growth;
- utilise the evaluation findings in a timely fashion to inform curriculum decisions, share knowledge with peers, and advocate for change.

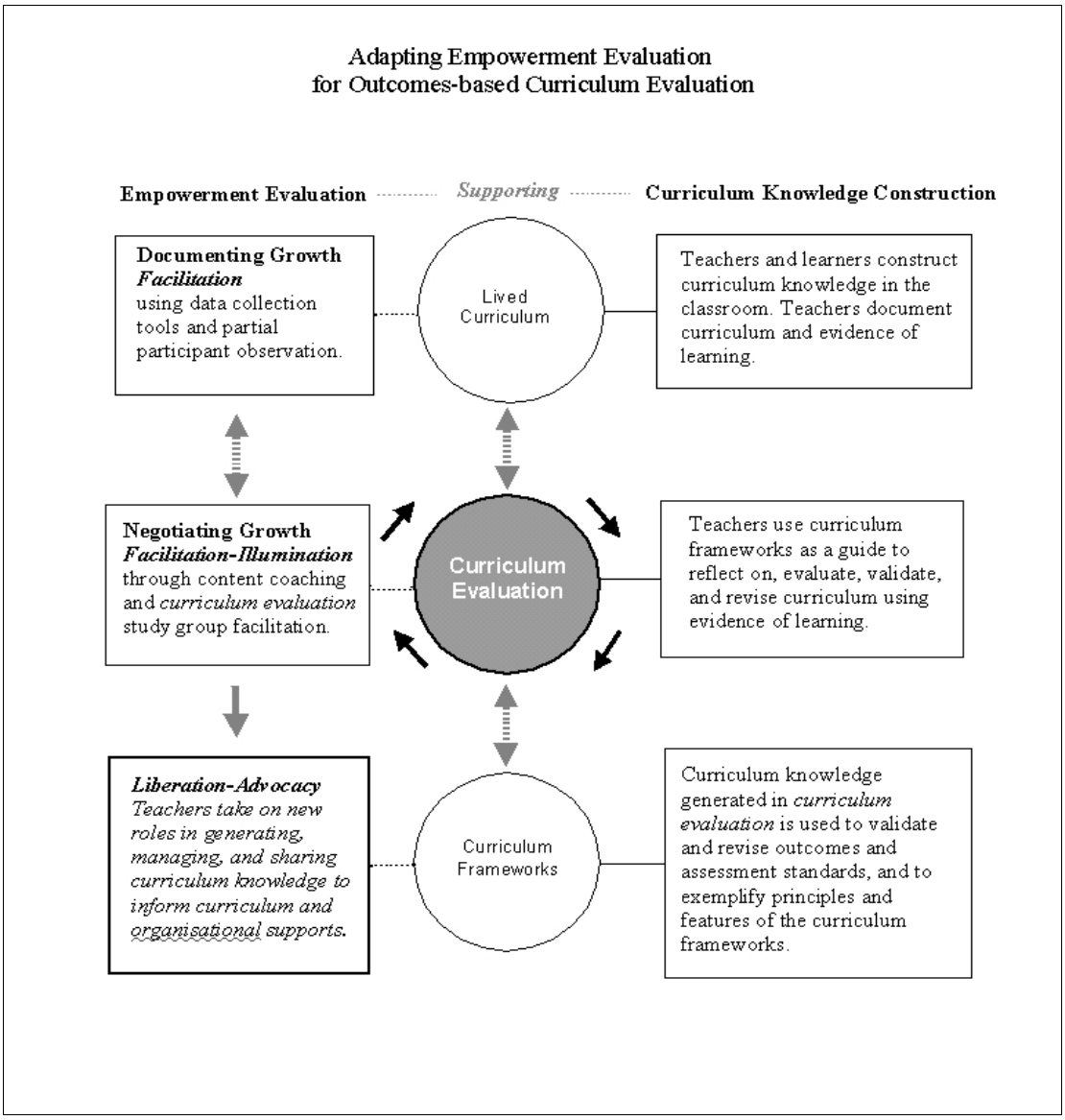

Figure 3.2. Outcomes-based Empowerment Curriculum Evaluation (ECE)

CHAPTER FOUR
Methodology and Research Design

This chapter explains the adaptation of empowerment evaluation for the curriculum evaluation research design of this study. I will be calling this adaptation *empowerment curriculum evaluation* or ECE. I begin with an overview of the two cycles of data collection that describes the empowerment evaluation steps and facets in each cycle. In the next section, I describe the facet of *training* from cycle one because of its strong influence on curriculum design. I then explain the sampling strategies, the data collection instruments, the amounts of data collected, and how the data was organised, analysed, and displayed. I end the chapter with a discussion of data confidence and the limitations of this particular research design.

Cycle One: MTN/Imbali Course

The study began as part of the structure of the MTN/Imbali *Art Teacher Training Course* during the 2002 academic year. Cycle one lasted from April to October 2002. The *empowerment evaluation* training piggy-backed on the existing course content and strategies. The course orientation featured the discussion around the research study and consent form, as well as the administration of an initial questionnaire. (See Appendices for Research Study Description and Consent Letters.) A series of sessions were reserved for the initial steps of the *empowerment evaluation.* During these sessions, the participants collectively wrote a curriculum rationale (mission statement), generated a set of prioritised learning outcomes (goals), and then individually self-rated their curriculum knowledge.

This baseline *taking stock* data was organised into a matrix. Two sessions were reserved for training on outcomes-based curriculum design. The course report-back sessions were used to collect Lesson Plan Tools and Learner Artwork Artifacts, as well as provide teachers with initial experiences in presenting and evaluating their curriculum and learning evidence with peers. In addition to building capacity and data collection, developing relationships and managing entry were other key aspects of the research process which were focused on in cycle one.

The initial steps of an empowerment evaluation were taken during cycle one. Teachers were facilitated through the step of *writing a mission*. In this case, the

teachers wrote a curriculum rationale for Arts and Culture learning area. The teachers collectively generated a list of reasons why they believed teaching arts and culture was important for learners and society. One teacher volunteered to edit the list into a several sentence curriculum rationale. The rationale was then reviewed and revised by the teachers. Building off this discussion, teachers then generated an initial list of learning outcomes that described what learners should know and be able to do in the arts and culture. This process moved the teachers into the step of *taking stock*. Through a series of exercises, the various contributions were synthesised into a core set of learning outcomes. These were then analysed to extract the key concepts, re-written for clarity using the conventions of learning outcomes, and then reviewed by the group.

The teachers then prioritised the learning outcomes and gave themselves self-ratings for their level of curriculum knowledge for each. Baseline data to back up these self-ratings was collected with the Questionnaire and initial report-back sessions. During cycle one, teachers had two to three opportunities to present curriculum and learning evidence to peers in report-back sessions. Lesson Plan Tools and learner artwork artifacts were collected during these sessions. The self-ratings at the end of cycle one were supported by data from written *growth narratives*, as well as learner artwork artifacts selected for an educationally interpretive arts exhibition at the Teachers Centre.

I guided the process using a curriculum design principle introduced in the *training facet*: learning outcomes describe what learners should know and be able to do at the end of an educational experience. These teacher-generated arts and culture learning outcomes were reviewed and validated in a process of evaluating curriculum with authentic examples of learner art work. My facilitation of this process was also guided by standards for quality learning outcomes (Mitchell, 1996). This set of outcomes was a way to advocate for the use of outcomes-based design in the *training* and *facilitation facets* without using the problematic *Specific Outcomes* of C2005. The teacher-generated learning outcomes were used in documenting and evaluating the curriculum in the study. The process allowed for the collection of data about teachers curriculum aims, as well as provided a clearer, more valid set of outcomes with which to use in the curriculum evaluation research. For the study, teachers used their learning outcomes to document, present, and evaluate their curriculum. In their official reporting, teachers continued to use the C2005 *Specific Outcomes*.

Cycle Two: Post-MTN/Imbali Course

The second cycle of the study lasted from January through July 2003. It focused on the *empowerment evaluation* step of documenting and negotiating growth, and the facets of *facilitation* and *illumination*. I worked more in depth with a smaller purposeful sample of teachers (N=4). The *facilitation* included interviews at the beginning and end of the cycle, weekly classroom observations, and bi-monthly evaluation study groups.

Each teacher in the sample was visited for a day per week to conduct partial-participant observations and follow-up interviews. Lesson Plan Tools, curriculum documents, and learner artwork artifacts were collected. Every other week at the Teachers' Centre, I would facilitate an evaluation study group where teachers would present their curriculum and samples of learner artwork for evaluation. Lesson Plan Tools, curriculum documents, learner artwork artifacts, and the discussion transcripts were collected. At the end of the cycle, teachers self-rated their curriculum knowledge growth and had to negotiate their ratings with the empowerment evaluator in reference to collected data. Teachers had to write *growth narratives* explaining how their curriculum knowledge had developed over the cycle, and organise data like the Lesson Plan Tool and learner artwork artifacts for a public exhibition that was reviewed by peers.

The Facet of Training

The majority of the *training* for the study was done in cycle one through coursework. From my participant observation, I identified the key content knowledge, curriculum design knowledge, and evaluation skills from the training. The course was non-accredited, but since the research study, it has now been developed and accredited for an Advanced Certificate in Education (ACE) at the University of the Witwatersrand. The core course was designed by Imbali staff to provide beginning Arts and Culture teachers with the skills and knowledge necessary to develop and implement an Arts and Culture curriculum in their schools that focused on the visual arts strand. The course differs from “cascade training” and “one-off workshops” of the school system, because it is designed and taught by experienced artist/educators who provided teachers with a range of scaffolded learning opportunities over time.

Entry through the MTN/Imbali course was chosen for several reasons. First, the program is established and is held in high regard in the Gauteng province. Imbali has been developing their *Art Teacher Training Course* for two years and have been invited by the sample district officials to offer their course for several districts. Second, the course is offered to school districts which provides a unique opportunity to do sustained work with teachers who are already connected organizationally and geographically through a district. Third, the course aligns with elements of many current school-based professional development approaches, and offers sustained interactions over a multi- month period. Fourth and most important, the current practices and direction of the course resonate with the principles of the evaluation approach. Participating teachers are required at several points during the course to document, present, and discuss samples of lessons and learner art work with peers.

Teachers regularly began by looking at and thinking about pieces of art, and then made artwork using various media. The teachers applied their creative experiences to the design of arts and culture curricula in their classrooms. Teachers grew both their content and curriculum design knowledge specific to the Arts and Culture learning area. In addition, the course activities were designed around materials that are inexpensively and easily available, and the course packets were used as learning support materials by participants.

Visual literacy was explored throughout the course in terms of how visual language and arts elements contribute to "the expressive potential for meaning-making." Although the term *visual literacy* was highlighted near the beginning of the course, it seems to have become operationalised in the rest of the course as perception and observation, or the "conscious visual exploration of the world around us" (Imbali, ND, p.3). 25% of the sessions were based on art-making activities that involved careful observation, and a further approximately 25% of the sessions featured observation and interpretation of artworks by artists, teachers, or learners. The first lesson challenged teachers to look deeply and observe, analyse, and interpret what they saw in a series of artworks. The theme of perception continued through the sessions in art-making activities like representational drawing and painting (i.e., self-portrait and landscape). At various points in the course, teachers had opportunities to look at and talk about art from the MTN collection which served as visual references and motivation for the art-making component of the lessons. Looking at their own artwork and the art work of learners was also linked to the assessment design and

curriculum evaluation components of the course.

Another heavy focus of the course seemed to have been building teachers content knowledge in the visual arts strand, although movement and performance are integrated into one session. The project staff believe that teachers should engage in their own path of *exploration and discovery by working with arts materials*. The result is a course that is very hands-on and learner-centered in orientation that features scaffolded art-making activities in over 50% of the sessions. Teachers are given opportunities to gain a range of arts skills and techniques with different media, and learn about and use various arts elements (i.e., line, texture, colour, tone, shape), and principles (i.e., composition, space). Drawing and painting were explored through a range of activities where teachers engage in observing and working directly from their surroundings. Teachers also worked with clay modeling, construction and assemblage using waste materials, as well as experimented with a range of accessible printmaking processes.

Over 25% of the lessons focused on some aspect of outcomes-based curriculum design or evaluation. For the equivalent of one session, the teachers focused on writing and reviewing a curriculum rationale and learner outcomes. Two sessions included activities on outcomes-based curriculum design highlighting *scaffolding* and *learner-centeredness*. The one assessment session provided teachers with an opportunity to design assessments based on their own arts experiences. Several sessions were dedicated to beginning efforts of curriculum evaluation by adapting the existing report-back sessions to build presentation and evaluation skills. This component of the course was technically part of the cycle one *empowerment evaluation* training.

In approximately 10% of the sessions, content and issues around cultural identity were explored. Through the lens of clothing and traditional attire, *culture was investigated as something dynamic that changes over time.* In other sessions, teachers were encouraged to express their personal understanding of their own culture through costume construction and performance.

<u>Key Content Knowledge From Course.</u>

Although teachers gained a range of art-making skills with various media, the two projects that seemed to build content knowledge, exemplify the course focus on observation and art-making, model the design principles, and influence teacher

curriculum design were the self-portrait and landscape sessions.

The self-portrait sessions provided a foundation for careful observation and drawing from life. Design elements of lines, marks, and textures were explored as teachers experimented with found materials and ink on paper. Although the focus of the session was realistic drawing, some aspects of personality and uniqueness were encouraged. The landscape sessions provided content experience through a series of activities that built skills and techniques in pencil, charcoal, and powder paint; explored texture, line, marks, tone, and colour (mixing primary, secondary, and complimentary); and investigated creating mood with colour and the composition of space (i.e., overlapping, scale, detail, and colour brightness). The activities were scaffolded to a final assessment task that provided an opportunity for teachers to synthesise the various aspects of learning into a studio project (i.e., observation, skills and techniques, and arts elements and principles). The resulting art-work was used as a grounded case from which to generate valid assessment criteria about what the teachers believed constituted a good landscape.

Figure 4.1. Sample Self-portrait and Landscape





Key Curriculum Design and Evaluation Elements From the Course.

The curriculum design and evaluation component of the course introduced several processes, principles, and skills. We began and ended the course by writing and reviewing learner outcomes based on our growing visual arts content experience. We highlighted the backwards-design, constructivist, and assessment principles of outcomes-based design. We also introduced skills and a process for documenting,

presenting, and evaluating classroom evidence for informing curriculum decisions.

The teachers began to document their curriculum design using a *lesson plan tool* that prompted them to select learner outcomes and "design down" from them. Several times throughout the course, teachers were asked to present and discuss their lessons and samples of learner work with peers. The classroom implementation of ideas and approaches covered in the course were monitored in these "report-back" sessions. Typical presentations had lengthy lesson presentations by the teacher, with discussions of work that were heavily guided by facilitator comment and questions. Verbal reflections about the impact of the lessons were limited in cycle one, because peer sharing and evaluation of work was a relatively new experience for many. It is quite noteworthy that 85% teachers reported positive responses to the report-backs sessions in their summative course evaluation forms (i.e., learned from mistakes, shared ideas, and built confidence).

From across the course documentation and participant observation, I present the summaries of design principles and evaluation skills to guide my training and facilitation interventions in cycle two (See Tables 4.1 and 4.2).

Table 4.1. Curriculum Design Principles

- **Outcomes describe what learners should know and be able to do at the end of an educational experience.** Not all outcomes need to be addressed in every activity. Curricula can be designed to provide a series of activities over time to build learners' skills and knowledge described by various outcomes. By the end of the year, learners should have achieved all of the outcomes.
- **Outcomes should drive the design of curriculum.** Assessment, content selection, activities, and instruction are designed to create opportunities and enabling conditions for learners to achieve the skills and knowledge described in the learner outcomes. The process of this design is called *backwards design* (Wiggins and McTighe 1998) and is referred to as *designing-down* from the outcomes.
- **Curriculum should be constructivist in orientation.** The curriculum should be *learner-centered* where the curriculum begins with what learners know, and then actively engages them with content and activities that are interesting and relevant to them. Activities should be *scaffolded* in a sequence to build from their existing

skills and knowledge, to the skills and knowledge described in the learner outcomes, the selected content, and the related assessment criteria.

- **Assessment should be explicit, formative, open-ended, and flexible.** In the arts assessment should be open-ended and flexible to encourage creative and expressive responses to the curriculum. In outcomes-based assessment, it is important to take implicit- sometimes personal- criteria and make it explicit and public to learners. Assessment criteria should be designed based on the study of actual artwork and creative experiences of teachers and learners.

Table 4.2. Curriculum Evaluation Skills

- **Documenting Curriculum and Evidence:** Teachers began to document aspects of their *intended* and *lived curriculum* by using data collection tools, and to collect a variety of learner work samples.
- **Presenting Curriculum Using Outcomes**: Teachers began to present their curriculum verbally to their peers. Teachers articulated their intended outcomes and were prompted to explain how the curriculum (assessment, content, scaffolded activities, and instruction) were designed around those outcomes.
- **Evaluating Evidence of Learning:** Teachers examined a range of learner work with peers. Teachers began to identify evidence of learning in the work that demonstrated to what degree that the learners have met the outcomes. Teachers were also encouraged to look for evidence of learning that was unexpected or not specified by the chosen outcomes.
- **Reflecting on Strategies and Growth:** Teachers reflected on how their discussion in the report-back may inform the design of new curricular strategies. Teachers were asked to articulate and present evidence that demonstrates their growth as curriculum designers in a public exhibition at the end of the course.

Sampling Strategies

Purposeful sampling is generally used in qualitative studies to acquire in-depth information about the central concerns of an evaluation (Patton, 1987). For this study,

I made a purposeful, criterion-based sampling of grade seven teachers, who completed the training, worked in the same geographical region, and showed reliability in providing data. The purpose of my sampling was not to create a random and representative sample from which to make generalisations, but to collect rich and useful data to understand the growth of particular teacher's curriculum design knowledge. The criteria were designed to make deliberate choices about gathering rich data in sufficient quantities, as well as optimising confidence in this data. To do so required a small sample of teachers who I worked with in-depth over time.

Cycle One Sample Selection.

To aid the selection of the sample, in cycle one I administered a questionnaire and did site observations. The questionnaire was given out during the introduction session of the MTN/Imbali course to collect basic information about teacher knowledge in the Arts and Culture learning area, outcomes-based curriculum design, and school contexts. I also acquainted myself with the schools by collecting observation and interview data during a series of site visits. These visits helped to build relationships, begin to manage entry, and provided me with a better understanding of school conditions and settings.

The first cycle relied on *criterion sampling* to identify participants that could provide reliable baseline data on their curriculum design practice. A simple set of criteria were used to identify a reliable sample of teachers. (See Table 4,3.)

Table 4.3. Sampling Criteria, Cycle One

Sampling Criteria	***N***
Teachers who attended the training course	42
AND gave consent to participate in cycle one of the study	35
AND graduated from the training course	26
AND provided baseline data on curriculum knowledge (i.e., initial and interim self-ratings with some evidence)	16

This was the second time that the MTN/Imbali *Teacher Training course* was run in the sample district. The sample district encompassed a wide geographical area outside Johannesburg. The district had two Teacher Training Centres. The Teacher Training Center Coordinator from the one center advertised the course two weeks

prior to the orientation session using flyers and notices sent through the internal mail system to each school in the district. The course was targeted at grade seven and eight teachers. After receiving belated funding from the MTN Foundation, the course met for an orientation session on April 23, 2002.

Nearly sixty teachers attended the orientation session. Over the first few weeks 42 teachers attended the course. The bulk of the teachers who attended taught grade seven, but there were grade eight and nine teachers, and a few grade four and five teachers. Of those 42 teachers, 35 completed the initial questionnaires and signed consent forms for cycle one of the study. Over the course, 9 teachers dropped out, 7 were consistently absent and did not meet the course requirements, and 1 teacher moved out of the district. Of the 35 teachers who had signed consent forms, 26 completed the training course. A majority of these teachers were black and taught in township schools. Of the 26 who completed, 10 were male and 16 were female.

Because of late funding and calendar shifts due to the World Summit on Sustainable Development, the course straddled three school terms. This adaptation of the 12 week course to stretch over a duration of 26 weeks with two term breaks may have caused course attendance to be weaker than it had been the previous year. However, a dedicated core of teachers managed to attend a bulk of the sessions and were present at many of the data collection points. Of the 26 teachers who successfully completed the course, 16 of them were present during the *empowerment evaluation* steps of writing the mission, taking stock, and the initial and interim self-ratings of curriculum knowledge.

Most of these teachers also provided some form of documentation of their curriculum design and growth as arts and culture curriculum designers during the training. These 16 teachers demonstrated a good degree of reliability by completing data collection tools and course assignments in a timely fashion. Most were conscientious about their status in meeting the requirements for the course and the study. Many took the initiative to photocopy and use data collection tools that were provided and return them to the researcher when requested. Only in a few cases did the researcher have to follow-up after the course to get interim ratings. This may have been due to the overload of requests being made on the teachers at the end of the course including the preparation for a public exhibition. In addition, the cycle one self-ratings were requested without direct facilitation or negotiation.

For the initial analysis of the study, I used this sample group of N=16 teachers

who signed consent forms, successfully completed the training, and showed some reliability in providing the necessary data for the initial cycle of the empowerment evaluation.

Cycle Two Sample Selection.

The second cycle of the study narrowed the field using additional criteria. (See Table 4.4.) These focused on identifying a reasonable number of teachers with whom I would work in more depth to document and negotiate their growth. It also became clear to me that a smaller sample would allow more opportunites to build the capacity of and empower key teacher leaders in a new learning area where there has been an historical lack of content knowledge, curriculum design expertise, training, and curriculum support materials.

Table 4.4. Sampling Criteria, Cycle 2

Sampling Criteria	***N***
Number of teachers in sample from cycle one	16
AND are grade seven teachers	10
AND are in the general geographic area	9
AND were reliable in terms of participation and providing data in cycle two	4

Because the aim of the sampling was to find rich and reliable sources of data for a limited time-frame, the selection was creative, deliberate, and purposeful. (Patton, 1987) At the end of cycle one, grade seven teachers who fit the criteria from the first cycle were invited to meet at the Teachers Centre to see if there was any interest in further participation in the research study. The attendence at the meeting was low, but the four grade seven teachers who attended became part of the cycle two sample. No male teachers attended the meeting, so I actively recruited from the cycle one sample.

Because cycle two entailed weekly school visits, and bi-monthly *evaluation study groups* at the Teachers Centre for a six month period, a limited number of teachers could be realistically visited to collect the depth of data needed. Seven teachers were initially selected to continue working with the evaluator after the end of the cycle one. The sample consisted of four black females and three black males. All

of these teachers had successfully completed the Imbali course, had good attendance, and for the most part, had provided timely data. These teachers were mainly from the same geographical area which covered three townships. However, varying class schedules and distances between schools made visits to multiple schools within a day often difficult to manage.

The final criteria of reliability became critical in the initial weeks of cycle two. Two of the black male teachers had expressed interest in participating, but failed to attend the initial planning meetings. One teacher then declined to participate in the hopes that another professional development opportunity would be available to him. Another failed to keep two initial school visit dates, and then became retiscent to commit time. The final male was visited several times. These initial visits provided some observation and interview data. After the first *evaluation study group*, the teacher failed to attend any additional meetings at the Teachers Centre. After several scheduled observation visits where "canceled classes" or other "internal issues" caused no data to be collected, he was dropped from the sample in order to spend more time with the remaining, more reliable teachers. It is important to note that all the male teachers in the sample were eventually dropped due to retiscence to participate in the study.

The remaining four black women teachers became the cycle two sample. It is on these four teachers that the majority of the data analysis across the two cycles is based. Although a purposeful selection was made using a set of criteria, it could be argued that those who made their way into the final sample were to some degree self-selected, and chosen out of convenience for data collection reasons. This selection can also be viewed as a *critical sample* (Patton, 1987) because the teachers were all relative novices at teaching Arts and Culture, and were teaching grade seven in township schools that continue to be under-resourced. Findings from these kind of qualitative cases where conditions are particularly difficult, could become politically important for advocacy in the arts and culture education field.

Data Collection Instruments

The following data collection tools were used to gather data in response to the research questions on curriculum, influences on design decisions, and growth of curriculum knowledge. In addition to collecting data from multiple sources, these

tools were used as part of the *empowerment evaluation* training and facilitation. The evaluator and the teachers collaboratively built their evaluation skills in making evidence-based cases to support claims of curriculum knowledge growth, as well as created opportunites for illuminative insights into their curriculum knowledge and practice.

Researcher as Instrument.

Guba and Lincoln (1983) describe the researcher in naturalistic inquiry as a human instrument because of the unique characteristics of a researcher that help him or her interact with the subject of study. A human instrument has the ability to: respond to cues and interactions of environment and people; adapt to changing circumstances, understand holistically through an organized research design; analyze and work immediately with new findings, clarify and summarise, and investigate atypical responses.

In this study, I acted as an human instrument in order to guage my levels of collaboration and participation, to deal with unanticipated change in circumstances, and to build strong relationships with teachers. I worked to make informed choices about sampling and interventions, as well as increase confidence in the data. The *researcher as instrument* was key for negotiating access to and developing a holistic and critical perspective on the data analysis across the research questions. The researcher as instrument is central to the collaborative facilitation and coaching role of the *empowerment evaluator*. Many of the actions and interactions of the researcher were documented as *field notes.*

Field Notes.

Patton (1987) describes *field notes* as critical to qualitative study. These descriptive notes were written after interviews, observations, and *evaluation study groups.* The purpose of the field notes was to describe and record observations, quotations, feelings, reactions, issues, and questions that arose during the process of the study. In addition, the notes helped shape further facilitation moves and training interventions. The reconciliation of research rigor and validity, and the negotiation of the role of *empowerment evaluator* were important topics that were reflected on. This instrument was very helpful in contributing context for each of the research questions, a holistic perspective on the evaluation process, and initial analysis and interpretation

of data.

Questionnaire.

The purpose of the questionnaire was to collect initial data on the curriculum knowledge and training of the Arts and Culture teachers, as well as information on their school context and populations. Some of this data was used as part of the *taking stock* process. The questionnaire responses helped the Imbali staff and myself understand what the participants brought to the training course and research study. Data from the questionnaire helped inform decisions around the sample selection. In addition, information on the school locations, schedules, and principal support was helpful in managing entry and scheduling data collection. (See Appendix for Questionnaire.)

Growth Self-Ratings Matrix.

The matrix was used to organize the prioritised learning outcomes and self-ratings of curriculum knowledge growth of the participating teachers. The learning outcomes were generated and prioritised during the *taking stock* process of *empowerment evaluation*. Teachers were asked at several points to self-rate their curriculum knowledge in reference to each learning outcome. The initial self-ratings were done at the beginning and end of cycle one training. The final self-ratings were negotiated with the *empowerment evaluator* at the end of cycle two in interviews. This quantifiable baseline data was used to evaluate curriculum knowledge growth. The final self-ratings were negotiated in reference to credible evidence collected, as well as organised through data collection tools and two public *educationally interpretive arts exhibitions* (Eisner, 1997) at the end of each cycle. In addition, discussion around the learning outcomes, the self-ratings, and the growth of knowledge provided opportunities for illumination and were documented as data in relationship to the matrix.

Growth Narratives.

At the end of each cycle, teachers were asked to write a narrative explaining their growth of curriculum knowledge, and to provide examples of credible evidence to back up these claims. The writing prompts built on initial questions posed in the questionnaire. Training and technical assistance was provided by the *empowerment*

evaluator to organise this data. In addition, *evaluation study group* presentations were opportunities to build capacity to craft credible cases for curriculum knowledge growth. Narrative explanations from this data collection tool were triangulated in analysis with other data sources (i.e., the matrix, observations), as well as used for the explanatory texts for the public exhibitions. (See Appendix for Growth Narrative.)

Lesson Plan Tools.

The Lesson Plan Tool was used to record the curriculum plans of the teachers. This tool was one of several to collect data on curriculum design and influences. The tool was structured around Wiggins and McTighe's (1998) *backwards-design template* that asks prompt questions to guide outcomes-based design of curriculum. The tool asked teachers to document the learning outcomes, content, assessment, instructional activities, and resources. In cycle one, the Lesson Plan Tool was used in the training and facilitation of the *empowerment evaluation*. Teachers were supposed to document each lesson that they would be presenting to peers during the periodic course report-back sessions.

In cycle two, the teachers were asked to document every lesson using the Lesson Plan Tool. Even though the tool was meant to be used prior to the enactment of a lesson, there were instances with particular teachers that required the data tool to be completed during a classroom observation or a follow-up interview. The Lesson Plan Tool was sometimes used to document a series of scaffolded lessons, and sometimes to document a single activity that was part of a series of lessons. This use of the tool was corrected in the triangulation and analysis that resulted in a *Lesson Narrative.* (See Appendix for Lesson Plan Tool.)

Curriculum Documents.

In addition, various other relevant curriculum documents were collected. These documents included district required macro-planning and learning programme forms, textbook and visual arts resources, sample assessments, and policy documents and guides. A small amount of these documents were collected from the Imbali course portfolios. In cycle two, more documents were collected during observations in the classrooms and interviews. At times, classroom posters or material put on the chalkboard were also documented. The purpose of this data was to better understand the design of the curriculum, and what influenced design decisions.

Learner Artwork Artifacts.

Samples of art work can provide key evidence about what learners understood about the assignment, what was learned, and how the assignment shaped their responses (Mitchell, 1996; Newmann et. al., 1998; Weinbaum et. al.,2004). This data is critical for evaluating the effectiveness of curriculum strategies in supporting learners to meet the learning outcomes. The selection of these artifacts was the responsibility of the teachers to show evidence to back up claims of curriculum knowledge growth. They were asked to bring in samples of learner work that came from each example lesson. The artworks collected were not class sets, nor were they necessarily representative of the work of learners at each school. However, this data was useful for understanding what their visual arts curriculum looked liked in practice, generating assessment criteria, and supporting claims of curriculum knowledge growth. These artifacts were digitally imaged during the *evaluation study groups* and the end of the cycle exhibitions.

Observation.

Patton (1987) describes observation as good for collecting data on the context in which activities occur. The observations provided a holistic view of the instructional activities, as well as opportunities to collect critical data that participants may not have noticed, recognised, or been able to do collect. I used naturalistic observation to record what happened as the curriculum was enacted in classrooms. The observation notes transcribed classroom dialogue and described interactions between the teachers and learners. Marginal notes were used for follow-up questions, as well as early analysis and initial code generation. These partial-participant observations were overt, long-term over multiple visits, and holistic in view. This instrument was helpful in responding to the research question about what the curriculum looks like in practice, as well as providing insights into what influenced curriculum decisions. The classroom observations were also very important for triangulation with other curriculum data sources. All of the classroom observations were followed by interviews with the teachers to discuss and clarify what was seen.

Interviews.

The major use of the semi-structured interview was to collect additional

contextual data on curriculum design, influences on design decisions, and curriculum knowledge growth. Interviews were used exclusively in cycle two. Interviews were conducted after classroom observations, as well as at the beginning and end of the cycle. The post-observation interviews were often critical and evaluative. The interviews provided opportunities for the illumination of relationships between the learning outcomes, curriculum, and evidence of learning. Generally these interviews were facilitated conversations about what was going on during the observation (i.e., learning outcomes, content, assessment, instructional activities).

If no Lesson Plan Tool had been submitted, the Lesson Plan Tool would be collaboratively filled out during this interview. The discussion would sometimes explore aspects of alignment and coherence (i.e., Do the learning outcomes match the content, activities, instruction, and assessment?; Does the learner work show evidence of the learning outcomes being met?) This discussion was also oriented towards clarification and understanding (i.e., Is this what you meant?; Am I understanding this correctly?) Most often, these interviews were written up as field notes, but in critical situations, they were tape recorded and transcribed electronically. This data was useful in the triangulation with other curriculum data.

The second use of interviews was more formal. At the beginning of cycle two, each teacher was interviewed to clarify and go more in-depth about their questionnaire, self-rating, and *growth narrative* responses from cycle one. This included additional information about their arts and culture training and expertise, the curriculum resources and influences, and their school contexts. They were also asked about any curricular strategies that they would be exploring. At the end of cycle two, the interview focused on negotiating their final self-ratings. This discussion was evaluative and evidence-based. These interviews were tape recorded and transcribed.

Evaluation Study Group Transcripts.

This data was similar to data collected from individual post-observation interviews. The *evaluation study group* was a way to collect additional data on curriculum design, influences on decisions, and curriculum knowledge growth, as well as engage teachers in evaluation discussions with peers based on evidence. During cycle two, teachers met every two weeks to present and evaluate examples of lessons and learner artwork. Each session usually featured data from two of the teachers. Each teacher would prepare a lesson presentation (often based on the Lesson

Plan Tool), and select examples of learner artwork that showed evidence of learning. These presentations were meant to be opportunites for data collection and capacity-building for teachers to build cases of credible evidence to back up claims of curriculum knowledge growth.

The facilitated dialogue was a critical evaluation discussion around lessons and learning evidence. The *empowerment evaluation evaluator* and the sample of teachers followed a *protocol* of guiding questions that prompted teachers to present a lesson using the language of outcomes-based design, examine learner artwork artifacts for evidence of learning, and then discuss its implications for curriculum design. (See Appendix for protocols.) The facilitation of the discussion followed the same orientation as the interviews (i.e., critical, evaluative, and evidence-based). These discussions were tape recorded and transcribed. Lesson Plan Tools, curriculum documents, and learner artwork artifacts were often collected in conjunction with these sessions.

Data Amounts

The following Tables 4.4 and 4.5 provide a sense of the amount of data collected during cycle one and two. The tables show the number of pages of data collected from each source in order to give a rough guide to the amount of data. Overall, the total pages of data was 1835. The quality and sufficient quantity of data cannot be judged across the data sources. However, the total amounts show an increase in depth of data collection with the cycle two sample of teachers. In cycle one, an average of 28 pages of data was collected for each member of the sample. In cycle two, the average pages per each member of the sample increased to 347, which is 12 times the amount from cycle one. Because of the increased amount of data, the bulk of the data analysis was done on the four sample two teachers across both cycles of the study.

Table 4.5. Sample Teachers, Cycle One (N=16)

Data Source	***Pages***
Field Notes	51
Questionnaires	68
Matrix of Growth Ratings	17
Growth Narratives	64
Lesson Plan Tools	66
Curriculum Documents	25
Learner Artwork Artifacts	114
Observations	33
Study Group Transcripts	9
Cycle 1 Total "Pages" of Data	**447**

Table 4.6. Sample Teachers, Cycle Two (N=4)

Data Source	***Pages***
Field Notes	102
Questionnaire	16
Matrix of Growth Ratings	4
Growth Narratives	15
Lesson Plan Tools	99
Curriculum Documents	79
Learner Artwork Artifacts (photographs and digital images with annotation)	453
Observations	147
Interviews	172
Evaluation Study Group Transcripts	301
Cycle 2 Total "Pages" of Data	**1388**

Data Organisation, Analysis, and Display

In this study the main unit of analysis is the teacher. Each teacher had a data file that included documentation of curriculum, what informed and influenced it, as well as evidence of curriculum knowledge growth. As the data was collected from various sources, it was cleaned, checked for accuracy, and then organised into formats that made the data usable for analysis. For example, after each observation and

follow-up interview, the written text was reviewed for clarity and marginal notations were made for initial code generation. Each handwritten Field Note, Growth Narrative, Lesson Plan Tool, and Observation was typed as a text file. Similarly, Interviews and Evaluation Study Group tape recordings were transcribed by the researcher and reviewed for accuracy. The Matrix of Growth Self-Ratings was put into a spreadsheet file. Learner artwork artifacts were digitally imaged and stored as JPEGs with text notes. Additional curriculum documents were photocopied. Data was saved as original paper documents, copied electronically, and backed up multiple times.

From the process of cleaning and reviewing data, initial analysis codes were generated that related to the research questions. The process of coding required a full reading of the data, which was tagged or coded with the initial categories. In addition, I made reflective marginal comments to foster the generation of analytical linkages and frameworks for further analysis and pattern coding. (See Appendix for Initial and Pattern Code lists.) I also wrote summaries of the Observations and Lesson Plans Tools based on the coding categories. The next step was organising the data from each source into a data-file for each teacher that included all pertinent collected data related to their curriculum design, influences, and growth of knowledge. In the case of the evaluation study group transcripts and field notes, sections that pertained to each teacher were cut and copied into each teacher's data file. These data files were organised and triangulated from multiple data sources into *context chart, lesson histories, lesson narratives, learning evidence,* and *growth cases.* (See Figure 4.2.)

Context.

The contextual variables for each teacher were drawn out of the questionnaire and interview data, and organised into a *checklist matrix* by categories reflected in the coding for contextual influences (Miles and Huberman,1994). In addition, holistic *descriptive narratives* about the background experience and school setting were written (Patton, 1987). This data was generally useful for the school setting in general, and was particularly useful as a baseline for experience and training in arts and culture. This data was informative for understanding some of the influences on design decisions, and for measuring growth of curriculum knowledge.

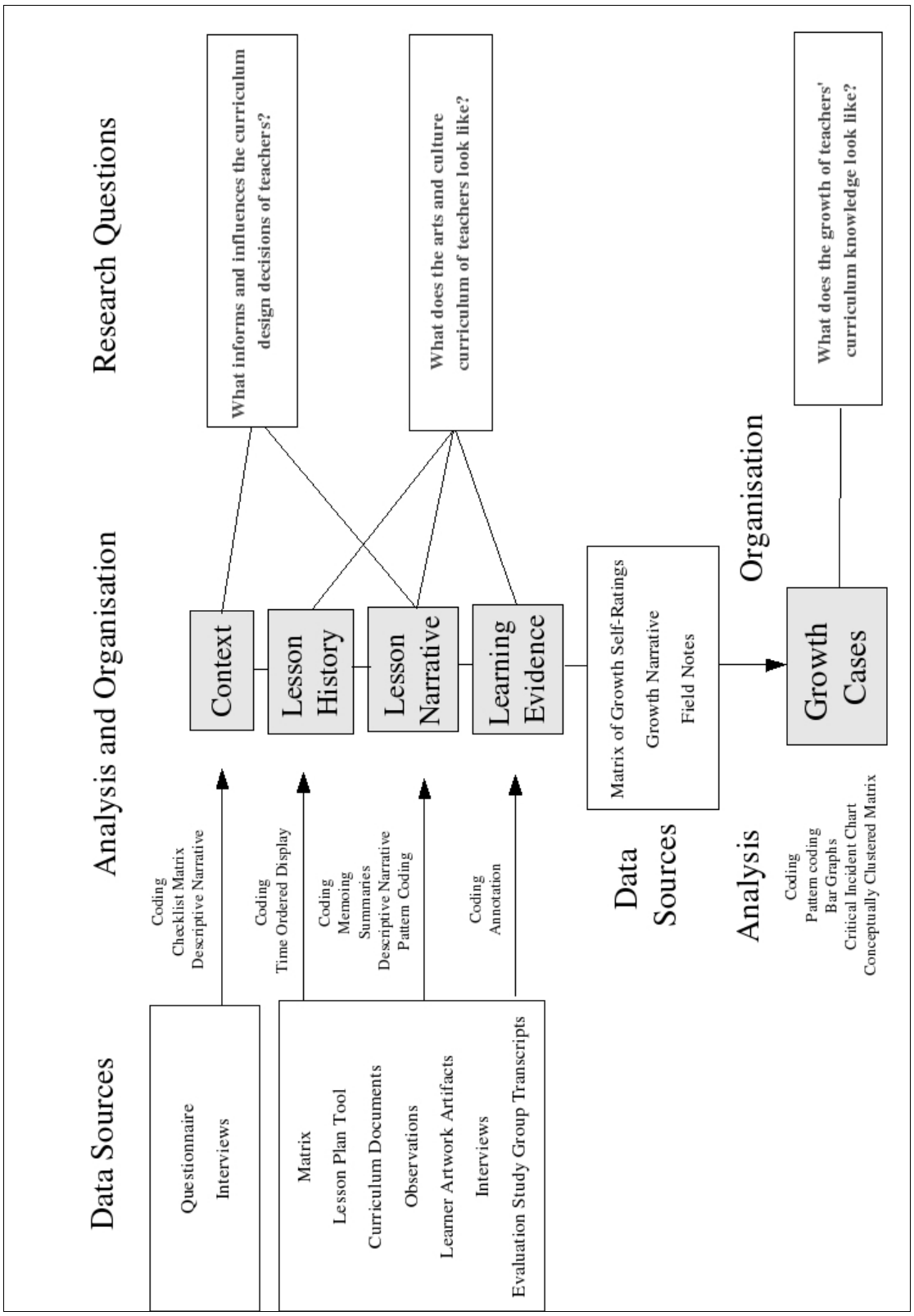

Figure 4.2: Data Organisation and Analysis

Lesson Histories.

Data from the Lesson Plan Tools, Observations, and Interviews were organised in a *time-ordered matrix* (Miles and Huberman, 1994) that I am calling a *lesson history*. Lessons were organised chronologically, and the learning outcomes for each lesson were recorded in the matrix. This data was useful in seeing the overall focus of curriculum for cycle two as determined by the learning outcomes, as well as how lessons were scaffolded over time. The dates were also useful in generating *critical event charts* in later analysis. This data was useful in understanding what the teachers' arts and culture curriculum looked like over time.

Lesson Narratives.

Data from the Lesson Plan Tool, curriculum documents, observations, interviews, evaluation study group transcripts, and field notes were organised into holistic *descriptive narratives* about the curriculum. This data included marginal memos and summaries of lessons. In the process of analysis, I triangulated and synthesized the data on the planned and lived curricula to construct a *lesson narrative* that represents a story of what happened in the lesson using the elements of design, as well as noting the intended and addressed learner outcomes. The descriptive narrative was then coded using the pattern codes focused on outcomes-based efficiency of form (i.e., alignment and coherence.) (Wiggins and McTighe, 1998) Comments on the creative and intellectual quality of work were also made (Newmann et.al., 1996, 1998).

This narrative focused on the alignment and coherence of the curriculum's form, as well as the influences on curriculum design decisions. Analysis of the data was tricky. On the first look, the Lesson Plan Tools and evaluation study group transcripts showed teachers reporting learning outcomes up front, which seemed to indicate their importance in driving their curriculum design. I then realised that the Lesson Plan Tool and the study group presentation protocol asked teachers to do the same kind of habitual up-front “name your PO's, SO's, and AC's” style of reporting that the district asked for in reporting forms and evaluation. This reporting of outcomes first, did not necessarily mean that the outcomes were *actually* the first element teachers considered when planning curriculum. In fact, teachers rarely used the *Lesson Plan Tool* for planning as intended, only for documentation *after* the planning. Consequently, there is little data to suggest that the learning outcomes were

the most primary factor in driving their curriculum design. Interview and evaluation study group transcript data failed to add much insight or evidence of a strong use of outcomes.

I then analysed the *lesson narratives* and drew out what seemed to be the most salient curriculum elements of each lesson. Often these were the curriculum elements most strongly influenced by particular C2005 policy requirements, textbook materials, and Imbali course work. From this second look at the data, the curriculum plans began to seem weighted towards *activity-based* or *knowledge-based* orientations to curriculum design, rather than an *outcomes-based* orientation. Based on this analysis, I am inferring that the teachers did *not design-down* from the learning outcomes, but were influenced strongly by a dialogue between other curricular elements in a process of "making sense" of the curriclum, and making meaning of the learning outcomes. This is further supported by data showing the limited use of outcomes, and the lack of explicit assessment criteria- the first two steps of *backwards-design*. These findings about influences on curriculum design decisions, and what the curriculum looked like in practice will be discussed in detail in chapter six, seven, and eight.

Learning Evidence.

Data from the Lesson Plan Tools, curriculum documents, observations, and evaluation study group transcripts was used to organise *evidence of learning*. The initial analysis of the learning evidence occurred during evaluation study groups, using protocols for curriculum evaluation or assessment criteria generation. These discussions focused on clarifying intended learning in the form of learning outcomes, as well as identifying implicit and explicit assessment criteria based on teacher experience and evidence from the learner artwork artifacts. I constructed a set of assessment criteria for each lesson based on the learning outcomes that were actually addressed in the lesson (not the intended ones), with assessment criteria descriptors drawn from various data sources, including evaluation study group transcripts and observations. These criteria were used to critically assess the learner artwork artifacts and the analysis was written as annotations to the images. Additional comments of the creative and intellectual quality of work were also made in the annotations.

The focus of the *learning evidence* analysis was to discuss the effectiveness of the curriculum in supporting learners to meet the intended and unintended learning

outcomes. In the facilitation of the evaluation study groups and negotiation of growth in interviews, this evidence was used to support or challenge claims of curriculum knowledge growth made in matrix of self-ratings and *narratives of growth. In addition*, unique qualities of their locally translated, outcomes-based arts and culture curriculum were drawn out. This data was useful in understanding what the teachers' curriculum looked like in practice by showing what the learning outcomes meant in actual examples of learner work. This data was key to understanding the growth of teachers' curriculum knowledge. Findings from this data are featured in chapters five, six, and seven.

Growth Cases.

The central data source for the *growth cases* was the self-ratings of growth that were made by individual teachers at the beginning of cycle one, the end of cycle one, and the end of cycle two. These self-ratings on a scale from 0-100 were put into a *matrix* using a spreadsheet program and displayed using chart and graphing tools. The second source of data was the *Growth Narratives* that teachers were asked to write in conjunction with their self-ratings. In these *growth narratives* teachers made claims about the kinds of knowledge growth they had experienced. As part of the public exhibitions at the end of each cycle, teachers presented documentation of their curriculum and provide evidence of student learning that occured as a result of the curriculum opportuntities.

A critical review of this evidence was made using additional data which included triangulated data from original data sources (i.e., interviews; evaluation study group transcripts), as well as from the *lesson narratives* and *learning evidence*. Most useful for this analysis was data coded for the category of *illumination*. This coded data provided some evidence of insights into curriculum practice, and most often, evidence of increased understandings of the meaning of the learning outcomes and related content. These illuminative moments were organised into critical event charts that also noted any associated facet of *empowerment evaluation* that was coded with the illuminative event (Miles and Huberman, 1994). This analysis was central to addressing the research question on what the curriculum knowledge growth of teachers looked like. These findings of knowledge growth are discussed in chapter

nine. The associated influences on the knowledge are discussed in chapter six.

Additional Learning Outcome Document Analysis.

The findings that learning outcomes were not driving curriculum design decisions, stimulated additional analysis to understand what was happening. It seemed from a review of cycle one Lesson Plan Tools and curriculum documents that the C2005 *Specific Outcomes* had limited currency in helping teachers articulate what learners were to know and be able to do in arts and culture, or to foster alignment between the learning outcomes and the other curriculum elements. For several reasons, teachers in this study were asked to generate and validate a set of learning outcomes for arts and culture. One of the reasons was to have good quality, valid learning outcomes to design and evaluate curriculum. Despite this effort, little data shows that teachers based curriculum design decisions on their own generated learning outcomes.

To gain insights into what was happening, I did a document analysis on the two sets of learning outcomes from the study- the C2005 *Specific Outcomes*, and the teacher-generated learning outcomes. I used Mitchell's (1996) checklist to evaluate the clarity and utility of the outcomes. I then used the Mid-continent Regional Education Laboratory (McREL) compendium of standards (Kendall and Marzano, 1997) to validate the Arts and Culture *Specific Outcomes* in terms of their relationship to the field of visual arts knowledge. The McREL database consists of an analysis of outcomes-based curriculum frameworks documents available in the United States. The purpose of this work was to ensure the most rigor and validity in content knowledge selection by drawing out a composite list of learning outcomes and benchmarks from across the documents. In the arts, Kendall and Marzano analysed six documents and drew out five standards for the visual arts, and one additional standard about the connections of the visual arts to other arts disciplines and subject areas.

The findings about the quality of the outcomes in terms of clarity, utility, and validity are featured in chapter five. The implications of quality and meaning-in-practice on influencing curriculum design decisions are discussed. This discussion uses data to support the argument for adapting empowerment evaluation for curriclum re-design. In chapter seven, curriculum knowledge growth is demonstrated by

showing teachers' increased understanding the meanings of learning outcomes.

Quality and Confidence in Data

As a *researcher as instrument*, I made adaptations to data collection with the intent of building overall confidence in the data. By this I mean that I worked over time to build relationships with the participants to better understand their curriculum practice, used multiple data sources, and used various evidence-based strategies in our collaborative curriculum evaluation. We worked towards conceptual clarity, consistency, and good form in learning outcomes, assessment criteria generation, and use of terminology. Teachers were encouraged to use outcomes-based terminology when articulating about their curriculum. We worked together to build evidence-based cases to back up growth self-ratings, and share with peers and critical friends in evaluation study groups and public exhibitions.

Kink and Miller (1986) describe objectivity as the "realization of the most reliability and validity as possible" (p. 20). Reliability is the degree to which the situation is independent of accidental circumstances. By building relationships with teachers over time, and spending extended time in teachers' classrooms helped guard against accidental circumstances influencing the reliability of the data. Validity in qualitative inquiry asks whether the researcher sees or understands what he *thinks* he sees or understands (Kink and Miller, 1986). The validity of my observations increased due to extended exposure and feedback from teachers in follow-up interviews. This exposure served as a check against the misinterpretation of the meaning of events and language.

Building relationships and collecting data over time helped minimise misunderstanding and language issues. In this case, the language issues included various American and South African English accents and varying sets of curriculum terminology. Data was checked and triangulated with corroborative evidence across data collection methods to identify and follow-up on any inconsistencies or conflicts. Consistent evaluation study group discussion protocols provided a framework that encouraged accurate and sincere answers, and ensured a level of comprehensiveness (Patton, 1987), replicability (Yin, 1989), and *instrument validity* (Kink and Miller, 1986).

Fetterman (1996) describes the collective nature of the evaluation process as a

way to build confidence in data and findings. The rigor of the evaluation's inner logic comes from serious planning and discussions with the participants. Bias is diminished by making the process consensual, explicit, and public (Fetterman, 1996) Each teacher received memoes outlining their curriclum rationale, the set of learning outcomes, and growth ratings. The self-ratings and related discussion comments were recorded on a matrix and study group transcripts. Discussion may also have encouraged a "norming" that leads to a re-calibration of self-ratings (Fetterman, 1996). Rigorous ongoing negotiations between teachers, Imbali instructors, and I were required to determine what constitutes credible evidence and how this evidence is collected, organised, and analysed.

Because adjudication in this study was not done by an expert external evaluator, the data cannot be considered to be objective in the traditional scientific sense. However, the empowerment evaluation was as explicit and reflexive as possible about the logic and conditions that led to particular decisions. Because the data is not considered to be “scientifically objective,” it is open to critical debate and naturalistic generalisations which can occur in discussion groups with outside audiences.

The study is partially effected from a bias towards a particular conception of outcomes-based curriculum design which is grounded in literature and practice in the United States. However, the spirit and intent of the theoretical background are similar to the general intent and vision expressed in the South African curriculum framework documents. I used the Western literature because I was more familiar with it in terms of shaping the conceptual framework of the study, and it tended to go into more detail about topics important to the practical capacity-building aspects of the work.

CHAPTER FIVE

Findings: Generating Quality Learning Outcomes

In this chapter, I will begin to address each of the research questions. I will mainly focus on the first research question on what the teachers' curriculum design looked like, particularly their curriculum rationale and learning outcomes. I will touch on the research question about curriculum influences through the analysis of the utility of the C2005 *Specific Outcomes* (SO) and the teacher-generated learning outcomes (TGO). Finally, I will introduce my argument for the use of empowerment evaluation to generate quality learning outcomes and grow curriculum knowledge, which will begin to address the research question on curriculum knowledge growth.

"Designing-down" from learning outcomes is a central design feature of outcomes-based curriculum. Learning outcomes are meant to drive the selection and organisation of other curriculum elements (i.e., assessment, content, activities, and instruction). Consequently, good quality outcomes are key to the design and evaluation of outcomes-based curriculum. They also reflect the values and content knowledge of the writers. The findings in this chapter are built around a document analysis of the C2005 *Specific Outcomes* and a set of teacher-generated learning outcomes (TGO) in order to evaluate their clarity, validity, and utility to influence design decisions.

I start by making my argument by contrast, using document analysis and additional supporting data to illuminate key issues and problems with the government's C2005 curriculum framework and its implementation. The document analysis will specifically look at the Department of Education's *Curriculum 2005*, as well as artifacts and curriculum documents generated by teachers in the research study. I claim that because the C2005 *Specific Outcomes* are poorly written and not subject to an ongoing process of validation or meaning-making. Their lack of clarity and grounding in actual practice compromises their utility in driving the design and evaluation of curriculum. I then make a case for a "work-around" solution that used *empowerment curriculum evaluation* (ECE). I argue that this adaptation of *empowerment evaluation* for outcomes-based curriculum re-design provides a process for increasing the clarity and validity of learning outcomes. This process provided teachers an opportunity to produce their own curriculum rationale and set of learning outcomes for curriculum design and evaluation purposes, as well as generate

meanings for the learning outcomes in relationship to their curriculum design.

Concerns About the Quality of the C2005 Arts and Culture *Specific Outcomes*

My concerns about the quality of the C2005 framework for the Arts and Culture learning area began from my initial review of them when preparing the proposal for this research study. (See Table 5.1.) Although I wanted to build the capacity of teachers to design and evaluate curriculum using outcomes-based design principles, it seemed that the C2005 *Specific Outcomes* and *Assessment Criteria* were confusing and not well grounded in the literature on arts education and learning theory. This concern was echoed by other arts education professionals in South Africa in their submission to the Department of Education offering public comment on the quality of the C2005 document. The C2005 review committee (Department of Education, 2000), and arts and culture educationalists (Curriculum Development Project, 1999) have described the *Specific Outcomes* and *Assessment Criteria* as written in confusing jargon-laden language, with little apparent developmental logic or organising principles. In addition, they state that key aspects of the learning area like art history, craft, aesthetics, and design are either undeveloped or missing.

Teachers in the study seem to concur with the review and public comments. From the evaluation study group transcript data [SG_ 06-02-03], T10 commented that, "For a beginner- for someone who had never taught Arts and Culture before- the *Specific Outcomes* are difficult to unpack." T12 described the *Specific Outcomes* as "too congested." And T10 added, "It's hectically loaded. It's too much." The general consensus among the sample of teachers (N=4) was that there were too many ideas packed into the outcomes, making them complex and difficult to use in designing direct instructional activities and assessment. In addition, teachers often had difficulty explaining what the *Specific Outcomes* actually meant. T5 noted that, "I've always struggled to teach learners using these outcomes. I struggled choosing the *Specific Outcome.*"

What is most concerning about the *Specific Outcomes* are their lack of grounding in actual curriculum practice. The *Specific Outcomes* and *Assessment Criteria* et. al. have been adopted without validating them with curriculum design and evaluation in actual classrooms. This is a critical issue for a new learning area, where good intentions should not substitute for actual curriculum knowledge. The

Department of Education has presented the *Specific Outcomes* as an *illustration* of what students should know and be able to do. The Department of Education and GDE have also released *Illustrative Learning Programmes* (ILP) to show what "exemplary" *illustrations* of curriculum look like using *Specific Outcomes*. However, at the end of the day, neither the C2005 or ILP's have been systematically tested or validated in actual classrooms to see what they mean or look like in use for a variety of learners. Despite the review of C2005 and the revision of the *National Curriculum Statement* (R-NCS), C2005 with all its flaws is still in use *as is* in grade seven until at least 2006.

Table 5.1. C2005 Arts and Culture *Specific Outcomes*

SO1 Apply knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products. **SO2** Use the creative processes of arts and culture to develop and apply social and interactive skills. **SO3** Reflect on and engage critically with arts experience and work. **SO4** Demonstrate an understanding of the origins, functions, and dynamic nature of culture. **SO5** Experience and analyse the use of multiple forms of communication and expression. **SO6** Use art skills and cultural expressions to make an economic contribution to self and society. **SO7** Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing. **SO8** Acknowledge, understand and promote historically marginalised arts and cultural forms and practices. (Department of Education 1997, p. AC-8.)

Evaluating the C2005 *Specific Outcomes* Against Standards.

Because the C2005 *Specific Outcomes* may be of questionable quality and operating as illustrations, I will be analysing them for quality and validity. Fortunately, professional standards and criteria have been generated by professional teaching organisations and others to guide the design of high quality, "world-class" learning outcomes as reviewed in chapter three. Here I will be using Mitchell's (1996)

checklist of the qualities of well-written outcomes as was explained in chapter three. (See Table 3.2.)

Table 5.2. Checklist A for Reviewing C2005 *Specific Outcomes*

Checklist Criteria	Check
Built by consensus	X
Balanced, accurate, and sound	
Parsimonious- not too many and not too long	
Visionary	X

The Arts and Culture *Specific Outcomes* represent the content knowledge of those who participated in the national curriculum committee for the Arts and Culture learning area. The resulting *Specific Outcomes* were built by consensus within this group. (See Table 5.2.) Unfortunately, unlike other international curriculum frameworks, the names and affiliations of those who contributed are not listed. Nor are the processes of selecting committee members or generating these national level outcomes and related *Assessment Criteria* described. Because arts and cultural knowledge is constantly changing (Burton, 1993), learning outcomes should be "balanced, accurate, and sound" in order to reflect recent scholarship in the field (Mitchell, 1997). Again, the sources of knowledge that may have shaped the selection of these outcomes are not cited. The overall validity of their content knowledge choices will be further examined in the next section.

The amount and length of outcomes statements is also an issue. "If the [outcomes] take too many words to explain, they will not be memorable." In addition, "If there are too many [outcomes], we run into the problem of 'coverage,' as opposed to learning in depth" (p. 22). This concern over quantity is echoed in general by Marzano and Kendall (1999) and Eisner (2002), as well as by Jansen (1999b) when he specifically examined the C2005 document. The C2005 review document (Department of Education, 2000) agreed that the amount of outcomes and assessment related indicators needed to be reduced to a more manageable amount.

For example, many of the *Specific Outcomes* (SO1, SO2, SO5, SO6, SO7) refer to the use or application of art skills and knowledge for a variety of purposes (i.e., social and interactive skills, self-esteem, healing, communication, expression,

and economic contributions). These outcomes tend to reflect particular conceptions of the *purpose* of the arts, and not necessarily the specific skills and knowledge needed to apply for these various purposes. However, the C2005 Arts and Culture *Specific Outcomes* are visionary in that they attempt to define skills and knowledge in a new learning area in a way that addresses needs of redress, national healing, and the marginalisation of culture.

Table 5.3. Checklist B for Reviewing C2005 *Specific Outcomes*

Checklist Criteria	SO1	SO2	SO3	SO4	SO5	SO6	SO7	SO8	**%**
Concerned with "big ideas"	X		X	X	X		X	X	**75**
Clear and useful		X		X		X	X	X	**63**
Assessable	X	X	X	X	X		X		**75**
For students, not for adults	X	X	X	X	X		X		**75**

Mitchell describes learning outcomes as representing the "big ideas" or *key concepts* within a field. These "big ideas" are the knowledge and skills recognised as essential for someone working in that field. *Specific Outcome* (SO2), which refers to developing social and interactive skills, is of questionable relevance as a key concept in the arts field. Social interaction is not an essential skill for each arts discipline. Although aspects of social interaction skills can find application in drama, theater, and music production, the skills seem more related to a general competency across learning areas, and may be more appropriate for a C2005 Critical Outcome.

Specific Outcome (SO6) refers to making an economic contribution to self and society. SO6 is not a "big idea" of the arts and culture field. In addition, the outcome seems beyond the direct scope of a school's influence- how does one assess a learner for their economic contribution to society? The related *Assessment Criteria* listed provide some more reasonable descriptions of school-to-work concerns, but the *Specific Outcome* statement is cast too broadly. Again, this outcome would be more appropriate as part of a curriculum rationale, which is more of guide for adult teachers, rather than a description of skills and knowledge for the learners.

Perhaps the most critical for teachers, is that learning outcomes be clear,

useful, and written in understandable and accessible language. The earlier teacher comments on the complexity of the *Specific Outcomes* were made in relation to C2005 *Specific Outcome* (SO1). It speaks of "applying knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products" (Department of Education, 1997, p. AC-8). There are multiple "big ideas" in this one outcome statement. The statement seems to conflate learning arts skills and processes, creating art, and critical thinking into one complex sentence. This *could* be interpreted as a *holistic* description of arts learning, that synthesises many of the "big ideas" together "in service of SO1" as suggested in the annexure of one of the Department of Education's illustrative learning programme (Department of Education, ND).

However, this over-arching synthesis statement does not reflect the common form of outcomes in which each statement represents one big idea in a field of knowledge that is clearly assessable. If the *service outcome* is a unique feature of C2005, then its use needs to be thoroughly explained in the curriculum framework document and in training. The reference to the *service outcome* was not made in the C2005 document, but rather in the appendix of a document the Gauteng Department of Education which it claimed to have distributed to teachers in its OBE training. However, none of the teachers in the study reported being familiar with the document or the concept of the *service outcome* when asked in interviews.

To compound the lack of clarity between learning outcomes, SO1, SO3, and SO5 overlap their terminology making it difficult to make distinctions between them. Although SO1 reflects a more holistic process that refers to applying skills and knowledge, it is not clear what the differences are between SO1's "create and be critically involved in arts and cultural processes and products," SO3's "engage critically with arts experience and work," and SO5's "experience and analyse the use of multiple forms." An argument could be made that each *Specific Outcome* makes more sense in conjunction with the related *Assessment Criteria* (i.e., SO3 is more about critical thinking and contexts; and SO5 is supposed to focus on mass media). However, as stand-alone descriptions of knowledge and skills, the vague and similar wording of these three *Specific Outcomes* obscures any distinctions being made between them, and makes them more difficult to select for curriculum design.

Finally, *Specific Outcome* (SO8) speaks of understanding and promoting "historically marginalised arts and cultural forms and practices." This is actually a principle for selecting content, rather than a learning outcome. As Mitchell (1996)

reminds us, outcomes statements are for learners, not for adults. “[Outcomes] should not be prescriptions about the conditions of learning, but should describe what the students are responsible [to learn and do]” (p. 22). At the end of the day, “[Outcomes] should be specific enough to drive the curriculum” (Mitchell, 1996, p. 22), and be assessable for evidence of understanding and ability.

Table 5.4. C2005 Assessment Descriptions

Assessment Criteria Describes..	***AC***	***RS***	***Totals***
... the learning outcome content in more detail	26	28	**54**
... a product, process, or instructional activity	1	18	**19**
.... how good is good enough	1	7	**8**
Totals	**28**	**53**	**81**

The lack of conceptual clarity in the *Specific Outcomes* (SO) becomes somewhat alleviated by the eighty-one descriptions included in the *Assessment Criteria* (AC) and *Range Statements* (RS). However, rather than finding out what excellent performances that meet the *Specific Outcomes* look like, one mostly finds more detailed descriptions of the content pertaining to each *Specific Outcome*, or a list of particular products, processes, and instructional activities. As is shown in Table 5.4, twenty-seven of the twenty-eight *Assessment Criteria* do not answer the basic assessment question of what good work looks like. The *Range Statements* fare only slightly better with seven out of the fifty-three statements responding to the same question about the quality of learning.

The *Assessment Criteria* and *Range Statements* seem to function more as detailed descriptions of content and suggestions for activities in which to engage, rather than descriptions of the quality of learning. This may not be surprising since these national level *Assessment Criteria* were *not validated* by reviewing any empirical evidence on how children in South African classrooms learn in the the arts, or by any recognised exemplars or learning theory in the field. This lack of validation of national level *Assessment Criteria* in terms of their form and relation to learning evidence, is a serious quality and fairness issue in outcomes-based design that has received limited attention.

Validating the *Specific Outcomes* Against International Benchmarks.

Kendall and Marzano (1999) did an analysis of outcomes-based curriculum frameworks documents available in the United States. The purpose of this work at Mid-continent Regional Education Laboratory (McREL) was to ensure the most rigor and validity in content knowledge selection by drawing out a composite list of outcomes and benchmarks from across the documents. Additional analysis was done to relate the compendium database entries to the various source documents in terms of meaning and specificity. In the arts, they analysed six documents and drew out five standards for the visual arts, and one additional standard about the connections of the visual arts to other arts disciplines and subject areas. In Table 5.5, I matched the C2005 *Specific Outcomes* to the McREL standards for the visual arts. I note whether the relationship of the meanings is implicit or explicit, and provide an interpretation of the key concept addressed. Of the eight C2005 *Specific Outcomes*, only five seem to match the key concepts of the McREL standards with some duplication and overlap.

The first two McREL standards seem to identify outcomes for understanding and applying arts techniques, structures, and functions. These are related to the first C2005 *Specific Outcome* (SO1) that describes the application of arts knowledge and techniques. The functions and structures of art may be implicitly related to the arts knowledge noted in SO1. The third McREL standard focuses on making meaning in visual arts, which is comparable to the C2005 SO3 which is about thinking and engaging with visual art. The McREL standard on culture and history is related to SO4 on the origins and functions of culture. There also may be an implicit link to SO8 which advocates for the study of marginalised art forms.

There is no match between the McREL standards for assessing the merits of artworks, or the connections across the arts. This is the case despite the fact that integration is supposed to be one of the major design principles of C2005. As was discussed earlier, many of the *Specific Outcomes* that describe the application of arts knowledge and skills for various specific purposes (SO2, SO6, and SO7) do not find a match with the standards in the McREL database. This analysis seems to indicate that there are some serious questions about the validity of some of the *Specific Outcomes* in relationship to the field of knowledge. Although one could make a case that the unmatched key concepts are unique to the South African context, there is little evidence from the South African Department of Education to explain or justify choices in generating these outcomes.

If we were to remove SO2, SO6, and SO7 that do not match the McREL database, and then remove SO8 because it is a principle for content selection, rather than a learning outcome, then we would be left with a more valid set of learning outcomes. If these were revised for clarity of meaning, we could come closer to a core of valid learning outcomes focused on "big ideas" of the arts and culture learning area: applying techniques to make arts products (SO1); thinking about art and its contexts (SO3/SO5); and understanding cultural practices (SO4). As we have seen from this analysis, the C2005 *Specific Outcomes* and *Assessment Criteria* are acting as unvalidated illustrations of what the Department of Education believes learners should know and be able to do, and how good is good enough. Currently, there seems to be no professional development or curriculum evaluation process whose purpose is to revise and validate the *Specific Outcomes* and *Assessment Criteria* in relationship to actual practice in classrooms, or exemplars from the professional field. Although the C2005 review led to the creation of a *Revised National Curriculum Statement*, this document while streamlined, suffers from similar issues around validity.

Table 5.5. Comparing the *Specific Outcomes* to the McREL Benchmarks

Key Concepts	**McREL Visual Arts Standards**	**C2005 *Specific Outcomes***
techniques and processes	1. Understands and applies media, techniques, and processes related to the visual arts.	**SO1** Apply knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products.
structures and functions	2. Knows how to use the structures (e.g., sensory qualities, organisational principles, expressive features) and functions of art.	**SO1** Apply knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products. (*implicit)*
making-meaning	3. Knows a range of subject matter, symbols, and potential ideas in the visual arts.	**SO3** Reflect on and engage critically with arts experience and work. **SO5** Experience and analyse the use of multiple forms of communication and expression.

Key Concepts	McREL Visual Arts Standards	C2005 *Specific Outcomes*
history and culture	4. Understands the visual arts in relation to history and culture.	**SO4** Demonstrate an understanding of the origins, functions, and dynamic nature of culture. **SO8** Acknowledge, understand and promote historically marginalised arts and cultural forms and practices. (*implicit)*
assessment of quality	5. Understands the characteristics and merits of one's own artwork and the artwork of others.	n/a
connections	1. Understands connections among the various art forms and other disciplines.	n/a
social skills	n/a	**SO2** Use the creative processes of arts and culture to develop and apply social and interactive skills.
economic contribution	n/a	**SO6** Use art skills and cultural expressions to make an economic contribution to self and society.
healing self-esteem	n/a	**SO7** Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing.

Teacher-Generated Curriculum Rationale and Learning Outcomes

This section presents a “work-around solution” to the fore-mentioned issues. Because of the difficulty in using the C2005 outcomes for design and evaluation purposes, I argue for a process to collaboratively write an alternative set of learning outcomes. These learning outcomes were generated using the initial steps and facet of ECE. I will show how the facilitated process of ECE contributed to the construction of curriculum knowledge by generating clear, useful, and valid learning outcomes, as well as provided an opportunity for teachers to feel more self-determined. This analysis will provide some insights into the research questions on what the rationale and learning outcomes of their curriculum looked like, as well as lay a foundation to argue for their curriculum knowledge growth.

Through the empowerment evaluation step of *writing a mission*, I facilitated a series of discussions for the (N=16) sample of teachers from cycle one to discuss and come to a consensus about a mission statement or *curriculum rationale.* Writing a curriculum rationale was the first step in the conceptual scaffolding towards writing learning outcomes. I facilitated part of an initial Imbali course session where teachers responded to the prompt: w*hy is arts and culture important for learners and society?* At the end of the Imbali course, teachers reviewed the curriculum rationale to see if anything needed to be added, taken out, or changed based on their experiences. I added a few phrases to improve the readability of the statement without interfering with the overall meaning. These changes were proposed to and accepted by the group. In cycle two, the sample of teachers (N=4) reviewed the rationale in several study group sessions. One revision was made to include "cultural norms and values" after a study group discussion on preserving traditional practices and the diversity of learners. Table 5.6 shows the curriculum rationale with revisions.

Table 5.6. Curriculum Rationale (Mission Statement)

"We believe that Arts and Culture education should provide learners with the best creative skills and techniques for making art work. Arts and Culture education should also provide knowledge for learners to appreciate the cultural norms, values, and backgrounds of themselves and others in society. Learners should be able to apply this knowledge for the purposes of empowering self and society, and for uplifting the economy of the country." 12 June 2003

The rationale highlights several key areas. It begins by describing the artistic process where art skills and techniques are used to create works of art. This sentence paraphrases the first C2005 Arts and Culture *Specific Outcome*. (See Table 5.1.) This *Specific Outcome* has been described in an annexure of one Department of Education publication as the outcome to which all others are "in service" (Department of Education, NDb). The rationale emphasises the importance of understanding and appreciating cultural heritage and practices. This relates to the cultural content and the principle of redress suggested by the C2005 *Specific Outcomes* SO4 and SO8. The rationale ends by envisioning the practical ends of Arts and Culture education by

providing skills and knowledge for real world applications in their personal and work lives. This resonates with C2005 *Specific Outcome* SO6 on making economic contributions to self and society, and aspects of the Critical Outcomes that envision an ideal citizen as someone who is culturally and aesthetically sensitive, and explores career and entrepreneurial opportunities.

It is interesting to note the similarities in ideas and phrasing between the initial rationale and the C2005 policy document. It suggests that teachers had some familiarity with at least the wording of C2005. It further suggests that some of the *Specific Outcomes* may be better suited to the broader aims of a curriculum rationale (i.e., "service outcome," and economic contribution), or a set of curriculum principles (i.e., redress), rather than as assessable statements describing what learners should know and be able to do in the arts and culture classroom. This clarity about what is suitable for a curriculum rationale, and what aspects are then suitable for defining as learning outcomes was a topic for discussion in the evaluation study group reviews. This process of writing a curriculum rationale provided an opportunity for teachers to discuss and make explicit a set of values and beliefs around arts and culture. No similar opportunities were provided by the government implementation of C2005.

In cycle one, the teachers reflected on the brainstormed list for the curriculum rationale and began pulling out potential learning outcomes which responded to the prompt question: w*hat should learners know and be able to do in arts and culture?* Teachers engaged in a series of facilitated discussions and small group activities focused on categorizing and synthesizing their responses into a representative set of "big ideas" in Arts and Culture. From this data, I identified six commonly recurring *key concepts* which are in bold-face type in Table 5.7. These key concepts were presented to the group as working proxies for learning outcomes statements. At the end of cycle one, the group reviewed the learning outcome statements in reference to our experience and accepted the following statements as our working draft (N=16).

As part of the *taking stock* process, I asked teachers to individually prioritise the outcomes in order of their importance on a scale from 1 (highest importance) to 6 (least importance). The priority ratings were then averaged to reflect the priorities of the whole group. From here on I will present the list of learning outcomes in the prioritised order shown in here in Table 5.7. In the following discussions, I will generally be using this short-hand "code" to substitute for the key concept and

learning outcomes. Unlike the abbreviation codes for the *Specific Outcomes*, these shorthand codes represent the meaning of the key concepts elaborated in the actual learning outcome statement.

Table 5.7. Teacher-Generated Arts and Culture Learning Outcomes (TGO)

Key Concept	**Teacher-Generated Learning Outcomes** (TGO)
technique	1. All learners should acquire relevant arts skills, techniques, and materials.
culture	2. All learners should understand and appreciate their own and others' arts and cultural heritage and practices.
thinking	3. All learners should be able to observe, use perceptual skills, think critically, and interpret a variety of forms of arts and culture.
making	4. All learners should explore creative art-making and performing for a variety of purposes. (e.g., expression, communication, representation, etc.)
design	5. All learners should know and be able to use design elements and principles.
quality	6. All learners should know and be able to identify and appreciate quality and beauty.

Evaluating the Learning Outcomes Against Standards.

The teacher-generated learning outcomes were built by group consensus. During cycle two, the smaller (N=4) sample of teachers engaged in curriculum evaluation study groups where we periodically reviewed and validated the outcomes statements against our growing knowledge and experience. The teachers generated six learning outcomes. With the exception of TGO 3 **thinking**, these learning outcome statements were clearly focused on one key concept each. Similar to the C2005 *Specific Outcomes*, the teacher-generated outcomes were visionary in terms of their inspiration and grounded in a curriculum rationale.

Table 5.8. Checklist A for Reviewing Teacher-Generated Learning Outcomes

Checklist Criteria	**Check**
Built by consensus	X
Balanced, accurate, and sound	X
Parsimonious- not too many and not too long	X
Visionary	X

When reviewing the teacher set of learning outcomes against Mitchell's (1996) checklist, it fares relatively well except on the point about assessability. Mitchell says that words like “appreciate” and “understand” are not verbs that result in an assessable action. She recommends using verbs like “demonstrate an understanding” of certain knowledge, or “apply,” or “demonstrate” particular skills. For example the learning outcomes for **culture** would then look like: All learners should *demonstrate an understanding* of their own and others' arts and culture heritage and practices.

Table 5.9. Checklist B for Reviewing Teacher-Generated Learning Outcomes

Checklist Criteria	**TGO1**	**TGO2**	**TGO3**	**TGO4**	**TGO5**	**TGO6**	**%**
Concerned with “big ideas”	X	X	X	X	X	X	**100**
Clear and useful	X	X		X	X	X	**83**
Assessable	X		X	X	X	X	**83**
For students, not for adults	X	X	X	X	X	X	**100**

In addition, the meaning of the learning outcome of **thinking** seems somewhat congested. Although observation, perception, critical thinking, and interpretation all involve the mind, they are arguably different aspects of thinking. From T12's interview data, this learning outcome was particularly problematic. T12 considered observation and perception as skills or techniques, and considered only critical thinking and interpretation as thinking. For clarity and fairness in assessment, it could be argued that this learning outcomes could be split in two.

Validating Teacher-Generated Outcomes Against International Benchmarks.

Finally, I will validate this set of outcomes against the McREL database of standards and benchmarks for the visual arts. (See Table 5.10.) The six teacher-generated outcomes match with the essential meanings of the five McREL standards, but do not address connections between the arts and other subjects. There are also some interesting differences in the two sets of outcomes. The teacher-generated outcomes pull out art-making and performing as a discrete performance outcome on its own. The McREL standards implicitly refer to art-making in the first outcome on applying techniques, and in the third outcome about making meaning of visual symbols.

However, the McREL conflation of techniques with art-making, and meaning-making with art-making, begins to draw out some interesting relationships between teacher-generated outcomes to which evidence from the study group data points (i.e., how art-making provides opportunities to apply and explore techniques and design elements for a purpose; and the relationships between thinking and making art). It is interesting to note that *Specific Outcome* SO1 operated in a similar way. Another difference is the backgrounding of the role of perception and observation in the McREL standards. All in all, both sets of outcomes share a good amount of conceptual territory. This similarity contributes additional validity to the set of outcomes that the teachers generated and reviewed.

Table 5.10. Comparing the Teacher-Generated Learning Outcomes with McREL

Key Concepts	**McREL Standards in the Visual Arts**	**Teacher-Generated Outcomes**
techniques and processes	1. Understands and applies media, techniques, and processes related to the visual arts.	1. All learners should be able to *apply* relevant arts skills, **techniques**, and materials. 4. All learners should explore creative art-**making** and performing for a variety of purposes (e.g., expression, communication, representation, etc.).
structures and functions	2. Knows how to use the structures (e.g., sensory qualities, organisational principles, expressive features) and the functions of art.	5. All learners should know and be able to use **design** elements and principles.

Key Concepts	McREL Standards in the Visual Arts	Teacher-Generated Outcomes
making meaning	3. Knows a range of subject matter, symbols, and potential ideas in the visual arts.	3. All learners should be able to observe, use perceptual skills, **think** critically, and to interpret a variety of forms of arts and culture. 4. All learners should explore creative art-**making** and performing for a variety of purposes (e.g., expression, communication, representation, etc.).
history and culture	4. Understands the visual arts in relation to history and culture.	2. All learners should demonstrate an understanding of their own and others' arts and **culture** heritage and practices.
assessment of merit	5. Understands the characteristics and merits of one's own artwork and the artwork of others.	6. All learners should demonstrate an understanding of **quality** and beauty.
connections	1. Understands connections among the various art forms and other disciplines.	n/a

ECE as a Process for Generating Quality Learning Outcomes

This analysis of the teacher-generated curriculum rationale and learning outcomes provides some valuable evidence to respond to the research question about what teachers' curriculum looked like. The data documents the teachers' views about the reasons why arts and culture are important, and a particular set of knowledge and skills that they believe are important for learners to know and be able to do. As we saw from the analysis, the teachers' consensus view of intended learning is closely related to content of the McREL standards. It is interesting to note that even though these beginning arts and culture teachers had limited training in the arts, they were able to generate by consensus a curriculum rationale and a valid set of learning outcomes through the facilitated empowerment evaluation step of *writing a mission* and later revisions during facilitated curriculum evaluation.

The first two categories in Table 5.11 are related to aspects of validity. The first is validity to the field of knowledge (i.e., does it make sense in relation to the field of knowledge?), and the second is validity in terms of its function (i.e., does it do

what it is supposed to do?) Overall. the teacher-generated learning outcomes scored higher (91.7) than the externally mandated C2005 *Specific Outcomes* (72). In both cases, the *Specific Outcomes* scored twenty-five and thirty-seven points below the one hundred percent scores of the teacher-generated learning outcomes.

Table 5.11. Quality of Learning Outcomes

Checklist Criteria	**% SO**	**% TGO**
Concerned with "big ideas" (validity)	75	100
For students, not for adults (validity)	63	100
Clear and useful (clarity and utility)	75	83
Assessable (utility)	75	83
Total	**72**	**91.7**

These validity scores are supported by the analysis findings using the McREL standards database where there was greater alignment between the teacher-generated learning outcomes and the McREL standards. For the categories of utility and clarity, the difference in scores was less. Although the *Specific Outcomes* scored seventy-five, three of the eight outcomes were unclear in meaning. The teacher-generated outcomes had a higher score of eighty-three which meant one learning outcome out of the six had some issues about the clarity of meaning. Likewise, the scores for assessability showed one learning outcome from each set that was difficult to assess as currently written or conceptualised.

As Table 5.11 summarises, the teacher-generated learning outcomes (TGO) fared better in relationship to the standards and benchmarks in the analysis. In the end, the teacher-generated set of learning outcomes were clearer, more valid, and potentially more useful than their C2005 counterparts in influencing curriculum design and evaluation decisions. C2005 *Specific Outcomes* were of limited quality. In terms of utility, teachers noted that the learning outcomes that they wrote were more direct, explicit, and easier to use. In evaluation study group transcript data, T12 described the outcomes that they wrote as, "... specific, anyone can read it and understand" [SG_06-02-03]. Later in her *growth narrative* at the end of cycle two, T5

described that she was now more confident using outcomes, “I am sure of what outcomes to choose and assessment to look for in a particular lesson” [T5_GN_C2].

In an evaluation study group transcript, T12 explained the process: “... you need to analyse the statements, and start to expand it to make it your own” [SG_06-02-03]. Teachers generated their own curriculum rationale and learning outcomes for their learners, and then linked those with their curriculum practice and the learning of children. The *empowerment evaluation* process provided opportunities for teachers to make self-determined choices about their curriculum practice, as well as develop a sense of ownership of the intended learning outcomes. T7 noted that these learning outcomes, “... belong[ed] to us” [SG_06-02-03]. The increased quality of the teacher-generated learning outcomes, coupled with the teachers' sense of ownership, may have created conditions that increased the utility of the learning outcomes, as well as influenced the teachers' curriculum design and evaluation decisions. We will see if this was the case in the discussion of the research question on curriculum design influences in the next chapter. Then in chapter seven, I will discuss the influence of empowerment evaluation on curriculum knowledge growth as evidenced through the increased knowledge of the actual meanings of learning outcomes in practice.

CHAPTER SIX

Findings: Designing Around the Learning Outcomes

In this chapter, I will focus on the study questions about what the teachers' curriculum design looked like, and what influenced and informed it. I will mainly be discussing what various curriculum elements looked like, and the influences that shaped the curriculum elements. In turn, I will show how the curriculum elements influenced design decisions and the overall alignment and coherence of the curriculum. I will also be identifying curriculum knowledge gaps that will be addressed in the next chapter. The main source of data is from the *lesson narratives* which organised data from the Lesson Plan Tool and other curriculum documents, classroom observations, interviews, and study group discussion transcriptions. The *lesson narratives* triangulated data from these various sources to create a description of the lesson and an analysis of aspects of the alignment and coherence between the elements.

The findings of the analysis show how curriculum elements other than the learning outcomes played stronger roles in influencing design decisions, and that curriculum planning was more of a *dialogic* process, rather than a linear design-down procedure. This is counter to the assumption that teachers would follow the technical-rational procedure that was outlined by policy and reinforced through the *training* and *facilitation* facets of this study. I offer a possible explanation for this phenomenon by suggesting that it may be a developmental phase of outcomes-based curriculum knowledge growth. I also suggest that *backwards-design* may be more useful to teachers as a theory to understand alignment and coherence, rather than a procedural tool for curriculum development.

From Linear Logic to Dia-logic

As discussed earlier, the school system's engagement with growing teachers' abilities to “design-down” curriculum was limited. In C2005, only a few general references are made to the process, even though it is a major principle of outcomes-based design. During the study, this design principle was introduced in design workshops in the cycle one *training*, and used to guide *facilitation* in cycle two. The *backwards-design* process developed by Wiggins and McTighe (1998) was adopted

for this *training* and *facilitation*, as well as reflected in the design of the Lesson Plan Tool. However, despite this intervention to fill the gap in OBE training, there is little evidence that teachers designed curriculum in the logical-linear procedure as intended by the C2005 policy or *backwards-design.*

The logic of designing-down, starts with the description of what learners should know and be able to do, and then moves on to what excellent work that meets the outcomes looks like. (See Figure 6.1.) On the classroom level this takes the form of assessment criteria. On a broader level, it takes the form of performance standards that define how good is good enough (Mitchell ,1996; New Standards, 1997). This logic is instrumentalised in the technical procedure of *backwards-design* (Wiggins and McTighe, 1998) where the first two steps ask teachers to identify desired results (learning outcomes), and then clarify what the evidence of learning looks like (assessment method and criteria). The final step is to design the activities and instruction to assist learners in meeting the assessment criteria and achieving the learning outcomes. This linear logic is supposed to foster alignment and coherence between the learning outcomes and the rest of the curriculum.

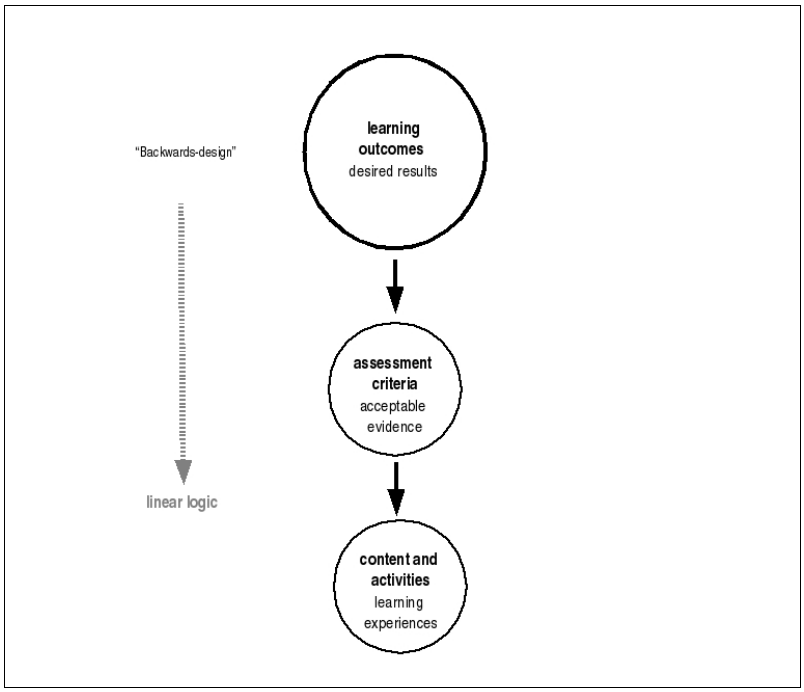

Figure 6.1. Linear Curriculum Design Logic

From the data, I argue that the sample teachers did not use learning outcomes to drive their curriculum design. Nor did they use the technical procedure of *backwards-design* in their curriculum planning. Instead, teachers seemed more influenced by policy requirements, ready-made textbook materials, and the Imbali course activities. The data suggests that the curriculum design process was less linear and more dialogic and synergistic. (See Figure 6.2.) This dialogue between various elements was guided by a search for some level of coherence or sense-making. We will see from the data that teachers sometimes created curriculum that had internal coherence between particular elements, but had weaker overall alignment and coherence and limited resulting evidence of learning. The data will show how the influences of various curriculum elements and resources contributed positively or negatively to the alignment and coherence of particular lessons.

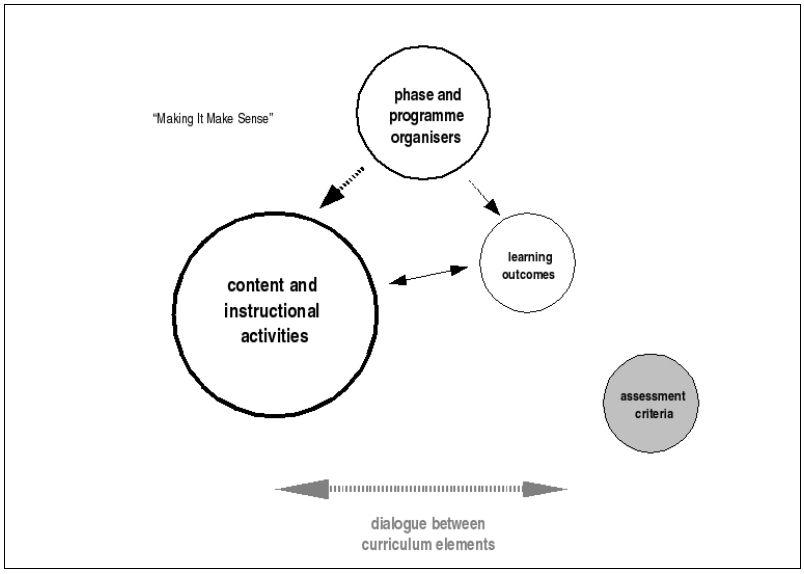

Figure 6.2. Dia-logic Curriculum Design

The problem with the linear planning model for these beginning teachers, as will shown by the data, is that the teachers had the most knowledge or resources for the final step of *backwards-design:* the selection of instructional activities. This knowledge came from the use of textbooks (sometimes a stand-in for actual knowledge) and hands-on experiences from the Imbali course. The first and second steps of identifying desired results and acceptable evidence were the two weakest areas of curriculum knowledge. It is precisely on these two elements that the empowerment evaluation had the most influence as we shall see in chapter seven. In

the following analyses of this chapter, I will be examining what each curriculum element looks like in the curriculum, and discuss how it influenced the teachers' design decisions.

Phase and Programme Organisers.

To complicate matters from the very start are the unique curriculum elements of C2005 called the *Phase* and *Programme Organisers.* These organisers were introduced as the first step in curriculum planning. These general topics of knowledge are supposed to organise the decisions about what content is selected during a term. The organisers often trumped the learning outcomes when used, and we shall see how this led to some problems with curriculum coherence. Key to this coherence seems to be the level of relevance the organiser topic has to the learning area. Although the rhetoric around C2005 and outcomes-based curriculum design in general speaks about shifting from a content or knowledge-based curriculum to an outcomes-based one, the selection of academic content remains an influential part of curriculum design for some teachers in this study. Although this is relatively unsurprising since most teachers in South Africa have historically taught to cover syllabus content using textbooks, it is an issue that undercuts aspects of the outcomes-based curriculum reform.

Organisers were often a main concern in initial curriculum macro-planning and are required by C2005 and district policy. “Organisers are a tool by which the outcomes are grouped for planning. They ensure that important areas in the holistic development of learners are covered” (DoE, 1997, p. 18). Five *phase organisers* were selected to foster integration within and across learning areas. The C2005 framework broadly claims that, “*Phase Organisers* have been found to be present in *some way* in all eight Learning Areas, through analyzing their *Specific Outcomes*. *In a way*, the *Phase Organisers* can also be seen as a *reflection* of the *Critical Outcomes* underpinning the whole of education. Furthermore, they *represent interests* of value in the present situation in South Africa” (italics added, p. 26). The vague tone of this quote seems to foreshadow the kinds of loose conceptual relationships that will be tolerated in exchange for a sense of coherence.

Somewhere along the line, *Programme Organisers* were also introduced. As shown in Table 6.1, these are a second-tier set of topics which are loosely matched with the *Phase Organisers*. For example, the *Programme Organiser* of “Disasters and

Conservation" would be a sub-topic under the *Phase Organiser* of "Environment." Use of the *Phase* and *Programme Organisers* is required in district macro-planning and learning programme forms, as well as monitored as part of the INTERSEN evaluation:

Table 6.1. Phase and Programme Organisers

Phase Organisers:	**Programme Organisers:**
Communication	Entertainment and Tourism
Culture and Society	Mankind
Environment	Disasters and Conservation
Economic Development	Housing
Personal Development	Sports and Health
	Society
	Government and Laws
	Entrepreneurship
(DoE 1997, pp. 25-26)	Understanding and Accepting Myself

The topics represented in the C2005 *organisers* shown in Table 6.1 suggest content for curriculum. Currently *organisers* are supposed to be used each term among teachers within a phase to do required macro-planning across the learning areas. Teachers collaboratively brainstorm around the *organiser* topics and generate a list of sub-topics, and then select topics that seem appropriate to their learning area. It is at this point that *Specific Outcomes* in a learning area are supposed to be chosen. This prescribed process was reinforced by the district Arts and Culture Coordinator who prioritised *organisers* as the first step in designing curriculum. She explained to teachers in a study group transcription that the *Phase* and *Programme Organisers* could be used to "organise your outcomes" over the year. Only T5 and T7 reported participating in this process, but all the teachers documented the *organisers* on their district learning programme documents.

Although the macro-planning process is meant to provide some content guidance and foster curriculum integration, several unintended consequences can occur. First, by prioritising the *organisers*, the design process becomes more knowledge-based, rather than outcomes-based. This style of curriculum is precisely what outcomes-based design was trying to move away from- the focus on covering content, rather than achieving student learning outcomes. Second, an *organiser* can create a situation where there is a poor fit between the content suggested by the

organiser and the Arts and Culture learning outcomes. When the topic has a lack of relevance to the learning area, the design of curriculum becomes an exercise of forcing a weak conceptual fit, regardless of the resulting overall incoherence. In the following examples of curriculum, I provide evidence of an *organiser* topic that fits well, and *organiser* topics that fits poorly with the learning area. I also present analysis of data from a teacher discussion to show the lengths to which one teacher accepted weak and forced conceptual links between curriculum elements so there would be a minimal amount of sense, and comply with policy.

Goodness of Fit. When an *organiser* does fit well with the learning outcomes, the design of curriculum can become quite clear. When the *organiser* is relevant to the outcomes in the Arts and Culture learning area, the result is increased overall coherence and alignment in the lesson design. There was data from each sample teacher where an *organiser* of questionable relevance impacted the coherence of the curriculum design. To argue the impact of *organisers* on the alignment and coherence, I will discuss evidence from T10's curriculum across the two terms. This analysis pulls from her *lesson narratives* which triangulated data from the lesson plan tool, observations, and interviews. In the first term, T10 reported that the *Phase Organiser* was “Personal Development” and the *Programme Organiser* was “Understanding and Accepting Myself.”

T10 provided opportunities for learners to explore the theme in various ways using self-portraiture. Three self-portrait lessons were provided during term one. (See Figures 6.3, 6.4, 6.5.) The first self-portrait focused on observing and drawing the unique qualities of their physical appearances. The second montage portrait used symbolic meanings and written interpretations to explore aspirations of who the children wanted to be. The third portrait lesson asked learners to adopt a style of painting from Western art history- in this case Expressionism- to express a mood or symbolise something about themselves. (See Figure 6.5.) Across these lessons, learners were supposed to understand themselves through their personal appearance, their aspirations, and feelings. In general, the lesson outcomes, activities, and instruction were aligned and coherent with the concept of the *organiser* theme, providing a good fit between the conceptual content and the curricular elements.

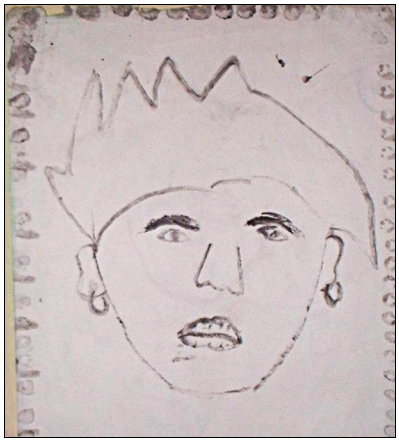

Figure 6.3. Self-portrait (Term 1)

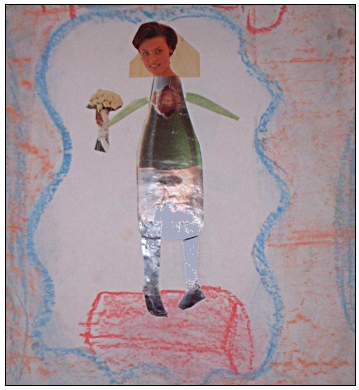

Figure 6.4. Montage self-portrait (Term 1)



Figure 6.5. Self-portrait in a style (Term 1)



Figure 6.6. Cultural self-portrait (Term 2)

It is interesting to note, that of all the listed *Programme Organisers*, this is the only one that is phrased less like a topic of knowledge, and more like a theme to explore. This is closer to the kinds of generative themes that Wiggins and McTighe (1998) call *worthy or essential understandings.* In this case, T10 designed a series of lessons guided by this theme of "Understanding and Accepting Myself" that seems to meet three of the four filters for teaching for understanding as suggested by Wiggins and McTighe: the topic "represent[s] a big idea of enduring value beyond the classroom" (i.e., who am I?; what are my roots?; who do I aspire to be?); the topic is

close to the heart of the discipline (i.e., expression and exploration of identity are common themes in arts and culture); and the topic has potential to engage learners. (See Table 6.2.)

Table 6.2. Filters for Selecting "Enduring" Understanding

- Represent a big idea having enduring value beyond the classroom.
- Reside at the heart of the discipline (involve "doing" the subject)
- Require un-coverage (of abstract or often misunderstood ideas)
- Other potential for engaging students

(Wiggins and McTighe, 1998, p. 23.)

Poor Fit. In the second term, T10 continued on the theme of "Understanding Myself" through a fourth self-portrait based on cultural background. (See Figure 6.6.) However, because it was now term two, the *Phase Organiser* changed to "Culture and Society," and the *Programme Organiser* changed to "Government and Laws." Although T10 was not finished exploring the initial organisers of "Personal Development" and "Understanding Myself," she felt compelled to shift to the new set of *organisers*, and to cover the required content. She tried to explain this multiple focus to the learners, "We're through with the phase organiser *Understanding Myself*. It is over, but we are still doing it. It's still about you." [T10 OBS 10.3.03A]

Although the *phase organiser* "Culture and Society" aligned better with the fourth self-portrait activity, its combination with the *programme organiser* of "Government and Laws" began to stretch the conceptual relationship to the Arts and Culture learning area. The fourth self-portrait lesson shows a push and pull between the activity that explored learners' cultural backgrounds through images of cultural artifacts and practices, and the classroom instruction that focused on comparing government laws with traditional cultural rules. In her classroom dialogue, T10 tried to make connections between the organisational structures found in government to those of families and cultural communities:

> T10: Who is the government? People who do, or make the laws. In the government we have people who have big jobs like, again?

L1: President.

L2: Premier.

L3: Deputy President.

T10: In Arts and Culture we are going to [shift] to our cultural government. In government we have people who make laws. In culture we have people who make laws. In Arts and Culture we learn music and dance from who?

L: Parents.

T10: Elderly people.

L: Teachers.

T10: For those people we take them from our elders, our parents...

[T10 OBS 10.3.03A]

T10 then tried to link a previous family tree exercise from the *Investigating Arts and Culture* textbook to an organisational chart of the school administration. In the end, the instruction on cultural rules ended with this classroom discussion, and had no direct link to the self-portrait activity. The activity asked learners to draw their physical appearances and surround it with a montage of cultural images of food, transportation, and clothing, etc. The cultural self-portrait provided the only assessable product of learning from this lesson. This product was more aligned with the *Programme Organiser* of "Understanding Myself" than with the *Programme Organiser* of "Government and Laws." The overall alignment and coherence of the elements of the lesson seemed to be undercut by the dual focus of the two *programme organiser* topics. In this case, the adherence to the policy-dictated change of *organiser* for the term, represented pressure to cover particular content over allowing continued exploration of a relevant and rich theme.

This evidence shows how an organiser topic (i.e., government and laws) may be less suited for exploration in the Arts and Culture learning area. The topic of "Government and Laws" does not seem particularly close to the main ideas of the discipline as represented in the learning outcomes and the McREL standards data base (1998), or the Wiggins and McTighe's (1998) teaching for understanding filters. (See

Table 6.2.) However, as T10 shows, the classroom discussion did offer a way of understanding aspects of cultural tradition and power, and could be linked to the Human and Social Sciences learning area. T10 picks up on the topic in a later lesson where learners conducted research, and made images and sculptural objects to explain cultural rituals. This later lesson seemed to be a better fit for the instruction offered in this self-portrait activity and the topic of the new *organiser*. In other words, if this content had been part of the cultural research lesson, the coherence of both lessons would have increased and the assessment would be have been fairer.

Struggling for Coherence. The following exchange between teachers drawn from an evaluation study group transcript data shows how organisers strongly influenced curriculum decisions, as well as shows the extent to which some teachers tried to make a conceptual link between the topic of the organiser and some aspect of the learning area. This conceptual exercise was driven by the desire for some level of coherence or logical sense. The discussion began because we thought that T7 wanted input about what kind of lesson to design for learners to apply their design knowledge about colour-mixing in an art-making focused lesson. However, T7 characteristically began by identifying the organisers for her lesson: *Environment*, and *Disasters and Conservation.*

With a broad interpretation of the word "*conservation*," T5 suggested that the learning outcome for culture could be addressed because the organiser about the environment and the learning outcome about culture both addressed "*conservation.*" That is, people conserve the environment and conserve their culture. T5 then suggested the activity of landscape drawing, because trees are both part of the environment and can act as cultural symbols. In the following transcription of the interchange, we see just how far meanings of words are stretched in order to make them "make some kind of sense":

> T5 Uh, I think, this [outcome], number two- all learners should be appreciate their own and others arts and cultural heritage and practices. I hear you talking about *conservation*.
>
> T7 Yes. Disaster and *conservation*.

T5 Yeah. I think you can encourage the learners to take care of their environment like trees- not to burn with [?]. Because those are our cultural heritages. I don't know. Yeah... From there I think that's when you can bring them to draw landscape. After you've taught them about their cultural heritage through trees, yeah, I think. I don't know. *Does that fit?*

T7 *It makes sense. As long as it makes sense, it makes sense...*

T5 Yeah. To *conserve* their, their, their cultural [laughs]...

T7 So how does disaster fit?

[SG_08-5-03]

To make matters more complicated, and perhaps convoluted, the *programme organiser* also addressed the topic of disasters. In other words, the organiser defined the lesson content to be about the environment in general, but more specifically about topics of disasters and conservation. The relevance of these organiser topics to any of the central ideas of arts and culture is questionable. The teachers in these exchanges seem to be struggling to come up with coherent connections between their understanding of the organiser topics and their content and curriculum knowledge. The only suggestions given simply refer to activities that illustrate the topic- in this case, drawings that illustrate environmental disasters like sewage and automobile exhaust. T7 accepts these suggestions, “[a]s long as it makes sense”:

T10 In terms of disasters? How about choosing a garbage dump, in a disastrous area, in terms of [?]. I don't know. [Sotho shift?] ...a disastrous or let's say maybe a stream-[?] in terms of [?] squatters, ne? They've got, they haven't got the sewage system.

T10 Water runs through. And then there is no sanitary system. Flies are always there. [You] might choose some such spots in terms of drawing, again?

T7 Okay.

T10 Again, they reflect, they depict that disastrous situation in terms of [health?], in terms of environment. Eh, I don't know. That's my idea...

T7 *Yes, it makes sense...*

T10 Or maybe we come to a situation here, eh, hazardous pollution in terms of trucks having this exhaust smoke- my car is at the moment having this you know. And that is disasters environmental. So drawing a car on the road with that fume coming out it's a health hazard. It is disastrous. An environmentally it has an impact into the environment. I don't know.

[SG_08-5-03]

The policy dictates that organisers are used as the first step in curriculum design. As illustrated in this dialogue, organiser topics with little relevance to the learning area can create situations where the overall coherence of the lesson is sacrificed for some limited coherence or internal logic between elements. In this last example, the coherence is built on loose definitions of terms like *conservation* and not on any relationship with the learning outcomes for Arts and Culture. The activity of making illustrations of the content discussed seemed to be a typical kind of solution to this problem. In other words, the art making, became instrumental to the topic of the *organiser*, rather than a primary focus of classroom exploration and learning.

Not all of the teachers were so strongly influenced by the organisers in their design decisions. T5, T7, and T10 seemed to try and work within this framework. T12 acknowledged that the organisers for the first term were relevant to her curriculum, but seemed less concerned with them. All the teachers noted the organisers on required documentation forms, and often reported them to peers in study group discussions. As the initial evidence shows, if the organiser topic was more like an essential understanding to explore and this theme has some relevance to the learning area, then the organiser may play a powerful role in providing conceptual coherence in an iterative process of curriculum design. If the topic is less relevant to the learning area, like the second and third sets of evidence, then the use of organisers seems to be counter-productive to the goal of curriculum coherence. Either way, macro-planning with organiser topics seems to undermine the use of Arts and Culture learning

outcomes as the most salient feature in the design of curriculum by fore-grounding topics of knowledge over what students should know and be able to do.

Instructional Activities.

Another strong influence on the curriculum design decisions were instructional activities that came from textbooks and Imbali course projects, particularly the Imbali self-portrait and landscape. The textbooks available to the teachers were of varying qualities, and at times of questionable alignment to the C2005 *Specific Outcomes*. The sample teachers relied on textbooks to varying degrees. T7 relied most heavily on two texts with little critical distance. She in effect defaulted to the curriculum decisions of the textbook authors. T5 designed her curriculum around her *Khula Udweba* (1989) textbook chapters, and adapted Imbali coursework activities to build on the textbook content.

T10 used textbooks and other gallery published materials as resources to inform her curriculum design decisions, and occasionally for a short activity. T10 was very interested in taking the key Imbali course activities like the self-portrait, and translating them into her classroom in multiple ways as seen in the earlier examples of self-portraits. T12 moved away from her use of textbooks in her design by elaborating and extending the key Imbali course activities of the self-portrait and the landscape. The following evidence shows how teachers designed curriculum around activities influenced by textbooks and the Imbali course, and not by learning outcomes. The central influence of these activities on curriculum design decisions, again undermined the logic of designing down from learning outcomes, and effectively made much of the curriculum activity-based. The following analysis is mainly based on lesson plan tools, curriculum materials, and interview data.

Defaulting to the Textbook. T7 did not have a strong understanding of the learning outcomes, nor did she actively design her own curriculum. T7 essentially defaulted to the curriculum found in available textbooks. In addition, she showed limited ability in using learning outcomes to critically evaluate the textbook materials. Consequently, T7 had relatively unexamined curriculum of questionable coherence. T7 relied heavily on two textbooks of varying quality for most of her curriculum. She tended to use the textbook in an un-critical and simplified way. T7's lessons were mainly textbook-based, which meant they were organised by textbook designated

topics, and often presented in the same format (i.e., diagnostic assessment; introduce content in a reading selection; provide several activities and instructional notes to apply the content; and finally a self-assessment set of questions about the content).

Of the two textbooks that she used, *Investigating Arts and Culture* was more clearly aligned to the C2005 *Specific Outcomes*. At the beginning of each *programme organiser* section, a table was provided to show the relationships between the unit topic, the activity, and the related C2005 *Specific Outcome*. This table seemed to indicate that the textbook was first organised around the *programme organiser* and a set of sub-topics. Next, related activities were generated. The final step seems to have been to identify the learning outcomes, or in other words, make it "OBE compliant."

For *Investigating Arts and Culture*, T7 would follow the basic structure, select only part of the content to fit her thirty minute class period, and provide it as verbatim text to learners as notes. The lessons featured the memorisation of the basic ideas and terminology from the text content, the application of content in a relatively simplified task(s), and then an assessment based on recall of the content. The lessons seemed to be coherent, because the limited activities and content were organised around the unit content designated by the *programme organiser* topic, rather than the learning outcomes.

At the beginning of the second term, T7 was given a downloaded copy of the *Young Entrepreneurs OBE-PLUS* Arts and Culture units. There is little evidence that these textbook materials have any relationship to the C2005 framework beyond a label that claims it is "OBE compliant." The OBE-PLUS material seemed to be a series of activities organised around a set of topics. The curriculum structure was similar to *Investigating Arts and Culture*, but was organised into smaller sized sections that could be easily covered in short class periods.

The conceptual coherence within and between these mini-lessons was often difficult to ascertain. The lessons were based on content that was at times confusing and irrelevant. For example, the unit on "Rats- a Musical" began with a lesson on the psychological masks that we wear and the "real me" inside. The next lesson was about the functions and materials of masks used around the world. The conceptual connections between the content about these two kinds of masks, and the final musical production is never explicitly made. In the end, T7 skipped the musical performance section because the term had ended, and it was time to move to the next *Phase* and *Programme Organiser*. Of particular note, is that T7 had very limited

experience with musical performances according to her initial questionnaire responses.

The uncritical use of the this textbook is exemplified by the lesson on masks from around the world. In class, T7 referred to a table in the textbook that lists a series of masks (i.e., Eskimo masks; Phoenician death masks; beauty masks). Across the top of the columns were categories for the purpose, functions, and materials used to make the masks. No content in the textbook explained these masks. Neither T7 or her learners knew anything about the masks. Nevertheless, T7 continued the class discussion, rewarding fictional answers, or answers based on television programmes as worthy substitutes for factual information:

> L1: If they get one of the people. They all get together to kill somebody. Maybe its like a king face. And maybe it become a wolf man ma'am. Only the mouth so he orders come out of the mouth. Kill him!
>
> L2: Ma'am, it's like Michael Jackson- plastic surgery mask. He doesn't want to show his face. His face is burned now. So because is rich, he got plastic surgery.
>
> L3: Tortoise has a shell ma'am. They take the shell when it is dead. And make a mask man.
>
> T7: I accept that. This is O.B.E. It is relevant to the answer.
>
> [T7_OBS 11.3.03]

Rather than adapting the materials in the textbook to more relevant examples, T7 justified her actions in the post-observation interview by repeating a popular misconception of C2005, that she had to accept their answers because “anything goes” in OBE.

Table 6.3. Curriculum Knowledge and Textbook Quality

Self-Rating of Curriculum Knowledge (cycle one)	**low quality textbooks**	**mid-quality textbooks**	**high quality textbook**
beginning curriculum knowledge (1-25)			
growing curriculum knowledge (26-50)	**T7**		
competent curriculum knowledge (51-75)		T5, T10, T12	
expert curriculum knowledge (76-100)			

T7's case raises an important issue about the uncritical use of textbook as an only curriculum resource. Table 6.3 shows how T7 fits into the worst case scenario for making good curriculum design decisions. According to her self-ratings data, she falls into the “low curriculum knowledge” category. At the same time, the textbook curriculum she is using is of poor quality. This case highlights the assumption (and justified expectation) that the textbook materials are coherent and effective as designed. However, the lack of previous textbook publishing in the arts and culture (Schaer and Seidman, 1998), the speedy deadlines in which publishers had to produce materials, and the lack of any government guidelines to evaluate their quality (Potenza and Monyokolo, 1999) seem to have created a situation where textbook curriculum was not tested, evaluated, or validated in any systematic way.

To compound this problem, T7's lower curriculum knowledge and lack of a critical evaluation of the OBE-Plus textbook materials meant that she relied on the textbook publishers to do the work of outcomes-based curriculum design. Consequently, the coherence of the curriculum depended on the textbook publishers. Because the OBE-Plus textbook curriculum was of poor quality, the overall coherence of her curriculum was problematic. The lessons were a series of activities loosely connected by various abstract concepts, and the opportunities for demonstrating learning were limited to quick activities and exercises of the re-call of information of questionable relevance to the learners.



Figure 6.7. Mask of the "real me inside"

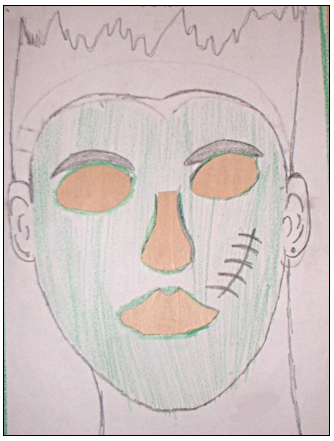

Figure 6.8. Mask of the "real me inside"

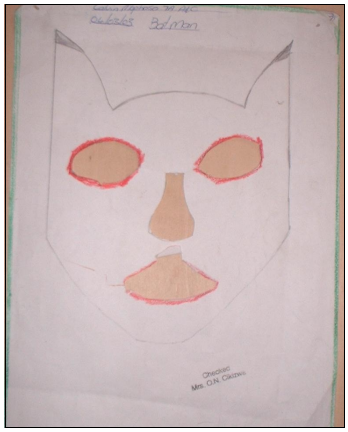

Figure 6.9. Mask of the "real me inside"

For example, the textbook table on the kinds of masks ended up being an exercise of imagination, rather than a way to analyse the functions and construction of various actual masks. When coupled with the confusing content about psychological masks and an activity of making a mask of the "real me inside," learners ended up doing something else- making images of superheroes from comics and television. (See Figures 6.7, 6.8, and 6.9.) In terms of overall coherence, the lack of learning evidence related to the content seems to indicate that the content or the activity were unclear to the learners.

Using Textbooks to Structure Curriculum. Table 6.3 shows T5 as having a competent level of curriculum knowledge and access to mid-quality textbook materials. T5 used the textbook as the core of her curriculum content, and extended or elaborated on it from other sources. T5 scaffolded a series of lessons based on *Khula Udweba* and Imbali activities which both shared a common content focus on design elements and principles. T5 relied heavily on textbook materials to give form to her curriculum. Before the introduction of C2005, T5 had already used the *Khula Udweba* textbook extensively. Because it is pre-C2005, the textbook featured content and visual art activities organised around design elements, principles, and a variety of media, and not by learning outcomes. T5 continues to cover content and technical activities from the textbook. As you can see in the *lesson history* in Table 6.4, the lessons were focused on design elements, principles, and materials through a range of *Khula Udweba* influenced exercises and two Imbali course activities.

Table 6.4. T5's Lesson History for Cycle Two

Lesson Summary	Curriculum Influences
texture, mark, line: self-portrait with found materials and ink, and critique	*Khula Udweba* Imbali course self-portrait project
tone: gray-scale chart with charcoal	*Khula Udweba*
tone: still life with charcoal	*Khula Udweba*
colour theory: colour wheel	*Khula Udweba*
colour theory: colour grid of tints and shades with tempera paint, and critique	*Khula Udweba*
composition and perspective: landscape with oil pastel or paint, and critique	*Khula Udweba* Imbali course landscape project

T5 explained her strategy of systematically addressing a range of design elements and principles through a series of scaffolded activities that led to a final synthesis in the landscape:

> I've got other activities where I was continuing with eh, what, tone. Tone and shape and now I doing. Now I'm busy with colour. Actually, we decided to do planning for the whole [term]. So I also decided to take all elements of art to treat all them, until composition. Yeah. I am still going to do colour and then space and dimensions. Composition... I'll be doing maybe landscapes, where I'll be combining all of them.
>
> [SG_06-3-03]

T5's activities were very focused on design topics across her series of scaffolded lessons. This is partially because the design elements and principles were featured in the textbook, and reinforced in her Imbali course experiences. Understanding design elements and principles was the academic content across her lessons, and was reflected in the class notes and exercises taken from *Khula Udweba.* The activities adapted from the Imbali course were used to demonstrate the application of the design principles and elements. Consequently, the selection of the learning outcome for design on her Lesson Plan Tool was then obvious and clear cut. This alignment added coherence to the overall curriculum design by linking the activities and content to explicit statements of what learners are supposed know and

be able to do for the term. It is important to note that the outcomes did not drive the curriculum decisions, but reinforced and strengthened the coherence of the existing curriculum.

Using Textbooks as a Resource Guide. Table 6.3 shows that T5, T10, and T12 had competent curriculum knowledge, as well as access to mid-quality textbooks. However, T10 relied less heavily on textbooks to shape their curriculum decisions. Rather than use the textbook to structure their lessons like T7 and T5, they used textbooks as a resource to select various activities and content that were relevant to their theme or educational aim.

As can be seen from the Lesson History in Table 6.5, T10 used some of the activities in the textbook as mini-lessons to teach techniques and design. However, the core of T10's lessons were elaborations of Imbali course activities. As was discussed earlier, T10 took the *organiser* of "Understanding Myself" and designed a series of self-portraits to explore this. The first portrait was a replication of the Imbali course project of the observed self-portrait with found materials. The next portrait was based on a simple montage activity from the Imbali course but included a reflective writing component. (T10 also teaches English language arts.) The next portrait drew content and activities from the *Investigating Arts and Culture* textbook and various gallery and museum exhibition catalogs. The final portrait repeated the initial observed self-portrait, but added a montage that told about the cultural practices and identity of the learner.

Table 6.5. T10's Lesson History

Lesson Summary	Curriculum Influences
Self-Portrait	Imbali course self-portrait project
Self-Portrait- Montage	Imbali course self-portrait project
Colour Mixing	*Investigating A&C*
Self-Portrait- Painting Styles	*Investigating A&C* Imbali course self-portrait project gallery and museum catalogs
Self-Portrait- Cultural Collage	Imbali course self-portrait project
Seeing the Design Elements	*Investigating A&C*
Cultural Report and 3D Construction	*Investigating A&C* T5's 3D construction from cycle one

Lesson Summary	Curriculum Influences
Drawing of My School-Unique Architecture (landscape)	Imbali course landscape project *Investigating A&C*

Using Textbooks as Departure Point. In an interview, T12 reported that she used textbooks as a guide for content that should be covered, but she seldom used them as a resource for activities. Instead, T12 concentrated on developing the depth and quality of an Imbali adapted self-portrait by providing several opportunities to make them supported with a few technique focused mini-lessons. As shown in Table 6.6, T12 spent the much of her curriculum focused on observational drawing from life either a self-portrait, partner portrait, nature drawing, or landscape drawing.

Both the landscape and portrait activities were adapted from similar Imbali course projects. T12 elaborated on the self-portrait by providing three direct opportunities for learners to deepen there observational skills, hand and eye coordination, and expression of an "inner me." She also included several interim lessons to provide opportunities for learners to explore and become familiar with the arts materials and techniques.

Table 6.6: T12's Lesson History

Lesson Summary	Curriculum Influence
self-portrait and critique	Imbali course self-portrait project *Investigating Arts and Culture*
partner portrait and critique	Imbali course self-portrait project *Investigating Arts and Culture*"
self-portrait and critique	Imbali course self-portrait project *Investigating Arts and Culture*
nature drawing	JCE course
landscape	Imbali course landscape project JCE course
colour-mixing	
self-portrait- with skin tone (homework)	Imbali course self-portrait project
tile designs	

In an interview, T12 explained the use and limitations of the textbook:

> T12 Ah, I use [the *Investigating Arts and Culture* textbook] to find activities and new ideas. In fact, it is the one that guides me.
>
> EE And when you say “guides me,” does that mean guide you through the whole [year]?; Through a sequence of activities? Or gives you... Is this made for a whole year?
>
> T12 Yeah, made for the whole year. So I know what to do for particular grade. Yeah. Though on my own I am going to have maybe assistance from Imbali.
>
> EE Okay.
>
> T12 Like drawing people here [in the textbook] is just drawing people...
>
> EE Okay.
>
> T12 But what is expected of the learner? It doesn't go in depth.
>
> EE Okay.
>
> T12 You've got to look into drawing people...
>
> [T12_INT_12-2-03]

In this early interview in cycle two, T12 notes that she refers to the textbook as a guide to see if she has covered what is intended- at least from the textbook writer's point of view. She also claims that the textbook has limitations for her. She critiques it for not going into enough depth in its activities. She describes the textbook activity for a self-portrait as “just drawing people.” By this phrase she means that the textbook activity is limited to doing one drawing of what learners see, and does not go further to develop their abilities to carefully observe and make expressive images of themselves. Figures 6.10 6.11, and 6.12 are examples of “just drawing people” that show evidence of particular drawing schema and distortions typical of learners who

are not used to drawing from life. In the observation data, T12 calls these “mere drawings.”

T12 seems to see the textbook activity description as a departure point in her curriculum design. She also wants the learners to get to the point where they were making “real drawings” that capture the outer appearances, as well as the inner personality and feelings. She notes that she needed to draw ideas from the Imbali course work to inform the self-portrait lessons. As we can see from Lesson History presented in Table 6.6, T12 went on to provide multiple opportunities for the learners to grow the observational and perceptual skills required to make a “real drawing.” Figures 6.13, 6.14, and 6.15 are examples of “real drawings” that are more accurate in their portrayal of physical appearance and give an impression of unique personalities.

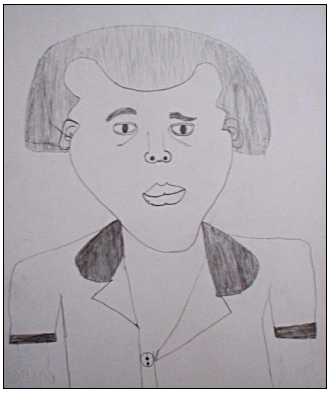

Figure 6.10. First self-portrait



Figure 6.11. First self-portrait



Figure 6.12. First self-portrait

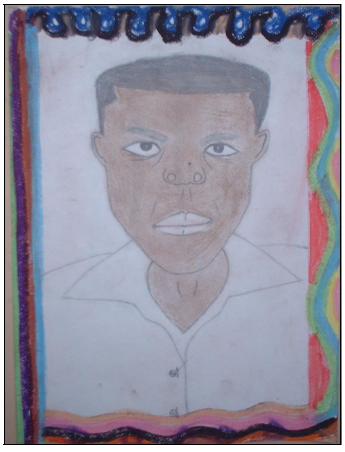

Figure 6.13. Final self-portrait

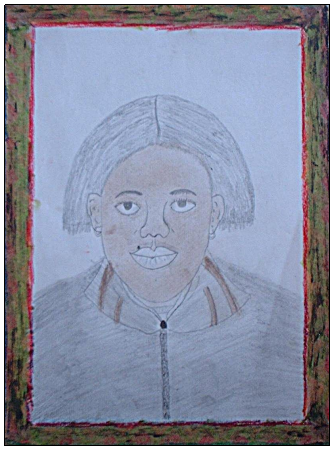

Figure 6.14. Final self-portrait



Figure 6.15. Final self-portrait

As we have seen from the evidence presented, the teachers in the study used textbooks in various ways and to varying degrees. T7 relied on textbooks as a stand-in for curriculum knowledge. T5 used a textbook as the central organiser for her curriculum activities. T10 used textbooks as a resource material for mini-lessons, and T12 used textbooks as a periodic check for coverage. Across these teachers is a range of reliance on the textbook for selecting their curriculum activities. In chapter seven, I will be building on this finding in relation to evidence of curriculum knowledge growth.

The Power of Hands-on Experience. In the previous analysis around the use of textbooks, the Imbali course also had an impact on the activities selected by the teachers. (See Tables 6.4, 6.5, and 6.6.) All of the teachers replicated the *landscape* and *self-portrait* course activities in their curriculum. These were the two key hands-on activities that teachers had content experience with in the Imbali course. In the Imbali course, these activities were scaffolded from learning skills and design principles to observational drawing from life that featured expressive qualities. For the landscape, teachers reflected upon how the course activity was scaffolded, and generated a set of assessment criteria based on their artwork.

Although similar scaffolding was apparent in T5, T10, and T12's landscape lessons, neither of the teachers explicitly used or adapted the assessment criteria that were generated in the course. All of the teachers either elaborated on the course activity, or at least revised it to align with a particular learning outcome, *programme organiser,* or textbook activity. T10 and T12 elaborated the most on the self-portrait activity. T10 used a series of self-portraits with different media and purposes to explore the programme organiser theme of *understanding myself,* while T12 replicated the basic activity, but had learners do it multiple times with increasing sophistication. Although all the teachers had a self-portrait and landscape in their curriculum, there was variance in how the activities were used.

Table 6.7. Teacher Use of Textbook and Imbali Activities

Teacher	***Textbook Activities***	***Imbali Activities***
T7	uncritical use	used as short one-class activities
T5	used to structure curriculum	used as synthesis or “assessment” tasks
T10	used as mini-lessons on skills	extended and elaborated
T12	used to check coverage	extended and elaborated

Both textbooks and Imbali course projects were sources for their instructional activities. The various combinations of textbook and Imbali activities had a strong influence on the curriculum design decisions of the sample teachers. As can be seen from Table 6.7, teacher use of textbooks moved from greater to lesser influence across teachers T7, T5, T10, and T12. In addition, the degree to which the activities were extended and elaborated followed a similar pattern to the use of the textbooks. The use of textbook activities seemed to depend on the level of curriculum knowledge of each teacher. We will see in the next chapter that as the teachers' curriculum knowledge ratings increased, so did the amount of liberation from the textbook, and the amount of adaptation of the Imbali course project. In the chapter seven, I will discuss these findings in relationship to evidence of curriculum knowledge growth.

Learning Outcomes.

In this section, I will discuss the limited use of outcomes in curriculum design by teachers in this study. There is little evidence from the study data that the reporting of the outcomes necessarily had a strong design influence on the planned lessons. If teachers in the study did not use learning outcomes to drive curriculum design decisions, what did they use learning outcomes for?

Policy and Research Compliance. All of the teachers used learning outcomes to document or report about their lessons. They were required to identify C2005 *Specific Outcomes* on district Macro-planning and Learning Programme forms. For the study, teachers were asked to document their learning outcomes with a Lesson Plan Tool. In addition, the Study Group Protocol asked teachers to identify their learning outcomes at the beginning of their presentations. The use of learning outcomes for compliance with district management requirements and study data

collection demands did not necessarily mean that they were used for planning as was intended.

T5, T12, and sometimes T10 would report their learning outcomes before the enactment of the lesson. T5 and T12 submitted Lesson Plan Tools prior to the lesson observation, and T10 usually had the lesson documented in her notebook in some form. In the case of T7, she did not pay much attention to the use of learning outcomes, except to report the C2005 *Specific Outcome* codes in her presentations. She was often keen to ask peers to report their lesson outcomes too. Beyond this surface compliance with policy demands, she rarely knew what outcomes were being addressed in her own textbook-based lessons, or if the outcomes were actually aligned with the textbook content, instruction, and activities. T7 explained in an interview that this alignment and coherence work had already done for her because it was a professionally published textbook.

Unlike the other teachers in the sample, T7 did not report outcomes before the enactment and observation of the lesson. Because she used the ready-made curriculum design of textbook materials, T7 did not actively use learning outcomes in her curriculum design. She also did not use the learning outcomes to evaluate the efficiency and effectiveness of the textbook curriculum before teaching. The Lesson Plan Tool was completed collaboratively in the post-observation interview to clarify what she (or the textbook) had actually wanted the children to learn, and to try understand how the lesson aligned with the learning outcomes. It was an opportunity to engage T7 in connecting her own classroom experience to the meaning of the learning outcomes. For T7, the *Specific Outcomes* essentially functioned as illustrations of policy compliance, rather than instrumental descriptions of learning. T7's curriculum remained mostly un-examined, except for a few instances in the coaching interactions and the evaluation study group.

Adding Coherence. T5, T7, and T12 seemed clear about what they wanted children to know and be able to do as a result of the interaction with their curriculum, and could identify learning outcomes that generally aligned with their content or activities. However, these teachers seemed to use the process of selecting a learning outcome as a way of matching or aligning existing content, activities, and aims to the learning outcomes, rather than using the learning outcomes as the starting point for design decisions. The result was increased explicitness about the desired outcomes of

the learning activities, a stronger sense of coherence in the lesson, and a contribution to the collective meaning of the learning outcomes in practice.

For example, T5's curriculum was structured around covering content and activities from a textbook that had a strong focus on design elements and principles. (See Table 6.8.) T5's lessons were strongly influenced by activities that already had a strong resonance with the learning outcome for design. When asked to select a learning outcome for her lesson, T5 easily chose design because it aligned well with the content and activities of the textbook. Her selection of the outcome for design did not drive her curriculum planning, but added further coherence to the existing activities by providing a more explicit and relevant outcome to describe what the children were learning.

Table 6.8. T5's Lesson History for Cycle Two

Lesson Summary	Tech	Culture	Think	Make	Design	Quality
texture, mark, line: self-portrait with found materials and ink, and critique	**X**		**X**	**X**	**X**	
tone: gray scale chart with charcoal	**X**		**X**	**X**	**X**	
tone: still life with charcoal	**X**		**X**	**X**	**X**	
colour theory: colour wheel	**X**				**X**	
colour theory: colour grid of tints and shades with tempera paint, and critique	**X**		**X**	**X**	**X**	
composition and perspective: landscape with oil pastel or paint, and critique	**X**		**X**	**X**	**X**	

Matching Aims With Shared Learning Outcomes. In another example, T12 was quite clear about the educational aims of her lessons. From interview data, T12 explained what she wanted learner to know and be able to do. From the very beginning, she was very keen on building the observational and perceptual skills of her learners. On three occasions, T12 told a similar story to explain why she wanted learners to develop these skills:

> T12: I think that it develops these learners. You know last year we had an incident whereby our learner was hit by a car. Out here. She wasn't hurt. Just

bumped her. You know I realised that, ah, people are not observant. They just passed. No one saw that child lying down.

EE: They didn't even know she got hit? Huh?

T12: They didn't and she was even wearing a school uniform! Right here in front of our school. No one saw [?]. Really unbelievable, really unbelievable. And I took them into then the arts room. I said you know, I think we are lacking something. You know we just look but we do not see anything. We are used to that route of going home and coming back- [on there own they are not even aware of it]. I made an example of Chris Hani was shot at his house. There was a white lady who could see the car that took off after Chris Hani was shot. And she was able to write the registration number. And she could also identify the model of the car. And the colour of the car. [? means] you need to open your eyes and *see*.

So I said at home in the morning, we are all in a hurry. And then we all go to. But [then] when somebody is involved in an accident, then you want to picture your [sister?]. How does my [sister] look like? What was she wearing in the morning? [?] you remember that? That is very much important. Yeah, to be observant. Right now, one of you could have took the registration numbers with that car that bumped the child, the model of the car, the colour of the car. And even have to check the time, yeah.

[T12_INT_12-2-03]

Similar to Hargreaves and Moore's (1999) findings about teachers in Canada, T12 had a personal or emotional reason that influenced her curriculum decisions about what she wanted children to learn. Her values were expressed through a description of what she wanted learners to know and be able to do. This aim strongly influenced her curriculum design decision to spend an extended time over the two terms exploring observational drawing from life, regardless of the prescribed *Programme Organisers*.

Although her curriculum seemed strongly influenced by her conception of the end results of learning, it was not generated in the specific language of the learning

outcomes. She was designing-down from her own conception of desired results, but these results, and the related activities that were adapted from the Imbali course, preceded the selection of the learning outcomes on her Lesson Plan Tool. In this case, the technical process of selecting outcomes was an exercise of matching her own valued end results with the most relevant teacher-generated learning outcomes. This selection of learning outcomes connected her aims with a shared set of group-generated learning outcomes, and gave further meaning and clarity to them when the group was revising the draft learning outcomes in relation to their practice.

Heuristics for Evaluation. What is similar across all of the teachers is that the learning outcomes were not used to explicitly drive curriculum planning decisions like in *backwards-design*. Teachers did not select learning outcomes first, and then align content and activities with them. Outcomes were most often used to comply with requests for reporting. To varying degrees, the curriculum evaluation process used learning outcomes as *heuristics* to increase alignment and coherence between curriculum elements, and foster better understanding of the meanings of the learning outcomes in practice.

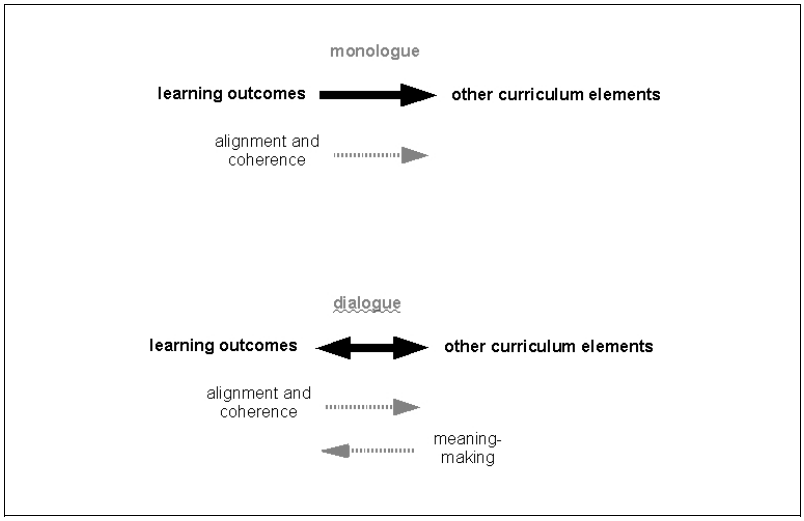

Figure 6.16. Monologue | Dialogue

The monologue diagram in Figure 6.16 depicts how learning outcomes are often seen as driving the alignment and coherence of curriculum. This one way

function is part of the logic of *backwards design.* However, the data suggests that the process is more like a dialogue between various elements. Because the teachers' understanding of the meanings of the learning outcomes was just beginning to grow, learning outcomes seemed to play a lesser role in their design decisions. The data confirms this by showing that teachers built on what they knew or felt comfortable with already (i.e., the coverage of textbook content and activities; and art activities in which they had hands-on experience; and personal values), rather than start with the learning outcome.

However, using outcomes in the evaluation of their curriculum prompted teachers to align other curriculum elements with what they understood to be the most relevant learning outcomes. The process of selecting outcomes helped teachers be clearer about what they wanted kids to know and be able to do. This dialogue seemed to move in two directions as shown in the dialogue diagram of Figure 6.16. In one direction, learning outcomes guided understanding the alignment and coherence of the curriculum as suggested by the *backwards-design* logic. In the other direction, the negotiation between the curriculum elements had teachers “make meaning” of the “illustrative” learning outcomes by matching them with what they knew and had experienced. This function goes unrecognised in the one-way logic of *backwards-design*, but seems important to the growth of teachers outcomes-based curriculum knowledge at this early phase. The role of this process for growing curriculum knowledge is discussed in greater detail in chapter seven.

Assessment.

In this section, I will note the general lack of assessment criteria in the data. This tendency to avoid explicit assessment criteria, runs contrary to the principles of *backwards-design*. The second step of the *backwards-design* process entails determining acceptable evidence of achieving the desired results. This would include the generation of valid assessment criteria, and the design of authentic and fair assessment methods that link the learning outcomes to valid evidence of what excellent work looks like. The main argument for placing assessment criteria up front is to have it coherently shape and specify the instruction and activities that are needed to support learners in meeting the learning outcomes.

In the data, the assessment methods were apparent, but the criteria for what constitutes excellence were not explicit in curriculum documents or the Lesson Plan

Tool data. Teachers did report assessment methods and C2005 *Assessment Criteria* (AC) in response to required Learning Programme forms. Even when provided with a more open-ended prompt on the Lesson Plan Tool, teachers defaulted to briefly noting assessment methods. Teachers seemed to think of assessment as an activity for learners to demonstrate learning (assessment task), and as a process of responding to oral or written questions about the learning experience. Teachers in this study did not generate valid, task-related assessment criteria on their own to describe what excellent work looks like.

However, an analysis of observation data shows that there were some implicitly operating criteria for assessment evident in the classroom dialogue. These less explicit criteria could have shaped what learners understood to be the expectations for achievement, as well as indicate what teachers' viewed as successful work. In other words, the implicit assessment criteria were not recognised by the teachers as such, and not formally documented on the Lesson Plan Tool or other curriculum documents.

I argue that the teachers did not design explicit assessment criteria for several reasons. First, they wrongly assumed that the C2005 *Assessment Criteria* are what they say they are- descriptions of what achievement looks like. Second, the school system's curriculum support documents, professional development, and evaluation approaches often focus on the *means* of assessment, rather than the criteria upon which to base an assessment. Third and perhaps most important, because of the limited experience and capacity of the teachers, the actual curriculum knowledge required to know what to expect as qualities of excellence was limited. What teachers may have known was often unrecognised for what it was, and operated in the curriculum in implicit ways.

<u>The Focus on Assessment Methods and Products.</u> The C2005 document describes assessment as a series of tasks set to get information about learning competence. The explanation of “Assessment Criteria” in the C2005 document is worth quoting in full:

> The assessment criteria are statements of the sort of *evidence* that teachers need to look for in order to decide whether a *Specific Outcome* or aspect

> thereof has been achieved. The criteria indicate, in broad terms, the *observable processes and products of learning* that serve as culminating demonstrations of learner achievement. The assessment criteria are derived directly from the *Specific Outcome* and form a logical set of statements of *what achievement could or should look like.*
>
> (*Italics* added, DoE 1997, p. 13)

This definition foregrounds the *actual piece of evidence*, rather than the *qualities of excellence* that you would look for *as evidence in* learner work. The definition makes a logical link between the outcomes statement and assessment but not to any authentic descriptions of learning. As we saw in chapter five, the C2005 Arts and Culture writers seem to have interpreted *Assessment Criteria* (AC), and the related *Range Statements* (RS), as increasingly specific aspects of the knowledge and skills required by the *Specific Outcome*, rather than descriptions of the qualities of competent and excellent work. Officials and teachers continue to wrongly assume that these elements are valid assessment criteria.

Record-keeping forms, curriculum support materials, and evaluation procedures also foreground this interpretation by focusing on very technical sets of procedures and terminology. Despite the Review Committee Report's (Department of Education, 2000) criticism on the overuse of technical jargon, the Learning Programme form asks for six items to be filled out in reference to assessment (e.g., the C2005 AC; skills, knowledge, values and attitudes (SKVA); the method; the tools; the technique; and performance indicators (PI).) While it can be argued that there are distinctions to be made between the pre-determined *Assessment Criteria* (AC), SKVA, and Performance Indicators (PI), as well as between the method, tools, and techniques, this overly technical record-keeping exercise can distract teachers from the key point- to generate fair, clear, and valid assessment criteria for the learning outcome that describe what excellent performances looks like in relation to an assessment task.

T12 was the only teacher in the sample that had possession of the *Guidelines for Assessment, Arts and Culture Grade 7* (ND) book. However, she had never been introduced to the text in any workshop, nor had she actually used the book. The guide does not distinguish any unique features of the Arts and Culture Learning area that might influence the ways in which assessment is designed or used. An “illustrative” scoring rubric- that seems to be untested in the classroom- is offered as an "exemplar"

of the proper *form.* Only in the appendices can one find step-by-step instructions for eliciting assessment criteria. These steps ask teachers to think carefully about what good learner work looks like, and then write the descriptions as assessment criteria. However, to do so requires teachers to have some knowledge of what to expect. What seems to be missing is Wiggins' (1998) critical step of the ongoing generation and validation of assessment criteria against authentic samples of work from a particular lesson activity, as well as exemplars from the field.

Even interview and document data collected in relation to district INTERSEN evaluation visits foregrounded the *form* of the assessment over the *criteria* for making judgments, as well as focused on attitudinal rather than instructional measures. This tendency to describe the process of assessment, rather than the criteria of assessment, may not be so surprising since the national curriculum development process did not generate or validate the Assessment Criteria or Performance Indicators in response to a deep study of samples of learner performance as advocated by Mitchell (1996) and Wiggins (1998). It is far easier to talk about general methods of assessment, than to do the intensive and ongoing work of generating authentic and valid assessment criteria and tasks. Although it could be acceptable to have interim assessment criteria that are solely based on best guesses and abstractions, a process of revising them in response to concrete learner performance and exemplars in the field is needed for validation purposes.

Generic Assessment Questions. On the Lesson Plan Tool under assessment, teachers commonly reported a tool or method such as discussion, a critique, or "self-assessment" questions. These questions were borrowed from textbooks related to the lesson or from generic sources. The "OBE compliant" textbooks used by the teachers included "diagnostic assessments," but according to observation data, the responses to these assessments were never used to inform instruction. For example, Table 6.9 was adopted from a general source with little relevance to the specific lesson or the selected learning outcomes. While the questions prompt for learners to describe what they did and what they learned, they do not provide any criteria or guidelines to make judgments about achievement.

Table 6.9. Self-Assessment Prompts

What I did: What I learnt: What I could do next:

Questions in Table 6.10 ask for yes or no responses. They do not ask for any evidence to back up these responses. Most of the questions are oriented toward attitudes about the difficulty of the activity or assessment, rather than on learning evidence. These kinds of questions were typical for textbook assessments, and often showed little direct connection to the *Specific Outcomes* or *Assessment Criteria* (AC)that were identified elsewhere in the text. Again, the questions do not provide any descriptions of the quality of the achievement.

Table 6.10. Self-Assessment Prompts

1. Did you understand the directions given to you? 2. Did you find it easy or difficult to express lines and texture in the drawing? 3. Looking at your self-portrait do you think that you really translated what you felt and see into the drawing? 4. Looking at others self-portraits do you find something interesting. Did you find it easy to assess others' work?

The Absent Assessment Criteria. It has been a challenge in the study to document any assessment criteria that teachers have used to assess learners' work. Actual explicit assessment criteria are largely missing from the data. No assessment criteria or rubrics were found in any of the textbooks, or in the Lesson Plan Tool data of the teachers. Although the Lesson Plan Tool and other curriculum documents had very little to say explicitly about how good is good enough, there is evidence in the observation and study group transcript data to suggest that the teachers did have a conception of what the work they expected looked like. These conceptions were often operating implicitly in classroom dialogue, rather than explicitly as publicly stated or formal assessment criteria.

From the observation data, evidence of assessment criteria can be pulled from each of the teachers. Classroom comments, instructions for activities, and guiding questions could be interpreted as having information about the expectations for the lesson. T5, T10, and T12 all had observation data that indicated expectations in the classroom dialogue. In most cases, these lessons were adaptations of an Imbali course activity that the teachers had already done themselves (i.e., self-portrait or landscape). In addition, these lessons resulted in rich examples of learner artwork, and included some kind of assessment critique discussion in the classroom. For T7, the only evidence of assessment criteria in classroom dialogue occurred during the one lesson that she had designed for herself rather than rely on the textbook.

For example, T5, T10, and T12's often had learners analyse or interpret their art work by looking for evidence of the use of arts ideas, elements, or principles. These seemed to often stand-in for explicit assessment criteria. T5, T10, and T12 tended to voice qualities that they were looking for in the work as they provided instruction, showed examples, and spoke in assessment critiques. Here is evidence of how T10 voiced her expectations for her self-portrait montage lesson, even though she had not designed an assessment:

> Creativity and design must come into your pictures.... We are showing who we are. Our dreams. We are putting them out on paper.... You are going to shape a person.... In the end, it must say something about you. You must be able to say *why* you chose these images.... Does it say what you want? Does it say who you are?
>
> [T10_OBS_17-2-03B]

For T5's landscape lesson, the implicit assessment criteria were integrated into the design content of the lesson, and reinforced in the assessment critiques. As we shall see in the next chapter, T5 had learners generate knowledge about how scale and colour change in relationship to distance and perspective through an observation activity. These discoveries were considered “the rules” of perspective and were referenced in the classroom instruction and guided the questions during the whole class assessment critique. Similarly, T12 voiced her expectations for what made a good self portrait in the kinds of questions she asked during instruction and in the series of assessment critiques. These questions began prompting for careful

observation of shape, detail, and positioning of facial features, and then gradually moved to expressiveness of line, and portrayal of the "real me inside."

In the next chapter, I will be discussing several examples of how assessment criteria were elicited from the examination of learner artwork during evaluation study groups in cycle two. Again, it is interesting to note that the lessons that lent themselves to this process were adaptations of Imbali course activities, rather than textbook-based activities. It is also worth noting that the degree of explicitness of assessment criteria also seems related to the curriculum knowledge level of the teacher. T5, T10, and T12 were able to adapt and design their own curriculum.

These same teachers had evidence of assessment criteria in their observed dialogue, and were able to elicit criteria from a facilitated review of learner work samples. This un-covering process through the coaching observation and interviews, and study group evaluation helped to bring them to the forefront as a way of understanding what the assessment criteria looked like. In contrast, T7 relied on textbook written assessment questions, until her lesson on colour mixing when she voiced expecting "neatness and tidiness" in the final product. By the end of cycle two, T7 was not able to present lessons or learner work in the evaluation study group that were rich enough elicit assessment criteria.

An Early Stage of Outcomes-Based Curriculum Design?

These finding show that the curriculum was oriented towards activities and content, rather than learning outcomes. From this analysis of the various curriculum elements, it seemed that instructional activities and topics of knowledge were stronger influences on design decisions, while learning outcomes and assessment criteria played weaker roles, if any. Although teachers complied with policy by noting C2005 *Specific Outcomes* (SO) and *Assessment Criteria* (AC) on their reporting forms, these curriculum elements were far less influential on the overall curriculum decisions. There is also evidence that teachers engaged in an iterative process across the curriculum elements with the intent of making some level of coherence. This dialogic orientation to curriculum design is different than the logical linear design logic being advocated by policy and the training.

Of particular significance in these findings is the limited use of learning outcomes to influence design decisions, as well as the absence of task-related

assessment criteria. The first two steps of *backwards-design* were essentially skipped, and the third step of designing activities and instruction became primary. The identification of these knowledge gaps around the two critical elements of outcomes-based design is critical. On one hand, the findings shows a tendency to base decisions around activities and general topics. On the other hand, it reveals knowledge gaps that are addressed by the empowerment curriculum evaluation. In chapter seven, I will argue the effectiveness of this approach in growing curriculum knowledge in the form of meaningful learning outcomes and valid assessment criteria.

Even the teacher-generated learning outcomes (TGO) did not have a strong influence on design decisions. This seems to suggest that even after a year and half process of generating and evaluating learning outcomes in relationship to practice, the learning outcomes may not have been "pregnant" enough with meaning to drive curriculum design decisions. If so, it also suggests that this process of meaning-making may be a multi-year process. Consequently, at this early phase the logic of designing-down was replaced by a more familiar activity-centered curriculum influenced through a dialogic process between various, and sometimes competing curriculum elements (i.e., macro-planning with organiser topics; "ready-made" textbook activities; and their own experiences from the Imbali course work). The most influential of these were the Imbali course activities of the *self-portrait* and *landscape* in which teachers had hands-on experience themselves.

This phenomenon could be explained as an "early phase" of understanding outcomes-based curriculum design where the learning outcomes are just beginning to have meaning-in-use for the teachers. At this time, the learning outcomes are not meaningful enough to provide the central organizing element of the curriculum, and *backwards-design* has limited currency as a design procedure. It may be the case that the logic of designing-down may not be useful for driving curriculum design decisions until teachers have a greater level of understanding about the meaning of outcomes-in-use. Or perhaps as Cornbleth (1991) has argued, the logic reflects a process that is more useful in retrospect. She may be right at this stage, because the learning outcomes took on more significance in the process of curriculum evaluation after the curriculum was enacted.

These findings create the foundation for the argument for a more flexible interpretation of outcomes-based design that recognises that beginning teachers may benefit from a curriculum process that is more iterative as they grow their curriculum

knowledge, and make meaning of learning outcomes in relation to practice. In a more flexible outcomes-based design, teachers would use learning outcomes as *heuristics* for evaluation and discussion, and use *backwards- design* not as a technical procedure, but as theory to *understand* the alignment, coherence, and meaning of their curriculum. The lack of evidence to show the teachers using backwards-design, and their use of them as heuristics in the ECE contribute to the argument that a more flexible orientation to outcomes-based design may be of greater utility in growing their curriculum knowledge.

CHAPTER SEVEN

Findings: Growth of Curriculum Knowledge and Self-Determination

This final findings chapter focuses on the third research question on what the growth of teachers' arts and culture curriculum knowledge looked like. The findings also address the research question on the influences on curriculum design decisions by focusing on the impact of the empowerment evaluation. I will use data to argue that teachers did grow their curriculum knowledge during the empowerment evaluation. I will begin by analysing the matrix of teacher self-ratings of their curriculum knowledge growth. Then, through an analytic review of the growth narratives, interviews, and evaluation study group transcript data from each teacher, I will draw out some distinctions between a cluster of higher-rated teachers and a lower-rated teacher. These distinctions will be argued in terms of evidence of their prior experience, the frequency and kind of illuminative moments they had during the evaluation, and the degree of dependence or innovation based on textbooks and Imbali activities in their curriculum design decision-making. These distinctions help identify characteristics of teachers that may benefit the most from an ECE approach.

From a series of vignettes, I will continue to argue that the higher-level teachers were at curriculum knowledge levels that were conducive to the ECE- particularly for understanding the meaning of learning outcomes and assessment criteria in practice. I will argue that the ECE facilitation strategies helped fill the gaps in curriculum knowledge around these curriculum elements. By doing so, I build the case that their curriculum knowledge growth is associated with the training and facilitation facets of the ECE approach. I also claim that accompanying this knowledge growth was evidence of self-determination as shown by data associated with the facets of liberation and advocacy. The final section argues that the orientation of the ECE approach created conditions that fostered this self-determination.

I will be using the facets of empowerment evaluation to understand the effectiveness of ECE on building capacity, supporting the teachers' growth of curriculum knowledge, and fostering self-determination. As Patton (1997) and Fetterman (2001) have argued, the facets of empowerment evaluation can be considered development steps towards empowerment. *Training* and *facilitation* are the foundational activities which are focused towards *illumination* and knowledge growth. From these grow the facets of *liberation* and *advocacy* which provide

evidence of self-determination and empowerment. In cycle one, the Imbali *training* course provided teachers with content knowledge in the visual arts. In cycle one and two, the ECE provided *training* and *facilitation* in curriculum design and evaluation. The bulk of the *facilitation* was focused on creating opportunities for *illumination*, as well as transforming content knowledge into effective curriculum knowledge.

Growth of Curriculum Knowledge

I will begin by defining what I mean by *curriculum knowledge*. Curriculum knowledge is more than academic content knowledge. Content knowledge constitutes the skills and knowledge that define a disciplinary subject. In the visual arts this would include skills and knowledge in art-making, art-looking, and art-thinking. This disciplinary content is what constitutes the "what" of the curriculum. These skills and knowledge are the same "big ideas" that are supposed to be framed in academic learning outcomes.

There has been a tendency in the South Africa (and elsewhere) to define teacher knowledge in terms of their grasp of disciplinary content. (Vinjevold and Taylor, 1999) But as many have argued, transforming content knowledge into curriculum and instruction is a specialised kind of knowledge particular to the teaching profession. (Schulman, 1986) This kind of specialised knowledge is what I am calling *curriculum knowledge*. It is very similar to what Adler et. al., (2002) call *disciplinary-knowledge-in-use* which is the transformation of disciplinary content knowledge into effective enacted curriculum that takes into account the school context and learning styles of the learners.

Self-Ratings of Curriculum Knowledge.

In chapter six we could see a progression across the teachers in terms of their reliance on textbooks, as well as their use and elaboration of Imbali course activities. A similar pattern can be seen in the self-ratings of the teachers. Figure 7.1 shows the average growth of curriculum knowledge for each teacher through their initial self-ratings, cycle one self-ratings, and cycle two negotiated self-ratings. The chart shows the average self-rating score across the learning outcomes for each teacher. These self-ratings are based on a scale of 1-100 in response to the prompt: How well can you

design curriculum based on these learning outcomes? This rating is being used to reflect a quantitative measure of curriculum knowledge.

Ratings Scale

not yet	beginning	growing	competent	expert
0	1 to 25	26 to 50	51 to 75	76 to 100

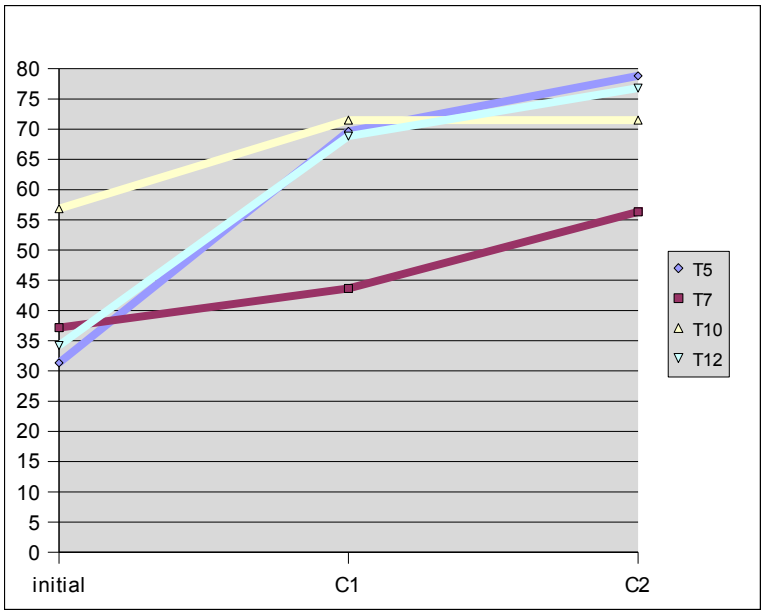

Figure 7.1. Average Change in Teachers' Curriculum Knowledge

At the time of the initial self-ratings, the teachers rated themselves in the lower to middle *growing range* (26 to 50), except T10 who rated herself at 57 in the lower *competent range* (51 to 75). By the end of the cycle one training, T5, T10, and T12 rated themselves all in the upper *competent range* (51 to 75). These teachers showed a large amount of change in curriculum knowledge between these ratings. T5 and T12 grew an average of 37 points, and T10 grew 14.7 points. By the end of cycle two, T5 and T12 rated themselves modestly higher with ratings in the upper *competent* (51 to 75) and lower *expert* ranges (76 to 100). T7's self-rating scores showed only a modest rise in her curriculum knowledge. T7 began at a 37.2 rating which was a level similar to T5 and T10. After cycle one, T7 grew a small 6.5 points. Her rating was close to 25 points below her peers. By the end of cycle two, T7 rose a modest 14.7 points, which was still below her peers by 15-22 points. Figure 7.1 also shows that by the end of cycle two, T5, T10, and T12 rated their curriculum knowledge in the 70's range, and T7 rated her knowledge at 56. This clustering of the teachers at two different

knowledge levels is instructive to understanding the effectiveness of empowerment evaluation with teachers of varying levels of experience.

Over cycle two, T10's ratings remained in the upper *competent* range (72) with no change. The reason for this is that when T10 negotiated her final self-ratings, she insisted that many of her ratings should be lower because learners did not perform well on her final assessment task to draw a portrait of Walter Sisulu. (She claimed that several of her ratings should be zero!) Despite the discussion of her strong earlier curriculum and learner artwork artifacts, she refused to adjust her score. As a result, I logged her final self-ratings as the same as her cycle one ratings because they seemed reasonable, while a substantial loss of knowledge seemed to be an inaccurate reflection of the evidence. I would suspect that her ratings should have been closer to the other higher-rated peers because of ample credible evidence to support such an increase.

Distinctions Between Teachers' Curriculum Knowledge Growth.

According to initial questionnaire data, the higher-rated cluster of teachers T5, T10, and T12 came into cycle one with some beginning knowledge and interest in arts and culture. All of them had been previously using textbooks to teach Arts and Culture. T5 had been teaching independently for a few years using the *Khula Udweba* textbook as her curriculum guide. T10 expressed her creative interest in learning how to paint, and understanding the paintings of her late brother. For T12 who had previous coursework, the cycle one training provided additional knowledge and experience about how to explore observation, which she believes to be a critical skill for learners.

T7 was a different case. Her questionnaire response stated that she had no prior arts and culture experience, and had been directed to attend the Imbali course by her school principal: “I started teaching Arts and Culture on April 16, 2002. I never had any background information of the learning area. I did not even want to teach it because I did not know about it.” [T7_QN] The major difference between the two clusters of teachers is that T7 had no prior curriculum experience in arts and culture, while the rest had been using textbooks prior to the training.

For T5 and T12, cycle one training seemed to provide an opportunity to extend the arts curriculum knowledge they had initiated on their own using textbook materials. This affirmation may account for their rise from initial low ratings in the

low 30's to the 70's by the end of cycle one. In other words, T5 and T12 seemed to become more confident about what they already knew, and their ratings were adjusted to reflect this. T5 expressed this in her cycle one *growth narrative*:

> Through this course I gained a lot. I have been an art teacher for some time, but in some of the things, I did not know if I was doing the right thing or not. But since I attended this course, I gained much. I now have much confidence in arts and culture.
>
> [T5_GN_C2]

In addition to increased confidence, T5 focused on content knowledge in her cycle one *growth narrative* by listing the knowledge she had gained about skills, culture, thinking, making, design, and quality. Although she still used a textbook, she began to understand what learning outcomes were being addressed, and moved away from relying on generic assessment checklists. In her cycle two *growth narrative*, she began to describe her growth in terms of curriculum knowledge:

> I also grew up in teaching learners some skills [that] can make learners to think in order to make and produce some artistic cultural products... I can say that I am now more confident in teaching this learning area because now I am sure of *what outcomes to choose* and *assessment to look for in a particular lesson.* [Italics added for emphasis.]
>
> [T5_GN_C2]

This quote is evidence of her transforming content knowledge into curriculum knowledge, as well as having a better understanding of curriculum elements of outcomes and assessment and how they are used. This growth in curriculum knowledge was also echoed by T12:

> Today, I am able to design arts and culture curriculum because I understand most of the terminology used in [the] arts and culture [learning area]... Today I am able to impart the gathered knowledge to learners and other educators at

> my school. When I go to work, I walk tall because I am sure of what I am doing with the acquired skills and techniques.
>
> [T12_GN_C2]

By contrast, T7's low initial growth rating was similar to T5 and T12. However, she began with very limited content and curriculum knowledge (37 rating), and had low overall curriculum knowledge growth (21.2 points). In her cycle two *growth narrative*, T7 listed a series of arts skills from the Imbali training activities as an explanation of her growth of knowledge (e.g., self portrait, montage, collage, clothing and culture, landscape, space, clay, printmaking, and masks.) In other words, she outlined the content knowledge and activities from the training, and not how she transformed this content knowledge into curriculum knowledge from her limited curriculum design practice.

The lower self-ratings for curriculum knowledge seem justified in that T7 did not actively design her own curriculum. The only instance of designing curriculum came as a result of some heavy coaching interventions and peer sharing of ideas in an evaluation study group. The resulting lesson was a very technical colour-mixing activity with a demonstration of colour-mixing done by T7. The learners then used the paint that she had mixed to create rectilinear colour grids. “Neatness and tidiness” were the implicit assessment criteria voiced in the classroom instruction. As noted in her *growth narrative*, she reported learning content knowledge, but showed little evidence of transforming this knowledge into curriculum. Because of this, her ratings may be somewhat inflated even if they reflect a lower level of knowledge than her peers.

Of the higher-rated teachers, there was some variance in curriculum and levels of understanding their curriculum practice. Looking across T5's *lesson history* and *lesson narratives*, a well-aligned series of scaffolded activities that build up to assessment tasks can be seen. (See Table 6.4.) The activities were mostly technical mini-lessons focused on exploring various design elements and principles. These activities were mainly drawn from the *Khula Udweba* textbook. The final activity or assessment task for each series was adapted from the Imbali course activities of the self-portrait and the landscape. Again, T5's curriculum was tightly aligned and coherent with the learning outcomes, and activities from the textbook and Imbali course. The resulting curriculum was a synthesis of Imbali and *Khula Udweba*

activities with a focus on applying the elements and principles of design. As we will see in the upcoming vignettes, the learner artwork artifacts from her class were rich enough to generate assessment criteria, and varied enough to provide some insights into the missing feature of creativity in her curriculum.

T10 and T12 had curriculum that was well scaffolded, influenced by the Imbali course activities of the self-portrait and landscape, and less influenced by textbooks. The difference between T5's curriculum and the curriculum of T10 and T12 was the degree to which they adapted and elaborated on the Imbali activities, and focused on creative and cultural expression. T10's series of self-portraits explored the themes of personal understanding and identity. Learners drew from observation like the Imbali course activity, but also used other materials to create montages about aspirations of who they wanted to be, as well as about their cultural identity.

T12 had learners draw a series of self-portraits in greater depth to explore physical appearances, inner feelings, and emotional expression. Both these teachers backgrounded the learning outcomes for building skills and knowledge of design elements and principles to technically-oriented mini-lessons. While learners were to apply these skills and design knowledge in the arts activities, the meaning and expressiveness of the portraits was foregrounded in the lessons. Again, we shall see in the upcoming vignette evidence that the learner artwork artifacts from these lessons provided rich and varied evidence to describe assessment criteria that reflected the special qualities of the arts.

Data from T7's *lesson narratives* showed curriculum that was mainly drawn from textbooks with minimal adaptation or elaboration. Like the other teachers, she had the two key Imbali course activities of the self-portrait and the landscape. However, these lessons were actually based on similar textbook activities with a small amount of influence by the Imbali course in terms of a focus on the design elements of line and texture. The landscape was a short classroom activity, and the self-portrait was a homework assignment. T7 seemed to have some content knowledge from her experiences with Imbali and the textbook, but there was little evidence that this knowledge was transformed into effective curriculum knowledge. In contrast to the other teachers, learner artwork artifacts from T7's textbook-based lessons or her one self-designed colour mixing lesson, were not have rich enough learning evidence to generate assessment criteria in evaluation study groups.

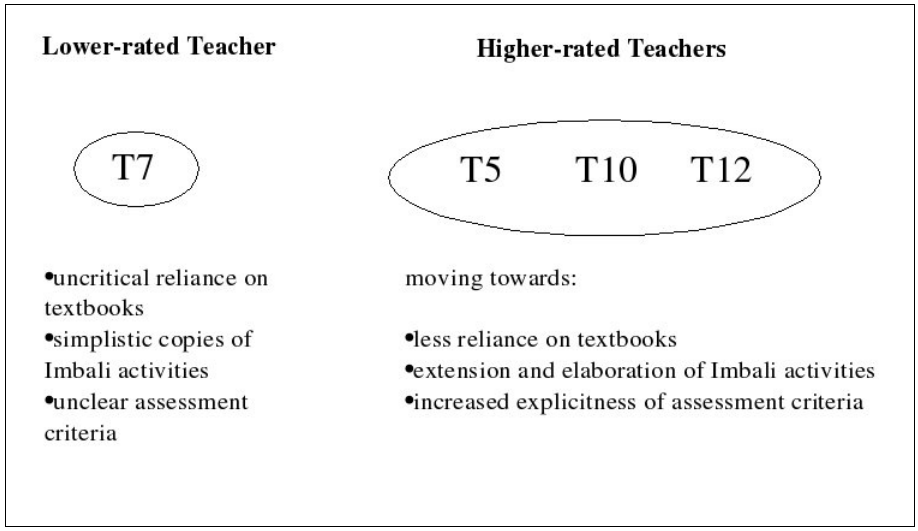

Figure 7.2. Curriculum Knowledge Attributes of Teacher Clusters

From the analysis of the various data sources, there is a recurring pattern that shows a growing level of curriculum knowledge from T7, T5, T10, to T12. I also argue that the teachers could be organised into higher self-rating and lower self-rating clusters. Figure 7.2 summarises the attributes of the curriculum knowledge that have been drawn from the data for each of these clusters. T7 is in the lower-rated cluster and designed curriculum that used textbooks and the Imbali activities in a simplistic and uncritical manner. In addition, she relied on pre-made assessment questions in the textbook, and was unable to articulate what good work looked like beyond the neatness of its presentation. Across the higher-rated cluster, there was a movement towards less reliance on textbooks, greater elaboration and innovation based on Imbali activities, and increased explicitness of assessment criteria as evidenced in the classroom dialogue of the observation data. The attributes of the higher-rated teachers show evidence of teachers transforming their content knowledge into curriculum knowledge.

Facilitating Towards Illumination.

In this section, I will begin making the case that the higher-rated teachers, with the aspects explained in Figure 7.2, are a key target audience for ECE. I will use evidence to build the case that the higher-rated teachers increased their curriculum knowledge by increasing their understanding of their curriculum and its impact on learning. I will argue that the higher-rated teachers strongly benefited from the ECE facilitation towards illumination of their practice.

Illumination is a facet of empowerment evaluation. Fetterman (2001) describes it as an “eye-opening, revealing, and enlightening experience. Typically a new insight or understanding about roles, structures, and program dynamics is developed in the process of determining worth and striving for program improvement.” (p. 37) It is similar to Parlett and Hamilton's (1976) conception of illumination from *illuminative evaluation* where intentions and actions are compared. However, in an empowerment evaluation, the participants are the ones who have the illuminative moments about their practice, and not the external evaluator. In this study, the facet of facilitation was oriented towards creating opportunities for illuminative insights and reflection, which were often instances of curriculum knowledge growth. T10 called these “light-bulb moments.” These coded illuminative moments were found in interviews and evaluation study group transcript data when curricular intentions and expectations were compared with evidence from observations and learner artwork artifacts as part of the ECE facilitation.

Table 7.1. Amount of Illuminative Moments per Teacher and Data Source

Data Source	**T7**	**T5**	**T10**	**T12**	**Total**
Interviews	2	1	3	13	19
Evaluation Study Group Transcripts	0	4	6	9	19
Growth Narratives	0	0	1	0	1
Total	2	5	10	22	39

The following findings on illuminative moments follow a similar pattern of progression across the teachers. By examining the frequency and kinds of illuminative moments, the distinctions between the nature of the curriculum knowledge among teachers gets even clearer. Table 7.1 shows that while there was an even amount of overall illuminative moments associated with facilitation in interviews and evaluation study groups, there was variance among teachers. Overall, interviews and evaluation study groups produced equal amounts of illuminative moments, while reflective writing in the *growth narrative* produced only one instance. T7's only two insights came during post-observation interviews when prompted to reflect on what occurred in the classroom. She had no coded illuminative moments in the evaluation study

group transcript data. This could be explained because the quality of her textbook-based curriculum and learner artwork artifacts did not generate elaborated discussion in the evaluation study group. In addition, T7 often seemed to use the technical language of OBE to buffer her from engaging in any substantive discussions with her peers.

T5 had four of her five illuminative moments during evaluation study group discussions. Two of these moments came from comparing the teacher-generated outcomes to curriculum evidence. As a result, T5 noted that *observation* and *performance* should be added to the learning outcome statements (TGO). Her other two powerful insights came from evaluating a range of learner artwork artifacts in relation to her curriculum intentions and expectations. The one instance generated assessment criteria of what the skillful use of materials looks like, and the other exposed the lack of focus on creativity in her curriculum. Both of these facilitated incidents will be featured as vignettes in the next section.

T10 had ten illuminative moments over the course of study. This was twice as many as T5. Three of these occurred in interviews, six in evaluation study group discussions, and one in her reflective writing in her *growth narrative*. One of T10's illuminative moments came from generating assessment criteria for one of her lessons. The most powerful insights came from a post-observation interview, when she began to recognise the changing nature of culture. This realisation was prompted by reflection on the learner artwork artifacts, observation data, and her personal experiences that showed how traditional cultural practices were being adapted to the township setting.

T12 had the most coded instances of illumination. T12 had over twice as many illuminative moments as T10. Of her twenty-two illuminative moments, fourteen occurred in interviews, and nine occurred in evaluation study group discussions. Most of her illuminations from interviews and study group data came from extended responses that reflected on the learning evidence in learner artwork artifacts, as well as on the principles behind her curriculum design decisions. Similar to T5 and T10, she had an illuminative moment in response to generating assessment criteria for her series of self-portrait lessons. This incident will be featured in vignette three.

In Table 7.2, I have pattern-coded and displayed data on illuminative moments into various categories. The first category refers to any insight into the broader nature of the arts and cultural practices. This would include the features and

qualities of creativity, innovation, elaborated expression and communication, or dynamic change. The second category are insights related more directly with the learning outcomes for arts and culture. In other words, knowledge about the meaning of the skills and knowledge in arts and culture. The third category refers to insights into the qualities of good artwork that can serve as assessment criteria for a particular lesson. The final category refers to reflection on practice that recognises the principles that guide the design of curriculum.

Table 7.2. Kinds of Illuminative Insights per Teacher

Insights	**T7**	**T5**	**T10**	**T12**
qualities of arts and culture	2	1	3	5
meaning of outcomes	0	2	4	8
assessment criteria	0	1	1	4
principles of curriculum design	0	0	2	6

The data in Table 7.2, shows a similar pattern as Table 7.1. There seems to be an increase in the amount and complexity of these illuminative moments in order from T7, T5, T10, through T12. While all the teachers had illuminative moments about the nature and content of arts and cultural practices, the higher-rated teachers were the ones with illuminative moments related to the meaning of learning outcomes and assessment criteria. These were also the teachers who had learning evidence rich enough to generate assessment criteria as a part of the evaluation study group facilitation. T10 and T12 separated themselves from T5 again by having illuminative insights that were elaborated reflections on the principles that guide their curriculum design decisions. In addition, the sophistication of the insights increased which will be demonstrated in vignette three in the next section.

All of these illuminative moments have been captured in data related to facilitation strategies. The interviews, evaluation study group sessions, and growth narratives were all opportunities for illumination prompted through the ECE facilitation. These prompts ranged from critical interview questions, to curriculum evaluation and

assessment design protocols that encouraged teachers to evaluate curriculum practice, or generate valid assessment criteria in relation to credible learning evidence. Writing *growth narratives* seemed to be the least effective in providing illumination about practice. Facilitated interviews and evaluation study groups, seemed to be more effective. Although a direct causal link between the facilitation and the illuminative moments cannot be made, the fact that these illuminative insights were made explicit and public during the facilitation provides support for an association between curriculum knowledge growth and the facilitation.

Curriculum Knowledge Growth from Evaluation Study Groups.

This section looks more in depth and what their curriculum knowledge growth looked like, particularly when associated with facilitation in evaluation study groups. The higher-rated teachers seemed to benefit from examining credible evidence of learning in order to generate evidence-based descriptions of expected learning results. By doing so, they enriched their understandings of what the learning outcomes looked like in practice. In other words, the assessment criteria became an operationalisation of the learning outcomes and gave them descriptive meaning. The higher-rated teachers had learner artwork artifacts with rich evidence of learning. Because of this, we were able to have elaborated discussions about the quality of the artwork. The lessons that had this rich evidence of learning were based on Imbali course activities.

These vignettes feature the illuminations associated with the facilitation of the evaluation study groups. The following vignettes feature some critical illuminative events from these discussions. I will be arguing for the impact of the ECE training and facilitation, based on this evidence of key illuminative moments. Each vignette uses evaluation study group data that came from the generation of measures of credible evidence, in this case, valid assessment criteria. Supporting data for these vignettes was drawn mostly from the *lesson narratives, learning evidence*, interviews, and study group transcriptions.

All of the higher-rated teachers had data supporting illuminative moments during evaluation study group sessions. I have chosen two of these teachers to include in the vignettes. I selected T5 because she is on the lower end of the cluster, and T12 because she is on the higher end of the cluster. I do so to argue for the effectiveness of the ECE for the higher-rated teachers at various levels. I feature two vignettes on T5

that present evidence that she grew her knowledge of learning outcomes and assessment criteria, and was challenged to consider more creative activities for her learners. The final vignette discusses T12's insights into the nature of drawing from life and her assessment criteria. The evaluation study group transcript data shows that not only did teachers have insights into curriculum practice in general, they informed their understanding of learning outcomes in practice, and generated valid assessment criteria. Knowledge growth on these two curriculum elements addressed the gap identified in the analysis of the curriculum in chapter six.

These vignettes are meant to show grounded examples of how these teachers grew their curriculum knowledge through the facilitation of curriculum evaluation and assessment design. These illuminative moments are not meant to be representative, and are particular to this group of teachers. The vignettes offer some insights into the kinds of situations in which curriculum coaching and facilitation might be targeted for teachers at this higher self-rating level. The process of generating and identifying assessment criteria based on the evaluation of learner work seemed to be a key move in facilitating towards illumination and knowledge growth of teachers at this level of curriculum knowledge.

Vignette 1: What Does the Skillful Use of Materials Look Like?

This first vignette argues that the Imbali training when coupled with the ECE facilitation, helped provide the conditions for illuminating practice and growing curriculum knowledge about the meaning of learning outcomes (TGO) and assessment criteria. In cycle one study group transcription data, the teachers originally referred to the learning outcome for **technique** as "skills." The term "skills" seems to have a very broad definition in education and training in South Africa. The outcome for "skills" was often used as a general catch-all category that meant *something you can do.* (i.e., I have the *skill* of drawing, or the *skill* of making lines and textures.) As a result, the meaning of the learning outcome for **technique** often overlapped with learning outcomes for **making** and **design**. In other words, the specific meaning of the learning outcome was not yet clear for the teachers.

In Table 7.3, T5's initial self-rating for the learning outcome of **technique** was 40, which was in the middle of the *growing* range (26-50). In cycle one, the Imbali course provided training for the teachers to use various arts materials to produce and assess their works of art. Figures 7.3 and 7.4 show T5's competent attempt to make a self-

portrait using ink and found materials, and a landscape using tempera paint. The quality of the artwork shows that T5 had a good understanding of technique. In other words, she understood the content knowledge around the use of arts techniques from her own hands-on work. After the activities in the cycle one Imbali training, she increased her self-rating for **technique** by 36 points to the lower *expert* range. As explained earlier, the large jump may be partially accounted for as an adjustment when she realised that what she had been doing was of good quality. In her cycle one growth narrative, T5 notes that she has learned much about the content knowledge of the learning area, “So far I can say I am much confident in myself. I have gained so much skills, culture, thinking, making, design, and aesthetics and beauty.” [T5_GN_C2]

Table 7.3. T5's Self-Ratings of Growth

Ratings Scale

not yet	*beginning*	*growing*	*competent*	*expert*
0	1 to 25	26 to 50	51 to 75	76 to 100

T5	**technique**
initial self-rating	40
self-rating (C1)	76
self-rating (C2)	85

This content knowledge and confidence from the training, did not necessarily translate into curriculum knowledge in cycle two. Although the learning outcome for **technique** was recorded in the Lesson Plan Tool for all of T5's lessons, according to observation data, the art skills, techniques, and materials used in the lessons were often not the subject of direct instruction, or the focus for assessment of the art work. Learners were often expected to build skills *through* the experience of making artwork, which is similar to the approach found in her lesson data in cycle one. This was most common with the lessons influenced by the Imbali course (i.e., landscape and self-portrait). The resistance to provide much direct instruction in the use of materials was explained by T5 as letting the learners “explore the materials,” which was a similar orientation to the Imbali course projects. However, part of the resistance may also come from the T5's limited experience in articulating what the skillful use of

materials *looks like* in actual practice. A clear grounded description of what it means to be skillful in the use of these techniques and materials was not documented in the cycle one data. In addition, no task-specific assessment criteria were recorded in the Lesson Plan data.



Figure 7.3. T5's Self-portrait



Figure 7.4. T5's Landscape

This content knowledge and confidence from the training, did not necessarily translate into curriculum knowledge in cycle two. Although the learning outcome for **technique** was recorded in the Lesson Plan Tool for all of T5's lessons, according to observation data, the art skills, techniques, and materials used in the lessons were often not the subject of direct instruction, or the focus for assessment of the art work. Learners were often expected to build skills *through* the experience of making artwork, which is similar to the approach found in her lesson data in cycle one. This was most common with the lessons influenced by the Imbali course (i.e., landscape and self-portrait). The resistance to provide much direct instruction in the use of materials was explained by T5 as letting the learners “explore the materials,” which was a similar orientation to the Imbali course projects. However, part of the resistance may also come from the T5's limited experience in articulating what the skillful use of materials *looks like* in actual practice. A clear grounded description of what it means to be skillful in the use of these techniques and materials was not documented in the cycle one data. In addition, no task-specific assessment criteria were recorded in the Lesson Plan data.

To address this knowledge gap, T5 examined learner artwork artifacts from the classroom in our evaluation study groups. We evaluated two lessons by T5- the *self-portrait* and *landscape*- both influenced by the Imbali course. In the evaluation study group transcription of the discussion of the *self-portrait* (See Figure 7.5.), we noted the varied use of the ink and found materials to create different kinds of textures. The energetic mark-making with thick inky, short strokes on top of many thin, quick strokes attempted to create textures of straightened combed- back hair. The texture of the face was created with thin lines with horizontal back and forth strokes with light ink. For the clothes, the learner used a thick array of diagonal cross-hatch marks. The border pattern of "x" marks of various weights also showed some initial experimentation with the tools and materials.



Figure 7.5. Self-portrait with found materials



Figure 7.6. Landscape drawing in oil pastel

The landscape was also evaluated in an evaluation study group session. This discussion seemed to have an impact on her curriculum knowledge about what the skillful use of pastels looked like in the work of a learner. In her cycle two *growth narrative*, T5 wrote about Figure 7.6 saying:

> The way he used oil pastels to draw the tree, the learner tried to create texture of the tree and the grass where the three women are sitting near the tree... The learner shows some evidence of acquiring the [**technique**] of using oil pastels,

at certain places he used them as they are. He mixed the colours. He smudged and used lines and strokes to create the texture of the tree and the tree trunk. [T5_GN_C2]

In both examples, T5 could see and identify various ways in which materials were used (e.g., varied weights, directional lines, and smudging) to create particular effects (e.g., textures and tones). This evaluation experience expanded the T5's knowledge about the meaning of the learning outcome for **technique** by providing credible evidence of what the use of ink and oil pastel on paper looks like. The descriptions of the learning evidence suggested possible assessment criteria, as well as instructional examples to use for the next time the lesson would be taught. In Table 7.4 data from a evaluation study group artifact shows the first task-specific assessment criteria that T5 generated for her curriculum.

Table 7.4. Landscape Assessment Criteria

Learning Outcome	***Assessment Criteria Description***
TECHNIQUE	exploring pastels and paint “give an impression of” rubbing- smudging

Data from the cycle two study group transcripts also showed that the meaning of “skills” became more refined as how to use media, or “how you make” using different techniques. This more technical interpretation of **techniques** became the preferred definition for the learning outcome statement (TGO) because it was more discretely assessable. T5 showed evidence of increased understanding of meaning of the learning outcome. After the facilitation of the cycle two study groups, T5 rated her curriculum knowledge 9 points higher at 85, which is in the lower *expert* range (76-100). (See Table 7.4.)

This vignette shows evidence of how T5 grew her content knowledge by learning specific art-making techniques and skills in her hands-on training in the Imbali course. She then applied these same techniques and skills to similar curriculum activities in her classroom. When she was provided an opportunity in the ECE to evaluate learner artwork artifacts to generate assessment criteria, she was able to describe and make explicit some of the qualities of the skillful use of materials. At

this point, an argument can be made that she transformed her content knowledge into curriculum knowledge, as evidenced by her ability to better articulate the meaning of the learning outcome, and some of the initial qualities of "how good is good enough" in the form of assessment criteria. This contributes evidence to support the effectiveness of hands-on training coupled with ECE facilitation in growing curriculum knowledge.

Vignette 2: Recognising the Missing Quality of Creativity.

In this vignette, I continue to build the argument for the use of ECE facilitation in fostering illumination of practice, and growing curriculum knowledge. The following evidence supports the case for the effectiveness of ECE in generating assessment criteria, as well as fostering conditions for understanding some of the unique features of arts and culture. In the vignette, T5's first illuminative moment comes when she un-covers and recognises her implicit assessment criteria. She then discovers a mis-match between the expected learning outcomes and the evidence of learning in the learner artwork artifacts. This prompts a second insight into creative art-making and highlights the limitations of her curriculum focus on **design.**

In the following quote from the evaluation study group transcript data, T5 outlined some of the learning expectations for the lesson. Here she is able to describe that the lesson was clearly focused on the learning outcome for **design**, but she does not describe any assessment criteria. Likewise, no evidence of assessment criteria is found in the Lesson Plan Tool data:

> T5 Firstly, eh. I wanted them to *compose* the... to compose the composition. In that composition, I expected them, I expected to see all of the elements of design combined. I expected to see all, eh.... not all, but most of them in their drawings.
>
> EE By that do you mean lines, texture?
>
> T5 Yeah, and even eh... the space, perspective, colour... [Pause.]
>
> EE You can get even more...

T5 ... depth and perspective.

EE Depth. Okay. I'm just writing down some of the words you say... You said a lot of things about space and perspective. What were some of the other things you were looking for?

T5 And overlapping...

[SG_22-5-03]

As was reported in the Lesson Plan Tool and evaluation study group transcription data, the learning outcome for **design** principles and elements was central to this landscape lesson. The landscape was in effect a synthesis task for learners to apply what they had learned about design principles and elements from the previous scaffolded lessons, and most specifically, the composition of space and the use of colour. From the observation data of the initial motivation activity, and the following quote from the evaluation study group transcript data, we can see that learners were asked to explore and discover the changes in size, colour, and detail of objects that were near and far. These descriptions showed evidence that T5 and the learners actually had generated assessment criteria, but they were not being recognized as such:

They came up with answers, that when we compared things, when they are closer, they are detailed and big. And then when they are far, they become *small*. And here the colour, when they look, they compare the colour. Colours which are *near* are *bright* and they can see them very clear. But when, comparing the same colour which is *far*, the colour becomes *dull.* The colour becomes dull. Those were *their* answers. They came [up] with those answers.

[SG_22-5-03]

In fact, the discoveries made became the set of “rules” for which learners were supposed to follow to do accurate work. From the observation data, these rules functioned as the assessment criteria during the activity and the final assessment critique. These “rules” were not documented in T5's Lesson Plan Tool or other curriculum documents. The only mention of assessment was in terms of a task that the

learner was supposed to do. Table 7.5 displays an evaluation study group artifact where descriptions of learning evidence in the learner artwork artifacts were systematically matched with the learning outcomes being used as heuristics. Table 7.5 shows evidence that the ECE facilitation process provided the opportunity to recognise the implicit assessment criteria for what they were, and to directly connect these assessment criteria to the learning outcomes.

Table 7.5. T5's Landscape Assessment Criteria

Outcomes	Assessment Criteria
design	Create a composition that combines all the design elements: **Space:** uses linear perspective (objects get smaller as they recede) uses appropriate scale (near objects are larger; far objects are smaller) uses overlapping uses atmospheric perspective (the colour of objects gets duller as they recede) **Colour:** shows colours "as they saw it" (realistic) near colours are bright; far colours are dull; colours are mixed- not from the tube.
making	Make a landscape composition "as they see it not as they think it" looks: includes only observable details objects are in accurate spatial relationships to each another
thinking (observation)	draw what you see not what you think observe spatial relationships and colours of objects in space
thinking (analysis)	Were the rules applied?

As these assessment criteria were made more explicit through the evaluation study group discussion, T5 discovered how "the rules" had been applied unevenly across the learner art work. Although evidence of overlapping was common in the learner artwork artifacts, little evidence could be found for atmospheric or linear perspective. When details were added to objects, they were added on objects near and far. In addition, the scale of objects was inconsistent across drawings. It seemed obvious from reviewing the learner art work artifacts that the scenes portrayed were related to what learners could see from their vantage points in the school yard, but the composition, scale, and details of the scenes were often changed.



Figure 7.7. Landscape



Figure 7.8. Landscape



Figure 7.9. Landscape



Figure 7.10. Landscape

The initial review of the artwork artifacts led T5 to suggest that many of the learners were using their imagination, rather than drawing what they saw according to the compositional rules. This was in contrast to T5's expectations for the lesson which were documented under the learning outcome for **making**, “as they see it, not as they think it looks.” In the study group transcription data, T5 identified this issue:

> T5 They tried to observe and draw.
>
> T10 And they did [laughs].
>
> T5 ...others I don't know, they were drawing from their imaginations. The place at, when we look at it, because it is *far* from us, it nearly looks like this one. (See Figure 7.7.) That is why I say, some of them I think they were imagining...
>
> [SG_22-5-03]

This mismatch between the learning evidence and the expectations led to some discussion to understand why the learners had made landscapes using a combination of imagination and observation, with varying scales and amounts of detail. The landscapes seemed to be a combination of observed detail and imagination. For example, in Figure 7.7 a cluster of informal settlement houses are portrayed as if they can easily be seen across the road from the school. However, in real life, the settlement houses are quite a distance from the road. The learner seemed to re-arrange space so that the houses were more detailed and closer to the road and trees. In addition, the houses are portrayed with out-of-the-box pastel colours like red, orange, and purple, and not mixed based on colours from actual observation.

Figures 7.8, 7.9, and 7.10 show the same scene, but from different vantage points with different details and scales of buildings. Again, because of the distance between the school and the cluster of houses and the water tank, each learner made some creative choices in composing the picture. For example, Figures 7.8 and 7.10 appear to show scenes in the distance indicated by small houses. But the size and scale of the water tank in relation to the houses and each other is exaggerated. Figure 7.9 shows a scene where the water tanks are in better scale to each other, but out of scale with the large detailed houses portrayed in architectural perspective. Other details like stylised sun in Figure 7.7, and the thick road lines in Figures 7.7 and 7.10 were added even though no such lines are visible on the roads in the area.

The discussion continued around the learning outcome of **technique** and the use of paints and oil pastels. Although technique was reported as one of the additional learning outcomes, little direct instruction was provided in the use of oil pastels and paint. As T5 notes in the evaluation study group discussion, she did have a lesson on mixing colours (i.e., colour grid with paint; colour wheel with coloured pencils), but this was the first opportunity for learners to use paints or pastels to create realistic images of the world around them:

> T10 Yeah. Maybe here, when it came to using the oil pastels, ne? There was a problem in terms of identifying and emphasising...
>
> T5 Yeah. That is why I said I stayed with paint. They also painted the whole thing [with no details]. [See trees in Figure 7.7.]

T10 [Laughs] That's [lack of] experience...

EE That would relate to when you talk about skills, techniques, and materials. This is one of their first experiences using...

T5 ...paint...

EE Well, they did use oil pastels for portraits. Did they use them for portraits?

T5 No.

EE So, this is one of the first opportunities they had to...

T12 Did you show them how to use oil pastels?

T5 It was for the first time they used oil pastels.

[SG_22-5-03]

Because the learners had limited skills in using paint and oil pastels, the landscape lesson may have been a challenge for them to meet “the rules” or assessment criteria. In some cases, the activity became an exploration of what can be done with these new materials. In many other cases, the lack of skills in using the materials seems to have been an impediment to creating foreground details, and mixing paint colours that are brighter and duller depending on their positioning in space. In addition, there was some question as to whether the previous lessons on the design elements of line, texture, and tone were sufficient enough for learners to automatically apply or transfer them in the landscape lesson.

As the discussion of learner art samples continued, T5's colleague T10 offered an insight into understanding what the learners were doing:

T5 And this one?

T10 Yeah. I like it. And this one as well, tries to give us an impression of how

this space looks like. It may not be exactly real, ne? But, this person has given us, has tried to give us the impression of what it looks like...

[SG_22-5-03]

In the cases where learners had limited skills in using the materials, or were observing a scene that was a great distance from the vantage point in the school yard, what did the learners do? Learners made compositions that "gave an impression" of what it actually looked like, rather than a technically accurate reproduction. It seems that these learners began with general observations of the scene, and then altered the scale, position, details, and colours of objects. These alterations may have been shaped by their skill level with the materials. The learners may also have been inspired to creatively "fill in" details and colours from their memory or imagination.

In the end, the learners made full colour compositions that were general impressions of the landscape around them, as well as creative and expressive solutions to the task. Even though creativity was markedly de-emphasied in the observation data from the classroom instruction and assessment across cycle one and two, it seems that learners used creative strategies to complete their landscapes. This illuminative moment provided a reminder of the need to build experience with arts materials, as well as the value of the creative and expressive impulses of learners. Not only did the ECE facilitation towards illumination help foster conditions for recognising the assessment criteria, it provided useful insights into the instruction around **technique**, and the limited aims of T5's **design**-oriented curriculum. In other words, T5 as able to evaluate the effectiveness of her effort to translate content knowledge of curriculum.

Vignette 3: What Does an Excellent Self-Portrait Look Like?

In this vignette, I will discuss the major illuminative moments that T12 had in cycle one and cycle two. The purpose of this vignette is to show how the Imbali training and ECE facilitation influenced the growth of her content and curriculum knowledge over time. I begin by arguing that T12 had a powerful illuminative moment in response to the hands-on art-making in Imbali, which provided some insights into how to transform this content knowledge into effective curriculum. I then argue that the ECE facilitation fostered further knowledge growth in her understanding of the learning outcomes and assessment criteria related to this

curriculum. This builds the case for coupling content training with ongoing curriculum evaluation by showing how earlier insights can be refined and deepened. Data for this vignette was drawn from T12's *lesson narratives* and *learning evidence*, as well as from the transcriptions from a cycle two evaluation study group

Table 7.6. T12's Change in Growth Self-ratings

	skill	**culture**	**think**	**make**	**design**	**quality**	**avg**
self-rating (initial-C1)	8	8	28	28	57	79	**34.7**
self-rating negotiated (C1-C2)	16	0	12	0	20	0	**8**

T12 is the highest rated teacher in the higher-rating cluster. She gained a large amount of curriculum knowledge in cycle one (+34.7), and then a more moderate amount in cycle two (+8). (See Table 7.6.) Like T5, the large initial gains may show an adjustment of her initial scores to a more accurate level. It may also indicate that aspects of the training had a powerful effect on her curriculum knowledge. To argue this, I will first discuss a self-portrait assignment that T12 taught before the training that was based on a textbook activity. I will then discuss evidence that T12's illuminative moment are associated with the ECE facilitation.



Figure 7.11. T12's Self-portrait from Imbali course

In response to the Imbali training where she made her own self-portrait (See Figure 7.11.), T12 realised that there was more to lines than using them to shape a physical likeness. Lines could also have meaning. In an early written reflection from cycle one she explains:

> For example... I found that my aim was not in-depth. I could not depict the real *creativity*. Maybe I just saw neatness, and thought that it is good. The visual skill that my learners had, I could not see. Now I am satisfied that I know what to look into, and how to empower and develop their skills.
>
> [T12_REF]

This reference to being able to "see" and "look into" learner work seems to indicate growth in understanding what the qualities of artistic and creative work look like in actual examples of art work- her own and her learners. It also suggests that she was thinking about how to transform that knowledge to improve her curriculum. This illuminative insight was elaborated on in an early interview. The interview response is worth quoting in full to show the shift in thinking about quality art work and creativity:

> T12: In fact, when we started with Imbali in April, I had already started with my learners self-portrait, partner portrait. So, just like a drawing. I was not aware that I was [drawing]. But when I met Imbali, it is then that I realised the difference. What we were doing was just a *mere* drawing without any *meaning*. *So then I went back and checked. And that is why we took out the drawings again and looked into them together with the learner*. What do you see in your portrait?
>
> So we compared the drawings- we started now to analyse the drawings that were in the class because some learners really showed the mark, the [line], what have you. And I just saw the drawing, I did not know the meaning of the mark, and the lines and what have you. And later on they could tell, wow, this shows that this face is tired. I did not see that! So I was able to differentiate more- this is a sad face. Why do you say that it is sad? 'I see the lines. This face shows that it is frowning.' Wow! Why do you say that it shows frowning?

'Ma'am look at those marks, those lines, she is not happy.' Okay, this one is jolly. So they could interpret now, yeah.

[*italics* added for emphasis, T12_INT_12-2-03]

The experience of making and talking about her own self-portrait in a critique during the Imbali training, shed some light on the creative and expressive qualities of art-making. T12 seemed to recognise that drawing from life could be more than an accurate technical representation of a real world observation. In fact, she was able to see that the ways in which lines were turned could exhibit a particular expression or aspect of personality. It also suggests an expansion of what observation and perception entails- a reflective back and forth between noting shapes and lines for their accuracy, as well as infusing these choices with expressive qualities. This transformation of the self-portrait from an accurate technical copy into an expressive and meaningful likeness was a powerful moment for T12.

This illumination seemed to have a strong influence on her curriculum design decisions. It may have inspired T12 to design her curriculum as a series of repeated activities, where learners would make an attempt, critique it, and then improve on it. (See Table 7.7.) Like the others in the higher-rating cluster, T12 chose to elaborate on the Imbali *self-portrait* lesson. T12's curriculum took the core idea of the Imbali self-portrait and elaborating it by providing multiple opportunities for learners to engage in making. She did this by designing a series of scaffolded self-portrait lessons with a few technique oriented mini-lessons, that ended in a final self-portrait that served as a synthesis or assessment task as shown in Table 7.7. Each of these efforts was matched with a critique that asked learners to think about and assess the work, and then make decisions about how to improve it. As a result, she went beyond the presenting a textbook portrait activity to transforming content knowledge from the Imbali training into curriculum.

Table 7.7. T12's Lesson History for Cycle Two

Lesson Summary	Skill	Culture	Think	Make	Design	Quality
Initial self-portrait and critique	X		X	X	X	
Partner portrait and critique	X		X	X	X	
Second self-portrait and critique	X		X	X	X	
Nature drawing	X		X	X	X	
Landscape drawing	X		X	X	X	
Colour-mixing exercises with chalk powder and sugar mixture	X				X	
Final self-portrait with colour	X		X	X	X	
Tile designs				X	X	

The growth of T12's curriculum knowledge did not stop there. Like the other higher-rated teachers, she had illuminative moments in response to the ECE facilitation move of generating assessment criteria. Observation data shows that T12 was using assessment and had implicit assessment criteria, but she did not recognise them as such. For example, in her series of self-portraits, T12 provided multiple opportunities for learners to revise their work in response to a questioning strategy. These questions, as seen in the following classroom dialogue, prompted learners to *compare* the art work with the subject of their drawing, and to *analyse* what needed to be fixed (e.g., “Are your eyes on your forehead?”; “Is your mouth on your chin?”) These questions featured in her ongoing instruction, and in the class critiques at the end of each draft of the self-portrait. Here is an excerpt from the observation data:

T12: This is J___. Do you think it is a real portrait? Does he look like J__?

ALL: No.

T12: Where did you go wrong?

Learner: The neck, the hands, the ears...

T12: What's wrong?

Learner: [inaudible]

T12: Let's look at [the] ears. Are they in the right position? Where are they supposed to be?

Learner: Under the hair.

T12: What if my hair was down to [my] chin, would my ears be?

Learner: They must be in line with eyes.

T12: Put your fingers next to your eyes. Move them back. What do you feel?

ALL: Our ears!

[T12_OBS_22-2-03B]

T12 had the children brainstorm qualities of the "inner me" to prompt them to think about how to use lines and marks to elicit certain emotions or aspects of personality in their self-portraits. T12 also turned these qualities that she was looking for into questions. She used them to prompt for careful observation while making the artwork, and for assessment while critiquing the work. For example, in one critique, T12 begins by asking learners to compare themselves with the portrait. T12 then asked if the portraits have the qualities of a *real* drawing (i.e., one that that shows the outer and inner me), rather than just a *mere* drawing (i.e., one that only shows the outer me- the physical observed appearance- location of features, scale etc.). She then repeated the same kind of prompt questions that featured in her classroom instruction. She asked learners to consider the expressive use of line in their further work, "You will use shape and lines to show whether you are happy or sad." [T12_OBS_22-2-03B]

In T12's later critiques, she began to ask learners how to they would improve their work based on their assessment and appraisal. T12's critiques provided formative assessment feedback for learners to increase the quality of their work over time:

> We are going to *compare* your self-portraits- the one that you have done now, and the one you have done previously. We are looking like we did last week. *Has the work improved or is it the same?*
>
> [T12_OBS_ 05-3-03]

The ECE facilitation helped T12 recognise that her questioning and critique strategies were forms of assessment. It also helped her to recognise her implicit assessment criteria for what they were. The following assessment criteria in Table 7.8 were generated in an evaluation study group focused on eliciting the qualities of an excellent self-portrait. The criteria were drawn from the descriptions of learning evidence from this learner artwork artifacts, and validated with observation data. These assessment criteria can be considered relatively valid since they are based on a review of a variety of samples of authentic art work made in response to this curriculum.

The assessment criteria data in Table 7.8 shows the list of descriptions of learning matched with their related learning outcomes, thus providing descriptive meaning to each identified learning outcome. The order of the learning outcomes in Table 7.8 could be interpreted as indicating the kinds of evidence that show the gradual sophistication of learners' work. The criteria begin with the successful application of **design** elements of marks, shape, and texture, and increased motor control of materials and techniques. The second set of descriptors is the most extensive. It includes careful observation and revision (**thinking**) as evidenced in accurate details in the **making** of the self-portrait. Also included are descriptions of the successful representation of the external appearance, and expression of the inner self in the self-portrait, which begin to speak about the expressive qualities of an excellent self-portrait.

Finally, the criteria work up to the learning outcome for **quality**. Here judgments were made as to whether these elements work together “as a whole” to make an effective portrait of a person, or a “real drawing.” Assessment critiques were seldom recognised by the teachers as addressing the learning outcome of **quality**. It was not

until this final cycle evaluation study group, that the learning outcome for **quality** was recognised and described by T12 as, “All the aspects work[ing] together!” As you can see from Figures 7.12, 7.13, 7.14, and 7.15, this assessment process led to rich and expressive drawings. The assessment criteria in Table 7.8, provide an insightful snapshot of the the teachers' collective knowledge of how the learning outcomes may be related to each other. In other words, they represent a beginning of a more holistic conception of arts learning that makes connections across the learning outcomes.

Table 7.8. Assessment Criteria for the Self-Portrait Based on T12's Learner Artwork Artifacts

Learning Outcomes	***Assessment Criteria***
technique **design**	confident use of marks detailed shapes and textures completeness developed motor skills
thinking-making	developed observation skills careful observation draw what you SEE focus and concentration detailed shape correct positions of features completeness looks like the person has a personality “lines have a meaning” evokes a mood or the “inner me”
quality	all the aspects work together!

From the evidence in Table 7.7 and 7.8, we begin to see the relationships of how the learning outcomes of **thinking** and **making** related to each other over a series of scaffolded activities, and how *thinking through assessment* actually began to shed light on what the learning outcome for **quality** meant in practice. It was this orientation towards assessment and improvement that began to move our post-observation and evaluation study group discussions toward considering the meaning of the learning outcome of **quality**. The formal critique or assessment of work seemed to be the curriculum activity that came closest to addressing this learning outcome.

All of the higher-rated teachers benefited through the process of evaluating curriculum using the learner artwork artifacts. The process contributed meaning to the learning outcomes through the generation of assessment criteria descriptions. It also

provided grounded examples of how good is good enough. As was argued in each vignette, the ECE facilitation used learning outcomes as heuristics by matching them with descriptions of learning evidence. This gave the teachers opportunities to make meaning of their learning outcomes, generate valid assessment criteria, and grow a more sophisticated understanding of arts and culture curriculum knowledge, all of which were needs identified in the previous chapter. The ECE facilitation also helped teachers to transform the content knowledge from the Imbali training into curriculum knowledge.

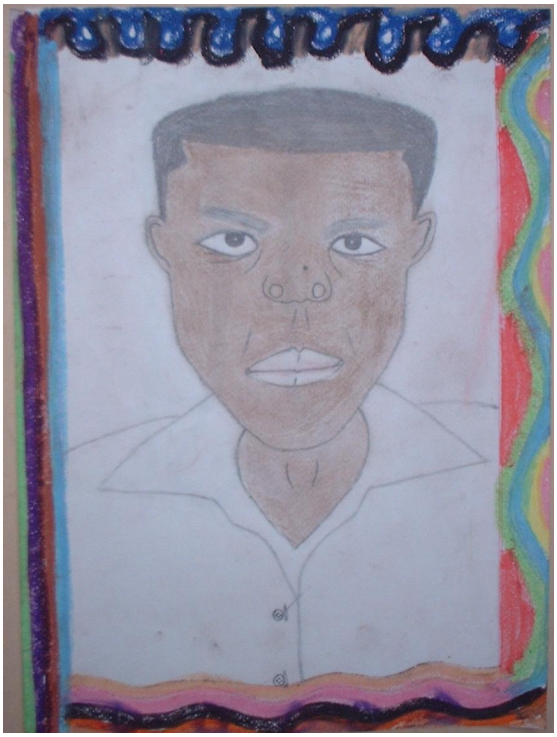

Figure 7.12. Final Self-portrait



Figure 7.13. Final Self-portrait



Figure 7.14. Final Self-portrait



Figure 7.15. Final Self-portrait

Growth of Self-Determination

As we saw in the previous section, the teachers grew their curriculum knowledge to different degrees in response to the training and facilitation. The facilitation of this evaluation process was guided by the principles of building capacity, improvement of practice, evidence-based strategies, democratic participation, community knowledge, and community ownership. The additional facets of liberation and advocacy are oriented toward building capacity for self-determined action. Fetterman (2001) in his discussion of empowerment evaluation, defines self-determination as, “the ability to chart ones' own course in life.” (p. 13) He goes on to explain that self-determination is a theoretical foundation and outcome of empowerment evaluation.

Liberation is a change in self-concept or role is also a facet of empowerment evaluation. Patton (1996) argues that self-determination is the key distinctive feature of empowerment evaluation, and that it distinguishes it from other collaborative, participatory, and utilisation-focused approaches. In this study, the accompanying growth in self-determination strongly supported the direct utilisation of their curriculum knowledge, as well as strengthened the chances that evaluative habits will be sustained after the intervention. In this sections, I will use the findings from the data to argue that the teachers not only changed their self-conception as Arts and Culture teachers, but they made self-determined decisions about curriculum design, further professional development, and programme advocacy.

Charting Their Own Course.

Teachers in the study engaged in a process where they charted their own course by creating a curriculum rationale and set of learning outcomes by consensus and review as seen in chapter six. Their rationale and outcomes reflected their community knowledge and values, and were made meaningful and validated in a process of review against their own classroom practice, and then by comparison with the *C2005* and the *Revised National Curriculum Statement*. The higher-rated teachers were able to use their learning outcomes to better understand the alignment and coherence of their curriculum, as well as to generate assessment criteria from the evaluation of learner artwork as argued in the previous vignettes. They made evaluative judgments about the effectiveness of their curriculum in the evaluation study groups, backed up self-ratings of knowledge growth with evidence-based cases, and confidently

presented these cases to peers in public exhibitions. Although this process was facilitated, the bulk of the work reflects the actions, knowledge, and values of the participating teachers.

In terms of ownership of the the process and products, T7 made the distinction that the learning outcomes, "... belong to us." T10 noted in her *growth narrative* that, "... in the workshop [we were] able to come up with our own learning outcomes, vision statements directly related to what we do on daily basis in class." This direct relationship between the curriculum design and its evaluation flattened the distance between their evaluative judgments and their curriculum design practice. The vision, outcomes, curriculum, credible learning evidence, and evaluative judgments were the result of their own decision-making. Likewise, their evaluative judgments and illuminative insights grew from engagement in their own practice.

Because of this, the direct utilisation of the evaluation findings back into classroom practice seems more likely, as does the continuation of some habits of reflection and evaluation. Like many empowerment evaluation studies, limited follow-up data was collected on the sustainability of the approach. (Patton, 1997) From informal follow-up conversations with the teachers, I know that the formal steps of empowerment evaluation, many of the data collection instruments, and the evaluation study groups were not continued after the study. Like many interventions, teachers did not seem to take ownership of the technical core of the process. However, the direct products of the evaluation- the curriculum knowledge (e.g., learning outcomes, curriculum, and assessment criteria) and evaluation skills are now part of the teachers' professional knowledge.

Liberation and Advocacy.

As noted earlier, T5 and T12 reported feeling more confident with their curriculum design skills and knowledge. T10 made claims that the cycle one training rejuvenated her spirits and developed her as a teacher:

> The MTN/Imbali workshop came at a time I needed it most. My life was down and I didn't know what to do and [was] depressed about my lifestyle. Things happen for a reason. Imbali rekindled the flame that was dead in me. Love for my work and learners was developed... Imbali has created, developed an educator in me. [T10_GN_C2]

Even though T7 was initially resistant to becoming an Arts and Culture teacher, and had less knowledge growth than the other teachers, she did make claims of increased confidence in interview and *growth narrative* data:

> Now I have asked my principal to give it to me to the whole school because I have developed to fall in love with it. Imbali has opened my ears and eyes to the learning area. I want to continue teaching it as my major at school.
>
> [T7_GN_C2]

T7 often reported in her growth narratives and interviews about how wonderful it was to be an Arts and Culture teacher, and often referred to the work of Imbali and the empowerment evaluator of making her "who she is today." Although T7 showed signs of liberation or improved self-concept, she was unable to demonstrate a substantial amount of corresponding curriculum knowledge growth. In contrast to the higher-rated teachers, T7 did not exhibit much confidence in her interactions with her peers and the empowerment evaluator. Most of the these interactions were brief and related to policy compliance. In addition, T7 showed little confidence or interest in designing her own curriculum, deciding rather to default to the textbook.

The facet of advocacy was also found in interview data where all the teachers reported successfully advocating for increased budgets for arts supplies. T7 was able to secure a small budget where none was available before. T10 was able to justify an increased Arts and Culture budget, acquire space for an exclusive arts room, and paint a mural on the outside of her classroom. T12 was encouraged by her principal to apply for grant funding for the programme and extending training of other teachers in her school and geographic area. T5 was able to increase the support of her principal who during cycle two, provided R3000 for clay which was twice the amount previously budgeted. The principal made the point of praising T5 when I visited the school, "T5 is a special person. I believe in her. She has what it takes. I support her one hundred percent." [T5_FN_03-10-03]

In addition, later field notes and evaluation study group data contain two instances where the teachers confidently used credible evidence of their curriculum and learning to inform the district Arts and Culture Coordinator's understanding of what

they were doing in the classroom. For example, the coordinator responded positively to one evidence-based case, citing T12's self-determination and accountability:

> In OBE we can be flexible, but at at the end of the day we must motivate our actions and we must give evidence of why we did the things that one did. And, and, you are in your full right, because you have explained to me exactly that is what you wanted, that is what you explained to them, that is what they understood, and this the outcome. They can or they cannot observe well... I appreciate, I appreciate that so much. I think she is clear in that Specific Outcome. Yeah, I can't argue that... You are guiding the learners, you are responsible, therefore, if you are focused and you know exactly, this is my aim, my outcome, I am going to achieve this. Really I salute you, because that is what it is all about.
>
> [SG_08-5-03]

In addition, T12 reported challenging a district official at a meeting who was dismissive of the Arts and Culture learning area. T12 reported that she interrupted the official, made a statement about the importance of the Arts and Culture in her school, and recommended that the official come sit in her class and make art to really understand what children were learning. Likewise, a sense of liberation is well celebrated in T12's cycle one *growth narrative* statement for the exhibition:

> Happy! Away with TOP DOWN! How wonderful it is to design your own curriculum. The one that you may approach the way you wish. But I am telling you, it is not as easy as all that. Working as a group, discussing the end products expected of learners, made out path a bit easier to travel on. When the facilitators intervened, noting and highlighting facts which were important during discussions, out path to curriculum designing was leveled. Yes, this road towards curriculum designing proved that no man is an island. Educators need each other to share their knowledge and frustrations. Sharing is golden. The scaffold used made us attain more than the set Critical Outcomes and Specific Outcomes. I think our misery is over because the road is a little smooth.
>
> [T12_GN_C1]

Interpreting statements like this should be tempered slightly by the recognition that many of the reflective written and public statements made by the teachers in the cycle one sample (N=16), seem to be in a style marked by some exaggerated praise and a heavy use of metaphors. Nevertheless, the spirit of T12's message in powerfully positive, as are the important points about community control of decision-making, democratic participation, and the expert facilitation towards curriculum knowledge growth.

What these teachers decided to do next with their knowledge and skills was determined by them. At the final interviews with the teachers, each one explained a plan for continuing their growth. T5 had enrolled in a distance course on Arts and Culture at the University of South Africa (UNISA). T7 was taking painting workshops at a craft store in a nearby city. T10 was participating in the Imbali/David Krut TAXI-Art book series workshops, attending cultural events around Johannesburg, and entertaining thoughts of starting a community arts center. And T12 was using her curriculum documentation for a course on outcomes-based education at the University of Johannesburg. These plans seem commensurate with each of their levels of knowledge and experience. Arguably, these examples of confidence, enthusiasm, advocacy, and liberation seem to be reasonable supportive conditions for continued curriculum knowledge growth beyond the empowerment evaluation.

Empowerment Curriculum Evaluation Benefits for the Higher-Rated Teachers

The findings in this chapter show what the curriculum growth of teachers looked like as influenced by the training and facilitation facets of the ECE. As can be seen from these findings, the higher-rated teachers seemed to benefit the most from their engagement in the ECE. T7 differed from the other teachers because she came into cycle one with no prior knowledge, and not by her own choice. By the end of cycle one training, she showed some content knowledge growth and had a more positive conception of the learning area. She participated in cycle two by her own choice, but resisted actively designing her own curriculum. She made one effort to design a lesson that was prompted through heavy facilitation and peer sharing of ideas, but then defaulted back to the textbook. Although T7 had modest gains in her self-ratings and showed evidence of liberation, the data to back up her curriculum knowledge growth was limited. At the end of the day, T7 left the ECE with some content

knowledge and an increased self-concept, but little developed curriculum knowledge. In a sense, she left the evaluation at a point similar to where the other teachers had entered- with some training in the content of arts and culture, and using textbooks as the main influence on her curriculum.

The higher-rated teachers started the evaluation with a small amount of content and curriculum knowledge based on their use of textbooks, and left with increased levels of content knowledge, curriculum knowledge, and self-determination. It seems that for the higher-rated cluster of teachers, growth from cycle one was mostly associated with aspects of the Imbali training. This training provided teachers with hands-on opportunities to work with arts materials and discuss the process. This contributed to the growth of their arts and culture content knowledge. The training and facilitation that focused on curriculum design and evaluation began the process of transforming this content knowledge into working curriculum knowledge to apply in their classroom settings. Evidence to support this comes from large increases in growth ratings in the matrices, comments in the *growth narratives,* and their *lesson narratives.* The prevalence of particular activities showed a strong influence of the Imbali course on the curriculum knowledge of higher-rated teachers.

During cycle two, these teachers showed a moderate amount of growth in curriculum knowledge. The major illuminating moments seemed to occur during evaluation study group sessions when assessment criteria- or credible evidence of the effectiveness of the applied curriculum knowledge- were being elicited from learner artwork artifacts. As we saw previously in chapter six, each of the higher-range teachers had observation data to suggest that they had assessment criteria operating in their classrooms, but in less explicit and less formal ways (i.e., recognisable in the kinds of instructions and activity directions; classroom dialogue, and spoken assessment questions).

Although the *Lesson Plan Tool* and other curriculum documents did not show these criteria, descriptions of successful achievement were able to be identified when samples of learner art work were reviewed for evidence of learning during the evaluation study groups. These descriptions were then matched with relevant learning outcomes. Sometimes this learning evidence was aligned with the implicit criteria from the observation data, or in other words, the expectations of learning matched the intentions. These implicit assessment criteria were often illuminated through the use of observation data by the evaluator. At other times, the learning evidence challenged

expectations, and prompted teachers to extend or modify their expectations for learning, or to begin to re-think their curriculum. We will see evidence of this in the next chapter.

All of the teachers in the higher-rating cluster were in a position to elicit assessment criteria through the evaluation of their curriculum and the resulting learner art work. The conditions that supported this seemed to be:

- prior experience of teaching an arts activity using a textbook
- hands-on experience with a similar arts activity and content (i.e., Imbali course)
- curriculum that featured an adapted or elaborated version of this activity
- a rich set of resulting learner artwork from the activity to assess

All the teachers showed some growth in self-determination, but only the higher-rated teachers also showed credible evidence of curriculum knowledge growth. These teachers seemed to fit well with the Department of Education description of educators as “critical curriculum developers” and “life-long learners.” (Department of Education, 1998) These findings support the claim that ECE helped the higher-rated teachers fill knowledge gaps around learning outcomes and assessment criteria. In the final chapter, I will argue how the Imbali hands-on training, coupled with a facilitated ECE may be an effective form of professional development for teachers with experience levels similar to the higher-rated teachers. I will also argue that strategically taking these conditions into mind, may increase the effectiveness of the ECE for the purpose of outcomes-based curriculum re-design in South Africa.

CHAPTER EIGHT
Discussion

The aims of this dissertation research were to document and understand the growth of teachers' arts and culture curriculum knowledge, and to document and contribute theory and method to an evaluation research approach that engages and supports teachers in designing and evaluating their outcomes-based arts and culture curriculum. The initial chapters of this dissertation laid out a description of the national curriculum reform in South Africa that is both visionary and innovative, but also severely lacking in the kinds of professional development and formative evaluation that would support such a large-scale change in a low capacity, high inequity system. Simply put, teachers whose own school experience and training relied on the use of content-centered, syallabus-driven curriculum are now being asked to adopt an new outcomes-based curriculum design innovation. The teachers in this study are further challenged by the fact that the Arts and Culture learning area did not exist before, except in small, privileged settings. Consequently, content expertise, curriculum knowledge, and textbooks are limited in availability and quality. Finally, the teachers in this *critical sample* continue to work in disadvantaged township schools with limited resources.

Because of these circumstances, this study offers important insights into what curriculum these teachers were designing in their classrooms, and what influenced their design decisions and knowledge growth. These findings contribute both to local curriculum knowledge and to the larger field. In this final chapter, I will be reviewing the findings of this study, and pulling together arguments that I have been building across the chapters. In doing so, I will discuss the original contributions of this study to South African curriculum knowledge, professional development, and evaluation practice, as well as its contribution to scholarly debates on curriculum design particularly in the visual arts, and empowerment evaluation. I will conclude by discussing some interesting further directions for research and practice.

Before I draw together the major arguments of the study, I will first discuss the kinds of generalisations that can be made from this small sample. The purpose of this small scale study is not to generalise about how all Arts and Culture teachers design curriculum in a South Africa, but to explore in-depth what particular teachers are doing in their disadvantaged settings. The study addresses what curriculum

knowledge growth looked like for teachers engaged in empowerment curriculum evaluation. Through this process, data was collected and analysed on what their curriculum looked like, and what influenced their design decisions. Based on these findings, I argued how this process may grow their curriculum knowledge, and fit into a more robust system that supports teachers in their thoughtful, meaningful, and rigorous re-design of curriculum.

Because of the very small sample, I will be making *fuzzy generalisations*, which Bassey (1999) describes as expressions of findings in empirical statements that have enough evidence to give confidence, and may lead to conditional propositions or generalisations. Some of the findings in this study on curriculum design decisions can be framed as *fuzzy generalisations* because the circumstances seem common enough to warrant that the issues uncovered may be more widespread. Further research into teacher curriculum experience and knowledge, such as a national audit, could confirm or challenge this.

The circumstances that are common among teachers are many, especially those in the Arts and Culture learning area. These circumstances or contextual variables include: limited content and outcomes-based curriculum knowledge in the field in general; learning support materials of questionable quality; limited professional development; and evaluation approaches that do not provide formative feedback on curriculum effectiveness. In addition, policy requirements for recording *Specific Outcomes* and *Assessment Criteria* et. al., and using *Phase* and *Programme Organisers* in macro-planning are common. In general, many Arts and Culture teachers are likely to be in a similar situations as those featured in the study.

In addition, *naturalistic generalisations* may be made in reference to the study findings by other teachers, professional development service providers, and school system staff. That is, phenomena in the study that resonate with their own experiences, may offer insights about how to interpret, explain, and respond to similar situations in their own practice (Stake, 1978). At the end of the day, the study makes some modest, but important contributions to outcomes-based design and evaluation theory, illuminates some curriculum concerns and knowledge of actual teachers, and provokes a re-thinking of evaluation for the purposes of improvement of practice and self-determination.

A Review of the Arguments and Findings

In the previous three chapters, findings from a systematic analysis of teachers' curriculum data were presented. Several findings were illuminated through the process of exploring the "what" questions posed by this study (i.e., what does their curriculum look like?; what influences it?; and what does the growth of their curriculum knowledge look like?) The analysis provided insights into what their arts and culture curriculum looked like by examining their curriculum rationale and self-generated learning outcomes in chapter five, and the various other curriculum elements in chapters six and seven. Chapter six also focused on the general influences on teachers' curriculum design decision-making, and how they shaped their curriculum. Chapter seven highlighted the influence of the ECE on their curriculum knowledge growth and accompanying self-determination of the participating teachers.

In the study, I found a limited use and knowledge about the C2005 *Specific Outcomes* and *Assessment Criteria* in the design of curriculum. In chapter five, I showed that C2005 had poor quality learning outcomes and unvalidated assessment criteria which may have contributed to their lack of utility. In chapter six, I identified the knowledge gaps around the learning outcomes and assessment criteria, as well as found that even with better quality learning outcomes collaboratively designed with the teachers, they still did not use them to drive their curriculum decisions. In chapter seven, I argued for the effectiveness of the ECE approach for helping the higher-rated teachers to grow their knowledge of the meanings of learning outcomes in practice, as well as generate some valid task-related assessment criteria. Consequently, ECE helped to address the gap in curriculum knowledge identified in chapter six. In the following sections, I discuss the two major arguments based on the findings- for a more flexible use of learning outcomes, and for the effectiveness of ECE in providing the tools and opportunities to grow curriculum knowledge and self-determined practice.

Towards a More Flexible Outcomes-based Design.

In chapters five and six, the research findings addressed the research questions of what the teachers' arts and culture curriculum looked like, and what influenced their curriculum design decisions. Based on these findings, I developed an argument for a more flexible orientation to outcomes-based design for teachers new to the

learning area. I argued for the use of learning outcomes as *heuristics* to guide the evaluation of curriculum, and as a way to build the meanings of the learning outcomes in relation to actual practice. I also suggested that *backwards-design* could be used as a theory to *understand* curriculum alignment and coherence, rather than as a technical design procedure.

The most important finding in chapter six was that despite the outcomes-based curriculum innovation, the beginning teachers in this study did not design their curriculum from the learning outcomes in a linear planning procedure. In other words, the teachers did not follow the rational-technical model of outcomes-based backwards-design. Rather, they engaged in an iterative, dialogic process that was often strongly influenced by general topics of knowledge (i.e., phase and programme organisers), and instructional activities from ready-made textbooks and Imbali course work. The limited use of learning outcomes and the absence of explicit assessment criteria effectively foregrounded the selection of instructional activities, which is the final step of backwards-design.

Chapter six presented several additional findings on what each curriculum element looked like, and what influence it had on design decisions. The knowledge-based topics of the phase and programme organisers required by curriculum policy were shown to undermine the primacy of the learning outcome, unless there was a strong conceptual fit between the general topic of knowledge and content knowledge in the Arts and Culture learning area. If the topic had relevance to the learning area, then the phase or programme organiser could add additional coherence to the curriculum.

Activities drawn from textbooks and the Imbali course work were also very influential in the teachers' curriculum. From the analysis of the textbook activities, it was shown that there were varying qualities of learning support materials available to teachers. As was argued in chapters six and seven, the more experience the teachers had, the more they moved away from reliance on textbooks, and the more they adapted and elaborated on Imbali course activities. The teacher with the least experience used textbooks as a stand-in for curriculum knowledge, and implemented simplistic versions of the Imbali activities. Unfortunately in her case, the poor quality of the textbook was reflected in the poor quality of the resulting curriculum and limited evidence of learning in the learner art work. The Imbali course activites of the *self-portrait* and *landscape* had particularly powerful influences on the teachers. The

hands-on experience in the Imbali course provided actual content knowledge for teachers to then try to transform into curriculum in their classrooms.

These findings also revealed a curriculum knowledge gap around what learning outcomes and assessment criteria meant in practice. In chapter five, the document analysis showed how the C2005 *Specific Outcomes* were operating as illustrations, and were found to have limited clarity, validity, and meaning in practice. The *Specific Outcomes* were not fully validated through comparison with other significant curriculum documents in the field, authentic curriculum exemplars, or learning evidence. Consequently, I argued that they may have low utility for designing and evaluating curriculum.

In addition, the policy management orientation of evaluation foregrounded the reporting of the *Specific Outcomes* regardless if they have any relationship to the actual curriculum and learning going on in classrooms. This evaluation functioned as a policy checklist to measure the appearance of compliance, rather than to provide formative improvements to knowledge and practice. The Department of Education professional development has not directly supported these teachers in creating new curriculum knowledge by connecting the curriculum policy with their curriculum knowledge, applying the learning outcomes to actual curriculum design, or generating valid assessment criteria. Because of the low quality and the limited scope of the school system's curriculum professional development and evaluation, it seems that it has been difficult for teachers to make meaning of the *Specific Outcomes* in relationship to their curriculum practice in the classroom.

The lack of the use of *backwards-design,* and the knowledge gap around learning outcomes and assessment criteria provides a strong basis for the argument for a more flexible orientation to outcomes-based design. This orientation would take into account that teachers new to a learning area, do not have the content and curriculum knowledge needed to use learning outcomes to drive their curriculum design. Nor do these teachers have enough knowledge or confidence about what achievement looks like to independently formulate and use assessment criteria. In the absence of this knowledge, new teachers relied on stand-ins for curriculum knowledge (i.e., textbooks), content knowledge with which they have first-hand experience (i.e., Imbali course work), and generic assessment questions.

The recognition of these gaps and their impact on outcomes-based design, suggests that for the training of teachers new to a learning area, a less linear planning

procedure could be useful, at least in the interim. Such a design process would be more iterative, and focus on making meaning of the learning outcomes and assessment criteria in relation to exiting curriculum knowledge and practice. This orientation would use learning outcomes as *heuristics* to *understand* meanings of curriculum and student learning, as well as use *backwards-design* as a framework to *understand* curriculum alignment and coherence. In other words, learning outcomes are used in curriculum evaluation to build teachers' curriculum knowledge, rather than to drive design decisions.

In chapter six, I presented some evidence showing how teachers were already doing this as part of the ECE. For example, the use of the TGO's as heuristics helped move the learning outcomes from being mere illustrations, to having actual meanings in relation to enacted curriculum and evidence of learning. This use of learning outcomes in the evaluation process helped the higher-rated teachers align their curriculum with the learning outcomes, generate assessment criteria, and build grounded meaning around the key concepts of the Arts and Culture learning area. This was evidenced by the analysis of the self-ratings and highlighted in the vignettes of chapter seven.

Currently, the Department of Education's policies heavily advocate for curriculum planning approach which falls into a linear-logical interpretation of the *curriculum development* paradigm. This curriculum planning approach does not explicitly include any reflective process in which to better understand the curriculum and its effects on learning. Although most teachers in this study did some form of curriculum planning, most of the evidence for curriculum knowledge growth came from their participation in curriculum evaluation. As part of the ECE, the higher-rated teachers grew their understanding of learning outcomes and assessment criteria in relation to their curriculum and the resulting evidence of learning.

In addition, the iterative meaning-making process between the learning outcomes and the curriculum that was discussed in chapter six, is as much about understanding curriculum practice, as it is about planning for curriculum alignment and coherence. These findings suggest that the design and evaluation process can be ongoing and iterative, where new knowledge informs future curriculum planning. While this ongoing cycle is not a new discovery, its explicit application as a component of teacher professional development in South Africa opens up new possibilities for growth in teachers' curriculum knowledge.

ECE as a Strategy for Growing Outcomes-based Curriculum Knowledge.

Through the chapters of this dissertation, I have been building a case for the use of empowerment evaluation for the evaluation of outcomes-based curriculum. I initially selected the evaluation approach because it seemed to explicitly address the needs of capacity-building and sustainability, while being sensitive to issues of representation, participation, and local knowledge-use that can be problematic to an external evaluator. In chapter four, I discussed adapting empowerment evaluation for outcomes-based curriculum re-design (ECE) by drawing from literature on curriculum study, curriculum evaluation, and the professional development strategies of coaching and inquiry groups. I strengthened this adaptation by theorising that the participatory, community knowledge, and evidence-based orientations of empowerment evaluation synergised with the consensus view of effective professional development, as well as provided a central "engine" for outcomes-based curriculum re-design.

The key assumptions were that teachers are central to the construction and evaluation of valuable curriculum knowledge. Because of the limited quality of the C2005 *Specific Outcomes* and the teachers' curriculum knowledge gaps, ECE became even more relevant and useful in building capacity and providing work-around solutions for outcomes-based curriculum design issues in this study. I have argued that ECE provided methods to generate a quality curriculum rationale and learning outcomes, evaluate the alignment and coherence of curriculum, generate assessment criteria as measures of credible learning evidence, grow the curriculum knowledge of the higher-rated teachers, and foster self-determination among all the participants.

Through the ECE steps, we generated a set of learning outcomes that had increased clarity and validity. This was confirmed by a comparison with standards and international benchmarks. In theory, this would also help teachers design-down from learning outcomes, if they choose to do so. As we saw from the findings, these teacher-generated outcomes were *not* used to drive curriculum design decisions. However, they were used in curriculum evaluation. In chapter seven, we saw how the process of looking for credible evidence of learning could be used to grow knowledge about the desired results of learning. These results were aligned with the learning outcomes, and operationalised as rudimentary assessment criteria. This process of assessment design was a key facilitation move for the higher-rated teachers to understand learning outcomes in relation to actual curriculum.

For the higher-rated cluster of teachers, ECE effectively contributed to their

growth of curriculum knowledge by generating curriculum elements that were otherwise missing or weak. I have argued that these teachers demonstrated evidence of being able to take content knowledge from Imbali course work and textbooks, and to transform it into curriculum knowledge. There was also evidence that the quality of the discussions around the curriculum was beginning to show increased levels of understanding about the unique features of arts and culture, as well as a more holistic understanding of arts learning across the learning outcomes.

It is important to keep in mind that the ECE showed evidence of effectiveness in growing curriculum knowledge *and* self-determination *only* for the higher-rated teachers. The lower-rated teacher had limited evidence of curriculum knowledge growth, but did show some signs of self-determination. The major variable distinguishing the higher-rated teachers from the lower-rated teacher, was the amount of prior arts and culture experience. The higher-rated teachers all had some limited course work, and had used textbooks to guide their curriculum prior to the training and facilitation of the ECE. The lower-rated teacher had no such experience.

It may be the case that ECE increases its effectiveness, when beginning teachers have some level of content experience and have at least used textbooks as stand-ins for curriculum knowledge. This preliminary curriculum work generated some evidence upon which to reflect upon in the evaluation process. This beginning level of experience seemed to be enough for the higher-rated teachers to benefit from using the tools of evaluation to better understand their curriculum. If this indeed true, then at the time of writing most teachers in the system have enough content and curriculum experience to possibly benefit from using evaluation tools to reflect on their practice and grow their curriculum knowledge. Taking advantage of an empowering evaluation approach may provide the missing link in the professional development of teachers and the implementation of the South African curriculum innovation.

A Window of Utility for Learning Outcomes

The relevant arguments in the literature on curriculum design and evaluation have been about the utility of learning outcomes: what can they do; what can they not do; and what are they useful for? Some contend that the use of learning outcomes is

the first step in curriculum design (Wiggins and McTighe, 1998). Tyler (1983) argues that learning outcomes are part of an iterative design and evaluation process. Others argue that on the ground, other kinds of logic may supersede the linear logical use of outcomes-driven design (Cornbleth, 1991; Hargreaves and Moore, 2000).

Those more critical of learning outcomes claim that they have limited utility because their scope is too narrow when trying to understand curriculum through various lenses (Cornbleth 1991; Pinar 1995). In addition, some argue that learning outcomes are too prescriptive for the innovative and unforeseen creative outcomes anticipated in the the arts (Eisner, 1972; Hamilton, 1976; Burton, 1994). Burton also explains that learning outcomes are rather limited in the ways in which they describe the complexity of learning in the arts, or reflect the dynamically changing content of arts and cultural practices. Similar to Tyler, those who do make some arguments for the utility of learning outcomes in arts education, speak of an iterative process that includes meaning-making in relation to localised practice (Anderson, 1996; Boughton, 1997; Walling, 2001), or the use of outcomes as guides for discussing some aspects of educational aims and assessing student work (Eisner, 2001).

Before I weigh in on these debates in relation to the study findings, I will make two points about the nature of contemporary learning outcomes, and how the quality of these outcomes is critical if they are to have any of the utility that is claimed by some of the debates. Today, learning outcomes are not the same thing as the behavioristic objectives that sparked earlier debates in curriculum design and evaluation. In the educational field, the definition of what constitutes a learning outcome has expanded well beyond the behavioral objective that describes only observable behaviors, to include a recognition of cognitive knowledge. Contemporary learning outcomes describe academic content knowledge in terms of what learners are supposed to know and be able to do. Learning outcomes are defined as the essential skills and knowledge in a professional field of study. They are not prescriptions of what specific products of learning must look like. They only describe broad areas of academic content. They are the macro-level objectives that provide the theoretical building blocks for more micro-level design. Even a cursory review of international curriculum frameworks, shows arts and culture learning outcomes as generally cast quite loosely and often reflecting only the “big ideas” in a field.

As was argued with the data in chapter five, learning outcomes need to be of good quality to have any modicum of usefulness. They must be clearly written, as

well as validated against what is generally accepted as the academic content in each field. If these basic criteria are met, then learning outcomes might prove to have some legitimate utility for the design and evaluation of arts and culture curriculum. As seen in this study, the teachers generated their own learning outcomes, which upon review, generally reflected the key concepts in the arts and culture field. Although the learning outcomes defined general areas of academic content, they did not offer prescriptions on what specific content was required, nor did they necessarily restrict the artistic tasks or products of learners.

It seems that the C2005 *Specific Outcomes* not only had limited clarity and validity, they acted as illustrations rather than having actual meaning in relation to content knowledge, curriculum practice, or evidence of learning. Ultimately, the utility of the C2005 *Specific Outcomes* for designing, evaluating, or understanding curriculum knowledge was limited on many fronts. However, the key question is this: if you have a set of good quality learning outcomes that are clearly written and reflect the accepted knowledge in the field, does that mean that they are necessarily useful to teachers? I would argue that they are not, until at least they have some meaning in relation to actual content or curriculum knowledge. Even then, as the findings have shown, teachers may not strongly use learning outcomes in the curriculum design process.

The meanings of the learning outcomes have to be generated, not only the relevant content knowledge, but the curriculum knowledge that comes from the application of the content knowledge. Knowing just the content, does not mean that teachers have the specialised knowledge of transforming content into effective curriculum. On the whole, the meanings of the arts and culture learning outcomes for teachers in this study were not articulated or validated with actual experience and credible evidence until the curriculum evaluation in cycle two of the study. Then, the higher-rated teachers used the learning outcomes in curriculum evaluation as heuristics to better understand and make meaning of their curriculum practice. As we have seen from this modest research, learning outcomes had greater utility for growing curriculum knowledge as a part of an iterative evaluation process, and not as part of a design process.

What does this mean in a low capacity context in South Africa, particularly the one highlighted in the small sample of this study? For beginning teachers with limited content and curriculum knowledge, a technical design procedure that begins with the

expected results and outcomes will probably not work well. Teachers do not know what the learning outcomes or the assessment criteria mean in practice, so teachers would be unable to use them to drive the design of curriculum. For teachers in this study, the knowledge needed for the first two steps of backwards-design was lacking, thus undermining the whole idea of designing-down. Consequently, influences other than learning outcomes played a greater role in influencing their curriculum design decisions.

But how do teachers grow this knowledge and actualise the meanings of the key concepts addressed in a set of good quality learning outcomes? I have argued that the evaluative process helps build curriculum knowledge by providing tools in which to reflect on the intentions of curriculum and the resulting evidence of learning. The learning outcomes provide a set of concepts in which to cluster content and curriculum experience. In other words, the key concepts in the learning outcomes act as cognitive hangers providing an organizing structure for their knowledge. The learning outcomes are used to describe curriculum intentions and activities, as well as categories in which to gather evidence of learning. This application of learning outcomes for the purposes of understanding curriculum intentions, generating assessment criteria, and making some judgments about learning, provides some evidence of their utility in growing curriculum knowledge. This kind of curriculum evaluation process is closer to that envisioned by those who argued for the utility of arts learning outcomes in localised meaning-making and discussion around practice.

The higher-rated teachers seemed to have benefited from this use of learning outcomes as heuristics. It gave them a structure and vocabulary with which to construct meaning together. It provided some tools with which to understand their curriculum and evaluate its effectiveness. Teachers were able to better articulate what they wanted learners to know, and to make judgments about whether the curriculum actually helped learners to demonstrate their understanding of the intended knowledge and skills. In other words, teachers were able to make links between learning outcomes and evidence of learning, as well as evaluate the alignment and coherence of their curriculum. On occasion, the mismatch between intentions and the learning evidence provided illuminative moments about their curriculum practice. Using learning outcomes in this way seemed to have utility for teachers at this knowledge level.

However, this window of utility may be open only briefly for these teachers. The highest-rated teacher was beginning to contest some of the distinctions made between learning outcomes, as well as make more sophisticated connections across the outcomes. Initially, curriculum evaluation using learning outcomes seemed to contribute to meanings of outcome in use, illuminations about practice, and growth in curriculum knowledge. It has been argued by Burton (1994) that learning outcomes are limited in their ability to describe the complexity of arts content and learning. The general categories reflected in the TGO's provided an organising structure, but did not provide depth of knowledge. The key concepts of the TGO's were separated from each other for the convenience of assessment, rather than to describe a holistic notion of what arts knowledge entails. The act of making the learning outcomes mean something in relation to experience and practice, builds their meaning, and at times may inspire further inquiry into the complex nature of arts and culture as it is practiced in its variety of contexts. Learning outcomes may play an important role in initially organizing knowledge, but may lose their explanatory power as content and curriculum knowledge become more sophisticated and complex.

Others may also argue that these gains in knowledge have only instrumental value and are not broad enough to understand other important aspects of curriculum. Using learning outcomes in evaluation does not take a whole host of other concerns and issues into consideration. These issues include historical context, race and class, limits of school financing, language, class-size, etc. For all these variables and many more, learning outcomes do not help us to critically understand curriculum as a social act within a historical context. For example, evaluating with learning outcomes does not necessarily prompt questioning of why certain cultural content was selected over others.

However, the value of learning outcomes sems to be in their power to focus evaluation on academic content and evidence of student learning, which are often surprisingly unarticulated in arts curriculum. These instrumental concerns are at the technical core of teaching and learning. Growing curriculum knowledge about these is arguably a foundation for further critical inquiry into practice. In other words, it may be difficult to critically reflect of one's curriculum practice using various lenses, unless one can first understand their own curriculum practice in terms of educational aims, and the selection of content and instructional activities. Although the window of utility for learning outcomes may be limited to beginning teachers articulating and

understanding the basic elements of their curriculum practice, it may also be a necessary foundation to be able to understand and analyse curriculum through other important lenses.

In summary, the findings of this study suggest that these beginning teachers did not use learning outcomes to design curriculum, but found them to be more useful as heuristics in formative evaluation. Learning outcomes seemed to have utility for understanding their aims for arts and culture, as well as structure their discussions of assessment criteria. In this case, the TGO were not necessarily prescriptive in terms of content selection or creative products, but were cast broadly to reflect the key concepts in the field of arts and culture. Their utility seems limited to helping beginning teachers create a foundation of curriculum knowledge. As this curriculum knowledge gets increasingly complex, deep, and holistic, the learning outcomes may lose their explanatory power. However, this curriculum knowledge may be a foundation from which to greater understand their curriculum using other important contextual variables.

Adapting Empowerment Evaluation for Curriculum

In the initial chapters of this dissertation, I make a case for the selection of empowerment evaluation to explore my research questions. I recognise, as does Fetterman, that empowerment evaluation is not a "panacea," but has specific purposes and principles that help evaluators and consumers to judge its match with their evaluation needs. This evaluation research study was built on the needs and capacities identified in the context of South African curriculum reform. In addition, there was an absence of empirical research and evaluation methodology that could be used to understand and improve the curriculum reform process. In the literature review, I reviewed the current debates in empowerment evaluation, and then used the conceptual framework and methodology chapters to design and adapt the approach for the purpose of outcomes-based curriculum evaluation. The following discussion revisits some of the debates around adapting empowerment evaluation. It addresses two main areas of adaptation- the procedure and the role of the evaluator.

Adapting the Procedure of Empowerment Evaluation.

This study contributes to the empowerment evaluation literature on the adaptations of the method- in particular, the adaptation for the purpose of curriculum evaluation. In addition to adjusting the role of the empowerment evaluator in relation to the needs of the participants, certain steps and coaching strategies were designed and tried in this study. Over the years, the amount of empowerment evaluation steps has been revised from four to three (Fetterman, 1996, 2001), and then to ten by Chinman, et. al. (2004) to include a needs assessment.

Table 8.1. Ten Accountability Questions

1. *What are the underlying needs and conditions in the community?*
2. What are the goals, target popultaions, and objectives (i.e., desired outcomes)
3. Which evidenced-based models and best practices programs can be usefull in reaching goals?
4. What actions need to be taken so the desired program "fits" the community context?
5. *What organizational capacities are needed to implement the plan?*
6. What is the plan for this program?
7. How will the quality of the program and/or initiative implementation be assessed?
8. How well did the program work?
9. How will continuous quality improvement strategies be incorporated?
10. If the program is successful, how will it be sustained?

(Chinman, Imm, and Wandersman, 2004, p.2.)

In Table 8.1, the initial question prompts for an assessment of needs and context. Question five explores the organizational capacity to achieve the goals and strategies outlined. A needs analysis step is critical in terms of considering the level of training and facilitation by an empowerment evaluator, as well as informing the design of the evaluation. While Chinman et. al. make the needs assessment an explicit step, Fetterman implicitly includes needs assessment as part of the *taking stock* step.

As was discussed in chapter three and four, certain aspects of the general empowerment evaluation method were adapted and aligned for the purposes of outcomes-based curriculum evaluation. As shown in Table 8.2, I used a four step

method that explicitly included generating outcomes and the intense ongoing work of documenting and negotiating knowledge growth. The table highlights the steps and facets that were adapted for the purpose of curriculum evaluation. I also drew coaching and inquiry group strategies from the professional development literature and practice in education.

Table 8.2. Adaptations to Empowerment Evaluation Made in this Study

Empowerment Evaluation	***Adaptation***
Steps	
1. Writing a Mission	• Writing a curriculum rationale (mission statement) • Generating learning outcomes (goals)
2. Taking Stock	• Needs analysis of content, curriculum, and evaluation knowledge
3. Planning for the Future	• Curriculum design (strategies)
4. Documenting and Negotiating	• Data collection (Lesson Plan Tools, Learner Artwork Artifacts) • Evaluation Study Groups • Assessment Criteria generation (measures of credible evidence). • Growth Narratives and Self-ratings Matrix • Educationally Interpretive Exhibitions
Facets	
Training	• Content training (Imbali, Cycle 1) • Evaluation training (ECE, Cycle 1, 2) • Curriculum training (ECE, Cycle 1, 2)
Facilitation	• Content coaching • Evaluation coaching • Evaluation Study Groups

The initial step of *writing a mission* featured the collaborative generation of a curriculum rationale and the learning outcomes teachers would use in the evaluation of their curriculum knowledge growth. The learning outcomes were conceptualised as the programme goals, and were used to make self-ratings of curriculum knowledge. The strategies to achieve these goals took the form of curriculum that teachers designed and then evaluated. Likewise, the development of credible measures took the form of assessment criteria generated from the process of reviewing learner art work data.

The bulk of the *facilitation* came in the form of curriculum evaluation coaching in the classrooms and in the curriculum evaluation study group meetings. Curriculum strategies were tried in the classoom, evidence of learning was collected, and assessment criteria were used to evaluate the effectiveness of the curriculum in supporting learners to meet the outcomes. The self-rating of the effectiveness of the curriculum in doing so, was used as a measure of teachers' curriculum knowledge. Credible evidence was used to present to peers in two educationally interpretive arts exhibitions, as well as in negotiations with the empowerment evaluator around their self-ratings.

The *training* facet was not just focused on building the capacity of participants as evaluators. Participants also learned arts and culture content and curriculum knowledge. The tools and methods of evaluation provided the process and instruments through which they used to increase their understanding of their curriculum practice, and to grow their curriculum knowledge or programme knowledge. This reflective use of information informed descisions and led to improved practice.

The study provides a case showing what each step entailed, as well as argues for the effectiveness of these strategies as part of the adaptation of empowerment evaluation for curriculum evaluation. This modest case addresses a gap in the literature for a more detailed explanation of the process that comes between the initial facilitation and the results (Schnoes, 2000).

Adapting the Role of the Empowerment Evaluator.

The empowerment evaluation approach is supposed to provide training in the tools of evaluation so that participants can potentially sustain the evaluation themselves and continue to make improvements to their programs. Sullins (2003) argues from a case, that empowerment evaluators have to adjust their level of participation in relation to the experience level of the participants. Fetterman (2001, 2005) concurs that empowerment evaluation is flexible and adaptive to the knowledge and developmental level of the participants. Sullins (2000) suggests that an initial assessment of the participants' knowledge about their programs and their evaluation skills can be used to inform the degree of capacity-building, as well as to weight the various steps of evaluation. An empowerment evaluator can adjust the level of their interventions in response to the needs of the participants with the ultimate goal of devolving their role.

Because of empowerment evaluation's claims that it has a social justice orientation, the use of the approach has been popular when working with disadvantaged and disempowered communities (Fetterman, 2001, 2005). However, capacity-building issues can arise from working with disadvantaged groups, which are highlighted in this study. Participant teachers in South Africa were working in disadvantaged settings in a low capacity and high inequity system. In addition, a complex and new curriculum reform had been introduced. Teachers had limited familarity with its design principles or its requirements for deep content knowledge. They had limited or no prior knowledge about curriculum practice in the new Arts and Culture learning area. Teachers also lacked evaluation knowledge and skills.

In the empowerment evaluation literature, capacity-building often seems to be limited to evaluation skills. However, the capacity-building in this study focused not only on the tools of evaluation, but on the substance of the programme being evaluated. In other words, teachers needed to grow their content and curriculum knowledge, as well as their evaluation knowledge. And in this case, teachers used the evaluation process to help grow their curriculum knowledge.

Initially, I used the questionnaire data intrument and the *taking stock* step to assess the needs and capacity of the participants. I then used this information to adjust the level of my intervention and adapt the steps. Because of the low knowledge level of teachers in this study, capacity-building was a large component of the training and facilitation facets of the ECE. I designed much of the overall structure of the evaluation, as well as created most of the data collection tools. I also acted as a curriculum and evaluation coach as part of my evaluator role. Teachers needed a large amount of capacity-building over the two cycles to engage fruitfully in the ECE. Training focused on evaluation skills and content knowledge in cycle one. In cycle two, the facilitated use of evaluation skills focused on growing curriculum and evaluation knowledge.

The higher-rated teachers showed evidence of benefiting from the ECE with curriculum knowledge growth. The higher-rated teachers learned how to generate a curriculum rationale, set of learning outcomes, and assessment criteria. This helped them to articulate their educational aims using learning outcomes, describe credible evidence of learning, and evaluate their curriculum. However, the teacher with no prior curriculum knowledge or experience, had limited evidence of an increase in her curriculum knowledge. In addition, she was unable to use the tools of evaluation to

grow her curriculum knowledge like her peers. This raises the question as to whether participants need a certain level of curriculum or programme knowledge before they can strongly benefit from using the tools of evaluation. And if so, what level of knowledge is needed to make ECE effective in its claims for growing curriculum knowledge? The findings from this study suggest that the teachers needed particular experiences with arts content or the use of textbooks as a minimum level of knowledge to benefit from the ECE.

The empowerment evaluation literature often seems to focus on the role of the evaluator in building evaluation knowledge, with the end result of more self-determined roles for the participants in continuing evaluation. However from my experience in this study, I see training in evaluation skills as instrumental to the generally accepted goals of evaluation to improve practice and grow knowledge. Other outcomes emerged from this study that seem reasonably acceptable and worthy. Findings in this study support the outcomes of programme knowledge growth, timely utilisation of findings, improvement of practice, and increased self-determination. Although, many of these outcomes share aspects with other forms of evaluation, self-determination remains a defining characteristic of empowerment evaluation. In this case, the higher-rated teachers were able to use the skills and techniques of evaluation to grow aspects of their curriculum knowledge, and all the teachers showed signs of being more self-determined.

Although, I did not collect comprehensive data on sustainability after the evaluation, which is also absent from many empowerment evaluation studies (Scriven,1997), I know through post-interviews with the participants that they did not continue the formal evaluation process that we followed during the study. As with many interventions, the technical core of the empowerment evaluation process was abandoned after I left and devolved my role. However, the data suggests that despite this, teachers have taken on more self-determined roles in continuing their knowledge growth. In addition, their informed use of learning outcomes, generation of assessment criteria, and evaluation of learner work in their classrooms provides some evidence of continued use of evaluation skills and habits. The teachers became empowered as knowledgeable practitioners *through* the evaluation process, but did not necesarily become empowerment evaluators.

Additional Applications for the Findings

This evaluation research study contributes to knowledge in multiple ways. For the participant-teachers, the empowerment evaluation provided a process to grow their local curriculum knowledge. The findings on their curriculum influences are more informative to those who design and implement professional development and evaluation for South African teachers. During various stages of the research, aspects of this study have been shared at the Spencer Doctoral Seminars at the Wits School of Education, the Kenton-at -Muldersdrift education conference, the International Society for Education in the Arts (InSEA) research conference, the National Art Education Association (NAEA) conference, the American Evaluation Association/Canadian Society of Evaluation conference, and with the South African Minister of Education. In addition, research study groups and presentations were made for professional development service providers at the Wits School of Education, the Wits School of Arts, the Imbali Visual Literacy Project Summit, and at a Curriculum Development Project (CDP) meeting.

The thrust of the research questions was to understand the curriculum knowledge of teachers. At the core of the empowerment evaluation were the participant teachers who wrote a curriculum rationale, generated learning outcomes and assessment criteria, designed curriculum, and engaged in evidence-based evaluation. The curriculum knowledge generated was localised and community-owned. Although one of the three teachers showed limited curriculum knowledge growth, the knowledge constructed in the evaluation study group discussions was generally valuable for informing aspects of their practice. For example, the collectively generated learning outcomes provided guides for discussing and understanding work. Study group presentations also provided a way for teachers to exchange activity ideas and strategies. For the three higher-rated teachers, the curriculum knowledge from the evaluation was often directly utilised in their practice.

Evidence-based cases were shared in several study group sessions with the district Arts and Culture coordinator who was excited to understand what teachers were doing in the classroom. In an interview, the Arts and Culture coordinator explained that she was burdened with administrative tasks, as well as handicapped by the lack of district transportation vehicles and the amount of schools spread over a large geographic area. When she did visit schools, she was often unable to see

complete lessons or return for any follow-up observations. Consequently, her participation in the discussion of actual curriculum and learning evidence in the evaluation study groups was enlightening and rare.

The teachers also presented their curriculum and resulting learner work in two educationally interpretive exhibitions. The first exhibition at the Teachers Centre was targeted to teachers and principals in the district. The other exhibition was installed at the University of the Witwatersrand's School of Education, and was used by Bachelor of Education students and peer-teachers in the Advanced Certificate of Education program to discuss issues in Arts and Culture curriculum design. In addition to sharing knowledge, these events provided advocacy opportunities for principals, teacher center staff, and district staff. From their engagement with these exhibitions, others could draw *naturalistic generalisations* that relate to and may be applicable to aspects of their own curriculum design experience.

Further Directions for Research and Practice

The ECE approach provided timely and useful findings for utilisation and fostered capacity building. All the teachers showed increased confidence, and changed their conceptions of themselves as Arts and Culture curriculum designers. The teachers advocated for improvements in school support of programs, and expressed intentions to assist with the professional development of other teachers in their schools and geographic clusters. This study is a case for understanding the effectiveness of empowerment evaluation in curriculum reform situations, as well as in general for contributing findings about adaptations to methods and the effectiveness of the evaluation in fostering knowledge growth and self-determination.

From this study, the key aspect to growing curriculum knowledge seems to be comparing the connections between learning outcomes, content knowledge, curriculum, and the resulting work of learners. This illuminative process is *curriculum evaluation,* and is the focus of the empowerment evaluation facilitation facet, and the step of documenting and negotiating growth. As a result of the capacity-building feature of empowerment evaluation, the higher-rated teachers in this study made meaning of learning outcomes, understood connections between curriculum and learning evidence, and developed a sense of ownership of this curriculum knowledge.

Unlike the South African INTERSEN and Whole School Evaluation

approaches, the collaborative and formative orientation to the ECE provided information that was of direct utility to most of the teachers in the study. The qualitative and in-depth data collection over time, provided not only a snapshot of the curriculum knowledge of the sample teachers, but provided evidence for others to understand what children are learning and what may constitute excellence. Similar data collected more widely and systematically could help validate the new national *Learning Outcomes* and *Assessment Standards*.

In an un-solicited technical report on this study sent to the South African Education Minister Pandor, I argued for a comprehensive strategy of in-service professional development that included course work, coupled with ongoing coaching and inquiry groups. The Minister's two page response does not engage with curriculum evaluation and assessment design work of the inquiry groups, but does note an interest in shifting the role of learning area coordinators from administrators to instructional coaches. (See Appendix.) She cautions that knowledge capacity and experience are limited for the kind of intensive coaching expertise that occurred during this study.

These comments reflect the limitations of time, knowledge, and resources to make an intensive approach like ECE work at a larger scale. However, the study findings suggest that current orientations to both professional development and evaluation may not be providing the kinds of formative feedback and curriculum knowledge construction opportunities that are needed for large-scale reform. The findings raise some fundamental questions about what teachers know, and how they come to know it. It builds on the recognition that curriculum knowledge is a specialised form of knowledge that is distinct from content knowledge. It also suggests some possible shifts in professional development and evaluation practice that may better support the transformation of content knowledge into curriculum knowledge, as well as provide more reliable data on what teachers are teaching and what learners are learning.

Although the sample size is small for this study, the depth of the data and the confidence in the findings from this critical sample warrants further consideration and follow-up research. It reminds us of many questions about the outcomes-based curriculum re-design project. Are there ways in which to systematically engage teachers in a curriculum re-design effort that places them in the middle of constructing valuable curriculum knowledge? Are there ways to feed this curriculum

knowledge back into a system that has few other reliable sources of information? Are there ways to engage teachers in ongoing evaluation study groups that provide places to build on coursework or workshop experiences, as well as share and discuss their work? These kinds of questions deserve discussion and research.

A national evaluation of Arts and Culture teacher curriculum knowledge would be a solid step in recognising the scale and focus of needed professional development. But this evaluation cannot be based solely on required learning programme and assessment forms that may not be reliable sources of data. Questionnaires or surveys may get certain kinds of data, but the systematic collection of lesson plans and samples of learner work could be a key strategy. From this data, the curriculum can be examined in terms of its alignment and coherence with the learning outcomes, as well as its effectiveness in doing what it says it will do. What teachers understand learning outcomes to mean can also be drawn from this data. Using this kind of data could provide findings on the content *and* curriculum knowledge of teachers. Fortunately there are precedents for the large-scale collection and analysis of sample teacher lessons and learner work that would be informative to a research design such as this (Newmann, et. al, 1996 and 1998; Clare-Matsumura, 2003; Weinbaum et. al., 2004).

Although there was evidence of curriculum knowledge growth for three of the four teachers, another study could help to identify at what level of teacher knowledge, that an ECE would be most helpful. For example, T7 did not seem to be gaining the kinds of insights that the other more experienced teachers were. Could a larger-scale quasi-experimental study of teacher groups at similar knowledge levels, provide insights into who would most benefit and how, and what kinds of facilitation and coaching moves are effective at various levels of knowledge? This kind of study would contribute to the research needs on coaching and teacher inquiry identified by Little (2003), Neufeld and Roper (2003), and Russo (2004), as well as to the empowerment evaluation literature on organisational learning.

As mentioned earlier, a systematic collection of assessment tasks and related assessment criteria would help inform and validate the national level *Assessment Standards*. It may be the case, as in this study, that the expertise to design assessment is in its infancy in South Africa. A research approach that builds capacity and values community knowledge like ECE would then be appropriate. A study could be designed to focus on a particular set of learning outcomes. In cycle one, the study

would build the capacity of teachers to design authentic assessment tasks, and facilitate the review of learner artwork responses in order to draw out assessment descriptions of excellent work. This data would be used to generate a common assessment task, provide a draft set of assessment criteria, and feature exemplars of learner work.

In cycle two, this assessment task could be given across the sample. Teachers would then meet as scoring teams to assess the work using the assessment criteria. An analysis of this scoring process could inform the revision of the assessment criteria to provide several levels of performance. It could also be used as curriculum support material to highlight certain teaching and learning issues involved in the task. This kind of research has some precedents in many large-scale assessments of writing. What has not existed is a research design that explicitly empowers and builds the capacity of teachers, grows out of a professional community of practice, and is used to inform policy.

On the Road to Durban

As T12 mentioned during the study, outcomes-based design is like taking a road trip to Durban. First you have your destination, and then you plan and work to get there. This research study was such a collaborative journey. In the end, the teachers wanted to understand what their learning outcomes meant in curriculum practice. We had a set of questions and key concepts to use as a map, and a box of design and evaluation tools to help us get there. This evaluation research journey contributed directly to the professional knowledge of the participating teachers as it was implemented, and then modestly to written debates in scholarly knowledge.

The aims of the study where to better understand the curriculum knowledge of the teachers, and to understand how an empowering approach to evaluation could influence this growth. To do so, the data collection and analysis examined what teachers were designing for arts and culture curriculum, what influenced their design decisions, and what they did to grow their curriculum knowledge. The initial motivation was to explore these questions because of a lack of reliable, empirical data on curriculum reform in South Africa. Because of the high level of need in the school system, an empowering evaluation approach was used to collaboratively work with teachers to understand and grow their curriculum knowledge and self-determination.

The journey to collect and analyse data in response to the research questions also provided the occasion to adapt empowerment evaluation to the specific task of outcomes-based curriculum evaluation (ECE).

In the design of the research study, many synergies were found between empowerment evaluation, current professional development strategies, and models of outcomes-based curriculum reform. This modest study provides findings about the limited use of learning outcomes in curriculum design by these teachers, and argues for their more constructive use in curriculum evaluation. The study findings also provide insights about the quality of arts and culture learning outcomes and assessment criteria, and the complexity of curriculum design decision-making in this reform context. These findings raise questions about the current professional development and curriculum design strategies being implemented by the Department of Education.

Perhaps most important to curriculum design and evaluation policy in South Africa were the findings on curriculum knowledge growth associated with the empowerment curriculum evaluation (ECE). This collaborative and empowering approach to formative evaluation exemplifies many of the ideals formulated in the Department of Education policies on teacher training, and provides some solid methodology and coaching strategies that are relevant and applicable to curriculum reform. At the end of the day, the study contributed modest findings on outcomes-based arts curriculum design and to empowerment evaluation methodology, as well as generated some innovative ideas and strategies for professional development and evaluation for South African curriculum reform.

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APPENDIX

April 2002

Dear Arts and Culture Teachers:

We would like to invite you to participate in an exciting research study focused on visual arts curriculum design. The study aims to better understand visual art curriculum design by collaboratively engaging with you to evaluate your own curriculum. Through your participation in the study, you will learn curriculum evaluation tools and methods. In addition, you will create a story that tells about your growth as a visual arts curriculum designer by demonstrating how learners have benefited. Ideally this process will enable you to design stronger curriculum and allow you to demonstrate the benefits of visual arts and literacy education to others.

The study is a doctoral research project of the University of the Witwatersrand School of Education. The study is part of the curriculum evaluation component of the MTN/Imbali *Art Teacher Training Course*. We have worked carefully to make the research study, course activities, and course requirements align as much as possible. Phase I of the research study and the *Art Teacher Training Course* will run through the second term and third terms of the 2002 academic year. On the next page you will see how the research study fits into the course schedule and requirements.

On the following page, you will find a page describing the expectations and responsibilities for you and the researcher during the study. Please read this carefully, mark the appropriate consent boxes, sign and date the form. I will sign the form and return a copy to you for your records.

The final pages of the packet are a questionnaire about you, your school, and your classroom. The purpose of this questionnaire is for the researcher and MTN/Imbali staff to get better acquainted with the skills and knowledge that you are bringing to the course. Some of the information will also be helpful in contacting you and organizing any visits to your classroom. Please complete this questionnaire and return it with the consent form to the researcher before leaving today.

We look forward to working with you to grow your practice and to contribute valuable research findings to arts and culture teachers, district officials, and policy-makers in South Africa.

Don Glass
Doctoral Student
School of Education
University of the Witwatersrand

Ruth Sack
Executive Director
Imbali Visual Literacy Project

Research Schedule

Cycle I: MTN/Imbali *Art Teacher Training Course*

Term 2: April 23-June 21; Term 3: July 16- August 23; Term 4: September 9-September 19

Dates	Session	Focus	Notes
April 23	Orientation Session	Why evaluation?	Evaluation discussion: description, expectations, and consent. Questionnaire.
April 30	Session 2	Self-portrait	Collect copies of self portraits.
May 2	Session 3	Writing a Mission and Taking Stock	Clarify mission/rationale; Identify and prioritize curriculum aims; Rate aims and back-up with classroom data.
May 14	Session 6	Planning Future	Set curriculum goals; Design curricular strategies; Design documentation and presentation tools and protocols.
May 20 - June 6	School site visits	Observations, Interviews, and Artifact Collection	Collect and organize classroom data.
June 6	Session 12	Report-back	Present and discuss credible evidence of progress.
July 19 - August 6	School site visits	Observations, Interviews, and Artifact Collection	Collect and organize classroom data.
August 6	Session 20	Report-back	Present and discuss credible evidence of progress.
Sept. 10 and 12	Session 23 and 24	Report-back	Present and discuss credible evidence of progress. Reflections.
Sept. 19	Exhibit	Exhibition	

University of the Witwatersrand, School of Education
Visual Art Curriculum Design Research Study

Consent Form

This consent form outlines the general expectations and responsibilities of the participants and researcher in Phase I of the Visual Art Curriculum Design Research Study being conducted by Don Glass of the University of the Witwatersrand School of Education. **Please carefully read the form and ask the researcher to clarify any questions. Once you feel that you reasonably understand the expectations, circle your intent, and sign and date the form.** *(Return this consent form with your questionnaire to the researcher before leaving today.)* The researcher will sign the appropriate section below and return a copy of this document to you for your records.

As a participant in this study, I will be expected to the best of my ability to:

- work collaboratively with the researcher to understand and grow my visual arts curriculum design.
- provide timely and accurate responses to questionnaires, interview questions, and other data collection tools.
- schedule and organize access for a researcher of Imbali staff to observe one arts lesson in my classroom.
- actively present and discuss classroom evidence with my colleagues and the researcher in accordance with the *Art Teacher Training Course* requirements.

I , _____(print name clearly), **do** | **do not** (circle) consent to be part of Phase I of the Visual Art Curriculum Design Research Study as described above.

Signature: _____ Date: _____

* * * * * * * *

As the principal investigator for this study, to the best of my ability, I will:

- work with you to understand and grow your visual arts curriculum design.
- act as a trainer and facilitator to collaboratively collect, organize, and analyze data on your visual arts curriculum design.
- report back study data and findings at various points in memoranda for you to verify and validate for its accuracy.
- handle the data and findings in an ethical and confidential manner that will ensure your professional and personal privacy in accordance with District and University guidelines.
- present and publish data and findings in an ethical and responsible manner to inform and advocate arts and culture education practice and policy.

_____ Date:_____
Don Glass, Principal Investigator, Visual Art Curriculum Design Research Study

November 2002

Dear Participant:

I would like to invite you to participate in Phase II of my doctoral research study focused on arts and culture curriculum design in South Africa.

The study aims to better understand arts and culture curriculum by collaboratively engaging with you to evaluate and grow your arts and culture curriculum. Through your participation in Phase II of the study, you will continue to grow your knowledge and skills in curriculum design and evaluation. In addition, you will be creating a rich professional portfolio about your growth as an arts and culture curriculum designer. Ideally this process will enable you to design richer curricula, allow you to demonstrate the benefits of arts and culture education to others, as well as to advocate for stronger support for the learning area.

Phase II will last from February 1 to June 20 (Terms 1 and 2). For this phase I would like to work more intensely with a sample of teachers who have completed the course. This sample will comprise of 5-7 interested grade seven teachers who teach in the K__, T__, and V__s geographic area. The research comprises of two components:

- Bi-monthly after school study group sessions where we design, evaluate, and reflect upon your arts and culture curricula (similar to the Imbali design workshops and report-backs);
- Weekly visits to your arts and culture classroom for observations and discussions.

On the following pages you will find a tentative schedule and a consent form. The consent form describes the expectations and responsibilities for you and the researcher during the study. Please read this carefully, mark the appropriate consent boxes, sign, and date the form. I will sign the form and return a copy to you for your records. If you are interested in participating in the study, please come to an organizational meeting on **Wednesday, January 22 at the A__ Teachers Centre, Room 21 from 2:30-4:00.**

I look forward to continuing our work together as you grow your practice and use your documentation to advocate for a rich and robust arts and culture learning area for all South African children.

Don Glass
Doctoral Candidate
School of Education
University of the Witwatersrand
084.730.2166

Consent Form

This consent form outlines the general expectations and responsibilities of the participants and researcher in **Cycle 2** of the *Arts and Culture Curriculum Design Research Study.* This doctoral research is being conducted by Don Glass from the University of the Witwatersrand, School of Education. Cycle 2 will run from February through June (Terms 1 and 2) of the 2003 academic year. *Please carefully read the form and ask the researcher to clarify any questions. Once you feel that you reasonably understand the expectations, circle your intent, sign, and date the form.* The researcher will sign the appropriate section below and return a copy of this document to you for your records.

As a participant in this study, I will be expected to the best of my ability to:

- work collaboratively with the researcher to understand and grow my arts and culture curriculum design.
- provide timely and accurate responses to questionnaires, interview questions, and other data collection tools.
- schedule and organize access for a researcher to observe arts lessons in my classroom.
- actively present and discuss classroom evidence with my peers and the researcher at the bi-monthly study group sessions.

I , _____(print name clearly), **do** | **do not** (circle) consent to be part of **Cycle 2** of the research study as described above. I also understand that participation in this study is *voluntary*, and I am free to withdraw from at any time.

Signature: _____ Date: _____

* * * * * * * *

As the principal investigator for this study, to the best of my ability, I will:

- work with you to understand and grow your visual arts curriculum design.
- act as a trainer and facilitator to collaboratively document, organize, and analyze data on your arts and culture curricula.
- report back study data and findings at various points in memoranda for you to verify and validate for its accuracy.
- handle the data and findings in an ethical and confidential manner that will ensure your professional and personal privacy in accordance with District and University guidelines.
- present and publish data and findings in an ethical and responsible manner to inform and advocate arts and culture education practice and policy.

_____ Date:_____
Don Glass, Principal Investigator

Research Schedule (Cycle 2) Revised 29.1.03

2003: Term 1 (February 5-March 20)

Dates	Session	Focus	Time	Notes
Nov. 7	Planning	Plan with sample teachers.	14:30-16:00	Discuss study expectations; Schedule study groups.
Jan. 22	Planning	Plan with sample teachers	14:30-16:00	Discuss data collection tools; Schedule visits.
Feb. 6	Teacher Study Group	Taking Stock, Setting Goals, and Documenting Progress	14:30-16:00	Revise mission and outcomes; Self-rating and goals; Discuss C2005R. Discuss design principles and curricular strategies.
Feb. 10-14	Site visits	Interviews	1/2 day visit	Interviews with principal and teachers.
Feb. 17-21	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
Feb. 20	Teacher Study Group	Evaluation and Reflection	14:30-16:00	Evaluate credible *evidence* of growth; Reflect on new *strategies.*
Feb. 24-28, Mar. 3-7	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
Mar. 6	Teacher Study Group	Evaluation and Reflection	14:30-16:00	Evaluate credible *evidence* of growth; Reflect on new *strategies.*
Mar. 10-14, Mar. 17-21	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
Mar. 20	Teacher Study Group	Evaluation and Reflection	14:30-16:00	Evaluate credible *evidence* of growth; Reflect on new *strategies.*

Apr. 2	**Research Study Group**	Presentation and Advocacy		Arts and culture stake-holders examine study data.

Break (March 20-April 6)

2003 Term 2 (April 7- June 20)

Dates	Session	Focus	Time	Notes
Apr. 22-25	Site Visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
Apr. 24	**Teacher Study Group**	Evaluation and Reflection	14:30-16:00	Evaluate credible evidence of growth; Reflect on new strategies.
Apr. 29-30, May 2, May 5-9	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
May 8	**Teacher Study Group**	Evaluation and Reflection	14:30-16:00	Evaluate credible evidence of growth; Reflect on new strategies.
May 12-16, May 19-23	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
May 22	**Teacher Study Group**	Evaluation and Reflection	14:30-16:00	Evaluate credible evidence of growth; Reflect on new strategies.
May 26-30, Jun 2-6	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.
Jun. 5	**Teacher Study Group**	Evaluation and Reflection	14:30-16:00	Evaluate credible evidence of growth; Reflect on new strategies.
Jun. 9-13, Jun. 16-21	Site visits	Observations and Interviews	1/2 day visit per week	Observations, Interviews, and Artifact Collection. Case interviews.

July	Exhibition	Advocacy		Teacher exhibition and advocacy session at school, community arts venue, or TBA.
July	**Teacher Study Group**	Evaluation	14:30-16:00	Final rating; Present showcase evidence for exhibit.
July	Research Study Group	Presentation		Examine all cases. Discuss limitations. Discuss publishing and new research directions.

Learner Work Release

Samples of art work by your child _____ have been selected by your child's grade seven Arts and Culture teacher and a doctoral researcher at the Wits School of Education as examples of the kinds of work that children are doing in classrooms in the new Arts and Culture learning area.

By signing this waiver you will allow the researcher to use photographic and digital images of your child's art work in print or electronic formats. The artwork will always be presented anonymously. At no time will your child's name or any other identifying information (i.e., teacher name, school, or location) be included in any presentation of the research findings. The work may be presented to various education audiences to inform and advocate for the improved support of the Arts and Culture learning area. At no time will the work of your child be used to gain monetary profit or royalties. ***The examples used in this study are exclusively for educational purposes.***

I have read and understood the above, and agree to allow the researcher, Don Glass, to use samples of my child's artwork in educational presentations and writings.

_____ _____/_____/_____
Parent or Legal Guardian

Questionnaire

About You **Please print clearly**

1. Surname: _____
2. First Name: _____
3. What do you like to be called (nick name)? _____
4. Contact phone number: _____

5. Where do you stay? _____
6. How close is it to the school? _____
7. What languages do you speak? _____

_____

8. Which arts and culture disciplines do you... (Circle your answers.)

Know:	visual	drama	music	dance	media
Teach:	visual	drama	music	dance	media

9. What arts and culture education training have you had?
(list degree/course/program AND university/agency/organization)

_____ _____

_____ _____

_____ _____

_____ _____

10. How long have you taught arts and culture?_____
11. What other learning areas or subjects do you teach?

_____

_____

About You

12. Describe yourself as an artist:

Questionnaire

About Your School Community

13. School Name: _____
14. Physical Address: _____
15. School Telephone: _____
16. School FAX: _____
17. Principal: _____

18. Do most of your learners stay near the school? _____
19. Where do many of your learners stay? _____

_____

20. What languages do your learners speak? _____

_____

_

21.How many grade eight learners are in your school? _____.

22.How many grade eight learners are taught visual arts? _____

22. Is A&C compulsory for *all* grade eight learners at your school? y | n

23. If not, who gets to take arts and culture? _____

_____

_

24.How many teachers at your school teach A&C? _____

25. Is your principal supportive of arts and culture? yes | no

26. Does your school support the visual arts by providing:
- art materials budget? (yes | no)
- dedicated visual arts classroom? (yes | no)
- dedicated exhibition space? (yes | no)
- professional development opportunities? (yes | no)

27. Does your local community support the visual arts by providing:
- art materials donations? (yes | no)
- community arts center access? (yes | no)
- visiting community artists? (yes | no)
- family or community volunteers? (yes | no)

Questionnaire

About Your Arts Classroom

28. How many learners are in a typical class? _____

29. How many hours per week is A&C taught to each class? _____

30. How many class periods does a typical visual arts lesson take to complete?

_____

31. Describe a typical arts and culture lesson that you have taught
(i.e., outcomes and activities):

Questionnaire

About Your Arts Classroom

32. Please block out your Arts and Culture timetable for grade eight learners for *term two*. (Indicate the section or class name and the number of learners in the class.)

	Monday	Tuesday	Wed.	Thursday	Friday
07:00:00					
08:00:00					
09:00:00					
10:00:00					
11:00:00					
12:00:00					
13:00:00					
14:00:00					
15:00:00					

Arts and Culture Mission Statement (rationale)

Name: _____

Curricular Aims and Strategies

Prioritized List of Educational Aims/Outcomes	Curricular Strategies

Arts and Culture Learning Outcomes

Name: _____

Learning Outcomes	Self-rating	Self-rating	Self-rating	Goal

Evidence

Name: _____

Learning Outcome	Evidence and Commentary

Lesson Plan Tool

Name: _____

1. What were learners expected to learn and know? (educational outcomes or aims)
2. What *content* was presented?
3. What were learners asked to do? (activities)

Lesson Plan Tool

4. What *instruction* was provided?
5. What was the nature of the *assessment*?
6. What *resources* were provided?

Classroom Observation and Teacher Interview Guidelines

Name: _____

1. What were learners expected to learn and know? (educational outcomes or aims)

2. What *content* was presented?

3. What were learners asked to do? (activities)

4. What *instruction* was provided?

5. What was the nature of the *assessment*?

6. What *resources* were provided?

Assessment Design Date ___/____/_____

LO	SO	Outcomes	Assessment Criteria	AC

Name: _____ Date: _____

Narratives of Growth and Final Self-Rating

Your Growth as an Artist: Write a short narrative describing how you have grown as an artist over the duration of the course:

Final Self-Rating: Using the 0-4 scale please rate your growth as a curriculum designer.

0	**1**	**2**	**3**	**4**
not yet	beginning	growing	competent	expert

	skills	culture	thinking	making	design	qaulity
initial rating						
final rating						
goal						

Your Growth as a Curriculum Designer. Write a short narrative that describes how you have grown as a curriculum designer. Please justify any increased ratings with evidence from your lessons or learner art work.

Evaluation Study Group Protocol

Curriculum Evaluation

1. Presentation (10 minutes)

A artist-teacher presents project by briefly describing:

- what the learners were expected to know or be able to do (intended outcomes)
- what the learners were asked to do (activities)
- what good work should look like (evaluation criteria)

The group will listen carefully to the presenting artist-teacher, and then ask brief clarifying questions.

2. Evaluation (10 minutes)

The group now examines the documented data to find evidence of learning. The group discusses the evidence in light of the intended outcomes and expectations of good work:

- What did the children learn from this project?
- Does the evidence of learning match the intended outcomes and the expectations of what good work looks like?
- Did the children learn something that was unexpected?

During this discussion, a scribe will make a list of the evidence of learning.

3. Reflection (10 minutes)

The whole group then works with the artist-teacher to:

- confirm the relevant and essential outcomes for the project
- clarify evaluation criteria
- revise the project so that it better aligns with the expectation of the outcomes and evaluation criteria.

Evaluation Study Group Protocol
Assessment Crtieria Generation

1. Presenting a lesson (5-10 minutes)

A teacher presents an arts and culture lesson by briefly describing:

- what the learners were expected to know or be able to do (intended outcomes)
- what the learners were asked to do (activities)
- what should good work look like? (assessment criteria)

During this presentation, the scribe will document the outcomes and expectations for good work. The group will listen carefully to the presenting teacher, and then ask brief clarifying questions.

2. Evaluating the learner work (10-15 minutes)

The study group now examines the learner work samples to find evidence of learning. The group discusses the evidence in light of the intended outcomes and expectations of good work:

- what did the children learn from this assignment?
- does the evidence of learning match the intended outcomes and the expectations of what good work looks like?
- did the children learn something that was unexpected?

During this discussion, the scribe will make a list of the evidence of learning.

3. Reflecting on assessment criteria (10-20 minutes)

The whole group then works with the teacher to:

- select or confirm the relevant and essential outcomes for the lesson.
- create a list of assessment criteria using the documented evidence of learning to describe what the outcomes look like when demonstrated in learner work.
- revise the activity so that it better aligns with the expectation of the outcomes and assessment criteria.

INITIAL CODING CATEGORIES

1.0 Curriculum Design

1.1 Rationale

Meaning: what does the rationale mean? <rat_mean>
Function: how does it function in c-design? <rat_func>

1.2 Learning Outcomes

Meaning: what is an outcome? <out_mean>
Function: how are outcomes used? <out_func>

Skill
Priority: how important are skills? <out_skill_prio>
Meaning: what do skills mean? <out_skill_mean>

Culture
Priority: how important is culture? <out_cult_prio>
Meaning: what does culture mean? <out_cult_mean>

Think
Priority: how important is thinking? <out_think_prio>
Meaning: what does thinking mean? <out_think-analyse_mean>
<out_think-observe_mean>

Make
Priority: how important is making? <out_make_prio>
Meaning: what does making mean? <out_make_mean>

Design
Priority: how important is design? <out_design_prio>
Meaning: what does design mean? <out_design_mean>
Priority: how important is quality? <out_qual_prio>
Meaning: what does quality mean? <out_qual_mean>

1.3 Curriculum Elements

organiser: what phase organiser? <elem_organiser>
learner outcome: what learners should know and do? <elem_outcome>
content: what knowledge selected to be learned? <elem_content>
assessment: how good is good enough? <elem_assess>
assessment criteria: public <elem_assess_explicit>
assessment criteria: hidden <elem_assess_implicit>
activities: what are learners asked to do? <elem_activity>
instruction: what does the teacher do? <elem_instruct>
resources: what arts materials and references are used? <elem_resource>

1.4 Design Principles

fair assessment: is assessment fair and explicit? <princ_fair-assess>

ob-design: is c-design guided by outcomes? <princ_obdesign>

scaffolding: do elements build on each other? <princ_scaffold>
learner-centred: build on what children know? <princ_l-center>
outcomes: what is a good outcome? <princ_outcome>
integration: does the lesson relate to p.o./outcome? <princ_integrate>

1.5 Learning Evidence:

intended: meet outcomes? <evi_learn_out>
unintended: learn something else? <evi_learn_other>

2.0 Influences on Design Decisions and Growth

2.1. Imbali Teacher Training Course <infl_imbali>

2.2 Empowerment Evaluation Steps

write mission: write rationale <infl_mission>
taking stock: initial ratings and practices? <infl_take-stock>
planning for future: goals and strategies? <infl_plan>
negotiate progress: how is growth negotiated? <infl_progress>

2.3 Empowerment Evaluation Facets

training: pro-dev workshops <infl_train>
facilitation:
content_coach: content/design/eval <infl_fac_coach>
peer <infl_fac_peer>
illumination: insights into c-design <infl_illum>
liberation: change in self-image <infl_liberate>
advocacy: change agent <infl_advocate>

2.4. Contextual Variables

history: what historical legacy effects? <infl_hx>
policy: what policy shapes? <infl_policy>
curriculum materials: what c-materials are used? <infl_c-mat>
experience: making and teaching? <infl_exp>
training: what training is used? <infl_train>
textbooks: what texts are used? <infl_text>
peer: peer support? <infl_peer>
principal support: how does the principal support? <infl_principal>
budget: what is the LSM budget? <infl_budget>
class size: what is the class size? <infl_class-size>
scheduling: what is the scheduling like? <infl_schedule>
art room: dedicated art classroom/storage/exb space? <infl_art-room>
community: community art centre? <infl_community>
library: library or material for art or culture? <infl_library>
gallery: art gallery? <infl_gallery>
language: language used <infl_language>

PATTERN CODING

3.0 Form- what constitutes *good form* in outcome-based curriculum design?

<fit> the *fit* between outcomes and other curriculum elements. Are the chosen elements appropriate and relevant to the student learning to be achieved?
<alignment> the *alignment* between outcomes and other curriculum elements. Do the various elements articulate clearly with each other?
<coherence> the *coherence* of the whole curriculum design. Does the curriculum makes sense as a whole?
<validity> the validity of the assessment task and criteria. Are the assessment criteria generated from a reliable scoring process that examines a wide range of authentic student work from a particular assessment task?

3.1 Meaning

<essense_creative>

expression of personal or cultural identity
multiple revisions

<essence_intellectual>

construction of knowledge does the assignment ask for novel applications of skills and knowledge?
disciplined inquiry
relation to life-work

3.24 Coaching is generally guided by design principles introduced in training, and applied in facilitation. Design and content knowledge is illuminated in reference to curriculum and learner work.

facet	**principle**	**strategy (1st)**	**strategy (2nd)**
training	fair assessment	use vocabulary	
facilitation	outcomes-based design	refer to data	provide ideas
illumination	scaffolding	refer to peer work	extend ideas
	learner-centered	refer to context	understand
meaning	integration		
understand			
	relationships		
		prompt questions	synthesize
		paraphrase	reflect on growth
		clarify meaning	evaluate worth
		probe deeper	
<train>	<fair-assess	_vocab	_ideas>
<fac>	<ob-design	_data	_extend>
<illuminate>	<scaffold	_peer	_meaning>
	<l-centered	_context	_relations>
	<integrate	_question	_synthesis>
		_paraphrase	_reflect>
		_clarify	_evaluate>
		_probe	

September 11, 2004

The Ministry of Education
Sol Plaatje House, 123 Schoeman Street
Pretoria 0002 Republic of South Africa cc: Ms. Zoleka Sokopo

Dear Minister Pandor:

I am very pleased to be submitting comments and materials to inform the revision of the *Assessment Guidelines for Arts and Culture*, as well as provide some field-based design suggestions for the implementation *the Revised National Curriculum Statement.* The enclosed submission has been generated through a year and a half of doctoral field research and collaborative evaluation work with Arts and Culture teachers from the Katorus area of the Ekurhuleni West District, Gauteng Province.

During the evaluation study, we participated in the following *comprehensive*, *inter-related*, and *supportive* professional development activities that focused on curriculum and assessment design and evaluation:

1. Imbali/MTN *Art Teacher Training Course* (April- October 2002): Sustained training by experts in content knowledge and outcomes-based curriculum design specific to the Arts and Culture learning area. Teachers learned to look at, think about, and make art. Teachers then applied this knowledge to designing and evaluating their curriculum. This course is now accredited as an ACE by the University of the Witwatersrand.

2. Learning-area Coaching (March-July 2003): I continued working collaboratively with a smaller group of teachers to design their arts and culture curriculum, and to apply what they learned from the *Art Teacher Training Course.* Each week I visited the classrooms of the participating teachers to do *classroom observations* and have follow-up discussions. Teachers found the ongoing feedback to be helpful in shaping what they would do next in the classroom, and to put their training into practice. District learning area coordinators (if relieved of non-instruction oriented administrative burdens), as well as outside partners from NGO's and tertiary institutions could take on the role of learning area coaches.

3. Teacher Study Groups (February-October 2003): One to two times a month, I worked with the teachers to evaluate their curriculum in a teacher *study group* at the district Teachers Centre. Teachers presented lessons and samples of learner artwork to their peers. We discussed the work and reflected on how to improve the quality of the lessons and to generate valid assessment criteria. *The attached materials show how we did this.* These study groups can piggy-back on the already established grade level macro-planning meetings, as well as become part of the developing cluster networks.

In this submission, I will be sharing some insights, strategies, and examples of how we used the *study group* process to generate *valid* outcomes-based assessment criteria in the Arts and Culture learning area. I begin by presenting a model for outcomes-based curriculum reform with quotes on professional development and assessment design from experts in the field. I then explain and illustrate how *teacher study groups* work, and provide one example of the valuable curriculum and assessment knowledge that was generated from one such group.

I hope that you find this submission to be useful for thinking about the future curriculum support materials and professional development that the Department of Education designs.

Respectfully Submitted,

Mr. Don Glass

DEPARTMENT OF EDUCATION
REPUBLIC OF SOUTH AFRICA
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Sol Plaatje House, 123 Schoeman Street, Pretoria, 0001, South Africa
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www.education.gov.za

Mr David Andrew
Acting Head: Division of Fine Arts
Wits School of Arts
University of the Witwatersrand
Private Bag 3 WITS
2050

Dear Mr Andrew

Submission of document for Mr Don Glass on research into Arts and Culture Education

I should like to thank you for submitting the letter written to me by Mr Don Glass on 11 September 2004.

I found the research and continuing professional development undertaken by Mr Glass while studying for his PhD at your university very enlightening. Mr Glass refers to the three main initiatives, which he was involved in during his stay here. These are the Imbali/MTN Art Teacher Training Course which is now accredited as an Advanced Certificate in Education by your University, the Learning Area coaching initiative, and the teacher study group initiative. I found all these three initiatives in which Mr Glass was involved very informative for developing continuing professional development programmes for the teaching and assessment of Arts and Culture in the National Curriculum's Statement Grades R to 9.

I was interested by the idea of district Learning Area coordinators assuming the role of learning area coaches in their support for teachers in schools. The idea of a coach to me signifies a new relationship between district officials and teachers. Coaches and players in sports are always in constant communication in a relationship in which the coach guides and helps the player to be a better player in the field of play. In that regard a district official who assumes the role of coach would actively support the teachers in the classrooms as they go about doing their teaching duties in the classroom.

Of course, we are aware of the limitations that we currently have in the system with regard to the capacity of district officials to play this intimate coaching role. The capacity is seriously challenged firstly, by the insufficient numbers of district officials and secondly, by inappropriate knowledge and skills of some of our district officials. However, it is the aim of our Ministry to develop district officials to play this coaching role during the term of office of our third democratic Government.

I was also interested in the idea of teacher study groups that Mr Glass wrote about. The idea of study groups has been known to be very effective when teachers come together to discuss assignments and assessment activities given to them by Higher Education Institutions when they are studying for higher degrees. The use of the idea of teacher study groups for purposes of continuing professional development is a novel one. The idea of these teacher study groups collaboratively looking at authentic samples of learners' art works is appealing. This idea will enhance teachers' development of common conceptions of what constitutes good or excellent attainment of the learning outcomes in the National Curriculum Statement.

I agree in part with Mr Glass's idea that marking schemes or what you refer to as 'rubrics' could be developed by teachers collaboratively looking at learner art works, as opposed to these rubrics being developed merely from teachers' imaginations. However as Mr Glass points out in the quotation from Grant Wiggins, it is not sufficient to simply base assessment criteria on the work of current students. The limitation here is that the curriculum could be trapped in the present with little aspiration for the future. Nonetheless, the point is that assessment criteria that teachers develop should be based on realistic conceptions of learners' performances.

I have taken the good ideas that emerged from Mr Glass's work on board. I have passed Mr Glass's letter and submission to my officials who are dealing with the area of Arts and Culture in both GET and FET schools. I hope Mr Glass's ideas and the ideas of others who have done research in this area will further enrich our curriculum and our quest to continually develop our teachers and to support them in their classrooms. The building of professional learning communities among teachers remains for us the key if we are to professionalise teaching as a career and to improve teaching and learning in our classrooms.

I wish to thank you and Mr Glass most sincerely for making a contribution to the development of our teachers and our curriculum. I take this opportunity to wish Mr Glass well as he completes his doctoral degree.

With my best wishes

Yours sincerely

G. N. M. Pandor

GNM Pandor, MP
Minister of Education
Date: 13 - 01 - 2005