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The potential for facilitating a rich variety of learning opportunities through the learning area arts and culture (visual art)

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**THE POTENTIAL FOR FACILITATING A RICH VARIETY OF
LEARNING OPPORTUNITIES THROUGH THE LEARNING
AREA ARTS AND CULTURE (VISUAL ART)**

by

Georina Westraadt

Thesis

Submitted in fulfilment
of the requirements for the degree

Magister Educationis

in the

Faculty of Education and Social Sciences

at the

CAPE PENINSULA UNIVERSITY OF TECHNOLOGY

Supervisor: Dr. H. Steyn

August 2007

DECLARATION

I hereby declare that this thesis submitted for the degree of Magister Educationis at the Cape Peninsula University of Technology, is my own work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated or acknowledged by means of a comprehensive list of references.

Georina Westraadt

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ABSTRACT

When C2005 was introduced in South Africa, teacher training had to be restructured, to be in accordance with Outcomes Based Education. In 2002, C2005 was replaced by the Revised National Curriculum Statement as a refinement of C2005. From 2005, the Curriculum is called National Curriculum Statement (NCS).

A close study of the NCS revealed the fact that the Learning Area Arts and Culture provides opportunities for rich and varied learning experiences to take place.

The concern of this study is how teachers are dealing with this educational potential, especially in the Visual Arts.

Pending the outcome of the research, the possibility of aligning the training of student teachers could be considered, to ascertain that the full potential of the learning area Arts and Culture is accomplished. The outcome of the study could also initiate future research into the possibility of supplementary training for the educators already in practise.

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GLOSSARY

Aletheic

'Of one who speaks truthfully or frankly, in the sense of an Artist, who makes what is true through the act of deliberative awareness'. (Whitehead, 2004:195).

Cellular learning

An experiential learning that requires the involvement of the entire person. The parasympathetic, as well as the sympathetic nervous systems are triggered, resulting in visceral responses and changes. (Banai, 2005:9)

Culture

A society's way of life, including political and economic structures, patterns of work and social relations, religious beliefs, philosophies and values.

(The NCC Arts in Schools project, 990:6).

Elements of the Visual Arts

Composition in two-dimensional work: A description of the way in which the objects and elements are arranged and placed in the picture plane.

Line: Thick, thin, wavy, straight, soft, hard, vertical, horizontal, diagonal, radiating, jagged, parallel.

Shape: Geometric, organic, angular, curvy, fluid, symmetrical, spiral.

Colour: Primary, secondary, complementary, warm, cool, light, dark, bright, shades, harmony, contrast, tones and hues.

Design: The organization of space, lines, shapes and forms, colours, textures as well as objects.

Texture: Rough, smooth, bumpy, fuzzy, prickly, slippery.

Space: Two-dimensional, three-dimensional, perspective, overlap.

Structural principles: perspective, unity, rhythm, proportion, design, balance, repetition, pattern, movement. (Wright, 2003:159).

Structure in three-dimensional Artwork: Volumes and shapes are arranged following a central axis, shape, texture, colour, space, balance, proportion, volume, movement, contrast, light and shadow. (Westraadt, 2006:5, 19).

EMDC

Educational Management District Council, a body under the auspices of the Western Cape Education Department.

Epiphanic

Manifestation

GET-band

An acronym for General Education and Training Band, the ten compulsory schooling years. This band includes Foundation, (grades R – 3) and Intermediate (grades 4 – 6) and Senior Phases (grades 7 - 9).

(NCS, 2000:106).

Guernica

A painting made by the artist Pablo Picasso, depicting the terror of war in an apocalyptic scene of cruelty and anguish.

Hegemonic technology

Modern-day culture has been placed on an information superhighway due to new technologies and the digital revolution in a manner that overrules everything else.

(Hickman, 2000:40; Whitehead, 2004:196).

Iziko

The IsiXhosa name for a group of Government-subsidised galleries in Cape Town, of which The National Art Gallery in Government Lane, Cape Town is the principal gallery for the exhibition of Art.

Landscape and portrait

A rectangular paper is used in landscape if the longest edges are top and bottom and in portrait if the longest edges are on the sides.

'Magic finger'

Some teachers in the Foundation Phase teach learners to plan the composition of a picture by using their finger as a drawing instrument before employing the actual drawing medium.

Mosaic

Small pieces of glass of various colours are laid into an adhesive to create patterns.

Paper maché

Cheap paper like newsprint or newspaper is mixed or pasted with starch or glue to form a malleable substance, which hardens when dry.

Pastel colours

Light colours that are mixed by starting off with white and gradually adding small amounts of colour into the white.

Picasso and Africa

During April/May 2006 a special exhibition of a selection of work of the artist Pablo Picasso that portrayed the influence of African masks and other African artefacts on the drawing, paintings and sculptures of the great artist, was exhibited at IZIKO. School groups could attend and were taken on guided tours of the exhibition.

Popular Culture

This concept refers to a particular way of life of a people, a period or a group. Culture is constantly being created, contested, negotiated and recreated. Contemporary society is under the influence of new media and rapidly changing technology with strong links with modern science. Examples are film, DVD, Internet, virtual reality, advertisements, e-mail, cellular phones and digital media and the new possibilities for creation and distribution. Globalisation enables access to many diverse digital objects. Young people form subcultures with style as a distinguishing factor. (Van Eeden and Du Preez, 2005:140,154,176).

Somatic knowledge

Being tuned in to the work and being able to make adjustments on the basis of what is felt emotionally. Choices are made upon the sense of rightness. (Eisner, 2002:76 – 77).

Visual Culture

The changing nature of Art production to accommodate a wider domain: photography, cinema, advertisements, music videos, fashion, television, magazines, etc. (Van Eeden and Du Preez, 2005:4).

Aspects that are manifest in visual form: paintings, prints, photographs, film, television, video and advertisements. (Duncum, 2003:20)

WCED

Western Cape Education Department.

CHAPTER 1 : RESEARCH PLAN, STRATEGY FOR THE CASE STUDY RESEARCH AND METHODOLOGY

1.1 Introduction

Since the inception of a new curriculum in schools in South Africa in 2002 Visual Art Education forms part of the Learning Area Arts and Culture. Arts and Culture is one of eight Learning Areas that are part of the compulsory programmes to be offered in the General Education and Training band (GET) in schools. Unfortunately, the immense value of Art Education as an opportunity for learning is often disregarded and the subject marginalized, or only offered in certain schools where the potential of the subject is realised.

In some schools the Arts are not studied for their own content and ways of knowing, but studied to support other disciplines, disregarding the learning that could occur through the acquisition of specific knowledge and skills associated with Artistic modes of thinking (Rademaker, 2003:17). At times the Arts constantly have to justify its existence. Artistic modes of knowing are often overlooked while the acquisition of reading and mathematical skills is considered of greater importance. The right of every child to be visually literate is often disregarded (Wright, 2003:157).

According to Taylor (2006:2) the development of cognitive abilities, analytical language skills, social skills and a strong work ethic, a sense of initiative and responsibility, as well as the appreciation of cultural diversity, are abilities that are more important than mathematical, scientific and technical expertise. A purposeful Art Education programme presents opportunities for learning far beyond that of only the artistic. Quality Art Education can present opportunities for learning that can affect all the facets of development of the child as well as foster and enhance the abilities mentioned above. The vision of the National Curriculum Statement (NCS), the policy document for the new curriculum for schools in South Africa, is to develop 'a learner who is inspired by values, acts in the interest of a society based on respect for democracy, equality, human dignity, life and social justice. The curriculum seeks to create a lifelong learner who is confident, independent, literate, numerate, multi-

skilled, compassionate; who respects the environment and has the ability to participate in society as a critical and active citizen' (NCS, 2002:3).

This thesis discusses how these visions can be attained by means of quality Visual Arts Education.

1.2 Quality Visual Arts Education

The Educational potential of the Learning Area can only be fully reached if that which is taught is of a high Educational quality. To be able to gauge quality Arts Education, the following descriptions from literature were taken into account.

Lessons have to be presented with the use of the terminology and in the structure of the elements of Art (See glossary). Learners should be led to total involvement in meaningful experiences of drawing, painting, printing, modelling, construction, etc. From a young age, concentration should be maintained in the expression of their own experiences from the initial drawing till the completed project. Design, structure, composition, line, form, colour, contrast, pattern and the other aspects of Art should be dealt with to develop the aesthetic awareness of learners. These projects might need several sessions, but should be completed. In some cases a re-stimulation will be required after a lapse of time, especially in cases where learners have Art lessons once a week. It is important to persevere with a project otherwise it might seem a meaningless activity. An effective and productive atmosphere in the classroom is important. Good preparation and well-planned projects that stimulate the imaginations of the pupils will be required. Learners must be aware of the purpose of the project and that every lesson is an opportunity to learn through observation, analysis, compilation and communication (Wachowiak and Clemens, 1997:7 - 11).

The description above is clearly aimed at defining what quality Visual Art Education could look like with regards to the practical work done in schools. It is through projects such as these that opportunities for rich and varied learning are presented. The NCS holds the purpose of the Learning Area as being to provide opportunities to develop skills, knowledge, attitudes and values in Arts and Culture. The uniqueness of the Learning Area can be seen in the opportunities that it provides to nurture and

develop the creativity of the learners. In the Learning Area Statement there is the notion of the spiral development of skills and concepts in the Arts (NCS, 2002:6, 8). Learning Outcome 1 requires learners to be involved with the Art elements (See glossary) in the making of two- and three-dimensional work and craft (NCS, 2002:46, 47). During the case study visits it was clear when work answering to these criteria was produced. This was described and recorded in Addendum 2.

The scope of Art Education is wider than that of production. Discipline Based Arts Education (DBAE), as set out in the National Visual Arts Standards of the UK define the six content standards covering the four disciplines (areas of study) prescribed, namely: Art production, Aesthetics, Art history, and Art criticism. The integration of Art with other school subject areas and searching and inquiry are added. (Herberholz and Herberholtz, 2002:v). When interpreting the NCS it is clear that the Learning Area Arts and Culture is made up of Four Learning Outcomes. Learning Outcome 2 requires critical and creative reflection on artistic and cultural processes, products and styles in past and present contexts, through which the learner must acquire knowledge and understanding of the history of the Arts, concepts, aesthetics, culture and heritage (NCS, 2002:10). This Outcome opens the possibility for work other than practical Art making. The investigation was aimed at determining whether work of this kind was produced in the cases visited.

The background to the research proposal to investigate whether the potential for a rich variety of learning opportunities can be facilitated through the Learning Area Arts and Culture, with the emphasis falling on Visual Art will now be expounded.

1.3 Background

When a new curriculum, C2005 was introduced in South Africa, teacher training had to be restructured to be in accordance with Outcomes Based Education. In 2002, C2005 was reviewed and replaced by the Revised National Curriculum Statement (RNCS). The RNCS is now called NCS (National Curriculum Statement). A close study of the NCS revealed the fact that the Learning Area Arts and Culture provides opportunities for rich and varied learning experiences. The concern of this study is

how teachers are dealing with the education of Visual Art in schools in the Western Cape Wine-land.

1.3.1 Initial critical review of the literature

Relevant literature reveals that learning is a complex concept. Hamachek (1979:220) defines learning as a process by which behaviour is modified and changed through experience and training. It is manifestly observable and affects attitudes, feelings and intellectual processes resulting in greater proficiency. Gagné (1970:21) and Bisanz (1983:137) add that learning leads to changes in psychological state, disposition and development. Learning is seen as a multi-faceted process, resulting in change (Gage and Berliner, 1988:229).

The complexity of the learning process makes it very difficult to formulate one ultimate learning theory. Recent thinking about learning relies on the tradition of the past, which includes the Behaviorist, Social and Cognitive learning models (Gage and Berliner, 1988:258, 279), but also includes theories about Information processing, Cooperative learning, Mastery learning, Behaviour modification, Discrimination learning, Associate learning, Incidental learning (Bisanz, 1983:127 – 137; Stevenson, 1972:207) Discovery learning, Reception learning, Problem-solving, Experiential learning and Metacognition (Biehler and Snowman, 1997:361, 374). Moreover, the role of motivation, variations in learning and thinking styles (Gage and Berliner, 1988:335) and Gardner's Multiple Intelligence (Gregory and Chapman, 2002:29; Jaques, 2000:55) must also be considered when the concept of learning is studied.

It is a premise of this study that Visual Art can combine many of the theories mentioned to facilitate a rich variety of learning. Evidence of this can be found in relevant literature. The earliest writings of Dewey, Read (1956), Cizek, Ruskin, Golomb, Vygotsky, Gardner, Piaget, Arnheim, Neisser, Goodnow, Kellog, Lowenfeld (1982), and many others, explained the value of Arts Education as an ideal opportunity for learning. Publications of Feldman (1970), Jameson (1971), Lark-Horovitz, Lewis and Luca (1973), Chapman (1978), Gaitskell, Hurwitz and Day (1982), Hargreaves (1989), Taylor (1992), Robinson (1993), Edwards, (1993), Greene (1995), Kear and Callaway (2000), Eisner (2002), Sedgwick (2002), Wright

(2003) and numerous others, provide substantial evidence that meaningful Arts Education can provide a rich variety of learning experiences.

Quality Art Education finds resonance to some degree in all of the theories mentioned, because the Learning Area provides for an extensive variety of actions and processes that make the acquisition of knowledge, skills and values possible. Manifestations of learning through Visual Art can be traced by changes in the development of the child in totality (Westraadt, 2006:5 - 8). The following facets of a learner's personality can be developed by the rich variety of learning that is possible through Visual Arts Education:

- Cognitive development
- Aesthetic development
- Perceptual development
- Emotional development
- Manipulative/physical development
- Social development
- Entrepreneurial/vocational preparedness

The development of each of these facets through Visual Arts Education will be discussed in full in Chapter 2 and supported with practical examples from the case studies in Chapter 3. Variations in learning through Visual Arts Education, the Arts in cultural context as well as the Arts and Popular Culture will be discussed in Chapter 4. The NCS and the possibilities for a rich variety of learning will be considered in Chapter 4.

Very little has been researched and published in the RSA pertaining to this area in the last five years. The former Teachers' Diploma for teacher training at previous Colleges of Education (Higher Diploma in Education) has been revised and adapted to a B. Ed. with new curricula since 2001. There has not been any formal investigation regarding the successes or problems that teachers experience in presenting the Learning Area, specifically with reference to Visual Art as an instrument to promote a variety of learning. This study will provide valuable findings that could be used as a guide in the future training of teachers.

1.3.2 Research questions

- Does the teaching of Visual Art in schools in the Western Cape Wine-lands area provide opportunity for a rich variety of learning to take place?
- How can the integration of Visual Art with the other Art forms and other Learning Areas contribute to a rich variety of learning?

1.3.3 Research objectives

- This study would like to determine the awareness amongst teachers of the educational potential for a rich variety of learning in the Learning Area Arts and Culture and especially Visual Art.
- Emerging problems and successes that teachers experience to realise the facilitation of a rich variety of learning through Visual Art will be analysed.
- Possible solutions to recurring problems can then be formulated.

1.4 Methodology

To collect and document evidence of a rich variety of learning, phenomenological case studies were conducted in selected classes in four schools from the Western Cape-Wine lands with close proximity to the Wellington Campus. Quality rich cases where experienced teachers in the GET-phase (See glossary) offer the Arts and Culture Learning Area were sampled (Remenyi, 2004:15; Henning, Van Rensburg, and Smit, 2004:30 - 35). The case studies provided opportunity for close observation and in-depth understanding of the learning process (Merriam, 1998:165). During these visits as much as possible of the learning process was recorded.

The case studies were conducted in such a manner that the use of teaching and learning materials, lesson plans, and classroom practise and assessment, could be observed (Cohen, Manion and Morrison, 2000:187 - 188). The study involved informal interviews with the teachers responsible for the Learning Area, as well as observation of the learning process (Wilkinson and Birmingham, 2003:150). The interview took place to win the trust of the teacher and to explain the purpose and procedure of the study. To reinforce findings, document analysis (lesson plans) and artefact analysis (Art projects produced) were observed (Henning et al, 2004:120).

The occurrence of richness in the variety of learning was exemplified. The results were tested against the following categories:

- Classroom practise that provides evidence of opportunities for rich and varied learning as a result of Art projects as mentioned in the Literature Review (Chapter 2).
- The study and use of the NCS, directed by the definition, aims, nature, extent, integration, implementation and assessment of the four disciplines by teachers conducting lessons during the case study visits.
- The integration of the different Art forms in the Arts and Culture Learning Area and other Learning Areas as set out in the NCS by teachers in the GET-band (See glossary)

Findings were reported in a narrative (discourse) format, considering the methodology cited and the literature review.

1.5 Ethical considerations

Participating teachers were assured beforehand that the purpose of the study would be research and not critique. Their willingness and acceptance of the researcher's presence in their teaching environment was ascertained.

It was undertaken that the results of the case studies would be used confidentially and anonymously and that participation in the study would be voluntary.

Critique against the WCED (See glossary) is often prevalent amongst teachers in this particular Learning Area, resulting in opposition to OBE. It was made clear that the research would be aimed at identifying problems and successes that teachers experience in their classrooms with diverse forms of learning through the Learning Area, and not to test whether the Department or the system was efficient or not.

1.6 Strategy for the case studies

Four schools were selected as samples for case study visits. It was a purposive sampling to ascertain that the schools would present quality rich cases (Henning, et al, 2004:144). The schools were selected after consultation with the subject advisor for Arts and Culture at the EMDC (See glossary) for the Wine-land region, as well as adjudicators for the Children's Art section of the Tygerberg Eisteddfod. Close proximity to the Wellington Campus was also a consideration.

Permission was obtained from WCED (See glossary) at the Directorate for Educational Research to enter the four schools for case study purposes (Henning, et al, 2004:70) (Addendum 1). Letters that explained the research questions and research methodology and asking permission to visit the schools for the purpose of the study were sent to the principals of the four schools. Permission was granted and informal interviews were held with the staff concerned to finalise arrangements (Olivier, 2003:22) (Addendum 1). The interviews took place to win the trust of the teacher and to explain the purpose and procedure of the study, making sure that the teacher and learners were at ease with the visitor doing observation in their classrooms (Henning et al, 2004:75). The researcher employed the role of non-participant observer, coding the events occurring during the visual Art sessions (Cohen et al, 2000:187).

A schedule was drawn up, allowing seven visits to each school. This schedule was faxed to the teachers concerned (See Addendum 1). The day before the visit, the schools were phoned to confirm the intended visit with the teachers concerned.

1.6.1 First visit

A very short, informal interview was conducted, asking permission from the participating teacher to use a small tape recorder, with the assurance that whatever was recorded would be transcribed directly after the visit and then erased (Olivier, 2003:23). The observer used a laptop computer for field note keeping of the learning process in the Art classroom. It was explained to participating teachers that the transcribed text of the observations made at their own school would be made

available towards the end of the study. Permission was also granted from the teachers that photographs could be taken, using a digital camera.

Initially, to allow the situation to unfold, a wide field of focus (an open phase) was allowed. Field notes were taken down during the entire process, (Cohen et al, 2000:188). The entire learning situation was noted during the initial visit and categorised according to the facets of a learner's development that could be affected positively by the rich variety of learning that was probable to occur through Visual Arts Education, as listed in Chapter 1.2.2.

1.6.2 Second, and following up to and including seventh visits

Narrower fields of focus were established, taking the following research questions into consideration and focussing on identifying variety in the learning opportunities that occurred during the sessions observed:

- Did the teaching of Visual Art in schools in the Western Cape-Wine lands area provide opportunities for a rich variety of learning to take place?
- Did teachers study and use the NCS in which the definition, aims, nature, extent, integration, implementation and assessment of the four disciplines clarified the possibility for a rich variety of learning to occur?
- Was there integration with the other Art disciplines and other Learning Areas that could contribute to a rich variety of learning?

The following additional data was collected and recorded: lesson plans and the use of teaching and learning materials. Classroom practice, including assessment (Cohen et al, 2000:189), and the learning process (Wilkinson and Birmingham, 2003:150) was observed and recorded. This provided in-depth understanding of the learning process (Merriam, 1998:165) and delivered evidence of the learners' progress through the various ways in which knowledge and skills were gained and behaviour changed. To reinforce findings, document analysis (lesson plans) and artefact analysis (Art projects produced), were executed (Henning et al, 2004:120).

The observation moved to focus more on individual learners as well as classroom practice, to establish whether learning in a variety of areas as mentioned in 2.4, was occurring. Were the facets of the learners' development that are mentioned in 2.3 positively affected in the cases that were studied? Was there allowance for intellectual flexibility, lateral thinking, lifelong learning, cross-disciplinary programmes, individuality in learning style and the underpinning of multiple intelligences? (Kear and Callaway, 2000:140 - 145)

Was there provision for culturally different ways of learning and expression? (Salili and Hoosain, 2003:5) Were there opportunities for all learners from every cultural background and in spite of possible disability to achieve? (The NCC Arts in Schools project, 1990:127) The occurrence of such richness in the variety of learning was investigated.

1.6.3 Follow-up meeting with participating teachers

A follow-up meeting was scheduled to present a draft interpretation in narrative format to be checked by the participating teachers, encouraging their comments to validate data (Cohen et al, 2000:189). To ensure confidentiality only sections referring to the respondent's school were made available.

Considering the methodology cited and the literature review, findings were reported in a narrative (discourse) format. Participating teachers were encouraged to contribute and if necessary, modify the account, provided that the researcher agreed (Cohen et al, 2000:190). Anonymity prevailed when the report was written and the data released.

1.7 Rationale for Chapters 2 and 3

The literature study is divided between Chapters 2 and 3. In Chapter 2 the literature study is broadly linked to the seven facets of a learner's personality (Chapter 1.2) that can be developed through quality Visual Art teaching.

To avoid unnecessary repetition these facets are linked to an in-depth study of the literature and supported by examples from the case studies in Chapter 3. Chapter 2 is therefore a necessary introduction to Chapter 3.

CHAPTER 2 : LEARNING AND DEVELOPMENT: A LITERATURE REVIEW

2.1 Introduction

The focus of this study is the rich variety of learning opportunities that Visual Art Education presents. A study of relevant literature reveals that learning is a complex concept. Hamachek (1979:220) defines learning as a process by which behaviour is modified and changed through experience and training. It is manifestly observable and affects attitudes, feelings and intellectual processes resulting in greater proficiency. Gagné (1970:21) and Bisanz (1983:137) add that learning leads to changes in psychological state, disposition, development and the cognitive accumulation of information. Learning is therefore seen as a multi-faceted process, resulting in change (Gage and Berliner, 1988:229).

The complexity of the learning process makes it very difficult to formulate one ultimate learning theory. Thinking about learning relies on the tradition of the past, which includes the Behaviourist, Social and Cognitive learning models, (Gage and Berliner, 1988:258, 279), but also include theories about Information processing, Cooperative learning, Mastery learning, Behaviour modification, Discrimination learning, Associative learning, Incidental learning (Bisanz, 1983:127-137; Stevenson, 1972:207), Discovery learning, Problem-solving, Experiential learning and Metacognition (Biehler and Snowman, 1997:361, 374). In modern times there is the realisation that only some aspects of the learning process can be investigated, with the cognitive processes such as concept formation, risk taking and problem solving as topics (Hergenhahn, 1982:426). Moreover, the role of motivation, variations in learning and thinking styles (Gage and Berliner, 1988), as well as theories on Multi-modality and Multi-literacy further acknowledge multiple ways of knowing (Wright, 2003:127). Gardner's Multiple Intelligence (Gregory and Chapman, 2002:29; Jaques, 2000:55) must also be considered when the concept of learning is studied.

2.2 Clarification of learning types and theories

The following gives a brief clarification of the theories and types of learning mentioned above.

2.2.1 Behaviourist theory of learning

A theory that has been empirically demonstrated by Skinner, building on the work of Pavlov, Watson and Thorndike. The theory is based on the premise that nearly all behaviour is governed by environmental contingencies of reinforcement (Hjelle and Ziegler, 1981:189, 229). Studies prove that behaviour is accompanied by consequences, which influence whether behaviour will be repeated or ceased. Positive reinforcement of behaviour will strengthen target behaviour (Biehler and Snowman, 1997:278 - 311).

2.2.2 Behaviour modification

An extension of the Behaviourist theory, explaining how the use of operant conditioning techniques can modify behaviour. Experiments have proven that under certain conditions, behaviour can be modified by positive reinforcement. Learning is likely to occur if with the mastery of material, the desired responses are reinforced in some positive manner (Biehler and Snowman, 1997:380).

2.2.3 Social learning

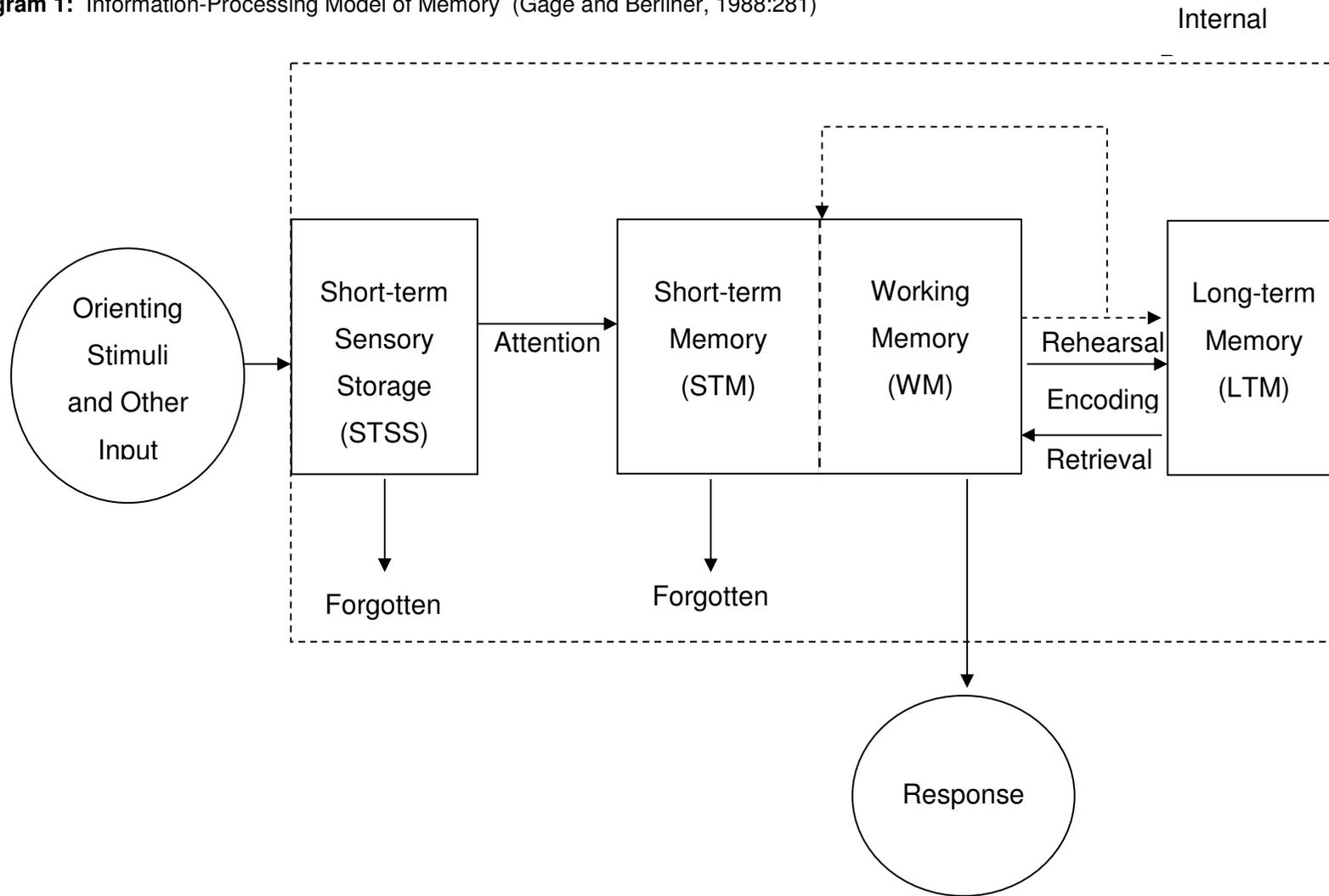
As a result of the observation of models, new behaviour is learnt. This perspective on learning is best illustrated by the work of Bandura and Vgotsky. The theory implies a continuous reciprocal interaction of behavioural, cognitive and environmental influences. Learning occurs when students observe models or demonstrations, which they follow or reproduce. Self-regulation, as well as the observation of others acts as reinforcement (Hjelle and Ziegler, 1981:273). This theory is particularly evident in skill learning and involves the processes of attention, retention, production and motivation (Biehler and Snowman, 1997:301 – 306).

2.2.4 Cognitive learning

Building on Gestalt principles and the research of Piaget, Tolman and Kelly, learning is seen as the cognitive accumulation of information (Bisanz, 1983:140). The important role of memory in the learning process for the storage of information is recognised. As shown in Figure 2.1 the Information Processing Model by Waugh and Norman (Houston, 1976:261), was designed upon the assumption that new information is processed in stages, namely: attending to the stimulus, recognising it, transforming it into a mental representation, comparing it with information already stored, assigning meaning to it and acting on it in some fashion (Biehler and Snowman, 1997:317 – 344). Information is stored in visual images and verbal representations as well as abstract codes (Anderson, 1980:95). Knowledge is learned more quickly and remembered longer if constructed in meaningful contexts (Wright, 2003:258).

Figure 2.1

Diagram 1: Information-Processing Model of Memory (Gage and Berliner, 1988:281)



2.2.5 Problem solving

A goal-directed sequence of cognitive operations can lead to creative and routine problem solving. The identification and application of knowledge, skills and thinking processes that result in goal attainment is mentioned (Anderson, 1980:257). The learning of new information or skills is influenced by previously learned information or skills. (Biehler and Snowman, 1997:374). This kind of thinking is scientific and involves the application of mental procedures. Subjects think of something that is not present and devise a means of representing it through a symbol system (Wright, 2003:162). Imagination, as a form of thinking and trying out things in the mind's eye, is cultivated (Eisner, 2002:5). New possibilities are considered and alternative ways of seeing are generated. Imagination matches the immediate experience with past experience that is stored in long-term memory, creating bridges (McKim, 1980:51,60, 90). Creative problem solving involves the acquisition of new procedures and implies an initial state, an intermediate state and the goal state (Anderson, 1980:290).

2.2.6 Experiential learning

Closely linked to the kind of learning mentioned at 2.2.5, some authors mention exploration and discovery as well as the integration of information and decision making (Fisher, 1995: 234). Learning of this kind involves thinking, deciding and trying out, doing, reflecting and giving feedback. There is an active creation of knowledge structures through personal experience as in the Constructivist view of learning (Biehler and Snowman, 1997: 370). The process involves discovering as well as creating. Learning is productive with an interaction between observation and reasoning (Whitehead, 2004:201). Learners are active, take responsibility for their own learning and can relate and apply it to their own context (Gregory and Chapman, 2002:57).

2.2.7 Rule learning

The learning of definite concepts. Rules are used in order to identify something that embodies a relation. The rule is an inferred capability that makes the regular performance possible. Verbal statements are important in the learning of new rules. These communicate the to-be-learned rule and constitute the first step in its learning. Learning hierarchies represent an ordered set of rules that the student needs to learn in order to achieve an understanding of the topic (Gagné, 1970:195).

2.2.8 Discovery learning

Biehler and Snowman (1997:361) also mention Discovery learning, whereby learners seek for and arrive at solutions by themselves. This kind of learning also develops problem-solving skills while new knowledge is linked with existing knowledge. Concepts are formed, which are general or abstract mental representations of situations or conditions. This method of learning requires the learner to discover the higher-order rule without specific help. The discovery of the higher-order rule by means of problem solving produces a highly effective capability that is well retained. The use of discovery as method of learning rules may lead to individual capabilities that are highly effective for generalization, applicability and retention. This method generates a solid basis of intellectual skills in the individual. Because of the rich reinforcement value, a love of learning can be created (Gagné, 1970:215).

2.2.9 Associative learning

Dealing with the storage and retrieval of information, this kind of learning mentions verbal association, where sounds are learnt in patterns. These patterns are learnt in chains. The learning of an association is affected by previous discrimination learning. Single and multiple associations as well as paired-associations can be formed. The larger the network of associations that is formed, the better the processing and subsequent recall of learning material will be (Anderson, 1980:192). A previously learnt chain of words may be used to form links with new information to be learnt (Gagné, 1970: 136 – 137). Certain sequences of letters become so related to given objects, concepts or situations that one tends to recall the other. Visual images form mediating links for verbal associates as part of a memory system (Anderson, 1980:63).

2.2.10 Discrimination learning

Concept formation tasks in which the concept is defined along one dimension, for example colour. Learners distinguish amongst distinctive features of the environment: colours, brightness, shapes, sizes, textures, and distances. The locations of doors or streets, differences between newly encountered faces, textures, tastes and smells are made through perceptual differentiation (Gagné, 1970: 157). Concrete concepts (tree, house), or abstract (mass, temperature) can be observed.

Learning through discrimination frees individuals from control by specific stimuli. Mankind engages in intellectual activity as he reads in concepts, communicates with concepts and thinks with concepts. (Gagné, 1970: 171) Mental imagery is involved with the understanding of a person's environment. Visual information (e.g. size) and spatial information (e.g. position) can be imagined. Cognitive maps are internal representations of the spatial layout of one's environment (Anderson, 1980:63).

2.2.11 Mastery learning

When content is organized in short units, which are specific in what is to be learned. A variety of instructional methods and materials are used which allow students to progress at their own rate. Progress is monitored and there is opportunity to relearn and to be retested until material is mastered (Biehler and Snowman, 1997: 141).

2.2.12 Incidental learning

Unplanned learning that takes place during procedures and activities (Bisanz, 1983:129). The learner acquires responses or information that is irrelevant to the central task. There is a relation between perception and incidental learning. A lot of this learning occurs in social situations. This may include modes of response, mannerisms, preferences and goals. This kind of learning is at its most prevalent with younger children. Much of children's everyday learning is incidental, imitating aspects of social behaviour. Young children learn a great deal through casual observation of people and situations encountered in their daily lives (Stevenson, 1972:207 – 222).

2.2.13 Cooperative learning

Learning that can occur through group work. There is a cognitive-developmental effect that while the team learns, there is individual accountability and equal opportunity for success for all members. Motivation to learn happens through interpersonal relationships (Biehler and Snowman, 1997:140).

2.2.14 Metacognition

Defined as learners' own knowledge about the ways in which information is processed and the way they think (Biehler and Snowman, 1997:329). Thinking on this level transcends immediate knowledge or skills to include learning about

learning, problem-based learning, self and peer assessment (Jaques, 2000:52). The comprehension and transfer of learnt material to other areas of life becomes a skill (Gage and Berliner, 1988:319). There is a shift in emphasis from learning content to learning processes. These processes can be enhanced through intellectual flexibility and lateral thinking, lifelong learning, whole-person and cross-disciplinary education (Wright, 2003:38).

2.2.15 Variations in learning and thinking styles

Gagné (1970:33) describes varieties of learning that are distinguishable from each other in terms of the conditions required to bring them about. Distinctions are also made according to the corresponding kinds of change in the nervous system that has taken place due to learning (Gagné, 1970:62). Child (1981:228) distinguishes types of personal styles, namely the cognitive and affective that can be adopted during learning situations. More recent studies have shown variations in learning styles of individuals that are based on the distinctive approaches in the processing of knowledge (Jaques, 2000:46). Hamachek (1979:245) makes a distinction between visual, aural and physical learning styles. Gregory and Chapman (2002:20) classify learning styles as auditory, visual, tactile and kinaesthetic according to a model developed by Dunn and Dunn in 1987. From the same source comes another model developed by McCarthy in 1990, where four learning styles, namely the imaginative learner, the analytical learner, the common-sense learner and the dynamic learner are identified. There is also an outline of the model of Silver, Strong and Perini of four learning styles: self-expressive learners, mastery learners, understanding learners and interpersonal learners (Gregory and Chapman, 2002:22, 24 - 26). There are connections and similarities between these various learning styles, but the diversity of the needs of each of the styles are recognised.

2.2.16 Multiple Intelligence

Human intelligence is multi-faceted and embraces a number of modes of learning. In 1993 Howard Gardner recognised eight types of intelligence. These are: Verbal/linguistic, Logical/mathematical, Visual/spatial, Musical/rhythmic, Bodily/kinaesthetic, Interpersonal, Intra-personal, Naturalistic. Other authors have added Existential/emotional and Spiritual (Wright, 2003:82). Individuals have different combinations of intelligences (Gregory and Chapman, 2002:28). There is a

range of intelligence available within each student. Each learner presents a unique intellectual profile (Jaques, 2000:56). Each of the intelligences has a different developmental trajectory and different core processing operations (Noble, 2004:193). Intelligences work together in the development of an individual, complementing and enhancing one another (Wright, 2003:124).

2.2.17 Multi-modality

Multi-literacy encompasses multi-modal ways of thinking and working. These modes include learning through thought, emotion and action, thinking through imagery and the body, using representational forms of communication, as well as knowing and understanding other than language (Wright, 2003:127). To be literate in contemporary society includes the integration of various modes of meaning making, where the textual is also related to the visual, audio, spatial, multi-modal and the behavioural. Modern day 'grammars' require a 'meta-language' to describe knowledge in different forms (Wright, 2003:38).

2.3 Developmental changes that are possible due to learning through Visual Art

It is a premise of this study that Visual Art can combine many of the theories mentioned above to facilitate a rich variety of learning. Evidence of this can be found in relevant literature. The earliest writings of Dewey, Read, Cizek, Ruskin, Golomb, Vygotsky, Gardner, Piaget, Arnheim, Neisser, Goodnow, Kellog, Lowenfeld, and many others, report on and discuss research findings on the value of Arts Education as an ideal opportunity for learning (Eisner, 2002:33, 35, 44, 77; Wright, 2003:22, 38, 78, 155). Publications of Feldman (1970), Jameson (1971), Lark-Horovitz, Lewis and Luca (1973), Chapman (1978), Gaitskell, Hurwitz and Day (1982), Hargreaves (1989), Taylor (1992), Robinson (1993), Edwards (1993), Greene (1995), Kear and Callaway (2000), Eisner (2002), Sedgwick (2002), Wright (2003) and others, provide substantial evidence that meaningful Arts Education can provide a rich variety of learning experiences.

Quality Arts Education (Chapter 1) finds resonance to some degree in all of the theories mentioned, because the subject provides for an extensive variety of actions

and processes that make the acquisition of knowledge, skills and values possible. Manifestations of learning through Visual Art can be traced by changes in the development of the child in totality (Westraadt, 2006:5 - 8). The learning that can take place is often of a kind that standardised tests cannot gauge, but the effects show up long after students leave school (Eisner, 2002:50). The following facets of a learner's development can be affected positively by the rich variety of learning that is possible through Visual Arts Education:

- Cognitive development
- Perceptual development
- Social development
- Emotional/spiritual development
- Manipulative/physical development
- Aesthetic development
- Entrepreneurial/vocational preparedness

These facets will now be explained in more detail.

2.3.1 Cognitive development

This facet deals with thinking processes and the procedures resulting in the accumulation of knowledge, facts and information. The cognitive domain includes comprehension, translation, interpretation, extrapolation, application, analysis, synthesis and evaluation (Bieler and Snowman, 1997:251). Cognitive skills that can be developed through rich and varied Arts Education are organization, problem solving, sequencing, ordering and sorting, critical analysis, planning, prediction, estimation, memory development, humour, concentration, decision making, flexibility, inventive thinking, imagination (Kear and Callaway, 2000:142). The domains of intelligence (Gardner) that are apparent here are the linguistic and logical-mathematic (Wright, 2003:82).

Art making can result in the expansion of cognition in a variety of ways. Language is a principal means by which knowledge is recorded, transmitted and communicated. There is a greater possibility for learning to take place if there is ample listening to

verbal language (Anderson, 1980:395). A rich and comprehensive vocabulary will lead to the expansion of knowledge and concept formation. Vocabulary is extended during the introduction of a lesson, not only of art terminology, but also of concepts that can be linked with other subjects and the world of the learners in general. When the context and execution of the art project is discussed numerous new words can be learnt. Matthews (2003:211) suggests that language organises the drawing process when he explains the link between language and graphic representation. The motivational introduction to an Art project can stimulate and inspire to awaken the imagination (Westraadt, 2006:12). The narrative brings alive what is to be taught. Ideas and information are presented to the learners. The clearer the instructions, with articulation of the learning intentions, the more focus can be achieved. The better the task is set, the better the motivation to create (Kear and Callaway, 2000:78, 85). These insights will be linked to specific Art lessons in Chapter 3.2.1.

Logical thinking comprises executing tasks by making reasonable decisions and deducing reasonable conclusions (Wright, 2003:11), where the process can include sequencing, ordering, sorting, planning, prediction and estimation. Processes are used by which logical arguments can be generated through mental operations (Anderson, 1980:297).

During the creative process for Visual Art, learners deal with logical aspects about form, space and dimension. Spatial concepts are developed, for example during the planning of a composition (See glossary, Art elements). Concepts of relations, scale, proportion and the qualities of materials improve. Problems of placing, colour and shape are solved in picture making projects (Westraadt, 2006:5). Tasks often require decision-making and the deduction of reasonable conclusions (Wright, 2003:11). Some Art making processes generate logical arguments that require mental operations (Anderson, 1980:297). Examples will be given in Chapter 3.2.2.

The following aspects of cognitive development will be expounded in Chapter 3 and supported with specific examples from observation of specific Art lessons: higher-order thinking, lateral thinking, problem solving, creative thinking and imagination. A very brief explanation of each suffices here. Although these aspects will be explained separately for the sake of clarity, they are in fact interlinked in practice.

During the Art making process higher-order thinking (Chapter 3.2.3) like processing, recall and decoding of information is possible (Westraadt, 2006:5). Lateral thinking (Chapter 3.2.4) restructures old patterns of thinking to provoke new ones that are liberated from the established, leading to new ideas and new arrangements of information (De Bono, 1970:25 - 29). There are ample opportunities for problem solving provided through Art education (see Chapter 3.2.5 for examples). Art making also provides the ideal opportunity for creative thinking, as new possibilities can be considered and tried out (Westraadt, 2006:5). For a definition of creative thinking and examples of how it develops, see Chapter 3.2.6. Imagination (Chapter 3.2.7) is defined as the mind's ability to be creative or resourceful, whereby new ideas and images can begin to emerge (Whitehead, 2004:199, 203). Imagination has a cognitive function that results in a form of thinking where operations are tried out in the mind's eye (Eisner, 2002:5).

2.3.2 Perceptual development

Perception is taught through the student's cognitive, emotional and sensory understandings (Whitehead, 2004:195). Almost all the senses are utilized when Art techniques are explored. The learners have to listen, observe, look and feel. Tactile contact with material fosters intimate involvement in the making process. Rethinking of the object to be represented may lead to a deeper understanding; encouraging an active and constructive approach (Hargreaves, 1989:117). Taylor (1992:130) gives valuable insights into the heightened awareness, analytical and observational skills acquired through the Arts. The modes of seeing that can develop make learners more aware, attending to detail, really noticing (Greene, 1995:149). Perceptual development through Visual Art will be explored in Chapter 3.3.

2.3.3 Social development

Social norms, models of behaviour and opportunities to converse and share work with others are opportunities to learn. Situated learning has a social character and places the learner in a social context (Eisner, 2002:93). The key intelligences to feature here are the interpersonal and intra-personal (Wright, 2003:87). Children

learn from each other. They will help and appreciate one another. They learn to wait their turn and to be considerate as they have to share resources and facilities (Westraadt, 2006:8). Art making is often a social activity, teaching 'caring' values. The subject extends throughout the entire range of human needs and interests. Art forms are carriers of social change (McFee and Degge: 319). Social stereotypes can be unlearned and barriers due to bias broken down through participation in group projects and art appreciation projects, especially evident in the study of cinema and photography (Van Eeden and Du Preez, 2005:200 – 245). In Chapter 3.4 social development will be demonstrated with examples from learning theories and specific Art lessons.

2.3.4 Emotional/Spiritual development

Effective Arts Education has dispositional outcomes (Eisner, 2002:91). Art making activities can lead to the kind of learning that standardized tests cannot measure. Other valuable traits and attitudes that are conducive to optimal learning, like patience to try again, honesty in expression and responsibility in the use of equipment can be attained through Art Education (Westraadt, 2006:6). The spiritual awareness that some Art Education experiences offer manifests itself through heart and intuition and can embody somatic ways of learning (Wright, 2003:156). Snow and McLaughlin (2005:20) observe that the cultivation of focus techniques and the valuable dispositional trait of perseverance could be results of practical Art activities. Aptitudes and attitudes that lead to life-long learning can be observed following meaningful Arts Education (Smith, 1989:45). The key intelligences (Chapter 2.2.16) that can play a role in this kind of learning are interpersonal, existential, emotional and spiritual (Wright, 2003:87). These ideas will be extended in Chapter 3.5.

2.3.5 Manipulative/physical development

The main thrust of Art Education is towards creating/making, expression and the appreciation of Art forms (NCS, 2002:6). The spatial, as well as bodily kinaesthetic intelligences can work together in the kind of learning that is experienced during creating/making and expression of Art (Wright, 2003:86). Through the acquisition of skills in the handling of materials and techniques, senses become focused and

organized. The learners become more receptive and their observation improves. Reading and writing abilities improve and a better concept of self and his/her environment can develop as a result of concentration techniques, through for instance, drawing (Snow and McLaughlin, 2005:20). Refer to Chapter 3.6 for examples from Art lessons.

2.3.6 Aesthetic development

Meaningful involvement with Art can lead to Visual literacy, which encompasses the visual, aural, spatial, bodily kinaesthetic and aesthetic domains. This form of literacy can be attained through the processes of making, presenting and responding to the Arts (Wright, 2003:133). Visual literacy learning can lead to the development of a critical eye and independent thinking. Knight (2004) advocates the ability to critique with confidence. An enriched education, using multi-modal texts, which in turn lead to multi-modal ways of learning through the reading of visual literacies, can be attained. Visual literacy includes analytical and verbal-based skills to describe the formal elements of Visual Art (See glossary) as well as the knowledge to interpret Artworks. The vocabulary and awareness to evaluate, interpret, describe, to enter into discourse and to communicate aesthetic observations about own work, as well as that of artists can lead to complete Artistic literacy (Wright, 2003:145). This section is expounded in Chapter 3.7.

The inclusion of appreciation of the Arts and aesthetics as powerful stimuli for diversity in learning is strongly advocated by Greene (1995:130). The multiple entry-points possible as part of the aesthetic experience offer opportunities for the producer, the perceiver and the reflector, as argued by Hargreaves (1989:25) when discussing the diversity of this subject area. Appreciation of Art is a skill that can be acquired through training. It is based on knowledge of traditions, genres, stylistic periods and the symbolic language of the Arts (Smith, 1989:106). McFee and Degge (1980:280) explain how the Arts as a universal language can provide solutions for the huge variety of individual differences in learners, by nature of the versatility of the subject. Non-linguistic forms of communication are possible through the Arts, often expressing what language can't (Wright, 2003:43). Common human experiences can be read in the ordering of the elements of Art (See glossary). There are opportunities

to learn a 'new language': that of design, analysis and the organisation of visual symbols (McFee and Degge, 1980:165).

Critical study of two-dimensional and three-dimensional work, as well as architecture, film and television requires mental operations based on media/meaning discriminations (Feldman, 1970:187). Visual culture (see glossary) and contemporary Art deals with the rapidly changing modern world, which is dependent on visual forms of communication. Critical engagement, acknowledging the difference, evaluating the use of traditional and new materials and technologies and the exploration of meaning and interpretations of Art, Craft and Design can lead to new literacies. The use of other forms of visual culture, like magazines, advertising, film and photography, changes the classroom into a space for reflective and collaborative learning. Art is translated into production, criticism, history and aesthetics. Aesthetic literacy is a culmination of aesthetic perception and analytical skills (Hickman, 2000:19, 78,103).

In a paper on Visual Literacy, Raney (1999:44) makes it clear that the making of objects and images, as well as the understanding thereof, is the domain of aesthetic learning. This aspect returns the cycle to creativity, expression, imagination and related concepts (Raney, 1999:45). Whitehead (2004:196) explains the development of aesthetic knowledge as counter intelligence to the excesses of a hegemonic technology (See glossary). The cooperative work of head and hands in the Arts, mobilising powers of body and psyche, lead to emotional learning and aletheic imagination (See glossary). The work of aesthetic creation, where Art is an inventive practice, is of the greatest opportunities for learning (Whitehead, 2004:202).

2.3.7 Entrepreneurial/vocational preparedness:

A good background in the Arts nurtures healthy, critical consumers and the ability to make judgments about quality (Hickman, 2000:130). Art activities teach productivity and economical use of materials. Learners can be prepared for a variety of jobs in the formal and informal sector of the economy. When craft and the possibility of manufacturing to sell are introduced, an interest in the free market is kindled (Westraadt, 2006:8).

Traditional academic areas are no longer adequate preparation for the jobs of the future as career options are rapidly changing. Learning in artistic ways provides for multi-literacy, shifting from learning content to the learning process. The importance of this form of learning lies in its emphasis on intellectual flexibility and lateral thinking, lifelong learning, whole-person and cross-disciplinary education (Wright, 2003:39, 38). These ideas will be extended in Chapter 3.8 and supported with examples from Art lessons.

2.4 Visual Art provides a variety of learning opportunities

Human intelligence is multifaceted and embraces a number of modes of learning. According to Kear and Callaway (2000:140) the Arts become tools for learning in a variety of areas, underpinning multiple intelligences (linguistic, musical, logical-mathematical, spatial, bodily kinaesthetic, intra-personal, interpersonal and spiritual). Making Art provides an opportunity to educate the whole child. The process involves faculties of intelligence, skill, emotion and memory. Disciplines of material and form and the appreciation of the language of the visual elements can lead to unique experiences that are not replicated by any other area of the curriculum (Hickman, 2000:140, 146). Learning through the Arts provides knowledge that can be applied to other aspects of the world. It is often, however, a kind of learning that standardized tests cannot gauge (Eisner, 2002:48).

The Arts draw from different modes of understanding, namely: visual, aural, kinaesthetic, verbal and enactive (Robinson, 1993:25). Bancroft argues three levels of knowledge and understanding: knowledge gained by observation, contextual knowledge and knowledge gained in a cultural, social and philosophical context (Hickman, 2000:40).

Multi-modal ways of thinking and working, which include visual, aural, bodily-kinaesthetic is possible in the Arts, leading to high levels of cognition and Artistic literacy. Visual thinking encourages bridges between left and right brain hemisphere, leading to complementary modes of thought. This argument is emphasised by Wright (2003: 127 - 128), stating the fact that traditional academic areas no longer

prepare learners adequately for jobs of the future. When Art Education is presented as a problem-solving experience, the multiple languages provide numerous avenues for learning (Wright, 2003: 279). Contemporary learners relate more to information presented visually. Multi-modal learning can take place when visual literacy and multi-modal resources are employed, especially when the visually rich contemporary culture is utilized to develop a critical eye and independent thinking (Knight, 2004).

Art Education focuses on the development of the individual and is counter-stereotyping, allowing for student diversity (McFee and Degge, 1980:322). Students enter the classrooms with huge differences in their frames of reference (Eisner, 2002:85). The cultivation of qualities of mind in diverse domains that can be attained through Art Education are tentativeness, regard for evidence, critical and creative thinking, openness to dialogue, a sense of agency, social commitment and concern. It provides spaces of excellence toward which diverse persons are moved to reach (Greene, 1995:179).

Cultural background affects how and if learning takes place. Some students have field-sensitive learning styles according to Banks & McGee (2004:15). Salili and Hoosain (2003:226) discuss culturally different ways of learning and expression. Other ways of knowing and knowledge construction of non-Western people can also be utilized in teaching and learning, creating an intercultural learning space in a spirit of connectedness and respect (Goduka, 2005:4, 5). Scientific and philosophical literature questions the prevailing mind-set, seeking links with non-Western understandings, acknowledging alternate ways of knowing (Moodie, 2003:15). Art Education offers different ways of knowing that can include the aesthetic, scientific, interpersonal, formal and practical modes which can be encountered through the senses, intellect and emotions (Hickman, 2000:147). Thinking and learning through the Arts often involve non-verbal forms of communication. Other ways of knowing which are different from the linguistic or scientific are at work (Wright, 2003:48). Somatic knowledge (see glossary) implies a sense of rightness (Eisner, 2002:76), which can be an outcome of experiences through Art Education. The involvement of emotional and mental faculties, in fact the learner in totality, can lead to cellular learning (see glossary), due to the experiential process of Art making and appreciating (Banai, 2005:4, 8).

Arts Education presents opportunities for all learners to achieve, from every cultural background and in spite of possible impairment or disability (Robinson, 2000:8). The Arts provide an empowering environment that allows for a diverse variety of people to participate in activities, which develop perceptive and expressive skills (Kear and Callaway, 2000:135). The possibilities of the World Wide Web provide a divergent approach for learners of mixed abilities within a group, broadening scope and also allowing for students to keep pace with current practice. Learners can control their own learning process, being actively engaged in modern media. Students can learn about Art and use Art language in a contemporary context (Hickman, 2000: 85).

The possibility of such rich and varied learning opportunities through Art Education in the schools in the Western Cape Wine-land region in the General Educational and Training band (GET) (see glossary) was researched during the case study visits and will be reported on in the following chapters.

CHAPTER 3 : LEARNING THROUGH VISUAL ART

3.1 Introduction

The Visual Arts component of the Arts and Culture learning area provides for an extensive variety of actions and processes that makes the acquisition of knowledge, skills and values possible (NCS 2002:4 - 10). The case studies provided a large body of evidence of learning opportunities through Visual Art, which could have a developmental effect on the learners and meet the definition of learning and address the various forms of learning as described in Chapter 2.

The recorded lessons were transcribed and the artefacts, in the form of two-dimensional picture making projects, three-dimensional models and craft projects were analysed after each case study visit. Inferences could be made regarding the forms of learning that took place. The results were tested against the questions mentioned under Methodology of this study, in particular: Does classroom practice provide evidence that richness in the variety of learning opportunities occur as a result of Art projects? The facets of the learner's personalities that developed were taken as indicative of behavioural and psychological change, thus implying that various forms of learning did in fact take place.

Chapter 3 now presents examples of the contribution of Arts Education to develop the facets that were expounded in Chapter 2.3 and as observed in the schools visited for the case studies: The first four are facets of whole person and life skills acquisition; through which Visual Art assists development by providing a rich variety of learning opportunities. The last three are more specifically connected with Visual Art, but their development can also enhance various ways of learning life skills.

3.2 Cognitive development

As language is a principal cognitive means by which knowledge is recorded, transmitted and communicated, language development through Visual Art will be discussed first. Low literacy levels are a concern in many countries around the world

and therefore different means of improvement are deemed necessary (Schreuder, 2007:23).

3.2.1 Language

In line with Gardner's theory of Multiple Intelligences (Chapter 2.2.16), verbal intelligence includes the ability to use vocabulary, do verbal analysis, comprehend complex verbal material, and understand metaphors (Gage and Berliner, 1988). Matthews (2003:211) argues that drawing and painting extend language and that language organises drawing as children move through an important sequence of thinking and feeling. This is evident in the case of grade 3: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7) where learners comment, putting up hands and listening to one another's comments. Their answers and comments are regarded as important. Learners help classmates formulate questions, almost as if they understand it better than the adult, as in the same case mentioned above: "Yes, that is what I mean", is a youngster's remark when his friend helped him verbalise his question. This promotes Metacognition (Chapter 2.2.14). Moments like these in the Art Education scenario provide opportunities for learners whose strength is to process information in a linguistic manner. Learners with the capacity to absorb information best by saying, hearing and seeing words will be accommodated (Jacques, 2000:56).

Language develops in an informal manner and is also stimulated by projects such as the grade 4 lesson: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10), where learners have to compose their own poetry and write it in the border around their pictures. Linguistic transformation finds its roots in neologisms that young learners 'create' (Eisner, 2002:88). An example is heard in the grade 1 lesson: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2) where a learner's description of the shape of a cat's face is: 'ovallish'. This type of work enhances Multi-modality (Chapter 2.2.17).

A rich and comprehensive vocabulary will lead to the expansion of knowledge and concept formation. Words and terms connected with Art are heard through all the

grades as part of teaching Art. Art terms like contrast, negative space, tone, variations, background, texture, composition, primary colours, pastel shades, as well as overlapping and many others are heard (see glossary). Added to these are the names of colours, like ochre, burnt sienna, different warm browns and shades of blue as used to explain the mixing of colours to obtain skin colours during the lesson of: 'Myself at the teddy bear's picnic' (Addendum 2:1.1, photograph 1) made by grade 1 pupils.

Numerous new words are learnt during the discussion and presentation of lessons. In grade 3 learners hear Art terminology like textures, pattern, hot colours, complement, shape and words like foliage and camouflage, that can be transferred and applied to, for instance, Natural Science and Technology when the 'Chameleon picture' (Addendum 2:3.1, photograph 7) is discussed. The technical language related to the Arts becomes a shared mode of discourse (Eisner, 2002:96). We hear phrases like: "the smooth blending of colours", while they mix paints for the: 'Talking on my cell-phone' pictures (Addendum 2:5.1) in grade 5. Words like scales, gills, coral, seaweed and names of unusual colours like magenta, are used during the 'Fish in the sea' picture (Addendum 2:5.2) made by grade 5. In grade 7, terms like harmony, monotone, application, composition, collage and mosaic are used when the: 'Shoe pictures' project (Addendum 2:7.5) is introduced. Learners explain the meaning of words like abstract and whether something is abstract or realistic during the making of the 'Body Adornment pictures' (Addendum 2:7.2, photograph 18). This is in accordance with the Cognitive Learning theory (Chapter 2.2.4).

Learning Outcome 2 in the NCS (NCS, 2002:52) stipulates critical reflection and holds as organising principle that learners should be able to reflect and respond using appropriate terms and vocabulary. Students talk about technique or materials, or discuss the theme of the work, but they also talk about the expressive content. Eisner expounds a form of cognition that transforms experience into its linguistic counterpart. Being encouraged to say something about Artwork encourages learners to look more intently (Eisner, 2000:89). This is noticed during numerous occasions of the case studies like the grade 3 projects: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7). Completed pictures are shown for appreciation and to learn from others that have succeeded. The discussion goes as follows: "You

can decide what you want to learn from looking at other people's work. If you dislike something, you have to have a reason why. Tell me which parts of the completed pictures you really like."

3.2.2 Logical thinking procedures

It is a cognitive function to concretise ideas and images after the exploration of the individual's own interior landscape (Eisner, 2002:12). This aspect is in accordance with Cognitive Learning (Chapter 2.2.4). After the initial discussion of the grade 5 topic: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4), learners have to decide where to place their main characters in the picture to fill the entire composition, otherwise the 'empty' background poses a problem, which needs to be filled with 'things'. Running internal pictures has links with mathematical, linguistic and logical understanding (see Multiple Intelligences, Chapter 2.2.16). Sensible decisions are made about what information to encode in their artwork, whilst patterns of thinking allow children to organise drawings (Matthews, 2003:163,183). This is evident in the grade 4 pictures: 'My friends and I in the 'cup-and-saucer' at the funfair' (Addendum 2:4.3), where the children in the cup-and-saucers (which are drawn very large in relation to the children who are sitting inside them and therefore are only visible from the waist upward) fill most of the picture plane and the rest of the background is filled with balloons, to complement the fun-fair atmosphere. Work of this kind encourages a way of thinking that is tentative and hypothetical (Greene, 1995:174).

Eisner (2002:92) also maintains that an outcome of effective Arts Education is qualitative reasoning that can serve as proxies of the learner's ability to think within the constraints of a material, employ imaginative abilities, technical skills and use various forms of thinking. Examples from the case studies that provide for Multi-modality (Chapter 2.2.17) occur in the grade 7 project: 'A collection of body adornments' (Addendum 2:7.2, photograph 18), where objects from their own personal world that are piled on the desk in front of them, get carefully observed and drawn on an enlarged scale to fill the entire picture plane. The drawn shapes are modelled by carefully shading in pencil and paints in warm colours are applied in certain regions that they select.

Learning through the Arts supports logical decision making and contributes to thinking skills (Kear and Callaway, 2000:5), like ordering and sorting, planning, decision making and inventive thinking. The grade 1 project: 'Myself at the teddy bear's picnic (Addendum 2:1.1, photograph 1) is presented and executed in stages that span several weeks. The young learners have to plan, after the introduction, and draw the person holding the teddy bear first. After that they add the blanket with picnic goods, then the flowers around and finally the background, until the entire picture plane is filled.

Experiential learning as mentioned in Chapter 2.2.6 occurs as grade 3 learners discover that they can portray movement if they draw the necks of the giraffes bent and curved in their pictures: 'Children in the game reserve amongst giraffes' (Addendum 2:3.3). This logic is also evident in the project: 'Fish swimming in the sea' (Addendum 2:5.2, photograph 11), by grade 5. The planning of the composition allows for overlapping, the use of the entire space, grouping kinds of fish together and placing them in the direction in which they are swimming. The results create an effect of movement. The 'Chameleon' (Addendum 2:3.1, photograph 7) pictures teach grade 3 learners that if shapes are arranged in a specific way, they form a pattern. The discussion about the textures and patterns also enables learners to formulate logical answers to questions asked. Learners have to think about, and answer the teacher's questions regarding contrasting colours, or colours that will be best for the background, making the fruits stand out, as seen in the lesson: 'Composition of fruits, etc.' (Addendum 2:6.1, photograph 13) by grade 6 learners. Grade 7 learners learn to verbalise logical points when they contribute to the discussion of the human face and features as in the lesson: 'Sitting behind my desk, working.' (Addendum 2:7.3) Questions are asked about the colours that will portray indents, for instance under the cheekbones, and they have to think in images and visualise colours before answering.

Learners with logical/mathematical intelligences as in Gardner's theory of Multiple Intelligence will enjoy exploring the logical patterns and relationships that are possible in the cases mentioned above (Jacques, 2000:56).

In grade 4, in the picture of: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10), great care is taken with the drawing and composition and the initial planning of the project. The people are the main characters, filling the entire composition while the background is done as a second stage. Logical sequences are followed, which is of use over the entire spectrum of learning. Learners make a border first, filling it with their own poetry on nature and the garden. They also learn here that prior decisions have an impact on future possibilities, so they have to think ahead, because during the second session, pastels are used on the person and the clothing, using the border colour as guide for colour harmony. The colours already used lead them to decide what colours to follow up with for the rest of their pictures. They make decisions regarding colour use and where to apply them. Ample learning opportunities occur in these cases for learning styles such as identified by McCarthy, namely analytical and common-sense learners seeking practical solutions, as well as understanding learners, thinking logically and analytically, as identified by Silver, Strong and Perini (Gregory and Chapman, 2002:25).

From a very young age, when paints are used, learners have to collect their own paints, making estimates as they gauge amounts. Small amounts are added to obtain variations in the shades, as evidenced in the grade 5 project of: 'I am holding the catch of the day' (Addendum 2:5.3). As the dyes are very expensive, learners are told to collect the equivalent of one teaspoonful if they need more, so they have to gauge that. As it is close to the end of the session, they are instructed not to squirt out more than they can use, to prevent wastage. Learners have to judge whether there is sufficient line work and variations in their lines that they have drawn. As observed in many of the lessons where learners draw patterns, or eyes, lashes, strands of hair and so forth, there is logic in the usage of pastels and pencil for detail and smaller parts and paint for bigger areas, as the thinner point enables the drawing of finer lines.

Throughout all grades, time concepts are reinforced as they are taught to watch the clock and not mix too much paint if it is close to the time for tidying up as it could result in wastage. This is observed in grade 2 during the project: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5), where young learners are encouraged to

work quietly and without diversion for five minutes. They are taught to watch the clock and plan the amount of media that can still be used before tidying up.

3.2.3 Higher-order thinking

Arts Education involves thought processing, contributing to the development of thinking skills (Kear and Callaway, 2000:5). Information is stored in memory as visual images and verbal representations, as well as abstract codes forming an abstract network (Anderson, 1980:169). Concepts that are dealt with in general class work can be followed up during Art making programmes, and processed knowledge recalled and transformed into visual images. This corresponds with the Information Processing Model of learning (Chapter 2.2.4) of several theorists like Biehler and Snowman (1997:319) and Gage and Berliner (1988:281). Knowledge is learnt quicker and remembered better if constructed in meaningful contexts within which connections can be made with existing knowledge (Wright, 2003: 22, 258). The grade 2 project: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6) is an example of this, because learners have to recall the general class work information about Egyptian symbols and they decorate the cloak around the person using those symbols. Evidence is also found in the grade 6 pictures of: 'Hiking along Table Mountain', (Addendum 2:6.7, photograph 15) as learners have to recall the incident that happened quite a while ago, and depict what they saw and experienced on a hike along a path with the mountain in the background and indigenous plants in the front.

Corresponding with Gardner's Multiple Intelligences theory (Chapter 2.2.16), learners may engage higher order thinking and problem solving in an area of intellectual strength (Noble, 2004:194). Arts Education provides opportunities for learning experiences that accommodate more than one area of strength and for more than one thinking style (Chapter 2.2.15), which allows for a diverse learner population (Shearer, 2004:21). The huge variety of topics and types of lessons observed during the visits makes this clear. Two-dimensional work, three-dimensional projects and craft is offered, as well as aesthetics and appreciation, which is done informally throughout lessons. For example in the beginning of the grade 5 lesson: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3), examples of the work of

classmates are shown for appreciation of the use of colours in harmony. Very little Art appreciation is done formally. In one case grade 7 learners do a research project on the life and work of an Artist.

Some Art making projects invite scientific inquiry drawing on personal judgement through analysis and appreciation of work (Robinson, 1993:23). This is noticed in one case only, during the 'African Mask' made by grade 7 (Addendum 2:7.1), where learners have to recall examples from the exhibition of Picasso's work in which he was influenced by African masks, and they give feedback to the teacher. Learners are led to a kind of thinking that tests, questions, seeks evidence, is critical and looks through wider and more informed perspectives than the ordinary (Green, 1995:174). Such a project requires recall of information that was processed previously (Information Processing, Chapter 2.2.4).

The timetables of three of the cases visited provided classes with two half-hour periods per cycle for the Visual Art session. Most picture-making projects require several sessions to complete. With the introduction and explanation of the project taking up the first thirty minutes, only the planning and initial drawing is done during the first session. For the next session, there is only a brief reminder and learners are expected to retain and recall the procedures from the previous session. This is evident when grade 4 learners in the project: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10) only listen to a very brief recap of the previous week's introduction and they continue with their work. They have become accustomed to paying attention and listening very well, so that they can remember the procedures from the previous week.

When learners in grade 6 are required to think about the question of what is special about their mothers and place that on the picture: 'My mother and I in the garden' (Addendum 2:6.3) they have to convert a mental picture into a visual image, giving attention to features, shapes and lines. This is evidence of thinking and recall of stored information.

3.2.4 Lateral thinking

There are ample opportunities for lateral thinking and the development of the whole brain for learners through Arts Education (Westraadt, 2006:5).

This kind of thinking is closely linked to Metacognition (Chapter 2.2.14). The development of the improvisational side of intelligence is a concept that Eisner (2002:77 – 79) deals with when he discusses the ability to shift direction. According to Eisner flexible purposing is encouraged when the Arts are well taught, as attention is given to composing and the interaction between qualities. The unlearning of stereotyped vision that is often conditioned through a 'non-inventionist' approach (Wright, 2003:22) to teaching can be seen as examples in some of the cases visited.

The grade 4 project: 'Two children bending right down and looking at small things in the garden' (Addendum 4:4.1, photograph 10) presents opportunity for learners to make a border first, filling it with their own poetry on nature and the beauty of the garden. This is an unusual and very difficult composition: bums right up, faces right down to the ground. Learners decide where and how big the areas they leave white are going to be. They plan where to place what in the composition. Patterns are done on the clothing. These are done in line with the body contours. Such is also seen in: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3).

Improvisation is encouraged especially with regards to the subject matter, which is highly original and innovative, though the naivety of young children's interpretation is evident. The felt-tipped markers are used for line-work over the newspaper collage, applying patterns derived from the scales of the fish. Learners have looked at and studied the fish's shape, details and scales from visual material and the teachers' explanation. They converted that information into their own personal image on paper, using graphic media.

During the introductory discussion to the lesson of grade 1: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2) photographs from a book are used as teaching aid. The following discussion: "What changes the cat's face from being a circle? A cat's head is more or less 'oval'. What happens to his face if he sees a mouse?" Answer: "The shape of the eyes and nose changes." "How does its mouth look? There are little spots where the whiskers come out. Are

the whiskers long or short? Quite long. So he really looks like a cat...” More photographs of cats are shown. Learners look and respond to questions. Investigating the final product, the novel interpretation of these young learners bear evidence that the stereotype cat so often found in workbooks was successfully unlearned. The same innovation is apparent in: ‘Myself in the garden with a bird perched on my shoulder’ (Addendum 2:1.6, photograph 3). The child is drawn using the paper in portrait, filling the space from top to bottom. On one shoulder of the child, or in some cases perched on a hand, there is an exotic bird with long tail feathers and crest, certainly a vast improvement on the stereotyped M-shaped birds that Wachowiack and Clemens (1997:7 – 11) refer to.

It is normal for most grade 2 learners to be in the ‘Schematic stage’ (Addendum 3), often leading to their own stereotype portrayal of man, which will be repeated every time. Projects like: ‘My friends and I playing outside’ (Addendum 2:2.1, photograph 4) lead to spontaneous deviation and innovation. The ‘schema’ (Addendum 3) has to be adapted to portray one child with a skipping rope; arms above the head with rope in the air. The second one is doing the hoopla hoop, with body in obvious motion, arms outstretched. The third little friend is enjoying and encouraging. There is a lot of action portrayed by the movement of the bodies. Evidence of this deviation is also found in the grade 2 lesson: ‘My brother/sister and I playing leapfrog’ (Addendum 2:2.5), where learners have devised and adapted their ‘schema’ to take in a bending down and jumping pose. Every learner has made an attempt to portray the action of the topic in this happy picture. Individuality is fostered and encouraged by allowing options and choices regarding colour use. Some young learners with darker skins do not choose dark skin colour pastels, they seem to prefer the lighter shades. Older learners, who are aware of their darker skin colour, use darker skin colour pastels with confidence.

The grade 3 project: ‘Chameleon on a branch in a tree’ (Addendum 2:3.1 photograph 7) introduces an opportunity to deviate from the ordinary regarding colour use and composition (see glossary). The work is done on a bright orange background and to the question: “Do you think it will be clever to paint white here, or a hot colour?” Learners reply white. “Why? The white would make the orange show up clearly. When you paint in-between these patterns and textures, you may leave

little bits of orange paper open. That is an excellent comment, because look there – it makes the chameleon show up”. The paper is used in landscape and the chameleon drawn in the centre, enlarged considerably. This magnified image portrays the reptile perched on a branch, and patterned details show up clearly.

Allowance for individuality and conjuring up personal visual thinking, is encountered in the grade 7 project: ‘An African Mask’ (Addendum 2:7.1, photograph 16). This is done after a visit to the Picasso and Africa exhibition at Iziko (see glossary). Some highly original and novel representations emerge as they create an abstract mask. Distortion is evident in their work; for example, one eye is placed higher than the other. In this case, a boy, sitting on his own (it is a small group), shows absolute recall of the Guernica-like face (see glossary). He observed and listened very well during the excursion, as it wasn’t mentioned during the introduction in the classroom. He is the only learner doing a side-view, showing the gaping mouth in agonising fear of the Guernica-animal.

The kind of mental imagery (McKim, 1980:30, 51) that is exercised here can be transferred to any learning area where learners need to visualise, to see in their mind’s eye, for instance, mathematical problems, composition writing and even some science concepts as it leads to complementary modes of thought and analytical skills (Wright, 2003:131). There is certainly evidence of Experiential learning (Chapter 2.2.6) as the processes involve discovering and creating (Whitehead, 2004:201) as well as Discovery learning (Chapter 2.2.8) as new knowledge is linked with existing knowledge (Biehler and Snowman, 1997:361). Ample opportunity for Discrimination learning (Chapter 2.2.10) occurs as a result of these lessons, for visual and spatial information is imagined and there has to be thinking with concepts (Anderson, 1980:63). There is scope for the imaginative, the analytical and the self-expressive learner (Gregory and Chapman, 2002:22 – 26) to gain knowledge and skills and the Visual/spatial intelligence (Chapter 2.2.16) will be particularly enhanced (Wright, 2003:82).

Thinking in images can aid lateral thinking in all aspects of the curriculum. McKim (1980:30) argues that the emphasis that is often placed in education on the three R’s namely: reading, ‘riting and ‘rithmetic can lead to one-sidedness and an unrealised

potential for visual thinking. Stereotyped vision, which is socially conditioned, can be unlearned through the re-centring of vision and the practise of visual thinking (McKim, 1980:51). This author states that visual thinking encourages bridges between left and right brain hemispheres, leading to complementary modes of thought (Chapter 2.2.17). Numerous examples are encountered in the case studies, but notice is taken of the lessons in which learners have to draw from their own mental pictures and convert that information into a visible image. An example by grade 2: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4), as well as: 'A wedding couple on the stairs in front of the church' (Addendum 2:2.8), disclose incidents where young learners have to portray the picture in their mind's eye as a visual image.

Shape and form are two of the elements of Visual Art (Chapter 1) and can be geometric, organic, curvy, symmetrical and/or spiral. By employing these shapes and forms, children learn to make graphic prototypes (Wright, 2003:124) and to use representational forms of communication (Wright, 2003:127). Lowenfeld and Brittain (1982) point out that in the development of the graphic representations of toddlers, their scribbling evolves and in time and if there is opportunity, the circles become smaller, more controlled and isolated. These circles develop into 'big-head' figures, the first recognisable portrayal of a person (Lowenfeld and Brittain, 1982:429). In the work: 'Just a happy, smiling face with flowers in the background' (Addendum 2: 1.7), the portrayal of the shape of the face of the person proves progress that is evident of work of the Pre-schematic stage (Addendum 3). The circular shape of the face is directly painted (drawn) with a brush.

In the picture: 'Black and white cat sitting upright in the garden' (Addendum 2: 1.2, photograph 2), the shape of flowers is discussed with grade 1 learners: stalk, leaves and 'face'. This is taken further when pupils share ideas and learn about the triangular shape of the cat's body, as well as the oval shape of the face. Because real-life photographs of cats are shown and discussed during this lesson, learners have to match an incoming sensation with a visual memory. Occasions like these offer opportunity to unlearn stereotypes that have been imposed on learners by way of colouring-in books and photocopied worksheets (McKim, 1980:52). Likewise in the picture of 'I am watering the garden' (Addendum 2:1.3), the shape of the hand

holding the hose or watering can and the toes that are curling in the mud is explained in detail. In the lesson of 'Myself with a colourful T-shirt' (Addendum 2:1.5), a girl who put up her hand explains the shape of the eyes – not round, almost oval with points at the sides.

During the 'Chameleon' picture (Addendum 2:3.1, photograph 7), grade 3 learners discuss triangles and circles that can form part of a pattern. Another grade 3 project, 'Children in the game reserve amongst giraffes' (Addendum 2:3.3), provide the opportunity to learn about the unusual shape of the head with the 'horns', as well as the geometrical shape of the patterns on the bodies and the very long, sometimes curvy necks of giraffes. The 'Still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5) for grade 5, where an arrangement of containers and tins of varying heights shapes and sizes is put on tables and the emphasis is on the outline (angular, circular and oval shapes) of the tins as well as the detail. It is quite a challenging experience for young learners to draw the perspective in the square and round tins.

A grade 7 projects shows work on a 'Plant study' (Addendum 2:7.9) that depicts shapes derived from bark. The same grade portrays the lettering of their names in 'My name' (Addendum 2:7.11), where the letters are drawn double and huge, filling paper top to bottom. In the 'Architectural shapes' (Addendum 2:U.6) by an unknown grade, there is relief modelling of architectural shapes depicting characteristics of certain eras in the history of the country, where the entire composition is filled with shapes from the built environment from bygone times, concentrating on man-made shapes.

With the 'Tribal masks' (Addendum 2:7.12), learners modelled the shape of a mask over newspaper mounds. 'An African mask' (Addendum 2:7.1, photograph 16), followed the excursion to the Picasso and Africa exhibition at Iziko (see glossary). There were a lot of masks from Africa, as well as information on how Picasso used them in his work. Abstract shapes and the difference between abstract or realistic, is discussed in the lesson. Some learners also add the shapes and decorations seen on tribal masks. Distortion of shapes is evident in some of their work, e.g. one eye is placed higher than the other.

Pot making, like pinched, coiled and slab ware, as well as clay work in tiles, always has the shape of the object as the departure. This is done over several grades, for example grade 3 built up fish, tortoise and cat shapes by coiling and shaping by hand (Addendum 2:3.6, photograph 9).

Through these activities, the dual function of symbols and signs can be grasped. The closing of shapes can be the start of mathematical logic. Some compositions show parallel grouped lines, zigzags, waves and loops. Internal pictures of objects being rotated have links with mathematical understanding (Matthews, 2003:40, 137, 183). Learning in this way offers opportunities for learning modalities that are inclined to the Logical/mathematical (Wright, 2003:128). Visual learners who construct meaning through graphic organisers would be particularly motivated to learn through activities as mentioned in these cases (Jacques, 2000:20).

Picture making is a learning process by which, through refined forms of thinking, attention is given to relationships and the interaction between the characters placed on the picture plane (Eisner, 2002:111). Placing that which needs to be drawn is one of the greatest moments in Art Education. Grade 1 learners deal with this problem in the project: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2). The cat is drawn large with the head more or less at the top of the page, leaving little space open in the background. Learners plan the composition using their 'magic finger' (see glossary) by 'drawing' with one finger at first. This planning process is the beginning of design (see glossary) as learners put parts together to form a whole (McFee and Degge, 1980:88)

For another grade 1 project: 'A picture of me, with a hosepipe or a watering can, watering the garden' (Addendum 2:1.3), the placing of the main character is explained, so that the entire space is filled. Scale and proportion is dealt with in the discussion of the size of the head compared to the rest of the body. When the learners start on their practical work, it is clear that they have learnt to think in patterns of interrelationships and to find workable solutions (McFee and Degge, 1980:115), as they remember to draw the short flowers first and then the longer ones behind. By this activity relations are enacted on the paper plane. The concepts high, low, axis, volume and distance are formed (Matthews, 2003:93). Grade 6 learners

portray that they have learnt this in: 'Hiking along the mountain' (Addendum 2:6.7, photograph 15) as they have placed the people in the foreground and in front of the people, there is a field of flowers. Behind them there is a mountain range and at the top a little bit of sky. A challenging composition is found in the lesson: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5), where the paper is used in landscape (see glossary) and the two children fill the composition. Grade 2 learners have devised and adapted their 'schema' to take in a bending down and jumping pose, thus filling the entire picture plane with the main characters in the 'story'. In the picture of: 'My friends and I on a big tractor tube, playing in the water' (Addendum 2:3.2, photograph 8) grade 3 learners fill the composition with a group of children playing on a big tractor tube on the waves. They are arranged around the circular shape of the tube, all their legs inside the opening with bums on the tube and their bodies balancing in various directions to the outside, reaching almost to the edges of the paper, which is used in landscape.

During the project for grade 2 of: 'My friends and I playing outside' (Addendum 2:2.1, photograph 4), the schematic stage (Addendum 3) is evident in the way the bodies are drawn bigger in relation to heads, necks attached to torso. The composition is full and there is overlapping of limbs and other body parts. Suggestions are made on what to do to prevent the people from disappearing against the background, like changing the colour in the negative area. One learner is instructed to draw right to the bottom of the page; otherwise the person seems to be floating. Another intricate composition is found in the grade 6 depiction of 'A group of children dancing in a circle' (Addendum 2:6.8) where children have learnt the principle of overlapping, as some friends are partially hidden behind others.

The grade 5 project: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights shapes and sizes' (Addendum 2:5.5), points out the varying heights of the tins and that if the drawing is done too low down, the space at the top is going to be too big and that the ones behind are just partly showing. Likewise in the picture: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4) the page is used in portrait (see glossary), the entire composition filled with the adult and children walking in nature with a basket and going on a picnic. The people as the main

characters are placed central and drawn big, whilst the background is filled with plant shapes and vegetation. Learners have to decide very carefully where to place the main characters in the picture to fill the entire composition, otherwise the 'empty' background poses a problem, which needs to be filled with 'things'.

Grade 7 learners managed the concept of overlapping, because they are taught to draw the objects in front first and objects behind partly obscured by those in front, as is clear in the lessons of: 'Body adornments' (Addendum 2: 7.2, photograph 18) where the collection overlaps and intertwines. Such is also the case where the learner is placed behind the desk, from waist to head and the hands are on the desk, writing in a book with the rest of the body obscured by the desk in front in: 'Sitting behind my desk, working,' and 'A pile of shoes', where the shoes are drawn as if in a pile, overlapping and intertwined.

The development of a synthetic thinking style that sees relationships and combines parts into a whole (Wright, 2003:11) occurs when learners are involved in the making of 3-dimensional projects like: 'Totem-like statues of musicians, very much like Picasso's 'Musicians' (Addendum 2:U.2, photograph 21) and 'Fish/Cats' (Addendum 2:3.6, photograph 9) there is development of scientific thinking (Hargreaves, 1989:19). Learners discover the unique possibilities that sculptures can be viewed from all sides and that the work has volume and takes up space.

During the Pre-schematic and Schematic stages (Addendum 3), children place objects over the entire picture plane. 'Correct' proportion is not at all evident and proportion is linked with emotional meaning, for example myself is often largest in the picture. For the grade 1 picture of: 'Himself/herself balancing on one leg on a decorated box' (Addendum 2:1.4) the paper is used in portrait, the box drawn at the bottom and the child in a humorous, fun-filled pose, balancing on one leg and almost losing balance from the height of the box. Grade 1 draw: 'Self-portrait, head and shoulders, wearing a multi-coloured T-shirt' (Addendum 2:1.5). Introducing this project, the problem of placing and composition is solved by physically indicating with a finger pointing, how to place the head right at the top. Naïve and child-like drawings are made, but with clear indication that learners really took notice when the features were discussed and explained. Although they are still young, they manage

to portray their heads touching the top of the page. Individual learners are assisted and guided to really draw big and fill the page. Some learners are still battling with the size of shoulders and the rest of the body in relation to the big heads they have drawn. The connecting of ears to the head of one learner is shown to the class as an example. Almost all learners draw very wide, smiling mouths with lots of teeth showing, but they are all different.

The frequent engagement in quality Art Education (Chapter 1) promotes the extension of the learners' concept of relationship and scale, as is evident in the progression into higher grades. In the grade 2 lesson of: 'My brother/sister and I playing leapfrog' (Addendum 2:2.2), most learners manage this unusual composition with spontaneity and ease, while the work of learners who did not experience this kind of Art Education from a young age lagged behind. It is noticeable in incoherent composition, small drawings, poor listening skills, short attention span and lack of confidence. This is evident in the work of three learners who are new in this school, coming from a school where there was no Arts Education. However, they all eventually manage this project and show progress in the areas that were explained to them individually. This is also evident in grade 3 with 'Children in the game reserve amongst giraffes' (Addendum 2: 3.3), where the curved necks of the giraffes are in some cases intertwined as if they are in a tight group to fill the picture-plane sensibly.

The grade 5 project: 'I am walking in the city, talking on my cellular phone' (Addendum 2: 5.1) teaches learners to use the paper in portrait (see glossary) and draw the main character from waist upward, almost life-size in the foreground. The background is filled with modern multi-storeyed buildings of varying heights, depicting the city. This section of the picture is smaller, as if further away. Two other projects where scale and proportion is dealt with, is where grade 5 and 6 learners portray adults and children. These are: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4) and 'My Mother and I in the garden' (Addendum 2:6.3). The people are the main characters, while the background is filled with plant shapes and vegetation. The adults are drawn bigger than the children; the variation in height is very obvious. Another grade 5 project: 'Fish swimming in the sea' (Addendum 2:5.2, photograph 11) brings scale to their

attention: “There are big and small fish found in the sea”. In several cases, enlargement of objects is learnt, for instance in grade 3, ‘Chameleon’ (Addendum 2:3.1, photograph 7), the chameleon is drawn far bigger than life-size, to fill the space on the paper, which is used in landscape. The same situation is found in the grade 7 project: ‘Dragonflies amongst reeds’ (Addendum 2:7.4) and ‘A collection of body adornments’ (Addendum 2:7.2, photograph 18) where the insect as well as the objects are enlarged considerably to enable the application of detail and to fill the space on the paper.

Through these activities, there is evidence of reasoning, employing logical-mathematical as well as spatial intelligences (Kear and Callaway, 2000:140). Various modes of learning and understanding are operational, as the mentioned activities include the visual, aural and bodily kinaesthetic in a complementary fashion (Wright, 2003:127 – 128).

There is Experiential learning (Chapter 2.2.6) through the interaction between the considerations of subject matter and reasoning (Whitehead, 2004:201) as was evident in the planning of composition in the projects observed in the section above. Discrimination learning (Chapter 2.2.10) occurred when visual information, like the size and spatial information like position were imagined (Anderson, 1980:63) as in the cited examples.

3.2.5 Problem solving

The procedures mentioned under Chapter 2.2.5 are relevant here, when for instance during a drawing lesson of something that is not present, learners devise a means of representing that particular subject and work out how to depict it on paper. This involves visual memory and the ability to symbolize ideas (Wright, 2003:162). To depict, on a two-dimensional surface something that is in reality three-dimensional is a problem-solving activity as demanding as any other (Hargreaves, 1989:44, 117). Learners in the Foundation Phase in particular, devise means of representing by way of drawing an imaginary incident, for example, grade 1: ‘My friends and I playing outside’ (Addendum 2: 1.2, photograph 4) and grade 2: ‘Leopard stalking in the bush’ (Addendum 2: 2.2, photograph 5). This is encountered through to Intermediate

Phase as well with projects such as that of grade 5: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2: 5.4) and grade 6: 'Hiking along the mountain' (Addendum 2: 6.7, photograph 15) as with these projects mental procedures that envisage and devise solutions to achieve goals, are employed (Anderson, 1980:290).

Drawing is a cognitive process that requires concentration and problem solving when the mind is connected to the mark (Wright, 2003:161). Likewise, challenging opportunities are posed when learners are expected to depict objects that can take up space. Art as a problem-solving activity provides the opportunity for learners to search for answers, to discover new ways to express thoughts, knowledge and experience, to find new ways to use materials and refine methods (Fisher, 1995:233,234). During the second session of: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4), grade 5 learners are encouraged to formulate and ask questions if the process of technique is not clear. Questions like: "How do you think?" engages them in problem-solving and real thinking. They often discover solutions during the picture-making process. Deeper learning will occur through the problem solving nature of Art Education that involves discovery, taking risks, questioning and experimenting with new solutions (Hickman, 2000:85).

The following examples show problem solving (Chapter 2.2.5) by incorporating lateral thinking. Grade 3's learnt to portray movement through the way they draw the direction of the heads, or the bent necks of the giraffes in their pictures 'Children in the game reserve amongst giraffes' (Addendum 2: 3.3). The planning of a composition allows for overlapping, the use of the entire space, grouping kinds of fish together and placing them in the direction they are swimming in is also evident in the project 'Fish swimming in the sea' (Addendum 2:5.2, photograph 11), by grade 5. The project is worked on in stages: first the fish and seaweeds, later the background. The 'Chameleon' (Addendum 2:3.1, photograph 7) pictures teach grade 3 learners that if shapes are arranged in a specific way, they form a pattern. The discussion about the textures and patterns also enable learners to formulate logical answers to questions asked. Learners have to think about, and answer the teacher's questions regarding contrasting colours, or colours that will be best on the background, making the fruits

stand out, as seen in the lesson 'Composition of fruits, etc.' (Addendum 2:6.1 photograph 13) by grade 6 learners. Grade 7 learners learn to verbalise logical points when they contribute to the discussion of the human face and features as in the lesson 'Sitting behind my desk, working' (Addendum 2:7.3). Questions are asked about the colours that will portray indents at for instance under the cheekbones, and they have to think in images and visualise colours before answering.

A complicated problem of composition is solved in the grade 6 project: 'A group of children dancing in a circle' (Addendum 2:6.8) as some friends have to be drawn partially hidden behind others to portray the idea of a circle of friends. The same situation is found in the grade 2 pictures: 'My friends and I playing outside' (Addendum 2:2.1, photograph 4).

The clay- and paper maché modelling projects that grade 3 and 7 learners attempt (Addendum 2:3.6, photograph 9) and (Addendum 2:7.12) present a problem-solving opportunity. Learners in grade 3 are accustomed to two-dimensional work, but find it quite a challenge to model for instance a sculpture that resemble the shape of a cat that can sit upright and retain it's shape. Grade 7-learners have made a picture of the masks, and that same shape is then modelled in paper maché. The flat shape is now built up in different levels. It is an achievement when they succeed in representing something that is not present, employing skills to achieve the goal of depicting something that can take up space.

3.2.6 Creative thinking

Wright (2003:3) defines creativity as the process of generating new ideas and producing products that are appropriate and of high quality. Intellectual flexibility can be exercised when new and unusual combinations of media and techniques are employed for interesting solutions, for example in some construction and modelling projects, as well as picture making (Westraadt, 2006:5). Real-life creativity involves convergent thinking, which is along one line, as well as divergent thinking, which vary from the norm (Hargreaves, 1989: 5). McFee and Degge (1980:350) draws the attention to the kind of creativity that sees new relationships between conditions and qualities, finds ways to preserve and develop individuality and to solve problems of

decreasing resources. There is likelihood for this kind of thinking to be transferred from the context of the Arts to other contexts (Wright, 2003:12). Therefore, opportunities for Metacognition, Discovery learning and Experiential learning (Chapter 2.2.6) are presented.

In three of the four cases, learners are, apart from being exposed to a huge variety of media, techniques and materials from a young age, also given topics to create work that is highly original and conducive to novel interpretations. Although, in accordance with the principles of quality Art Education (Chapter 1), all learners receive exactly the same topics, instructions and media, the work of each learner prove individuality in the portrayal. Evidence is found in the grade 1 work: 'A picture of ourselves, with a hosepipe or a watering can, watering the garden and of course beautiful flowers and plants' (Addendum 2:1.3), where learners have to think about something that they would do in the garden but you won't be doing it that day. (It is raining quite hard). "Where do you think he can draw some more and what do you think he could draw? Many more flowers, because he is in a garden. You are going to be allowed today to make your own choices. You are going to decide which colours your clothes are going to be. With your choices, you have to really think. If you have a very big T-shirt, would you make it all one colour? No I would make it full of patterns. Otherwise it is very boring. You pattern it or you shade it."

Learners have the opportunity to work and experiment with a huge variety of media, practising numerous techniques and processes often in unusual and novel combinations. For instance, the use of soft pencil 'engraving' into wet paint in the 'Chameleon' pictures (Addendum 2:3.1 photograph 7) that grade 3 learners completed, is a novel way to use pencils achieving a textural effect.

An interesting combination of media is found in the grade 2 picture depicting: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5). Pastels are used on the face of the animal, using true to life leopard colours, and then continued on the rest of the body in similar shades of powder paint, mixing powder paints to match the colours of the animal colour pastels. The fur is enhanced with pastel, attempting variations in texture. This novel combination of media can also enhance Discrimination learning (Chapter 2.2.10), as learners have to distinguish the leopard colours in the pastels, as well as in the paints.

The fact that recycled materials can be used for Art making is taught through projects where colourful magazine cut-outs are torn into leaf and foliage shapes as seen in: 'Leopard stalking' (Addendum 2:2.2, photograph 5) by grade 2 and grade 5: 'Walking in the city, talking on my cell-phone' (Addendum 2:5.1), where magazine pages in browns and greys are torn into shapes and pasted for the colour of the buildings. Another instance where the use of recycled materials is encountered is in the grade 5 project of: 'Fantastically scary masks/hats' (Addendum 2:5.6, photographs 12), where various boxes like cereal and shoe boxes, are cut up, shaped, pasted or stapled and built up to form a wearable mask or hat. Eyes and mouths are open so the masks can be worn for a production. The fabric is draped and glued for headdresses. The box part is painted in colours to match that of the fabric. To finish off and ensure durability, the articles were painted with clear varnish.

The quality of various materials is also learnt in projects like: 'Decorated mirrors' by grade 6 (Addendum 2:6.6), where small round mirrors are pasted on a cardboard circle and decorated in mosaic (see glossary) and a variety of found objects as well as feathers, beads and little metal shapes and bells into a radiating pattern to form an attractive design. This kind of thinking, where the value of recycling is learnt, and utilised to produce craft, can be transferred to other contexts (Wright, 2003:12). Another example where children learn that recycled materials can be utilized for three-dimensional work is: 'Totem-like statues of musicians, very much like Picasso's 'Musicians' (Addendum 2:U 12, photograph 21), where cardboard cones and various off-cut bits of brightly coloured paper is modelled into very tall figurines, each playing an instrument. The body is a basic cone and the arms, hands, instruments, head and decorative headgear is all cut and modelled out of firm paper, which is folded, pleated, spiralled and stuck onto the body. Some powder paint is used here and there to enhance the colours of the paper and the project is finally finished off with spray-paint to cover the cardboard which might still be showing.

In a grade 1 picture of: 'Himself/herself balancing on one leg on a decorated box' (Addendum 2:1.4), the paper is used in portrait (see glossary), with the box drawn at the bottom and the child in a pose as if he/she is about to lose balance and fall over. Every learner presents a humorous portrayal, one leg on the box and the other in the

air, but they are all different. The grade 3 work of: 'Children in the game reserve amongst giraffes' (Addendum 2:3.3) shows the children drawn with arms outstretched and faces happy and even the giraffes portray humour, bending the necks as if in conversation with the children. Humour and having fun is also portrayed by grade 4 in the project: 'My friends and I in the cup-and-saucer at the funfair' (Addendum 2:4.3), where couple of children are drawn inside the cup, with the swirling motion portrayed by way of hair and clothing wildly moving. Faces portray exhilaration. Learners can decide how they want to fill open spaces on the paper – things in nature like butterflies, birds, and flowers, are suggested. Suggestions from learners are encouraged. Learners are observed as they decide on which colours to use. Every learner makes a beautifully, naive, active and happy picture and manages to portray the action of the topic. The interpretation of the topic is child-like and individual with respect and regard for the developmental stage of the learners. Individuality is fostered and encouraged by allowing options and choices regarding use of colour and patterns, etc.

This is also evident in the: 'Self-portrait, head and shoulders, wearing a multi-coloured T-shirt' (Addendum 2:1.5), of grade 1. The patterns on the T-shirt are discussed. No writing patterns are allowed. They have to think about their own patterns that are originally their own. Learners suggest various patterns naming shapes and possibilities. A huge variety of patterning is noticed while some learners are trying to repeat shapes and colours. One girl is doing a swirling surface design that fills the entire T-shirt. It consists mainly of line-work that starts at a point and follows the body contour.

Along with the creative thinking various forms of learning can take place through these projects, like Experiential learning (Chapter 2.2.6), involving discovering and creating (Whitehead, 2004:201) where learners are actively involved in thinking, deciding, trying out, doing, reflecting and giving feedback (Biehler and Snowman, 1997:370). The flexibility and the shift to the learning process that happens during these lessons can affect lifelong learning, indicating Metacognition (Chapter 2.2.14). There are opportunities for learning during these lessons for individuals with visual, aural and physical learning styles (Chapter 2.2.15) (Gregory and Chapman, 2002:20–26) and the Visual/spatial, Interpersonal and Existential/emotional (Chapter 2.2.16)

Intelligences, considering the creative thinking required to portray humour. Various learning modalities can work together to improve learning (Wright, 2003:124).

3.2.7 Imagination

Imagination is linked to Experiential learning (Chapter 2.2.6). Through Arts Education, the imagination can be stimulated to create new ideas and visual images. Art as an inventive practice develops imaginative muscles through which abstract visual imagery of objects not present to the senses, can be formed. These images are vehicles by which meanings gained from previous experiences can enter into present interaction (Whitehead, 2004:199, 202-204). Greene (1995:27) discusses the value of education in the Arts to 'release' imagination as a cognitive capacity, enabling learners to become conscious of possibilities and to make novel connections with learning material that reach beyond what is established. Experience gets reshuffled when inner imagery gets reawakened and controlled (McKim, 1989:90, 114).

Most of the lesson topics observed in the case studies provide opportunities for imaginative thinking when learners have to convert observed and imagined images into visual portrayal. Grade 5 learners have to transfer the mental image created by the introduction of the lesson of: 'I am standing in a beautiful garden filled with flowers' (Addendum 2:5.7) into a visual image drawn on paper. Learners have to make their own decisions on where to draw what in the background. The highly novel and original representations of grade 6 pupils that emerge within the parameters of the same topic, using the same media, are remarkable in examples such as: 'Two friends wearing fantastic masks' (Addendum 2:6.5, photograph 14) where every mask is decorated in colourful patterns. The same rich imaginative quality is found in: 'I am hurrying somewhere on my bicycle' (Addendum 2:7.7) in which grade 7 learners employ a lot of line-work to portray the figure seen from the waist upwards, from behind the handlebars of a bicycle.

In the grade 2 project of: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6) a learner draws the strands of hair, each one separately as if going round the curler, while on the other side of the head the strands are still

hanging straight. Highly individual interpretations of the same topic, using the same media provide opportunities for learning for imaginative and analytical learners through Experiential and Discovery learning.

The grade 2 lesson: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5) teach the learners to think imaginatively when they are expected to tear leaf shapes out of magazine pages, using various shades of green. This is also encountered in the grade 5 lesson: 'I am walking in the city, talking on my cellular phone' (Addendum 2:5.1) where magazine pages in greys, blacks and browns are torn out and pasted to apply colour on the buildings.

Several of the lessons encountered during the case studies provide opportunities to acquire knowledge of older civilizations and cultures. Eisner (2002:124) writes about the knowledge that can be gained about human history through the study of works of Art. The study of the Art of past civilizations is a source of historical information (McFee and Degge, 1980:21). Art leads to different kinds of knowledge and offers a foundation for making inferences about man's behaviour in his own environment. It ensures cognitive learning about people and places, the world made and occupied by man (Feldman, 1970:181,187, 281). An example of this is the grade 2 lesson in which learners use Egyptian hieroglyphics in a pattern to decorate the cloak around the client at the hairdresser (Addendum 2:2.3, photograph 6) and the grade 7 project: 'An African Mask', (Addendum 2:7.1, photograph 16) in which the learners are introduced to the way that African masks influenced the Art of Pablo Picasso. Projects like these contribute to Artistic literacy as learners gain analytical and verbal skills to describe the elements of Art (see glossary) and the knowledge to interpret Artworks (Wright, 2003:131).

The evidence from the case studies exemplify that as a result of Cognitive development, along with the increase of knowledge, rich and varied learning is possible by means of Visual Art.

In the next section examples of learning through Perceptual development will be examined.

3.3 Perceptual development

Sensory modes of thought, especially the visual mode, are at the heart of thinking. Seeing is matching an incoming sensation with a visual memory stored in image form (compare with Cognitive learning in Chapter 2.2.4). Inner imagery can be reawakened. Life drawing exercises the ability to see fully and creatively. Learning to draw is learning to see. Analytical seeing involves the senses and the intellect and educates ambidextrous thinking (McKim, 1980:45, 57, 69, 92). With drawing and painting, children learn to form representations, symbols and signs. This 'gestural' language is multi-modal (compare with Multi-modality in Chapter 2.2.17), involving kinaesthetic and visual information (Matthews, 2003:19). Awareness and perception of detail develop as learners draw from life. In a study of the effects of teaching drawing, Snow and McLaughlin (2005:19) found that the learning of visual perception techniques provides ingredients for true creativity and analytical thinking processes. This creativity can be transferred to other areas of life, resulting in student improvement. Through observational drawing, children develop visual thinking abilities (McFee and Degge, 1980:19). In line with Gardner's theory of spatial intelligence (compare with 2.2.16 for Multiple Intelligence) Fisher (1995:234) explains how Art making requires learners to organise thinking when they assimilate sensory information, visualise, integrate and decide on ways of visual representation. Through perception, children create mental images of what they have seen (McFee and Degge, 1980:335).

In several of the cases, even from a young age, learners are encouraged to look at photographs or models and transfer that image into a drawing. The grade 6 picture-making project: 'My Mother and I in the garden' (Addendum 2:6.3) is an example of this, where children act as models or use the photographs of their mothers that they brought to school. One learner is placed on a chair and a discussion follows about everything they can observe in the face. They are instructed to pay attention to the shape of the face, eyes (not round, but almost oval with points at the sides), nose, eyebrows and ears of the model, to be used in their drawings later on. Learners are made aware of the change in features with the portrayal of facial expression. This same awareness is noticed in the manner that grade 6 learners concentrate and carefully observe real specimens of 'Fynbos' in: 'Protea flowers and other kinds of

Fynbos' (Addendum 2:6.2) to draw very fine detail like veins on leaves and the hairy stamen inside the Protea flowers. The grade 5 lesson: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5) poses quite a challenge. Learners really concentrate to draw the perspective in the square and round tins. Quite a few have problems with the composition: to reach right to the top and bottom of the page with the tins in the front lowest and the rest a little higher up and to portray that the smaller tins in front are partly overlapping the tall ones behind them. They only manage this by looking and getting their information from the still life in front of them.

Grade 7 learners, who are in the Pseudo-Realistic Stage, moving into the Adolescent Stage (Addendum 3) exercise observation during the project: 'A collection of body adornments' (Addendum 2:7.2, photograph 18), in which they look at, and draw with enlargement, the collection of jewellery, buckles, belts, roller-blades and skateboards that is on the desk in front of them. Keen observation is also practiced by the same grade in: 'A pile of shoes' (Addendum 2:7.5), where details like the stitching, laces and eyelets, patterns on the soles is drawn in carefully controlled line-work.

Perceptual sensitivity and discrimination develop as learners become aware of colour, differences in shapes and texture, light and dark; in fact, all the elements of Art (Fisher, 1995:233). Improved observation leads to better control, observance and judgment. They become more aware of themselves and their surroundings and notice parts of the whole (Westraadt, 2006:6). Art education explores the expressive qualities of a form, as well as the interaction amongst the qualities. Sight is put in the service of feeling. The experience is often multi-sensory. Effective Art Education leads to the refinement of perception and heightened sensitivity to all forms of expression (Eisner, 2002:76, 86, 91,121). In the project: 'Leopard stalking in the bush' by grade 2 learners (Addendum 2:2.2, photograph 5), the background is finished off with leaves torn out of magazines, in shades of green. Learners select the various greens and tear out leaf shapes that are glued onto branches. When they apply the collage (see glossary), they tear the shapes carefully, but also make use of dark and light contrast and shading. This kind of colour matching can heighten sensitivity and the eye senses qualities, because visual and kinaesthetic senses are fused, improving accuracy in observation (McKim, 1980:68). During the

grade 4 project: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10), learners have to look carefully at the colours that they used on the frame and select the inks for use on the clothing and background in colours that harmonize with those used on the frame.

Refinement of perception and heightened sensitivity is also noticed during the lesson for grade 7: 'Sitting behind my desk, working' (Addendum 2:7.3), when learners have to touch their own faces and feel nose, chin, cheekbones, really looking at the teacher and listening to the explanation. It is evident in most cases that learners listen and pay attention to the explanation and demonstration. They concentrate when new media is explained, for example 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7). To portray the rough scaly texture of the reptile's skin, soft, dark pencil is used into the wet paint and sometimes over the dry paint. The importance of paying attention and listening is also noticed when grade 6 learners apply the colour-mixing technique to obtain various greens in 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13), as learners manage a vast range from creamy light to lime and getting it really dark, using only the primary colours and white. A couple of them manage to apply the colours in the way the teacher suggested: to portray the texture of the different skins of the fruit and vegetables.

Learners become observant, curious and images remain in their memory (Snow and McLaughlin, 2005:25). This is evident in the young learners in grade 1 as they comment on the shape of the cat's face, whiskers and body in: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2) as they answer, when questioned, giving the information of the introduction of the lesson that took place during a previous cycle. Keen observation is noted when the grade 7 learners make 'An African Mask' (Addendum 2:7.1, photograph 16). After a very brief introduction, they manage quite a challenging project, to produce designs that prove that they have observed very well at the gallery excursion. They were treated to a guided tour of Iziko (See glossary) of the Picasso and Africa exhibition, so the abstraction and distortion evident in Picasso's work is transferred into their designs.

The value of the three-dimensional experiences as seen in: 'Fish/Cats', (Addendum 2:3.6, photograph 9) is clear. Learners have to control the clay medium and manipulate the shapes, adding detail and pattern. They have to listen very well to the explanation, look and pay attention to the demonstration of technique, and touch and feel the medium that they are working with. More lessons like this were observed, namely: 'Totem-like statues of musicians, very much like Picasso's (Addendum 2:U.2, photograph 21), where, after the initial construction, the decorative headgear is modelled with folded, pleated and spiralled paper that is pasted onto the 'body'.

Discrimination learning (Chapter 2.2.10) providing for learners with a visual style of learning (Chapter 2.2.15) and those utilizing visual/spatial intelligence (Chapter 2.2.16) will promote knowledge through these activities. Projects that develop perception can also be of great value for learners with an analytical learning style and for those with logical/mathematical intelligence to provide for variety in learning opportunities.

In the next section the focus will be on how Visual Art can provide learning opportunities for Social development.

3.4 Social development

The practical nature of the subject provides opportunities for social interaction. A sense of belonging develops and egocentrism subsides. Differences in others are accepted and respected. Learners develop empathy with the way their classmates think, feel and observe (Westraadt, 2006:8). It is noted in two of the cases that learners from a poorer community are bussed in to attend Art lessons. They sometimes need a clearer and repeated explanation. During the making of: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3), a grade 5 learner explains the use of colours to a learner from the other school so that he can also manage the technique.

There is a relationship between the pupils' own creative work and their understanding of the work of other people (Robinson, 1993:13). The multiple perspectives that are

possible through Art Education helps young people build bridges and develop a sense of social commitment and concern for others (Greene1995: 150, 179). Children learn from each other. They will help and appreciate one another. This is noticed when even at a young age, a grade 1-learner during the project: 'A picture of himself/herself balancing on one leg on a decorated box' (Addendum 2:1.4), helps his friend by advising him to start over, beginning with white and then add little bits of the primary colours if he wanted purer colours. The informal chatting while learners are working often reveal the sharing of ideas and 'recipes' for the colours that they have mixed, as seen in the grade 2 project: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4). These young learners admire their classmates' pure and interesting colours when it is shown to the rest of the class. It is noticed during one of the lessons that grade 4 learners help a new boy in the school to use the inks correctly for the project: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10). Grade 3 learners appreciate one of their classmates' full and interesting compositions in the project: 'Children in the game reserve amongst giraffes' (Addendum 2:3.3). They also appreciate and discuss their friends' work in: 'Chameleon on a branch in a tree' (Addendum 2:3.2, photograph 7), when the patterns and textures on the chameleon's body are discussed.

Many Art projects are suitable for group work. Every learner has to contribute. Learners are introduced to democratic life (Eisner, 2002:95). Matters are discussed, improving communication skills. Each contribution has value and self-confidence increases, as learners enhance one another. During the discussion of: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7), grade 3 learners comment, putting up hands and listening to one another's comments. Learners help classmates, almost as if they understand better than an adult – formulating the question for a friend. Grade 1 pupils learn: "Not to interrupt while somebody else is talking. Allow others an opportunity to speak", during: 'Myself holding my favourite teddy at the Teddy Bear's Picnic' (Addendum 2:1.1, photograph 1).

Learners interact, co-operate, participate, clean up, learn to understand social roles and respect the uniqueness of others, share, make suggestions, negotiate, empathize, appreciate, understand and respect others (Wright, 2003:54). In most of

the cases, the atmosphere in the Art room is relaxed and fun-filled, yet the discipline is strict and learners work diligently, using their time constructively. This kind of industry is noticed while grade 5 learners work on: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3). Learners are considerate, passing the paints so everyone can reach. They learn to wait their turn and to be considerate as they have to share resources and facilities. Politeness and consideration is learnt when grade 4 learners have to wait their turn to fetch the brand new craft paints while working on: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10). Two learners share a palette, but mix their own colours in grade 5 during the making of: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4). Learners care for equipment and for others in the group (Hickman, 2000:143). When the lesson is over, they all help to put the equipment away and tidy up the classroom. This is evident in all the cases, but particularly noticed during the project mentioned above, as well as the grade 5 lesson: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5). During the making of this project, it is also evident that there is mutual respect between learners and teacher. The good discipline and respect is also noticed in the behaviour of the grade 6 pupils during the making of: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13), as they obey the teacher's instructions and use their time constructively.

Feldman (1970:181) argues that the Arts teach aspects of personal and social life, about people, the human personality, and the built environment. It is often through the Arts that learners become aware of environmental issues and their social responsibility. Art projects can develop a sense of awe and wonder, environmental awareness and concern about ecological matters (Hickman, 2000:142). Projects that contribute to the learning of these aspects are especially the grade 2 lesson: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5), where the teacher discussed the animal as an endangered species, and also during the grade 6 lesson: 'Hiking along Table Mountain' (Addendum 2: 6.7, photograph 15), where the importance of conservation of nature is accentuated. Learners get introduced to the characteristics of buildings of past times in the project: 'Architectural shapes' (Addendum 2:U.6).

The procedures discussed above present learning opportunities to those learners with interpersonal and intra-personal intelligences. The Social development that might occur will be beneficial to dynamic and common sense learners, as well as those following the learning style of understanding learners and interpersonal learners (Chapter 2.2.15) as Social learning (Chapter 2.2.3), Experiential learning (Chapter 2.2.6), Incidental learning (Chapter 2.2.12) and Co-operative learning (Chapter 2.2.13) takes place.

From Social development the discussion will move to examine cases where Emotional and Spiritual development is possible through Visual Art Education.

3.5 Emotional/Spiritual development

The creation of Art involves the mind, the heart and the body (Hargreaves, 1998:117). Wright (2003:48) states that the Arts express what language can't. The interpretation and expression of emotions and experience are vehicles for learning, which can transfer to other areas of life. Art as communication happens when children make explicit and conscious what is implicit and sub-conscious (Feldman, 1970:46) and conveys meaning that evokes responses (Wright, 2003:48). This enhances emotional literacy. During the making of Art, children make judgments about the relationships between qualities within a specific art form (Kear and Callaway, 2000:138). Grade 3 learners are asked: "Is there something you dislike about this one?" The answers they give must be substantiated (Addendum 2:3.1, photograph 7) during the discussion of: 'Chameleon on a branch in a tree.'

Learners get in touch with contemporary developments where knowledge leads to tolerance. Art Education can lead to informed imaginative awareness that can empower and open up understanding of the pluralities of persons (Greene, 1995:149). During all the case studies, learners are allowed to progress at their own pace, provided they use their time constructively. If they waste time they will not be at the same stage as the rest of the class and might not be able to use the new craft paints. Former farm school learners sometimes receive individual attention when they experience trouble with new techniques. All the groups are multi-racial and in

one case grade 5 learners assist a new boy from a previously disadvantaged school to catch up during: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4). During the making of the picture: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5), grade 2 learners are encouraged not to get anxious when more time is needed to complete the project, but to persevere with patience, as tearing out plant and leaf shapes from magazine pages is a time-consuming process. The slower workers are not regarded as behind the rest, but rather that they are taking real care to finish off properly.

The relationships between religious beliefs, magic and ritual of a variety of religions and cultures can be grasped, according to Hickman (2000:144). The lesson for grade 7: 'An African Mask' (Addendum 2:7.1, photograph 16) is an example of this, as well as: 'Two friends wearing fantastic masks' (Addendum 2:6.5, photograph 14) and the grade 5 project: 'Fantastically scary masks/hats' (Addendum 2:5.6, photograph 12), where the learners make wearable masks. The masks made by grade 5 are used in an integrated project with ancient dances and a drama of animals. The grade 2 project: 'A wedding couple on the stairs in front of the church' (Addendum 2:2.8) portray the traditions and ceremonies of most of the learners in that group. The decorations on the tribal masks that grade 7 learners made are of ethnic origin (Addendum 2:7.12).

There is opportunity to get rid of negative emotions through socially acceptable and personally rewarding outlets (Wright, 2003:54). The element of pleasure in the Art making experience is calming and stimulating. Jokes and fun is allowed, contributing to a light-hearted atmosphere of enjoyment while learners are working. This is noticed in several cases, but in particular during the making of: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4), by grade 5-learners. The grade 4 project: 'My friends and I in the cup-and-saucer at the funfair' is an example of a child-friendly topic where learners work in a happy, positive atmosphere.

The relationship between humour and intellect is often clear in some of the visual jokes of young learners (Matthews, 2003:200). Several examples are noticed, but in particular the grade 3 project: 'Children in the game reserve amongst giraffes'

(Addendum 2:3.3), in which the facial expressions of the giraffes portray humour, as if in conversation with the children. This is also evident in the humorous portrayal by grade 4 of: 'Two children bending right down and looking at small things in the garden (Addendum 2:4.1, photograph 10) in which the difficult composition of the two children with their bums up in the air and faces right to the ground, is full of humour.

Learners get opportunities to make independent decisions and to take responsibility for that. This is noticed where even at a very young age, grade 1 learners are instructed that they are going to be allowed to make their own choices, but before making their choices, they really have to think which colours will make the person stand out and not disappear in: 'A picture of ourselves, with a hosepipe or a watering can, watering the garden and of course beautiful flowers and plants' (Addendum 2:1.3). Individual learners are observed during the making of: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5) as they decide on which colours to use. They think and plan, make a decision and look back to see if it is really working before they carry on with the process of colouring in with their pastel crayons.

As a result of some of the projects, self-confidence is enhanced. Learners lose inhibitions and learn to be more daring and take risks. Grade 1 learners are encouraged to explore the possibilities of the various media and not to be so concerned because 'mistakes' can be covered up with paint during: 'Myself holding my favourite teddy at the Teddy Bear's Picnic' (Addendum 2:1.1, photograph 1). Westraadt (2006:6) states that children reach a feeling of mastery and empowerment when they complete a product, developing self-concept and confidence. Self-discipline and devotion to task is learnt. This can be seen in the case of: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4), where a boy from a previously disadvantaged school, not used to this kind of work, completed the project much later than the rest of the group. He was encouraged to show his attempt and applauded by the rest.

Flexibility, tolerance and risk-taking is encouraged by the metacognitive nature (Chapter 2.2.14) required when judgments about Art needs to be articulated (Eisner, 2002:37). Grade 3 learners voice their opinions and substantiate their arguments about the patterns and textures on the chameleon's body during: 'Chameleon on a

branch in a tree' (Addendum 2:3.1, photograph 7). The answers of learners are regarded as important and their suggestions of dealing with the background in: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4) are conveyed to the rest of the class. Learner-input is valued, their opinions and questions respected, never made fun of. Values and attitudes like objectivity and clarification through a conceptual vocabulary are fostered through Art appreciation (NCC Arts in Schools project: 1990:13). The document analyses provided evidence of this taking place, as grade 7 learners in two of the cases visited have to complete an assignment on a particular Artist's work. In another case, the Art Appreciation and Art History component is integrated with the general class-work.

It is therapeutic to be busy, working in an atmosphere of industry, but without pressure. Achievement in the Arts is not measured as correct or incorrect, reducing fear of failure (Westraadt, 2006:6). There is no rush and ample time is spent on the drawing. During the period of intense concentration to observe all detail, grade 6 learners are told not to rush, as they will be able to complete their drawings the next time in: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2). Learners are encouraged, having something to look forward to for the next session. This is the case in: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5) when they are told that in the next week, when the colouring in is completed, they are going to paint the background. The work produced is treated with respect and learners are proud of their efforts. A grade 1 learner's comment during the handing out of: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2) is: "I think mine is divine". Learners have to write their names on their work and put it away at the end of a session. When it is complete, some work gets exhibited and the rest is sent to the class teacher for exhibition. When it gets taken down, the work goes home to be shown to parents. In an atmosphere of trust and support with real respect for Artwork, learners use their time and the materials with diligence and dedication, as is the case with grade 1 in: 'A picture of himself/herself balancing on one leg on a decorated box' (Addendum 2:1.4).

Hickman (2000:140 - 145) comments on the spiritual development, which is possible through Arts Education, due to the transformative process that shapes ideas, thoughts and feelings. Grade 2 learners are encouraged not to spoil their beautiful

drawings with wild colouring-in as if they are angry; an instruction during the making of: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5). Hickman also writes that reflection, understanding and assimilation lead to growth in self-knowledge. It is possible to experience a sense of wholeness, which is rare in a regimented school timetable. Learners develop self-esteem and identity, a sense of worth and value. Individuality is fostered as learners in grade 2 are allowed options and choices regarding colour use and what to draw in the background of their pictures in: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5). The most significant learning, which is personally meaningful, with potential to transform can take place through Art making and reflection. A clear example is evident during the grade 6 project: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2) when a boy who, on a previous occasion was observed as experiencing problems, draws leaves all along the stem in fast, almost circular movements. When he notices what his peers are doing, he seems to be inspired and really start looking at the plant shapes. It is as if he suddenly begins to notice the shape of things. He eventually manages to draw the plant shapes quite well eventually.

Through this kind of experience, levels of achievement rise due to commitment and motivation (Greene, 1995:179). During the same lesson mentioned above, a big boy, whom one would associate with frontline rugby, is concerned and asks the teacher for advice on how to improve his drawing. He adds more detail, which is pointed out to him by the teacher: the fine, hairy stamen inside the Protea flower. During this project the care and concentration with which learners work is noted as well, as most learners really take their time to observe and carefully record their observations on paper. Grade 2 learners take pride in their own efforts, accepting rules and regulations for their own and the other learners' sake, while making 'Friendship: Giving a present to my best friend' (Addendum 2:2.4).

An important trait that gets developed is perseverance. Most of the work is completed in stages. Learners persevere over a period of time with one project. Unfinished work must be completed before starting on the new project, as seen when grade 2 learners get introduced to their new lesson and some still have to finish off their pictures of: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5) before continuing with the new project. Progress is noticed after an individual

explanation and assistance in the work of learners in grade 2 who experience difficulty when 'My brother/sister and I playing leapfrog' (Addendum 2:2.5) is created. During the same lesson it is also noticed that individual learners fetch paints independently and carry on with their work, knowing that one stage has to be finished before starting another. Furthermore, a patient rendition is noticed when a small, shy boy is totally engrossed in the process of trying to apply his colour in the direction that he has drawn. In another case, grade 5 learners who have finished one stage must wait patiently for the explanation of the next stage in: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5).

It is quite remarkable how learners assume responsibility for the signing of their work, tidying up, putting their work away where it belongs, and taking care of equipment like brushes and palettes. They are given five minutes to get themselves organised and then to start work after the explanation/demonstration at the onset of the grade 6 picture-making project of: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13). A learner who was absent during the previous session looks for and finds his original drawing on the shelf. He uses that as a guide to plan his composition lightly with the crayon. Once satisfied, he adds detail and quickly catches up with the rest. For this project, learners apply themselves diligently to the task and when the session is over, tidy up their own workplace and the rest of the classroom, as it is the end of the day. During the making of: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10), grade 4 learners prove themselves confident and independent as they collect their work and carry on without further instruction. They work carefully with the new inks.

Learners develop empathy towards classmates as can be seen when they help one another after spilling water when grade 4 learners collect media and equipment. It is often noticed that peers help one another, for example during the grade 2 project: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5). This is also noticed during the making of: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4) by grade 2 children. They chat, share ideas, show consideration and pass

paints. Good manners and courtesy, with mutual respect between learners is evident.

The attitudes that have been noticed can lead to life-long industry and emotional intelligence. These attributes lead to changes in psychological state and disposition, to bring the definition of learning as mentioned in Chapter 2:2.1 to the foreground. Evidence of Behaviourist learning and behaviour modification is clear (Chapter 2.2.1 and 2.2.2), as well as Social learning (Chapter 2.2.3), Discovery learning (Chapter 2.2.8), Incidental learning (Chapter 2.2.12) and Co-operative learning (Chapter 2.2.13). Understanding learners and interpersonal learners will benefit through this kind teaching (Chapter 2.2.15). There is opportunity for interpersonal, intra-personal, existential/emotional and spiritual intelligences to play a role in the intellectual processes and accumulation of knowledge (Chapter 2.2.16). Behavioural modes of thinking and learning can be accessed through these activities (Chapter 2.2.17).

The examples show that working through Visual Art provides a vast amount of learning opportunities for Emotional/Spiritual development. Manipulative/physical development will be discussed in the following section.

3.6 Manipulative/Physical development

Drawing is a universal impulse in children. Education can nurture the natural drawing impulse, as it does reading and writing (McKim, 1980:30). Basic techniques can be developed by concentration and practise, leading to competency and mastery of skills (Wright, 2003:54). The basis of every picture-making project is drawing. It is clear that lessons are planned with consideration for the developmental stage of the learners (Addendum 3). To provide quality Arts Education (Chapter1), Foundation Phase learners are encouraged to fill the entire picture plane during the first session of: 'A picture of ourselves, with hosepipe or watering can, watering the garden and of course beautiful flowers and plants' (Addendum 2:1.3). The grade 1 learners are instructed to notice the size of the head in relation to the rest of the body. They are reminded of the shape of head, eyes, nose and mouth. They also learn that when they draw the flowers, the short ones should be drawn first, in front with the longer ones behind them. Grade 1 learners, having to stand on their chairs to reach,

manage to draw their heads touching the top of the page during the making of: 'Self-portrait, head and shoulders: wearing a multi-coloured T-shirt' (Addendum 2:1.5). Progress is clear as learners develop through the stages and in the Senior Phase, manage intricate drawings demonstrating well observed detail, facial expression and realistic features and proportions as seen in projects like: 'A collection of body adornments' (Addendum 2:7.2, photograph 18), 'Dragonflies amongst reeds' (Addendum 2:7.4) and 'Sitting behind my desk, working' (Addendum 2:7.3).

This competence and skill goes beyond the initial drawing when colour is applied using paints, dyes, inks, pastels and collage. The drawn lines are preserved when powder paints are applied. Learners manage to shade and not just colour in flatly. They collect their own paints, gauging and dishing out amounts that they can mix into a creamy consistency. The mixing process is demonstrated in the beginning of the year for grade 1 learners when they paint: 'Myself holding my favourite teddy at the Teddy Bear's Picnic' (Addendum 2:1.1, photograph 1). Foundation Phase learners receive only the three primary colours plus white for the painting of: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4). They 'discover' their own colour as they mix primary colours into the white paint, making their own decisions about where to repeat colour, but always preserving their drawn lines and painting in the direction that they have drawn. The painting is done from the centre of the picture outwards. Older learners mix shades of skin colours to indicate the location of light and shadow on the face, neck and arms when grade 5 pupils work on: 'I am walking in the city, talking on my cellular phone' (Addendum 2:5.1). When grade 2 learners work with inks on: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6), they use the thin brushes carefully between the drawn lines, to preserve them.

For the project: 'Fish swimming in the sea' (Addendum 2:5.2, photograph 11) grade 5 learners repeat a colour several times before they use another. The contrast between light and dark, warm and cold colours gets attention. Variation is achieved, alternating with pastel and paint. The application of pastel colour for the person and the clothing in: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3) shows grade 5's varying the pressure on the pastel to allow the texture of the paper through their pastel work. Drawn lines are preserved and the colouring in is done in the

direction of those lines. Some learners manage shading with pastels from light to dark. Even as young as grade 2, learners manage shading of pastel in the colours of the leopard in: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5).

The ability to employ the elements of Art in work and to compose the elements in expressive work improves with practice and repetitive exercise of media (Jolley, 2004:561). The big and small muscles develop, resulting in the improvement in balance, agility and control through mastery of techniques. Grade 2's use felt-tipped markers to draw strands of hair growing from the scalp and twirling around a curler in: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6) in controlled, interesting line-work. Grade 5 learners work with confidence and control on: 'Plant study' (Addendum 2:7.9), using felt-tipped markers directly on the white mounting board. Grade 3 learners manage modelling and shaping cats sitting up using coils of clay. They add ears and whiskers, as well as a tail curling around the body (Addendum 2:3.6, photograph 9).

The tactile contact with materials fosters a more intimate involvement in the making process (Hargreaves, 1989:117). Direct handling of materials and hands-on experiences results in Experiential learning (Chapter 2.2.6) (Wright, 2003:60). Spatial orientation and coordination improve as a result of practicing of artistic skills (Westraadt, 2006:6). Practical understanding of materials enables learners to convert materials into a medium to convey feelings, ideas and concepts (Kear and Callaway, 2000:137). This understanding can lead to thinking within a medium, grasping its possibilities and limitations. Form can now be shaped to create expressive content. Qualitative exploration of materials can generate new ideas or aims (Eisner, 2002:80,111). Material and form become the language of visual elements through which the maker speaks (Hickman, 2000:140). Through this new language, the young can learn to design, analyse and organize with visual symbols (McFee and Degge, 1980:165). Several of the projects included collage as a means of colouring in. Grade 2 learners tear out leaves using magazine pages in a variety of greens and stick them onto the branch in: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5). Collage is also used in a different way by grade 5 learners in: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5). Tissue paper

in a variety of colours is used to tear into strips and paste on the tins they have drawn. Different shades develop where the tissue paper overlaps. The better the technique is mastered, the greater the expressive quality, for example in: 'My friends and I on the tractor tube, playing in the water' (Addendum 2:3.2, photograph 8), where the full composition with children arranged around the circular shape of the tube, set against the background filled with radiant sunlight is achieved by using bright, warm colours. The waves of the water are drawn in lines and painted in shades of blue in-between the drawn lines. This is quite remarkable if the fact is considered that learners use only white plus the primary colours in the powder paints to obtain this effect.

There is notable progression with age when sophisticated projects like: 'Plant study' and 'Leaf study' (Addendum 2:7.9 and 7.10) are considered. A great variety of media and techniques are used and combined with ease. For the grade 5 project: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3), for instance, there is drawing, painting, cutting, pasting, patterning and colouring in. Grade 7 learners first prepare their background using newspaper squares stuck on and worked over with inks, using a roller for texture. When this is dry, they draw over the ink, using felt-tipped markers in: 'My friend and I racing on our bicycles' (Addendum 2:7.8). Artefact analysis provided evidence of projects in relief and three dimensions using clay, paper maché, boxes and other recycled materials. Unusual and novel combinations of techniques and colour-use are seen in projects like: 'Totem-like statues of musicians, very much like Picasso's' (Addendum 2:U.2), and craft projects like: 'Decorated mirrors' (Addendum 2:6.6), by grade 6.

Learners that will benefit through these activities are those with physical learning styles, where the visual and tactile abilities are employed (Chapter 2.2.15).

Visual/spatial, as well as bodily/kinaesthetic and naturalistic intelligences will be combined (Chapter 2.2.16) to achieve change and contribute to learning as there are opportunities for Experiential learning (Chapter 2.2.6), Discovery learning (Chapter 2.2.8), Discrimination learning (Chapter 2.2.10) and Metacognition (Chapter 2.2.14).

From the Manipulative/physical development the emphasis will be on the Aesthetic development in the following section.

3.7 Aesthetic development

Purposeful discussion during visual appreciation of Art provides the visual scaffolding for learners to become more perceptive and aware of aesthetic qualities (Kear and Callaway, 2000:69). Numerous incidents are noticed where learners are able to identify the Art elements (see glossary) in their own and classmates' work. This is evident when grade 1 learners are made aware of shape, composition and the use of media in: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2). During the introductory session of: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7) the successful examples of a previous group of grade 3 learners are shown, discussing the Art elements used in them. Grade 6 learners pay attention to a demonstration of the technique for the depiction of the texture of the skin of the fruits and vegetables that they have drawn. The demonstration includes different painting techniques to suggest texture and contrast: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13).

Learners in the execution of their own creative work demonstrate the understanding of the elements of Art. By indicating with a finger pointing, grade 1 learners solve the problem of placing and composition, learning how to place the head right at the top in: 'Self-portrait, head and shoulders: wearing a multi-coloured T-shirt' (Addendum 2:1.5). Progress in the handling of the composition is evident when the project by grade 1: 'Myself holding my favourite teddy at the Teddy Bear's Picnic' (Addendum 2:1.1, photograph 1) is compared with: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6). While they are placing the person and the teddy for the first project, several learners battle to draw the person reaching almost to the top of the page and the feet touching the bottom. The grade 2 learners are managing a difficult composition, with the client partly overlapping the body of the hairdresser, with far less difficulty, placing the main characters central in the composition. Grade 7 learners fill a composition with themselves and friends from the waist upwards in: 'Walking to school with my friends' (Addendum 2:7.6). Some are drawn with their backs towards the onlooker. Very little background is left open as the main characters fill almost the entire space.

In the picture-making projects in particular, colour is dealt with expertly in most cases. Grade 6 learners mix a variety of skin tones, using only the primary colours and white. This is clear in: 'My Mother and I in the garden' (Addendum 2:6.3). They start with white, and then gradually add little bits of colour to obtain the various tones. Quite a few manage to paint the protruding parts lighter than the indented parts. In the making of: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4) grade 5 learners are encouraged to visualise the colours they want to use before mixing and applying. Examples of some learners' work are shown to illustrate the use of colour harmony in: 'I am holding the catch of the day (big fish) (Addendum 2:5.3). They make their own decisions in the selection of colours to harmonise with the prepared background colour, after looking and planning very carefully. For several projects, limited colours are used so that the pupils learn to mix harmonious shades. This is particularly evident in the cases of: 'A collection of body adornments' (Addendum 2:7.2, photograph 17) by grade 7's, in which the entire picture is painted in shades of one colour, ranging from the darkest to the very lightest. There are also several examples of the use of contrast between light and dark colours, or contrast between warm and cold colours as in: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7) in which the use of orange paint on the orange background colour of the paper is made clear to grade 3 learners. Grade 2 learners have to solve the problem of contrast between dark and light when they have to think what they "can do to prevent people from disappearing against the background" in: 'My friends and I playing outside' (Addendum 2:2.1, photograph 4). Their suggestions are that in the negative area the colour should change. A great deal of the work is very colourful, but with balanced colour harmony, because learners have acquired the skill to repeat a colour several times in the composition before changing it. The project: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4) shows this skill as grade 2 learners repeat a colour several times before taking a different colour from the box of pastels.

Dealing with the element of shape and form is evident in several of the two-dimensional, as well as three-dimensional projects. For the initial drawing of the picture-making projects, the shapes of the main characters in the pictures are drawn, whether it is 'Myself' as depicted in many projects for the Foundation Phase, or 'Cat,

Leopard, Chameleon, Giraffes' and so forth. The same is found in the Intermediate/Senior Phase where the human shape is often portrayed, but also animals, things from nature, objects like bicycles, masks, etc. The same is seen when grade 5 learners look at photographs of fish, noticing the shapes, gills, scales, wavy tails and different sizes of different kinds of fish in: 'Fish swimming in the sea' (Addendum 2:5.2, photograph 11) before drawing. The grade 5 pupils have to look at a physical collection of shapes when they plan and draw: 'A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes' (Addendum 2:5.5). When learners in grade 2 use the technique of collage to apply colour to leaves and foliage, the magazine papers are torn out into leaf shapes and stuck onto the branches in: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5). The shapes of things and people are portrayed with progressive accuracy from a very young age to the Realistic Stage (Addendum 3). Likewise, shape is portrayed in three-dimensional techniques as seen in: 'Fish/Cats' (Addendum 2:3.6, photograph 9) as well as: 'Pot-making' (Addendum 2:U.1), where clay is modelled to represent the shape of things. For: 'Tribal masks' (Addendum 2:7.12) and 'Fantastically scary masks/hats' (Addendum 2:5.6, photograph 12) and 'Totem-like statues of musicians, very much like Picassos' (Addendum 2:U.2, photograph 21), grade 5 and 7 learners shape and model paper maché and cardboard boxes and fabric to represent noses, ears, eyebrows, mouths and other things of recognisable shape.

Another element that is often implemented in the work is pattern. Learners decorate the border of their pictures in: 'Children singing in a choir' (Addendum 2:3.7), using a pattern to decorate the border around the picture. The craft projects are highly decorative and the use of pattern ample. This is seen in: 'Decorated mirrors' (Addendum 2:6.6), where a radiating pattern forms an attractive design. In their picture-making pattern is often used on the clothing, for example, grade 1 learners in: 'Self-portrait, head and shoulders: wearing a multi-coloured T-shirt' (Addendum 2:1.5), decorate their T-shirts in colourful patterns. Decoration is incised in the clay to depict the patterns on the shell of a tortoise in: 'Tortoise' (Addendum 2:U.7).

Grade 3 learners use texture to portray the surface of the chameleon's skin in: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7). The difference

between pattern and texture is clarified through this lesson. Grade 6 learners portray the texture of the skins of fruit and vegetables through the uneven application of their paints in: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1). In the project: 'Architectural shapes' (Addendum 2:U.6), various kinds of cardboard is used to depict the different textures of the outside of buildings in relief modelling.

Line is employed in a controlled, dense and interesting way by grade 2 pupils to depict strands of hair going around curlers for: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6), when they use black felt-tipped markers to draw directly on their white papers. Variety in line-work complementing plant shapes is seen when grade 6 learners draw: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2). They carefully draw the fine, hairy stamen inside the Protea flowers. In most of the picture-making projects, the drawn lines are preserved when learners apply their colours, either in paints or pastels. This technique presents clearly defined forms in most of the work. This is evident in: 'Myself in the garden with a bird perched on my shoulder' (Addendum 2:1.6, photograph 3) and 'Friendship: Giving a present to my best friend' (Addendum 2:2.4) where they preserve their drawn lines and paint in the direction of their drawing. In: 'My friends and I on a big tractor tube, playing in the water' (Addendum 2:3.2, photograph 8), the waves on the water are drawn in lines and the shades of paint applied in between the drawn lines.

These frequent encounters with the Art elements (see glossary) lead to an awareness and sensitivity that cannot be equalled by any other learning area. Grade 2 learners become aware of "little black lines, dots, and stripes" and how to "make darker lines that really show up" in: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2). As learners progress to the higher grades they manage to portray features and folds, detail on clothing employing variations and sensitivity in line-work. This is especially noticeable when they are drawing eyes, eyebrows, lashes and features. They are aware of how the nose connects to the eyebrows and of indents under cheekbones in: 'Two friends wearing fantastic masks' (Addendum 2:6.5, photograph 14).

Eisner (2002:30) comments that the focus of Art students on the visual world can make them readers of visual images and interpreters of meanings. They learn to pay attention to emotional qualities and the expressive content of works of Art (Eisner, 2002:85). These aspects receive attention during their practical work, for instance the portrayal of humour: 'A picture of himself/herself balancing on one leg on a decorated box' (Addendum 2:1.4) and enjoyment in: 'My friends and I playing outside' (Addendum 2:2.1, photograph 4) and 'My friends and I on a big tractor tube, playing in the water' (Addendum 2:3.2, photograph 8). Affection and closeness of relationships with parent/s is depicted in: 'My father/mother and I walking in nature, carrying a basket with our picnic' (Addendum 2:5.4) and in: 'My mother and I in the garden' (Addendum 2:6.3) in which learners portray the expression in the faces of the mother when looking at her child. In one case these aspects receive attention during a discussion in which learners give feedback and share ideas of what they have observed while viewing the Picasso and Africa exhibition. The grade 7 projects 'An African Mask' (Addendum 2:7.1, photograph 16 showing the half-finished mask) were preceded by an in-depth analysis in which concepts like abstract and when it is abstract or realistic were discussed. They noted how he sometimes portrayed his wife with one eye above the other. In one of the four cases Art appreciation is done in the form of assignments, dealing with selected artists. A brief is given and learners have to complete a written assignment, in which they have to look at Artworks and discuss and describe technical data of the context, as well as aesthetic features of the work they observe.

By improving aesthetic understanding, the young can be in a better position to appropriate the significance of Art (Smith, 1989:52). Speech and text can then be used as avenues for imaginative description of distinctive qualities of work in the visual field (Eisner, 2002:89). The value of visual appreciation, which encourages research and discourse and leads to different modes of learning like Experiential learning (Chapter 2.2.6) and Discovery Learning (Chapter 2.2.8). Critique on works of Art involves insight and understanding through observation and the development of aesthetic awareness and sensitivity, making use of an artistic vocabulary (Wright, 2003:55). Visual awareness enables the young to articulate their observations and to make informed critical judgments about Art, Craft and Designed objects (Taylor, 1992:126).

From this abbreviated account of the Aesthetic development, the scope will now move to the opportunities for achieving Entrepreneurial/Vocational preparedness through the lessons observed.

3.8 Entrepreneurial/Vocational preparedness

The benefits of making or producing something that will last, as in for example craft, contribute to employability as a result of the practical competence. This is a competence useful in a wide range of jobs as it results in knowledge and understanding of all kinds, demonstrated in tangible form (Hickman, 2000:120). Examples of Craft projects through which learners can attain this competence are: 'Decorated mirrors' (Addendum 2:6.6) where grade 6 learners make articles that could be sold at a Craft-market, and 'Tribal masks' (Addendum 2:7.12) where grade 7 learners use recycled material to make, paint and decorate masks. More Craft projects are: 'Pot-making, like pinched, coiled and slab ware, as well as tiles' (Addendum 2:U.1) through which learners acquire the skill of pot making and clay manipulation.

The comprehensive kind of learning through Art Education can empower young people to make a living and contribute to the economic welfare of the country (Greene, 1995:170). Some of the work is made for entry into a Mother's Day competition, with each grade 6 learner getting the opportunity to participate with: 'My Mother and I in the garden' (Addendum 2:6.3) and the possibility of winning a prize. In other cases some of the work is sent in to the Santam Child Art competition. Through each pupil's winning entry, the school gets publicity and can possibly win money prizes. In two of the cases there is an annual exhibition where work gets sold to parents and public. The work gets neatly mounted and the exhibition is a formal event with snacks and wine. It is a cooperative project of the school, with a guest speaker and the press invited. At least one example of every learner is exhibited. Parents have the first option to buy their own child's work. The funds raised by this project are utilized to buy Art materials and equipment for the following year.

Quality Art education prepares learners for the world of work. Skills and attitudes that make for productive workers are developed. So is initiative and creativity. Imagination is stimulated. Planning skills and co-operation are exercised (Eisner, 2002:34). Greene (1995:13) discusses how habits of mind, complex skills and meaningful job opportunities emerge through Art Education, because of the exercise in planning, organizational thinking and the break away from the ordinary. Hard work in a pleasant atmosphere of industry is the general rule in the cases visited. Learners apply themselves to tasks in an Art environment. Most projects are completed over several sessions through which learners persevere and complete a project before starting on a new one. This is evident in the majority of the cases, but in particular the sequential project: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13) where grade 6 learners make an initial drawing from life and then enlarge to a composition to be painted. Some tasks like the tearing of shapes out of magazine pages seem laborious, but they persevere because the end result is worth it. Work is finished with care and respect for its value. The careful execution of: 'Leopard stalking in the bush' (Addendum 2:2.2, photograph 5) shows how grade 2 learners take time and care to complete a project after working on it for several weeks. When grade 2 learners start: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6) a few learners are noticed that are finishing their 'Leopard' pictures carefully before they start the new project.

A huge variety of media and techniques, sometimes novel and unusual, utilizing a variety of processes is executed in a controlled atmosphere where discipline and cooperation is important. It is noted during the making of: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4) how grade 2 learners pay attention to the explanation and how they take pride in their own efforts. They accept rules and regulations for their own and the other learners' sake. Concentrated application to task is noted through to the higher grades as well during: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2) where there is absolute silence and concentration while grade 6 learners draw from life. After each session the work gets signed clearly and put away in designated shelves or drying areas.

The optimal use of time, as well as opportunities to develop abilities is important outcomes of Arts Education. Art activities teach productivity and economical use of materials (Westraadt, 2006:8). Although nothing is rushed, learners produce a huge amount of work. Nothing is hurriedly or carelessly done. They use their time carefully and are taught to monitor their time so that they don't squirt out a quantity of dye they cannot use, because when it is cut-off time they have to start cleaning up and it will go to waste. An example of this is when grade 4 learners work on: 'Two children bending right down and looking at small things in the garden' (Addendum 2:4.1, photograph 10). When grade 5 learners work on: 'A still life with an arrangement of a variety of storage containers and colourful tin of varying heights, shapes and sizes' (Addendum 2:5.5) they keep track of the time, not tearing out too many bits of tissue paper, but rather pasting as they go along so that it doesn't get wasted. At the end of their session, learners clean up their own working area and then the rest of the room before lining up to leave for their next period.

These attitudes and aptitudes can lead to Behaviourist learning (Chapter 2.2.1), Social learning (Chapter 2.2.3), Experiential learning (Chapter 2.2.6), Discrimination learning (Chapter 2.2.10), Incidental learning (Chapter 2.2.12) and Co-operative learning (Chapter 2.2.13). Common-sense learners with physical learning styles will be engrossed in these activities (Chapter 2.2.15). There are opportunities for Logical/mathematical, Visual/spatial, Bodily/kinaesthetic and Intra-personal Intelligences to develop integrating active, visual and spatial modes of learning (Chapter 2.2.16). What makes this aspect particularly meaningful is that the 'New economy' in South Africa requires an educational system that trains a work force with the abilities that were discussed above (Bekker, 2007:10, 26).

3.9 Concluding remarks referring to the variations in learning through Visual Art projects

The results from the case study visits as discussed in the sections above answer the research question: Does the teaching of Visual Art in schools in the Western Cape Wine-lands area, provide opportunity for a rich variety of learning to take place? It is clear from this chapter that there is opportunity for learning in a rich variety as all the

facets of the personalities of learners can change and develop as a result of the processes that were recorded.

Furthermore, there are additional variations in learning that occurred during the case study visits that are important to note. These concluding remarks will briefly highlight these.

The first aspect indicates that Multi-literacy can be addressed by means of the Visual Art projects (Chapter 2.2.17). Visual learning occurs, as a lot of visual media and examples are shown as stimuli for the projects. Grade 1 learners look at photographs of cats before starting: 'Black and white cat sitting upright in the garden' (Addendum 2:1.2, photograph 2). Grade 7 learners have a collection of real belts, buckles, and jewellery to look at when they work on: 'A collection of body adornments' (Addendum 2:7.2, photograph 18). Aural learning is very important in most projects, as the introduction of every new project starts with an explanation and sometimes a demonstration of technique, combining the visual and the aural. Grade 6 learners attend a demonstration of painting techniques before they start on: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13). Several projects provide kinaesthetic experiences due to the variety of media, including models and examples to feel and touch, like clay modelling and paper maché projects. Visual literacy is addressed by the fact that, apart from the practical work, there is also Art appreciation done in the form of assignments. Completed projects of peers are shown for appreciation and to learn from. Grade 3 learners are encouraged to give positive criticism during the discussion of: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7). Intra-personal, interpersonal and spiritual intelligences can be shaped by these experiences (Chapter 2.2.16). During: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4), a learner counts the number of times that he repeated a colour before using another colour, obviously preferring to utilize mathematical intelligence.

A quality rich Art Education programme can provide learning opportunities that address the different ways in which children learn, developing various forms of literacy. This is observed in the cases when some grade 6 learners obtain the

colours to use in: 'Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole' (Addendum 2:6.1, photograph 13) by discovery and some by reasoning. Some learners work quietly engrossed in their own experience, while others talk about and discuss what they are doing with their friends. All of the projects allow for the individual thinking patterns of the learners. This leaves room for each child to portray the subject in his or her unique way. The fact that there is such a wide variety of media, techniques and subject matter available for interpretation provides for expression in techniques other than the ordinary. Examples are sculpture and modelling projects like: 'Totem-like statues of musicians, very much like Picasso's' (Addendum 2:U.2, photograph 21), or 'Fish' (Addendum 2:U.4) and 'Flowers and leaves' (Addendum 2:U.3) that involve built-up paper or carved relief work. 'Personal identity' (Addendum 2:6.9) provides an example of work where the learner's own photograph forms part of the work, with lettering of their name and surname around the photo. Interesting examples, where nature or natural objects are the source of inspiration, are: 'Plant study' (Addendum 2:7.9) where a piece of bark is the departure and shapes derived from the bark are used to decorate the surrounding areas. The logical-mathematical, interpersonal, intra-personal and naturalistic as well as spatial intelligences (Chapter 2.2.16) can benefit from these experiences as individual learning styles are encouraged. Through these projects allowance is also made for learners with different work pace. Two grade 6 learners are observed during: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2). The one learner manages the drawing quite quickly so that he can start painting, while the other takes a long time, working with concentration.

With all the above taken into consideration, it is clear that the cases recorded provide rich and varied learning opportunities allowing for the different ways in which children learn (NCS, 2002:6).

In the next chapter the study and use of the NCS in the cases visited, will be reported.

CHAPTER 4 : THE USE OF THE NATIONAL CURRICULUM STATEMENT TO OFFER A RICH VARIETY OF LEARNING OPPORTUNITIES

4.1 Introduction

In Chapter 3 the focus was on the various forms of learning that occurred during the case study visits that exemplify the aspects of development of the child's personality. The concluding remarks highlighted variations in learning through Visual Art pertaining to other aspects of psychological and behavioural change than those mentioned in Chapter 2.3.

In this chapter the emphasis is on whether learning opportunities were recorded for all learners (Chapter 2.5) and the learning through Visual Art in cultural context (Chapter 2.5.1). The study and use of the National Curriculum Statement (NCS) that was noted during the case study visits will direct the focus. The purpose of this notation is to test the case study results against the categories as suggested in the Methodology of this study, namely:

- Do teachers study and use the NCS in which the definition, aims, nature, extent, integration, implementation and assessment of the four disciplines highlight the possibility for a rich variety of learning to occur?
- Is the integration of the different Art disciplines in the learning area and other learning areas as set out in the NCS, attainable for teachers in the GET-band?

4.2 The NCS and the possibility for richness in a variety of learning opportunities

The NCS is in many ways shaped by the same ideals as mentioned in the literature consulted. The following ideals reflect a rich variety of learning opportunities through Art Education: The inclusion of appreciation of the Arts and aesthetics as powerful stimuli for diversity in learning. An education that provides for the utilisation of the full

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range of human intelligence, enabling learning through multiple languages, can be offered through significant encounters with works of Art. Learning to look through multiple perspectives widens the capacity and quality of mind in diverse domains (Greene, 1995:57, 149, 179). Robinson (1990:7-8) expounds the multi-disciplinary/inter-disciplinary/integrated nature of Arts Education, developing the various facets of intelligence. Eisner (2002:40) also argues that multiple perspectives are possible in Art Education. An effective and coherent programme for Art Education spans the intellectual, aesthetical, emotional, perceptual, personal and social development of pupils, including values. This is attained through engaging in the Arts by making and appraising (The NCC Arts in Schools project, 1990:6, 7). The processes towards Artistic literacy are through making, presenting, responding and conceptual knowledge (Wright, 2003:133). Objective reading of visual texts can encourage shifts in attitudes and lead to acknowledgement and support of diversity and pluralism (Knight, 2004). These ideals are reflected in the NCS and the use of the document will enable teachers to incorporate these important opportunities into their lessons (NCS, 2002:5).

During the initial planning by the Western Cape Provincial Arts and Culture Task Group (WESTAG), when policy leading to the NCS was still in draft form, sources included Gardner (1983) as well as the British Framework Report of 1992 and the Curriculum Profile for Australian Schools (1994) (Western Cape Provincial Arts and Culture Task Group 1995:26 – 27). It was stated that the 'Curriculum seeks to create a lifelong learner with self-confidence who is independent, literate, numerate, multi-skilled, compassionate...' and to provide opportunity for general education in Arts and Culture for all learners. The learning area contributes to a holistic education for all learners, making learning accessible through addressing the different ways in which children learn, developing various forms of literacy (NCS, 2002:3, 4, 5, 6). These aims are to be met by the four Learning Outcomes and Assessment Standards as set out in the NCS.

These four Learning Outcomes place the creation of Artwork on a par with interpretation, presentation, reflection, participation and co-operation, as well as expression and communication. Four Art forms are included, namely Drama, Music,

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Dance and Visual Art. In each of these, the broad spectrum of South African Art and Culture practices is covered. Sources are the spiritual, material, intellectual and emotional aspects of human endeavour within society. There is recognition of the integrity of discrete Art forms and the value of integrated learning experiences (NCS, 2002:4 – 10).

When the wide scope of the learning area Arts and Culture, as expounded in the NCS is considered, there is opportunity for developmental change of learners in all the areas that were mentioned in Chapter 2.3. The Arts and Culture learning area makes learning accessible through addressing the different ways in which children learn. It develops various forms of literacy from Grade R to 9 at increasing levels of complexity: oral, aural, visual, spatial, kinaesthetic and cultural (NCS 2002:6).

Document analysis and interviews with educators revealed that in all four of the cases visited, the NCS is used as a guideline for the planning of lessons and the four Learning Outcomes and the Assessment Standards are indicated on the year planners. Lesson planning forms that are provided by the schools are used for planning in summary form. These forms are drafted in accordance with the directions given by the WCED (see glossary).

Specific examples will now be analysed to illustrate whether, in accordance with the NCS, all learners can achieve and learn through the lessons offered.

4.3 Learning opportunities for all learners

In three of the cases visited, it is possible for all learners present during the lessons to achieve. All classes are multi-racial, and presented monolingual. In all cases the explanation can be given in a second official language if required by individual pupils. The teacher and peers assist learners who were absent so that they can catch up. During the grade 2-project: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5) it was noticed that learners who were absent during the previous session when the drawing was introduced, get an explanation of the placing and composition of the new picture-making project in a small group. Learners, who are having trouble with

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the technique, are encouraged to interact with other learners who are managing, to look at their work and see how it should be done. A new learner is individually shown how to colour in along the drawn lines and praised if he manages it well.

Every learner has the opportunity to participate in the Art competitions and/or exhibitions. Work is exhibited in the Art room and in the passages of the schools. Some examples are sent to the classrooms for exhibition purposes. Exactly the same lessons are presented to each year group and all media and materials are available to each learner. Two schools have 'adopted' learners from a poor school within proximity of the school. Learners get bussed in to participate in the Art activities. They have exactly the same opportunities and privileges, but in some cases need a clearer and repeated explanation. The teachers present the same projects, offering the same materials and addressing them in the same terminology. The project: 'I am holding the catch of the day (big fish)' (Addendum 2:5.3) serves as an example. For the project: 'Children in the game reserve amongst giraffes' (Addendum 2:3.3) grade 3 learners from a poor school, who live in homes without television, are shown clear and colourful photographs of the animals so that they can become aware of all the detail. The lag that in learners who haven't had this kind of learning experience from grade 1 is evident in drawing technique, placing and originality. They draw smaller, simpler pictures with less detail and show an inclination towards stereotype drawings and copying. The work is often untidy with less control of the medium. The problem is abridged by the constant attention and guidance from the teachers so that they gradually acquire the skills needed to achieve results. All these learners have come to know the ethos of working in the Art room very well. Most learners master the practical competence to execute the projects. The fact that a wide variety of media, topics and techniques in two-, as well as three-dimensional work are offered provides a very comprehensive scope of opportunity for all learners. The personal development of all learners through these projects is evident in the pride they take in their finished work and the care and attention with which they execute the projects. A grade 2 learner, after completing: 'Friendship: Giving a present to my best friend' (Addendum 2:2.4) is encouraged to show his work to the class. He is praised and applauded for his successful attempt.

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In two cases it is noticed how the educators deal with classes with several learners with learning or behavioural problems. The work shows incoherent compositions, with small drawings. The learners have poor listening skills, short attention span and lack of confidence. They eventually complete the project and show progress in the areas that were explained to them individually, e.g.: a grade 6 learner with an obvious developmental problem is observed while drawing very rough and scratchy. When, after a while, he notices what his peers are doing, he seems to be inspired to start looking at the plant shapes. It is as if he suddenly begins to see the shape of things. Although his style is still very light and wavering, he manages to draw the plant shapes, mixes paints with great concentration, and although not managing the shading, perseveres and completes the project in the end: 'Protea flowers and other kinds of Fynbos' (Addendum 2:6.2). Learners have sufficient time and all projects are completed before starting on new work. More time is allocated for slower workers, while learners who have completed their work, carry on with a new lesson, or in two of the cases, work on fill-in projects like the preparation of paper for collage or decorating the frames of their pictures.

The Visual Art that is offered in one of the cases visited does not comply with the definition of quality Art Education (Chapter 1). Although learners are excited by the prospect of drawing and they are all occupied, none of the elements of Art are taught. Some of the projects that are presented as Art in this case, fit in better with the learning area Technology. For example, when grade 3 learners work on: 'SA symbols' (Addendum 2:3.5), the skill of cutting, tearing and pasting is the most important aim of the lesson. The same is found in the grade 6 project: 'Texture' (Addendum 2:6.4). The Outcomes for Arts and Culture from the NCS are used on the lesson-plan, but the requirement of innovation, creativity and expression is not met (NCS, 2002:4, 5). The lessons are integrated with the general class work, like the grade 4 session: 'A bowl of fruit' (Addendum 2:4.2), but does not comply with the Assessment Standards for Learning Outcome 1 for grade 4 (NCS, 2002:46), as no attention is given to the elements and techniques of two-dimensional Art. It seems that in this case, the colouring in of photocopied drawings from books, or any practical work is presented as an Art lesson, without giving learners the opportunity to meet any specific Assessment Standard. Grade 3 learners immediately start copying

the pictures that were photocopied from a book and put up on the board as an activity for Art when they do: 'Places to stay' (Addendum 2:3.4). Opportunities for rich and varied learning are therefore not evident in this case.

Section 4.4 will report on how the learning area is implemented in the cases visited. The integration of Visual Art with general class work, as well as the integration of the four disciplines that form the learning areas Arts and Culture will also be discussed.

4.4 Integration and implementation

In the past in the RSA, prior to the revision of the curriculum, the practical aspect, namely Art making, has enjoyed far more attention than the study of aesthetics, history and appreciation of the Arts. For years, teachers have taught excellent picture making as well as craft and modelling. Little or no attention has been given, especially at Primary School level, to aesthetics, history and appreciation of the Arts. Cultures other than Western were only studied from a historical perspective and indigenous Arts and Crafts were marginally considered (Western Cape Provincial Arts and Culture Task Group, 1995:9 -11). The revised curriculum provides ample opportunity for learning in the Arts, about the Arts and through the Arts in all four disciplines, but also encourages integration of these aspects with other learning areas ((Western Cape Provincial Arts and Culture Task Group, 1995:16).

Visual literacy, which encompasses various modes of learning, can be attained through the processes of making, presenting and responding to the Arts. An education that addresses multi-literacy, which assists children to learn how to learn, is possible. Arts Education incorporates, by its nature, intellectual flexibility, lateral thinking, lifelong learning and cross-disciplinary programmes. It is supra verbal, and induces individuality in learning style (Wright, 2003:38, 39).

The value of visual appreciation encourages research and discourse, which leads to different modes of learning. Feldman (1970:85) discusses different kinds of knowledge, accessed through different styles of learning.

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The following diagram by Fisher (1995:234), that proposes the development of aesthetic awareness through Art activities, complies with the ideals of the NCS to place Art making (creating) on a par with reflecting, expressing and communicating and to attain Visual Literacy (NCS, 2002:6).

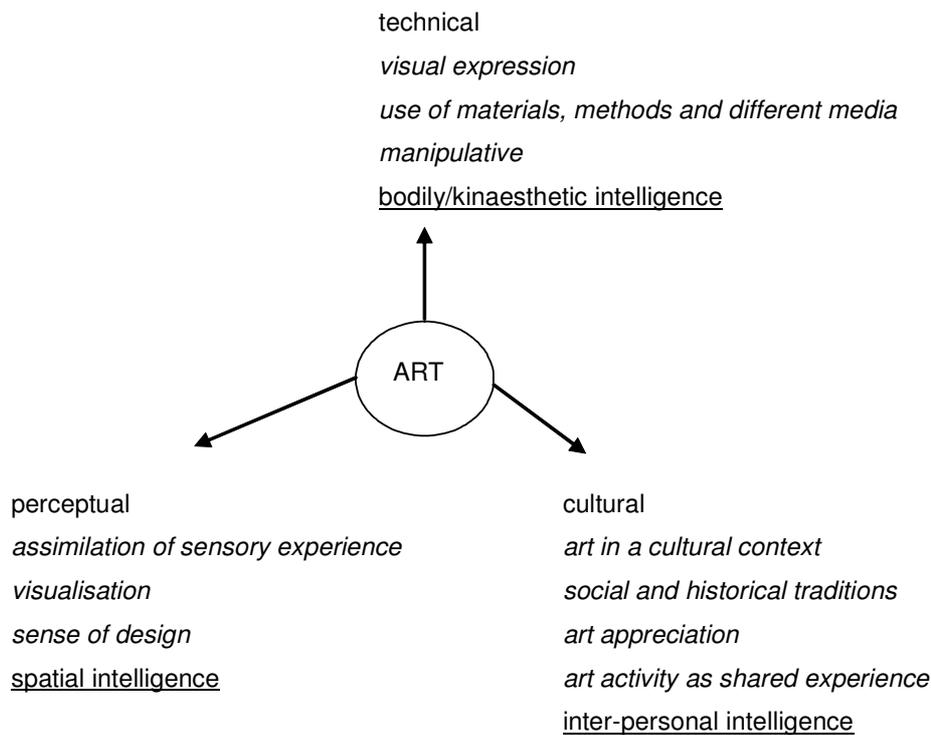


Diagram 2: Development of aesthetic awareness through Art activities

Other than practical Art making, the NCS requires Foundation Phase learners to participate in discussion of their own and others' Artwork, as well as that of Artefacts and Crafts found in the immediate environment. A basic Art terminology is required, as well as recognition and description of the elements of Art (Chapter 1) as seen in the work of South African Artists. Intermediate Phase learners should be able to progress to the discussion of images, designs and craft objects in popular culture and photography, recognise the elements specific to Art forms and comment on design features as well as the purpose of Artwork in public places and within various cultures of the RSA and globally. They should also be able to comment on visual communication in a wider range than the traditional (NCS, 2002:5).

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The case study visits revealed that the above was seldom taught in a formal and planned manner. In a few cases Ethnic dress and patterns are incorporated into picture-making projects or as decoration on pottery. An example of this can be found in the sequential project of grade 7, following: 'An African Mask' (Addendum 2:7.1, photograph 16). For these projects, the patterns are merely copied from other Ethnic designs, but the actual craft, the origin, purpose and role of the work is not studied. Therefore, opportunities for learning of the Arts and responding to the Arts were not fully met as set out in Diagram 2. The cultural aspect as in the diagram is only partly offered, as opportunity for learning, leaving some more opportunity for the intra-personal intelligence to develop. All the different ways in which children learn and the development of various forms of literacy at increasing levels of complexity as stated in the NCS (2002:6), were not accessed in the cases visited.

In three of the cases visited, appreciation, interpretation and reflection of the learner's own Artwork is done in an informal manner as the Art elements (See glossary) are pointed out during the introduction of the lesson. Grade 2 learners discuss the patterns and textures during the introductory discussion of: 'Chameleon on a branch in a tree' (Addendum 2:3.1, photograph 7). This is in line with 'Reflection' as in: Learning Outcome 2 (NCS, 2002:10). If, however, the full Learning Outcome is taken into account, namely: 'the learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts', the opportunity for learning, especially in the field of Visual Literacy is only partially attained, as the field covered is only that of the work of classmates.

In one case Art appreciation is done in the Senior Phase only. It takes the form of assignments, dealing with selected South African Artists once in grade 7. A brief is given and learners have to complete an assignment in their own time. It is handed in and assessed according to the following rubric that was copied from a workbook for Arts and Culture and adapted by the teacher to suit the project.

It is evident from the information above that learners were not required to identify the Art elements (see glossary) in the Artists' work and that most of the assessment dealt with the presentation of the assignment. 'Relevant Information' is often mentioned in the rubric, but not clarified.

Following the NCS, Learning Outcome 2 for grade 7 requires learners to gather information and reflect on and analyse the contribution of Art, Craft and Design to everyday life and to South Africa's heritage. Outcome 4 requires grade 7 learners to investigate and present the origins, purpose and role of signs, national or traditional symbols, statues, heritage sites, body adornment, Artworks, dress or architecture (NCS, 2002:84, 94). Visual Literacy is acquired when learners become proficient in observation and analysis of the Art elements, being able to 'read' and understand the universal language of the Arts (Westraadt, 2006:25).

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In two cases Outcome 2 is left in the hands of the class teacher and only marginally integrated, for example the visit of grade 7 learners to the Picasso and Africa exhibition, where an Educational officer of Iziko (see glossary) explained the influence of African masks and other Art and Craft on the style of Pablo Picasso of a certain era. This visit is followed up by a two-dimensional project: 'An African Mask' (Addendum 2:7.1, photograph 16) and sequential projects. In this particular case, document analysis revealed a few more attempts at integration, for example: The teachers responsible for the four disciplines discuss possible themes and attempt a measure of integration regarding topics. In the NCS it is suggested that Learning Outcomes overlap and be linked and worked on together. The different Art forms should be integrated within tasks and activities, following the 'Composite' Assessment Standards (NCS, 2002:9). The grade 1 project: 'Self-portrait, head and shoulders: wearing a multi-coloured T-shirt' (Addendum 2:1.5) is an attempt to integrate with the general class-work after a discussion with their class teacher, as they are dealing with 'self' and 'family' in the class. The themes of the practical work correspond with the work done in the classroom in a broad sense. In grade 5, for example, they make masks in Visual Art and practise ethnic dances for the Dance discipline. A Drama of animals is studied and for Music, they listen to 'The Dance of the Bumblebee'. Full and complete integration of the four disciplines of Art and Culture was not evident during the case study visits, although it was recorded in the lesson plans.

In another case there is an attempt at integration of some of the disciplines when a Dance session followed class work on various cultural groups and their lifestyles. Photocopied handouts from a workbook for Arts and Culture with very faded black and white photos are used as a guide to study the different Dance styles. No practical work is done and grade 8 learners have to complete a questionnaire on the handout: 'Dances' (Addendum 2:8.1). None of the processes of exploring, performing, presenting, responding, and evaluating the Arts are present. The development of concepts, skills, values and attitudes are accidental. The educator expressed insecurity about the presentation of the lesson beforehand. As a result of this insecurity, schools are in the grip of Art publishers and are lapping up support materials that are prescriptive (Hatton, 2003:368). This could lead to the use of

photocopied handouts without any real exploration of the subject material. Arts educators have much to learn in terms of how they present Art and its cultural diversity to their pupils and students (Hatton, 2003:369). Another example at the same case is when grade 2 learners sing a song of healthy fruits before colouring in a photocopied sheet to be stuck on a paper plate in the shape of a mask: 'Fruit' (Addendum 2:2.7). None of the elements of Art (see glossary) like shape, colour, line or composition or of Music or Dance are dealt with and the only learning that takes place is about good behaviour and neat work.

Integration with other disciplines of Art and Culture rarely happens in the day-to-day programme in any of the cases visited. Visual Art and Music are taught separately and independent of other disciplines. In two of the cases, integration only happens during the annual school concert and occasional cultural events, where there is usually full integration with Dance, Music and Drama. Provision for Multiple Intelligences and opportunities for learning in all domains and for various learning styles are therefore not provided in full, as the NCS aims at making learning accessible through addressing the different ways in which children learn as well as to develop skills, values and attitudes and knowledge in an integrated way (NCS, 2002:6,7).

Recommendations and suggestions to improve this situation will follow in Chapter 5 of this thesis. In the following section the focus will be on the opportunities for learning when Art is presented in Cultural Context.

4.5 The Arts in cultural context

One of the important innovations of the new curriculum is that traditional naming of subjects is now referred to as learning areas. Arts and Culture is one of the learning areas. The NCS proposes that Culture (see glossary), expresses itself through the Arts and through lifestyles, behaviour patterns, heritage, knowledge and belief systems (NSC, 2002:4). In the past, the emphasis was Euro-centric, with Western Art as the norm. Considering the history of the RSA, the opportunity for healing and restoration resulting from learning through the Arts and Culture Learning Area is

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huge, as redressing imbalances in an atmosphere of openness and acceptance is envisaged (NCS, 2002:4). This can be achieved by exposing learners to the integrity of existing traditions and conventions through generic knowledge, as well as development of knowledge and skills of traditional Art forms. Critical reflection on Arts and Culture processes and products in relation to human rights issues in Africa is an organising principle of one of the outcomes. The four outcomes are: Learning Outcome 1: Creating, Interpreting and Presenting; Learning Outcome 2: Reflecting; Learning Outcome 3: Participating and Collaborating; Learning Outcome 4: Expressing and Communicating (NCS, 2002:7).

According to Eisner (2002:28, 90) Art should be understood in the historical and cultural contexts in which it was created. The historical and cultural aspects of Artworks are important dimensions of artistic literacy (Wright, 2003:145). Encounters with Art through reading about it, looking at it and by making and using it, constitutes a cultural puzzle generating considerable knowledge, imagination and intuition to find a solution (Feldman, 1970:22). Questions about personal, class, and cultural history can be clarified with the help of aesthetic judgement, an ability that can be acquired through the study of various Art forms in relation to culture (Raney, 1999:44). Young people can understand other people through the appreciation of their Art. This focus of Art on diversity can counteract stereotyping as understanding leads to openness (McFee and Degge, 1980:272 – 311, 322). The Arts and Culture learning area aims to redress historical imbalances, to develop an awareness of national culture, and to develop an understanding of the Arts as symbolic language. African and classical Arts and Culture practices, South African cultural expression and that of the rest of the world should be covered. (NCS, 2002:4, 5)

Social awareness can develop through an education system that reflects the character of the society for which it is preparing its learners. The curriculum of a culturally diverse society should reflect such diversity (The NCC Arts in Schools project, 1990:137). Artwork that reflects cultural and racial diversity leads to knowledge of cultural cross-pollination (Salili and Hoosain, 2003:211). With the inclusion of a broader range of cultures to be studied, understanding, sympathy and respect are possible with the discovery of the universal elements of Art (Taylor,

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1987:119). McFee and Degge (1980:272 – 281) explore visual Art as a means of communication by use of a universal language. The appreciation of pluralities opens clearings for communication across boundaries. Art breaks open a dimension inaccessible to other experience, connecting human consciousness and allowing the voices that were long silenced to sound (Greene, 1995:136, 140). The feature and scope of the NCS provides opportunities to nurture and develop the creativity of learners, providing a safe and supportive environment in which learners can explore, experience and express thoughts, ideas and concepts within an environment of openness and acceptance (NCS, 2002:6).

Historical and cultural insights will lead to improved cooperation (Kear and Callaway, 2000:140). The Arts preserve and maintain traditions, but can also act as dynamic agents of social change as they can lend to the construction of reality in the minds of learners, as well as the understanding of and responding to the minds of others (Wright, 2003:304). Increasing interaction between cultures can lead to cross-fertilisation of Artistic practises. Effective multi-cultural education helps learners recognise and analyse their own cultural values and brings them in contact with institutions of other cultures. This enables them to relate contemporary values to the historical forces that moulded them. Furthermore, it alerts them to the evolutionary nature of culture and the potential for change (Robinson, 1993:22, 32). Knowledge of ancient civilizations and cultures will increase, as well as an understanding of the meta-language of modern-day media (Hickman, 2000:75). Arts and Culture contributes to a holistic education for all learners, creating opportunities to acknowledge and develop an understanding of South Africa's rich and diverse cultures and heritage. Innovative emergent practices in the contemporary South African cultural expression should be covered (NCS, 2002:5).

Cultural diversity and the idea of celebrating difference and learning from non-Western modes of analysis can transcend barriers (Hatton, 2003:363 - 368). The capability of the human mind for other kinds of knowledge, the intuitive, which characterises some non-Western cultures can be known and enrich the full complement of faculties – intellectual, volitional, emotional, sensory, imaginative, aesthetic and epiphanic (see glossary) (Moodie, 2003:11, 21). Empathy, respect,

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and tolerance for difference can be the result of the celebration of cultural and religious diversity (Hickman, 2000:144).

All the cases visited were in racially mixed schools, but with the majority of the learners growing up in a Westernised Culture. With only a few exceptions, all the subject material for the practical work is from the context of the culture that the majority of the pupils are growing up in. The lives and interests of the age group of the learners is considered and portrayed with honesty and child-like naivety. Examples are seen in the work of grade 3 learners: 'Children singing in the choir' (Addendum 2:3.7), the grade 5 pictures: 'I am walking in the city, talking on my cellular phone' (Addendum 2:5.1) and the work of grade 6 learners: 'Hiking along Table Mountain' (Addendum 2:6.7, photograph 15), which portray Western habits and life-style.

During the case study visits, understanding, sympathy and respect for people with a different skin colour is evident. The situation is dealt with in a very natural way, allowing discussion from learners. Darker and lighter skin-tones are provided in paints and pastels and the use thereof encouraged but not enforced, as seen in the grade 2 work on: 'My brother/sister and I playing leapfrog' (Addendum 2:2.5) and several other projects where colour is used.

In a couple of the cases, a broader range of cultures is studied. Grade 2 learners decorate the cloak around the client at the hairdresser from a sheet of hieroglyphics that is put up in the classroom after learning about Egypt and having an Egyptian day in their general class work: 'Picture of a girl/lady/mother at the hairdresser' (Addendum 2:2.3, photograph 6). Grade 7 learners learn about the influence of African masks and images on the work of a great master after a visit to the Picasso and Africa exhibition, and then apply that knowledge to two-dimensional, as well as three-dimensional projects like: 'An African Mask' (Addendum 2:7.1, photograph 16 and photograph 17 showing the sequential project) and 'Tribal masks' (Addendum 2:7.12). In one case, grade 6 learners learn about traditions and ceremonies, integrated with Music and Drama and where for Art the plan is to make a collage about weddings. No evidence is found to record during the case study visits or in the

document analysis of real in-depth analysis and appreciation of the work of South African Art or non-Western Art and Craft to answer to the requirement of 'Reflection' as in Learning Outcome 2 in the NCS (NCS, 2002:10).

Recommendations and suggestions attempting to address this situation will follow in Chapter 5. In the following section the focus will be on the opportunities for learning about the Arts and Popular Culture.

4.6 The Arts and Popular Culture

For the Intermediate and Senior Phases in the NCS, the physical, natural, social and cultural environments as well as national, African and global environments are used as organising principles. Learning Outcome 2 expects learners to be able to reflect critically and creatively on Artistic and cultural processes, products and styles in past and present contexts. The ability to analyse and use multiple forms of communication and expression in Arts and Culture is attainable when the Assessment Standards for Learning Outcome 4 are met. This can be mastered through the study of images and objects used in popular culture (NCS, 2002:10).

The new developments in digital technology have an impact on education of the Visual Arts. Contemporary Art forms, Popular Art and visual culture open up the need for critical studies in the curriculum. Art Education has to engage with popular culture, investigating the skills associated with contemporary image-making and provide insight into the visual images and narratives through the reading of visual and cultural texts (Hickman, 2000:9, 70 - 80). The ability to decode values and ideas embedded in popular culture is an important field of study. Critical analysis and decoding of the visual messages in the mass media becomes necessary, considering its impact on values and conditions in a multi-cultural society (Eisner, 2002:29). Visual literacy and eloquence, the ability to read a range of visual texts, is an important outcome of this kind of learning (Kear and Callaway, 2000:111). The Assessment Standard for Learning Outcome 2 aims to develop learners who can respond to and discuss images, designs and craft objects used in popular culture,

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pictures and photographs in terms of content, line, shape, form, colour, texture, space and materials used, using appropriate terminology (NCS, 2002:52).

Contemporary culture (see glossary) has an expanding visual base, which requires visual eloquence as a mixture of perceptual sensitivity, cultural habit, critical knowledge and aesthetic openness (Raney, 1999:46). This imagery includes not only work in galleries, on billboards and in books, but also multimedia images on TV, internet, DVD, computer games, mobile phone interfaces, photography, cinema, etc. (Knight, 2004). Visual culture is emerging as a new paradigm within Visual Arts Education. A new space for reflection and critique on global mass culture is opening up, providing valuable perspectives from which Art Education can benefit (Duncum, 2003:19, 23, 24). Visual culture reflects fundamental aspects of the construction and practice of everyday life (Van Eeden and Du Preez, 2005:4). The organising framework for the Learning Outcomes of the learning area for the Senior Phase is based on the national, African and global environment (NCS, 2002:8).

The acknowledgement of the visually rich contemporary culture delivering valid learning experiences leading to visual literacy and facilitating a critical eye is important as a modern-day learning strategy. Visual literacy can lead to objective reading of media texts within a variety of forms. The result can be shifts in attitudes and the acknowledgement and support of diversity and pluralism (Knight, 2004). The new technology of television as well as publicity as a result of the digital revolution has placed visual information on a superhighway (Hickman, 2000:86). The persuasive power of visual imagery with which youngsters are bombarded, requires visual literacy to enhance analytical skills in addition to traditional appreciation. Often these images are poor quality, highly commercial and in some cases detrimental with powerful messages. Opportunities for the development of a critical eye and independent thinking are provided through visual literacy learning (Knight, 2004). Grade 8 learners for instance, are required to view and analyse communication within various forms of mass media and identify messages, bias, stereotyping or propaganda to meet the Assessment Standard for Learning Outcome 4 (NCS, 2002:95). This emphasis on the development of visual literacy is aimed for at

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increasing levels through the Assessment Standards for Arts and Culture (NCS, 2002:6).

The changing social environment of contemporary society calls for the integration of significant modes of making meaning, where the textual is related to the visual, the audio, the spatial, the multi-modal, requiring a new 'meta-language' (Wright, 2003:38). There were major shifts in the Visual Arts in South Africa recently. Project-based Art, non-gallery Art, events such as Art with works comprising digital video, Internet Art and live performance with digital technology is seen at current exhibitions. Art is sometimes integrated with other practices, creating a more diverse cultural sphere and employing the potential of new media (Van Eeden and Du Preez, 2005:154 - 164). An example is found in Iziko (see glossary), in the first hall. A television screen is mounted on the wall as a two-dimensional work. The images that are screened are projected from cameras that are mounted outside the building. Spectators inside the gallery can view the visitors to the gallery as they approach the building and ascend the staircase to the entrance. The visitors coming to the gallery become part of the Artwork. Another example is the work of William Kentridge for the opera *Magic Flute* to be staged in Cape Town in September 2007. The Artist uses multi-media like his own drawings in animation, projected as décor and combined with shadow puppets while the opera is being performed.

No evidence of any activities answering to the requirements of the above was found during the case study visits. Document analysis revealed no planning for 'critical reflection on artistic and cultural processes, products and styles in past and present contexts' as stated in Learning Outcome 2, or 'analysis and use of multiple forms of communication and expression in Arts and Culture' as stated in Learning Outcome 4.

Suggestions and recommendations to incorporate these Outcomes into the rich and varied opportunities for learning through the Visual Art programme will follow in Chapter 5. The focus of the next section will be on Assessment in the cases visited.

4.7 Assessment

For the Arts and Culture learning area, the NCS proposes a number of Assessment Standards for each Learning Outcome. In the document, these standards are classified under the Art forms – Dance, Drama, Music and Visual Arts (which includes Craft and Design). There are also ‘Composite’ standards that cut across all Art forms (NCS, 2002:6). The aim of assessment is to provide indications of the achievement of learners and to set goals for progress to encourage further learning (NCS, 2002:3). Continuous Assessment is suggested and a variety of Assessment Strategies recommended (NCS, 2002:99, 100). The latest information from the WCED (see glossary) does away with assessment in the Foundation Phase for Arts and Culture, leaving the assessment for the Intermediate and Senior Phase only.

The case studies evidenced that vast individual differences are present in the practical work of learners with regard to the interpretation of similar subject material. The work itself, as well as the procedures that individual learners follow, reflects personal experience and the level of understanding of the subject material. The handling of media is a clear reflection of ability and control of individual learners. Most pupils from a young age master a wide range of media and techniques in two- and three-dimensional work. There is great allowance for the learner’s own interpretations and for doing away with stereotype representations and ways of painting eyes, faces, etc. There are a wide variety of topics, with emphasis on natural and found things. In three of the four cases the topics are highly original, linking with the experiences and the developmental stage of the learners (Addendum 3). It is filled with humour, allowing for childlike naivety and honesty in expression. These three cases provide examples of quality Arts Education (Chapter 1) and comply with the definition and purpose of the learning area as set out in the NCS (NCS, 2002:4, 5).

Document analysis provides evidence of assessment done according to the requirements of the WCED. For the Intermediate and Senior Phases the learner’s portfolios are assessed, following the assessment matrix provided by the WCED or, in one case, the assessment matrix from one of the books available on the market for

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OBE Arts and Culture. The Art teachers do the assessment after each project is completed. In one case assessment is done on matrix forms adapted by the school from those supplied by the WCED (see glossary). Each class has a sheet with names of learners. Each completed project is assessed and then calculated into a percentage at the end. Everything is very carefully recorded. In this case provision is made from grade 5 upwards for theoretical testing as well as practical portfolios.

Codes are used according to EMDC (See glossary) of West coast Wine-land instructions:

	%	
7	80 – 100	excellent achievement
6	70 – 79	meritorious achievement
5	60 – 69	considerable achievement
4	50 – 59	satisfactory
3	40 – 49	average achievement
2	30 – 39	just achieved
1	0 – 29	not achieved

There is clear evidence in three of the cases studied that assessment fulfils the present requirements of the WCED. One case did not present evidence of Assessment during the period of the case study visits.

Although this chapter gives evidence of a rich variety of learning that can and does take place in some of the quality rich cases observed, there are shortfalls when measured against the use of the NCS by teachers when planning Visual Arts lessons. Some conclusions and recommendations about these findings will follow in Chapter 5.

CHAPTER 5 : CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The objective of this study is to determine the awareness among teachers of the educational potential for a rich variety of learning in the Arts and Culture Learning Area and especially Visual Art.

Emerging problems and successes that teachers experience to realise the facilitation of a rich variety of learning through Visual Art have been reported in Chapters 3 and 4 and will be analysed in this chapter. The successes are noted in order to be used as examples of good practise. Solutions to mitigate the problems present opportunities for some further research. A possible solution to some of the recurring problems will be formulated.

5.2 Educational change

In 2002 the Revised National Curriculum Statement (RNCS) rooted in Outcomes Based Education, was introduced in South Africa. Since 2005 the curriculum has been called the National Curriculum Statement (NCS). In the NCS, the four Learning Outcomes for Arts and Culture (Creating, Reflecting, Cooperating and Communicating) place the creation of Artwork on a par with interpretation, presentation, reflection, participation and co-operation, as well as expression and communication. Four Art forms are included, namely Drama, Music, Dance and Visual Art. In each of these, the broad spectrum of South African Art and Culture practices is covered. Sources are the spiritual, material, intellectual and emotional aspects of human endeavour within society. There is recognition of the integrity of discrete art forms and the value of integrated learning experiences (NCS, 2002:4 – 10).

The NCS also encourages integration of the work in the different Art forms with that in the other Learning Areas. When the wide scope of the learning area as expounded in the NCS is considered, there is opportunity for holistic learning. The

Arts and Culture learning area makes learning accessible through addressing the different ways in which children learn. It develops various forms of literacy from Grade R to 9 at increasing levels of complexity: oral, aural, visual, spatial, kinaesthetic and cultural (NCS, 2002:6).

Whether this is in fact happening in the schools was one of the research questions in the study, especially because the process of retraining educators for the new curriculum was criticized as being far too hasty. Teachers already in the field were retrained during school holidays to enable them to follow the new curriculum. Student teachers, however, have the principles and requirements of the new curriculum built into their pre-service training. At the level of Higher Education, curricula had to be revised to provide for the training of teachers in a B. Ed. degree to implement the NCS in government schools. This is to comply with the vision for teacher Education in the Arts as stated in the Western Cape Provincial Arts and Culture Task Group (1995:18), that 'excellent, stimulating, creative and enriching arts education for ALL teachers is imperative'. A concern of this study is how teachers are dealing with the educational potential of the 'new' learning area, especially in the Visual Arts.

During 1988 Education in the UK was revised (Robinson, 1993:32). In the USA, the 'Educate America Act', called Goals 2000 (Greene, 1995:140) and the 'No Child Left Behind' Act of 2001 (U.S. Congress 2001) proposed many changes affecting Arts Education (Chapman, 2004:3). The Outcomes Based Education framework, National Standards for Arts Education of 1994 outlines the altered Arts programme for Australia (Wright, 2003:281). It is evident that for the design of the NCS the NCC Art in Schools project of the UK (1990) as well as that of Australia was consulted, as there are many similarities in the changes suggested (Western Cape Provincial Arts and Culture Task Group, 1995:26).

There are many similarities between the abovementioned and the changes in the RSA. The following changes coincide:

- Visual Art, Dance, Drama and Music is now one subject, or in the case of the RSA, a Learning Area.

- The integration of the four disciplines and integration with other subjects is expected.
- The broadening of Art education to incorporate practical, formal and technical elements, as well as appreciation of the content and context of artworks.
- Multicultural curriculum learning about a diverse range of cultures.
- Learning about Art in Popular Culture
- Mention is also made concerning inclusiveness and access for all to Arts education.

5.3 The problems experienced as a result of the changes in the arts curriculum

Whenever there is change, there seems to be uncertainty. There are similarities in the uncertainties that are presently experienced in Arts Education in the RSA, the UK, Australia and the USA. Various publications like the NCC Arts in Schools project (1990) and the curriculum framework compiled by Robinson (1993), address concerns amongst arts educators pertaining to good practice after a curriculum review. Uncertainty leads to problems amongst practitioners. General problems that are reported are lack of specialised teachers, funds, and a lack of vision and knowledge of the educational potential of the arts. Teachers in the UK comment on their vulnerability in teaching Art and the little time allocated to Art teaching, leading to slow development in the expressive subjects (Jolley, 2004:562). Snow (2005:18) expands on the lack of an intellectual framework for teachers and administrators in the USA to explain the importance of the subject. In addition, there is a lack of confidence that teachers experience in teaching the subject. Low teaching morale, financial cutbacks and over-large groups with little resources are problems that are experienced in schools in Australia (Wright, 2003:29).

Chapman (2004:12) critiques the 'No Child Left Behind Act' of the USA as follows: The core academic subjects, previously called the three R's, are granted most time and funding, while the Arts are often regarded as an extra, used as a bribe or reward. Wright (2003:39) states that artistic modes of knowing are overlooked where the three R's are primary. Rademaker (2003:17) comments that the Arts are often studied to support other disciplines, regardless of the learning that can occur if the Arts are studied for their own content and ways of knowing.

Educators have much to learn in presenting Art and its cultural diversity. Advisory materials are often limited, especially for non-Western modes of analysis. The real world of art and visual culture is about challenging and questioning and it often runs against the grain for generalist teachers. Arts educators have much to learn in terms of how they present Art and its cultural diversity to their pupils and students (Hatton, 2003:362, 367).

In the RSA, the problems are very similar to those mentioned above, but far more complex as a result of the historical imbalances in many schools. There are huge differences in the quality of teaching and resources in many parts of the country. Every effort is made to train and retrain educators to eradicate these differences, but the road is steep and long.

5.4 Findings after the case studies

The methodology for this study suggested a purposive sampling of quality rich cases (Chapter 1) (Henning et al, 2004:144). The schools were selected after consultation with the subject advisor for Arts and Culture at the EMDC (See glossary) for the Wine-land region, as well as adjudicators for the Children's Art section of the Tygerberg Eisteddfod. Close proximity to the Wellington Campus was also a consideration.

The study of the Learning Area Arts and Culture is incorporated into the B. Ed. course that is offered at Cape Peninsula University of Technology (CPUT). When the curriculum for the B. Ed. course was designed, the NCS was used as a guide for what teachers would need to know and be able to do to implement the Learning Areas in their classes. This course has now been running for 5 years and graduates have already entered into the field of teaching. None of the educators responsible for the Learning Area in the cases visited for this study were graduates of CPUT. In all of the cases visited, the educators were trained before the inception of the new curriculum. These educators were retrained for the new curriculum in short courses during their school holidays.

5.4.1 Summary of findings

Three of the four cases visited:

- Experienced, specialist-trained Arts Educators are employed to teach Visual Art. In one case there are two Visual Art Educators, one for Foundation Phase and the other for Intermediate/Senior Phase.
- Every learner in these three cases participates in Visual Art activities for two periods (one hour), per cycle. Learners can participate in extra-curricular Visual Art Programmes after school hours as well.
- The evidence documented for these three cases provided evidence of a rich variety of learning opportunities as expounded in Chapter 3 and 4.
- In the three cases mentioned above, the NCS is used as a guideline only (Chapter 4). The majority of the work in these cases deals with Learning Outcome 1 (Creating). There is very little evidence of formal work in Learning Outcomes 2 (Reflecting) and 4 (Expressing and Communicating), while Learning Outcome 3 (Participating and Collaborating) is incorporated in the Art making procedures, but the case studies presented very little formal work with deliberate planning towards group projects as stated in the NCS for Learning Outcome 3 (NCS, 2002:12, 58).
- The Art forms are offered discreetly, not integrated, with evidence of Visual Art and Music on the timetable.
- Visual Art projects are linked with general class work as far as the topics are concerned.
- No prescriptive manuals or publications are used, as the educators are very confident with many years of experience in their field of teaching. The teachers were comfortable and co-operative with the researcher in their classrooms.

One other case:

- The teachers are responsible for the Arts and Culture of their own class. They are all generalist teachers, with no specialist training. Although there is an Art room at the school, Art lessons are conducted in their own classrooms. The

timetable allows for two separate Arts and Culture periods a week for all classes. Some teachers were uncomfortable with the researcher in their classrooms, and in one instance refused to accommodate the researcher although prior arrangements were made. Case study visits had to be cancelled twice because teachers were using the Arts and Culture periods to catch up with other work. During the lessons visited, no attention was given to shape, size, colours, line, composition and the other elements of Art (see glossary). No appreciation or study of aesthetics as required under 'Reflection' for Learning Outcome 2 in the NCS forms part of the offering of Visual Art in this case (NCS, 2002:12).

From this evidence it can be concluded that the richest variety of learning opportunities through Visual Art occurs in cases where Arts Educators are well qualified, confident and specialists in their field. In these cases Visual Art is taught in the traditional way guised as if the NCS is followed.

In the cases where generalist class teachers who have been re-trained during the sessions offered by the WCED (see glossary), the opportunities for learning through Visual Art are not rich and varied and in fact seldom facilitated.

5.5 Recommendations

It could be suggested that the existing B. Ed. should be aligned to be more comprehensive, so that student teachers can realise the full potential of the Learning Area. At CPUT a curriculum review is in process with possible implementation in 2008. An attempt will be made to incorporate this alignment and expand the study and use of the NCS into the revised curriculum for Visual Art. This is very important in the light of the fact that specialist training in the Arts is replaced with generalist training; resulting in wider scope in various subjects, but less depth in areas of specialisation. The specialists teaching at the schools visited for the case studies are becoming fewer.

The retraining of educators already in practise seems to be a serious need. There are projects offered by various non-Government organisations and by the WCED

Directorate for Curriculum Development for in-service training in Arts and Culture, especially with regards to the 'Specific Pathways' for the Senior Phase and Focus Schools for Arts and Culture (Information gained at the WCED Mini-Conference held 27 July 2007). However, several of these projects are not accessible for all educators from the Wine-lands region. Therefore, the establishment of a centre at Cape Peninsula University of Technology on the Wellington Campus similar to Drumcroon in Wigan near Liverpool (Taylor, 1992) where seconded teachers can attend in-service training in various courses is an ideal vision. The centre in Wigan was visited in August 2006 and valuable information was gained concerning the courses that can be offered (Addendum 4).

The design and presentation of these courses will require an amount of research to establish needs and developments and to prevent duplication offered by other Institutions. Careful planning and collaboration with the WCED is suggested so that courses can be designed according to the needs of the teachers and schools to complement possible shortfalls, leading to the enrichment of the quality of Art Education in the Western Cape Wine-lands region. It is envisaged that in November 2007 the Cape Peninsula University of Technology will start building a Centre on the Wellington Campus where some of the in-service training courses can commence in 2008. Gradually the potential for rich and varied learning through Visual Art will be opened up to educators attending the various courses and be transferred to the learners, making it possible for many more to experience these opportunities for learning.

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ADDENDUM 1

Letter to WCED

November 2005

Dear Sir/Madam

Permission to enter four schools for case study purposes

At the moment I am in the process of identifying four schools, which I would like to visit for the purpose of case studies as part of my research for my Master of Education.

The methodology will be as follows:

To collect and document evidence of a rich variety of learning, phenomenological case studies will be conducted in selected classes in four schools from the Western Cape Winelands with close proximity to the Wellington Campus. It will be a purposive sampling of quality rich cases where experienced teachers offer the Learning Area Arts and Culture in the GET-phase.

Participating teachers will be assured that the purpose of the study is research and not critique. Their willingness and acceptance of the researcher's presence in their teaching environment will be ascertained.

Results of the case studies will be used confidentially and anonymously. Participation will be voluntary.

It will be made clear that the research is aimed at identifying problems and successes that teachers experience in their classrooms with diverse forms of learning through the learning area and not to test whether the system is efficient or not.

I hereby request your permission to enter four schools for the purpose of my study. I will contact the headmasters as soon as I have identified the schools.

The subject advisors Ms. Papendorp, Mr. Buchner and Du Preez have been informed of my study.

Thank you very much

Mrs. G. Westraadt
0218645212
0731639118
westraadtg@cput.ac.za

Letter to the Headmaster of the school

November 2005

Dear Sir/Madam

Permission to enter school for case study purposes

Your school has been identified as one that I would like to visit for the purpose of case study as part of my research for my degree: Master of Education.

The methodology will be as follows:

To collect and document evidence of a rich variety of learning, phenomenological case studies will be conducted in selected classes in four schools from the Western Cape Wine lands with close proximity to the Wellington Campus. It will be a purposive sampling of quality rich cases where experienced teachers offer the Learning Area Arts and Culture in the GET-phase.

Participating teachers will be assured that the purpose of the study is research and not critique. Their willingness and acceptance of the researcher' presence in their teaching environment will be ascertained.

Results of the case studies will be used confidentially and anonymously. Participation will be voluntary.

It will be made clear that the research is aimed at identifying problems and successes that teachers experience in their classrooms with diverse forms of learning through the learning area and not to test whether the system is efficient or not.

I hereby request your permission to enter your school for the purpose of my study. It will be appreciated if you can convey this message to the teachers responsible for the learning area Arts and Culture in your school.

Thank you very much

Mrs. G. Westraadt
0218645212
0731639118

Letter to teachers responsible for Arts and Culture

VIR AANDAG: Me xxxxx

Goeiedag dames

Baie dankie vir u bereidheid om my toe te laat om gevalle-studie navorsing by u te kom doen. Hiermee saam ook weer die inligtingstuk wat ek verlede jaar aan u skoolhoof gefaks het. Ook aangeheg is moontlike tye en datums wanneer dit binne my akademiese program vir my moontlik is om u skool te besoek. Ek sal dit baie waardeer as u daarna sal kyk en my laat weet indien dit u nie pas nie.

Skakel my asseblief indien u enige vrae of onduidelikheid oor die studie het.

Baie dankie

Mev. G. Westraadt

0218645212

0731639118

0219769971

westraadtg@cput.ac.za

Possible dates for visits to xxxxxxxx Primary School for case study research purposes:

Mrs. G. Westraadt

10 February	11:00 till 14:00
3 March	11:00 till 14:00
17 March	11:00 till 14:00
13 April	8:00 till 14:00
24 April	8:00 till 14:00
19 May	11:00 till 14:00
2 June	11:00 till 14:00



CAPE PENINSULA
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Wellington Campus
Private Bag X8
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Enquiries: dr H Steyn
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Fax: 021-8645273
E-mail: steynh@cput.ac.za

TO WHOM IT MAY CONCERN

This is to certify that Mrs. Georina Westraadt is registered at the Cape Peninsula University of Technology as a candidate for the degree Master in Education. Her student number is 205167683.

Her research proposal for the degree has been accepted by the university. The title is:

An investigation into the potential for the rich variety of learning opportunities that can be facilitated through the Learning Area Arts and Culture, with emphasis on Visual Art.



Signed: Dr. H. Steyn
Supervisor for G. Westraadt

15 November 2005

Addendum 1

Navrae
Enquiries Dr RS Cornelissen
IMibuzo
Telefoon
Telephone (021) 467-2286
IFoni
Faks
Fax (021) 425-7445
IFeksi

Verwysing
Reference 20051117-0034
ISalathiso



Wes-Kaap Onderwysdepartement

Western Cape Education Department

ISEbe leMfundo leNtshona Koloni

Mrs Georina Westraadt
Private Bag X8
WELLINGTON
7655

Dear Mrs G. Westraadt

RESEARCH PROPOSAL: AN INVESTIGATION INTO THE POTENTIAL OR THE RICH VARIETY OF LEARNING OPPORTUNITIES THAT CAN BE FACILITATED THROUGH THE LEARNING AREA ARTS AND CULTURE, WITH THE EMPHASIS ON VISUAL ART.

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **16th January 2006 to 23rd June 2006.**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December 2006).
7. Should you wish to extend the period of your survey, please contact Dr R. Cornelissen at the contact numbers above quoting the reference number.
8. A photocopy of this letter is submitted to the Principal where the intended research is to be conducted.
9. Your research will be limited to the following schools: **xxxxxxx Primary, xxxxxx Primary, xxxxxx Primary, Laerskool xxxxxx and xxxxxx Primary.**
10. A brief summary of the content, findings and recommendations is provided to the Director: Education Research.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:
**The Director: Education Research
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

INFORMATION TO Dr. CORNELISSEN, WCED

CONCISE DESCRIPTION OF THE RESEARCH PROPOSAL

TITLE:

An investigation into the potential for the rich variety of learning opportunities that can be facilitated through the Learning Area Arts and Culture, with emphasis on Visual Art.

The methodology will be as follows:

To collect and document evidence of a rich variety of learning, phenomenological case studies will be conducted in selected classes in four schools from the Western Cape Winelands with close proximity to the Wellington Campus. It will be a purposive sampling of quality rich cases where experienced teachers in the GET-phase offer the Learning Area Arts and Culture.

Participating teachers will be assured that the purpose of the study is research and not critique. Their willingness and acceptance of the researcher's presence in their teaching environment will be ascertained.

Results of the case studies will be used confidentially and anonymously. Participation will be voluntary.

It will be made clear that the research is aimed at identifying problems and successes that teachers experience in their classrooms with diverse forms of learning through the learning area and not to test whether the system is efficient or not.

The case studies will be conducted in such a manner that the use of teaching and learning materials, lesson plans and classroom practice, including assessment, can be observed. This will involve informal interviews with the teachers responsible for the Learning Area, as well as observation of the learning process. The interview will take place to win the trust of the teacher and to explain the purpose and procedure of the study. The observation will provide in-depth understanding of the learning process. To reinforce findings, document analysis (lesson plans) and artifact analysis (art projects produced) will be observed. The occurrence of richness in the variety of learning will be exemplified.

Four primary schools

Addendum 1

TIME SCALE/WORK PLAN

September 2005	Complete literature review
October - December 2005	Identification of schools, arrangements, liaison with principals/teachers, preparation for entry
January – July 2006	Collection of evidence
August – December 2006	Analysis and finalization of thesis

Thank you

G. Westraadt
0218645212
0731639118

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Wes-Kaap Onderwysdepartement
 Western Cape Education Department
 ISebe leMfundo leNtshona Koloni

**APPLICATION TO CONDUCT RESEARCH IN
 PUBLIC SCHOOLS WITHIN THE WESTERN CAPE**

Applicant Detail	
Title: <u>Mrs</u>	Surname: <u>Westraadt</u>
First Name(s): <u>Georina</u>	Gender: <u>F</u>
Name of Organisation (Directorate if WCED): <u>Cape Peninsula University of Technology, Wellington</u>	
Contact Person: <u>Mrs. G. Westraadt</u>	
Address: <u>Private bag X8, Wellington</u>	Code: <u>7655</u>
Telephone number: <u>218645212</u>	Cell number: <u>731639118</u>
Fax number: <u>218645274</u>	E-mail address: <u>westraadt@ccput.ac.za</u>
Name of Institution: <u>Cape Peninsula University of Technology, Wellington Campus</u>	
Student Number: <u>205167683</u>	Degree/ Diploma: <u>M. Ed.</u>
Supervisor's Name: <u>Dr. H. Steyn</u>	Tel no. of Supervisor: <u>218645236</u>
Year of Registration: <u>2005</u>	Year when Completing: <u>2006</u>
Specialization: <u>Arts and Culture</u>	Faculty: <u>Education</u>
Title of Research: <u>An investigation into the potential for the rich variety of learning opportunities that can be facilitated through the Learning Area Arts and Culture, with emphasis on Visual Art.</u>	
Research Question: <u>1. Does the teaching of Visual Art in schools in the Western Cape Winelands area provide opportunity for a rich variety of learning to take place?</u>	
<u>2. How can integration with the other art disciplines and other Learning Areas contribute to a rich variety of learning?</u>	
Respondents: <u>Four schools in the Western Cape Wine lands with close proximity to the Wellington Campus</u>	
Name(s) of Education Institution(s): <u>(Four schools)</u>	
Research Period in Education Institutions: <u>January - June 2006, per arrangement with teachers</u>	
Start Date: <u>Jan-06</u>	End Date: <u>Jun-06</u>
Signature: <u>Mrs. G. Westraadt</u>	Date: <u>14-Nov-05</u>

FOR OFFICIAL USE ONLY

Date Approved: _____ Approved By: _____
 Reference number: _____

ADDENDUM 2

LESSONS OBSERVED AND ARTEFACT ANALYSIS MADE DURING THE CASE
STUDY VISITS: February – July 2006

Grade 1.1

Topic: Myself holding my favourite teddy at the Teddy Bear's Picnic, photograph 1.

Media: A2 brown sugar paper used in portrait, black wax crayon, powder paints: white, ochre, orange, burnt sienna (mixed for skin colours), oil pastels in various browns, white, pinks, mauve, greens for flowers and plants, powder paints in white, different blues for background.

First session:

Picture -making, firstly drawn in black wax crayon on A2 brown. Learners drew themselves, sitting on the lawn and holding a teddy bear. The topic is correlated with events that occurred in their class work programme.

On the blanket on the lawn there are cups and cookies, a teapot and other articles for the picnic. In the background there is a garden scene with grass and tall flowers. The picture is made in stages, spanning several weeks. First the person is drawn holding the teddy bear, the blanket with picnic goods, then the flowers around and finally the background. The entire space is filled. These young learners are portraying the enjoyment of the occasion of the teddy bear's picnic. It is evidently early in the year – they are still in pre-schematic stage transition to schematic as seen in the big head, smaller body and arms that are elongated and bent to hold the teddy. There are patterns on the clothing and the teacher draws their attention to the shape of eyes, nose, mouth and teeth. They are reliving the situation that took place in the classroom earlier on. The teacher demonstrates the mixing of paint, because some learners are not used to the process. After the introduction, they go to their tables. Work is handed out and once learners have received their work, they fetch brushes and other equipment, which is already set out. Paints in skin colours are used on the person. Learners collect their own paints, gauging suitable amounts and are encouraged not to waste. They fetch it themselves, dishing out from two

collection points and mix at their own workplace. Every learner has to mix his or her own paint. Dripping water into the paint with their brushes and then mixing, solves problems with the consistency of the paint. They wait their turn to collect paints. No running in the classroom with paint in their hands is allowed, as accidents can happen. Water must be shared. Rules have to be obeyed for a reason.

Second session:

Memories are refreshed about the previous week's introduction. There is discussion by the teacher, with pupils contributing. They accept that there is sometimes more than one answer to some questions, more than one solution to some problems. Solutions are deduced from children's questions. Individuality is encouraged. They may only talk if hands are up. "Don't interrupt while somebody else is talking. Allow others an opportunity to speak". Each of us has a different skin colour. Use a variety of shades to achieve these differences. You get brown people and lighter skin colour people". They use pastels for smaller parts, e.g. their teeth. Different warm browns and ochre pastels are now used on the teddy bears. The texture of the furry teddy is attempted in some examples.

They learn 'mistakes' can be covered up with paint. "Wait till it is dry, and then draw over it again. Pastels can work over dry paint." They explore the possibilities of the various media.

Each pupil has the responsibility to take care of his or her work as well as washing and tidying up. Politeness and co-operation is important. They are working and utilizing time in an industrious atmosphere.

Grade 1.2

Topic: Black and white cat sitting upright in the garden, photograph 2

Media: A2 pink sugar paper used in portrait. Felt-tipped markers dipped in ink for drawing. Powder paints: in white, black, purple, greens, yellow and orange.

Introductory discussion using photographs from a book as teaching aid:

“What changes the cat’s face from being a circle? A cat’s head is more or less ‘oval’. What happens to his face if he sees a mouse?” Answer: “The shape of the eyes and nose changes.” “How does its mouth look? There are little spots where the whiskers come out. Are the whiskers long or short? Quite long. So he really looks like a cat. It helps him to feel where he is going. Whiskers are the width of his body, to prevent him from getting stuck.” The teacher refers back to the photos in the books of a cat sitting. “Your work gets more complicated, because you are smarter now. What shape is a cat if it is sitting? Triangular shape.” The triangle of the body shape is illustrated by asking one learner to take up that position, pretending to be a cat. “Concentrate and watch me.” Composition demonstrated. “The cat is to be drawn big; otherwise you have to draw a lot of stuff in the background. When you draw, you must plan your picture. First draw the head more or less at the top of the page. Make the body in this part.” (Illustrated on paper with ‘magic finger’) (See Addendum) “Lift it a bit, because we are going to do it in a beautiful garden. You have now become so smart.”

The composition is planned ‘drawing’ with fingers first, not using the ink. The cat is drawn large, leaving little space for the background. Examples of cats that are drawn too small are compared with examples that are drawn big enough to teach the desired size. The head and eyes are drawn first. Learners are encouraged to remember the features that were pointed out to them in the photographs. The cat is drawn in a sitting pose, legs drawn close to its body, face frontal.

“Things to add on are a nose, whiskers and ears.” Attention is given to details like whiskers, eyebrows. “What shape are a cat’s ears? Rounded point. What shape is the cat’s nose? Triangular. Similar to the teddy bears nose, like an upside down triangle. Background means: what is around. We are going to draw a garden with birds and butterflies. Birds are not drawn like m’s. Add a line next to ‘mistakes’, because when colour is applied, it will get covered up.”

Flowers are discussed: stalk, leaves and ‘face’. More photographs of cats are shown. Learners look and respond to questions. They are encouraged to draw thicker and thinner lines, also colouring in with the pens in some places.

“Look at the little black lines, dots, and stripes on tail. Everybody look at the shape of the cats face. Concentrate while drawing with your finger (before using the ink). A cat has a cute little chin. You must look. Flowers get drawn after placing the cat. Draw tall and short flowers, first short, then tall. Make darker lines to really show up.” As a recap, the position of the cat on the sugar paper is indicated on a paper that is held up. New media is explained.

The finished product:

The results of the completed pictures are very colourful; the background filled with birds and butterflies. Flowers are drawn after placing the cat in the centre of the composition, filling the entire space from top to bottom. Detail like the upright pose of the cat, whiskers, nose, shape of the head and ears are closely observed in photographs from books. The sky section is filled with a swarm of butterflies. White and black paint is applied on the cat after the drawing is completed. White and purple paints are mixed into shades and painted on the flowers and butterflies, with shades of green here and there. Finally, the background is painted in blotchy shades of orange, obtained by mixing the orange and white powder paints.

Grade 1.3

Topic: A picture of ourselves, with a hosepipe or a watering can, watering the garden and of course beautiful flowers and plants.

Media: Purple-coloured A2 sugar paper, purple wax-crayons. Pastels in greens yellow and blues. Powder paint: variety of colours.

The A2 paper is used in portrait. The child is drawn central on the page, with emphasis on the filling of the composition. Attention is given to holding of the hose/watering can, the bare feet, the size and shape of head, eyes, nose and mouth. The rest of the garden is drawn, filled with a variety of flowers and plants.

First session:

“We are now going to make a drawing of something that you will not be doing right now. (It is pouring with rain outside) It has got something to do with gardening. Something that you do in your garden but you won’t be doing it today. Planting will

be excellent today, because it will grow because of the nice rain. Think of something that we won't do on a rainy day. Not mowing the lawn. Not weeding. Not digging, no it will be wonderful to dig today; the soil will be nice and soft. We won't do it now, because look at all the rain that is falling. We are going to draw ourselves, with a hosepipe or a watering can and of course beautiful flowers. You have to plan this picture before you start. If you draw yourselves very small, you will have to do lots of flowers to fill the page. If you draw yourselves too big, you are not going to fit everything onto the page. If you draw a massive head, the body is going to be too small." Learners see the humour in this. "I am going to show you more or less how big to draw your head." Teacher indicates on an A2 put up on an easel. "Our heads are quite small compared to the rest of our bodies. When you were little, you drew mouths like bananas. What will you be wearing? It will be much more fun doing it barefoot. It will be done in summer when it is warm and we don't have to wear shoes. Why do you say we will be doing it without shoes? It is fun and you can play in the water. Which flowers will you draw first, the short ones or the tall ones? Tell me why. If you draw long ones first, what will happen if you draw the short ones? It will have to be drawn on top of the long ones. The short ones should be drawn first, then the longer ones behind." Some learners start right away, placing the head right at the top. Head is drawn first, eyes and features, then the rest of the body right to the bottom of the page. "We are only starting with colour on the flowers today. How do we make green?" Learners answer yellow and blue. "You are going to use green pastels on your stems and leaves, but if you want to make yellowy-green, you can use yellow with the green. If you want to make a darker green, what colour will you use with the green?" They answer blue. "You can use colours on top of each other to get different shades. Look at... 's beautiful face. She has remembered eyelashes. I have a little hint: If your clothes are very plain, draw flowers in front of you as if you are in the garden. Use shades of green pastels on leaves and stems when the drawing stage is finished. Flowers are to be done in any colours that flowers can be; any of the pastel shades in the box, provided it gets repeated a few times in your picture. Look at this fern. It will look magnificent in different greens. Steven wants to show you how he filled his page. Make ears and notice how the hair comes right down to your ears. Butterflies, bees and birds belong in the garden. Draw them in the space at the top. Clever suggestion: seed in the flowers can be drawn. Recap:

on this picture, what is very important is your hand holding the hose or watering can, your toes that are curling in the mud, because that makes it look like fun.”

(Second session)

“For five minutes, before using any colour, pictures are going to be filled. Who can tell what we are drawing. We are watering the garden. Do you think he has any place on his paper to draw anything else? Yes, where do you think he can draw some more and what do you think he could draw? Many more flowers, because he is in a garden.” Other things mentioned like butterflies, grass. “Stems, with some leaves on each side.... like a fern. Draw birds and lots of plants. Don’t forget the hosepipe.” Last week’s lesson recapped – the painting of skin-colours. Revision of the colours is done, because some learners still have to complete that section. Shading of skin tones discussed. “White won’t turn into peach by itself. What do you have to add?” The answer: Orange and/or brown and ochre. “You are going to be allowed to make your own choices today. You are going to decide which colours your clothes are going to be. With your choices, you have to really think, because...would you be wise if you do your clothes in blues as well as the hosepipe? Why not? Look here; let’s look as Jason’s. Would he make his clothes red? No. Why not? Can you help him? It will disappear. Everything will look the same. You are not making what is called a contrast. You have to make things look different. One must be light, and one must be dark. One must be a hot colour and one must be cold. If you have a very big T-shirt, would you make it all one colour? No I would make it full of patterns. Otherwise it is very boring. You pattern it or you shade it. Shading means light and dark colours mixed and blended in.”

Grade 1.4

Topic: A picture of himself/herself balancing on one leg on a decorated box.

Media: On A2 brown firm board, drawn in black wax-crayon. Pastels: all colours. Powder paints: primary colours and white.

The paper is used in portrait, with the box drawn at the bottom and the child in a humorous, fun-filled pose, balancing on one leg. The drawing is done in black wax crayon, after which the learners used pastels to colour in. Pastel colours are not

limited, but colours have to be repeated to achieve a colourful, but harmonious effect. “See that you colour in carefully, paint is going to be used at the next session.” Learners are taught colouring in the direction of their drawn lines, preserving the drawn lines. There is emphasis on correct colouring in. No rough and uncontrolled scratching is allowed.

Work is clear, neat and mostly very colourful. They start with the main character and have to repeat colours several times. The background is painted in pastel shades, mixed with white and the primary colours only.

Humour is noticed in all work for the Foundation Phase. While handing out the work, learners’ pictures are individually discussed, comments and suggestions made as well as ample approval. They are reminded to think about the lesson of the previous session and to remember the colours, stages and use of media. Lessons are always presented in stages. When one stage is finished, learners must wait until the next stage is explained.

There is an atmosphere of trust and support with great respect for artwork. “Pack pastels back into the box for the pupils who are going to use it after you”. Everything is controlled and the lesson progresses in a calm atmosphere. There is a climate of work and industry, using time and materials with diligence and dedication. Pupils help each other. One pupil advises his friend to start over, to begin with white paint, then adding little bits of a primary colour, to obtain the purer colours that he wants.

Grade 1.5

Topic: Self-portrait, head and shoulders: wearing a multi-coloured T-shirt.

Media: A2 Cartridge paper, drawn in black wax-crayon. Pastels: various colours.

Powder paints: white and primary colours.

Papers are used in portrait. Learners are reminded of a previous lesson where they drew themselves. They have to think carefully about how they are going to draw themselves. The problem with placing and composition is solved by physically indicating by pointing a finger, how to place the head right at the top. One learner is placed on a stool and a discussion made on everything they can observe: hair, eyes,

eyebrows, etc. One girl who put up her hand explains the shape of the eyes – not round, almost oval with points at the sides. The eyes are discussed very well, observing everything from real life. They have to touch their own faces and feel noses, cheekbones. They count nostrils, teeth, chin and right up to shoulders, where their pictures are going to stop. They have to look at the teacher every time when something is explained, so they listen and look to really take note. It is especially noticeable when they are drawing eyes, eyebrows, lashes, and so forth. The way the nose connects to the eyebrows is also portrayed. Instructions are demonstrated and explained.

Beautifully naïve and child-like drawings are made, indicating that they really took notice when the features were discussed and explained. Learners draw in brown or black wax crayon first. Although they are small and barely reaching the page, they manage to portray their heads touching the top of the page. Individual learners are assisted and guided to really draw big and fill the page. It is not a complicated subject, but the individuality of learners is evident. Some learners are still battling with the size of shoulders and the rest of the body in relation to the big heads they have drawn. The connecting of ears to the head of one learner is shown as an example. One boy draws the eyes very big whilst most learners draw the eyes and nose very high in the face and mouth low down, causing a big open space in the middle region of the face. Almost all learners draw wide, smiling mouths with lots of teeth showing, but everyone is different. Learners are allowed to turn their paper over once and draw on the back if they started too low down, but not to take another paper.

When most learners have finished their drawings, they are instructed to work on the very colourful T-shirt. After the introduction a few contribute with their stories of falling and so forth. The patterns on the T-shirt are discussed. No writing patterns are allowed. They have to think about their own patterns that are originally their own. Learners suggest various patterns naming shapes and possibilities. Learners comment on what a multi-coloured shirt would look like. A huge variety of patterning is noticed while some learners really try to repeat shapes and colours. One girl is doing a swirling surface design that fills the entire T-shirt. It is mainly line-work that starts at a point and follows the body contour. They have to make it very colourful

and bright, using as many colours as possible, as long as they repeat colours. The way to apply colour is discussed, using the direction of the lines as a guide.

A girl who wants to do the lips in bright red pastel is discouraged as instructions are to work on the t-shirt only. The face and rest is going to be done in paints. The teacher assists one learner because he drew the head very big and the shoulders minute. She indicates on his own body, the width of his shoulders compared to the rest of him. He enlarges his shoulders and then starts on the patterns. He calls the teacher again for help on how to solve the problem of enlarging. She suggests that he colour in over the 'mistakes', covering them up. The problem of such a big picture, just head and shoulders is quite difficult for some to solve. Most learners are in the schematic stage, but they try to adapt. Quite a few learners colour in wildly, not respecting their drawn lines. Learners are sharing the boxes of pastels and sometimes have to wait for colours.

There is great emphasis on discipline and order here, but they get bored with the subject after a while, as the pace is very slow. Some learners finish and want to carry on, but are given scrap papers to do their own work on, because the next stage is going to be done during the next session.

The group is reminded that names must be written on the page before starting the drawing. Work is prepared for the exhibition and after that sent home, as one boy asked if he was going to be allowed to take the work home.

This project is an attempt to integrate with the general class-work after a discussion with their class teacher as they are dealing with 'self' and family in the class.

Grade 1.6

Topic: Myself in the garden with a bird perched on my shoulder.

Photograph 3.

Media: Beige sugar paper, A2 size. Wax crayon: black. Powder paints: white, orange, ochre, burnt sienna (to mix skin tones), various blues. Pastels: various greens, white, purple and mauve shades. Dyes: greens.

The child is drawn using the paper in portrait, filling the space from top to bottom. On one shoulder of the child, or in some cases perched on a hand, there is an exotic bird with long tail feathers and crest. The surrounding background is filled with foliage and flowers. The powder paints are used to paint the skin of the main character first. Pastels in warm shades are used in patterns on clothing. The bird is done in shades of green, using dyes and pastel. The foliage and flowers are done in various repeated shades of pastel. The background is painted in shades of blues, with quite a lot of white added. The drawn line-work is preserved.

Grade 1.7

Topic: Just a happy, smiling face with flowers in the background.

Media: Cartridge paper: A2. Powder paint: orange, white, yellow, light and darker skin tones and blue.

These pictures have obviously been done in the beginning of the year, as the work is still evident of the Pre-schematic stage (See Addendum). The face is directly painted (drawn) with a brush and thick orange paint. Big flowers that are also drawn in paint surround the face. Skin tones are used on face. Shades of blue are painted in background.

Grade 2.1

Topic: My friends and I playing outside, photograph 4.

Media: Blue sugar paper A2 size, used in portrait. Black wax crayon. Powder paints: white, shades of blue. Pastels in skin colours. Inks: various colours.

First session:

In this picture-making project, at first, everything is drawn in black wax crayon. It depicts three children. One is skipping rope; arms above the head with rope in the air. The second one is doing the hoopla hoop, with body in obvious motion, arms outstretched. The third little friend is enjoying and encouraging. There is a lot of action portrayed by the movement of the bodies. The Schematic stage (See

Addendum) is evident in the way the bodies are drawn bigger in relation to heads, necks attached to torso. The faces are smiling, with attention to features, fingers on hands and toes on feet. The composition is full and there is overlapping of limbs and other body parts. Learners started to paint in shades of blue in the background, after colouring in flesh-colour. The use of limited colours and the mixing of colours receive attention, naming ochre, and shades of blue and burnt sienna. Contrast like light and dark is explained, as well as placing and composition: "Don't let the people disappear. What can you do to prevent people from disappearing against the background?" Suggestions are made and learners can make decisions, like: "In the negative area, the colour should change."

Second session:

Questions are asked to lead learners to think and respond, solving problems and making suggestions. "Think for yourself and come up with a smart idea." Information from the previous week is recalled as they are in the second stage of the picture and they must think and remember the main ideas of the introduction that was given to them.

Grade 2.2

Topic: Leopard stalking in the bush, photograph 5.

Media: A2 black sugar paper used in landscape. Black wax crayon, powder paints: white, greens, aqua, and browns, yellow, burnt sienna. Pastels: browns, grey, white, black. Magazine collage: green shades, with purple and orange here and there.

The leopard is drawn stalking, with great attention to detail in the face, the shape of the body and stance. During the introduction, photographs of the wild animal were studied carefully to observe the patterns and colours. The introduction was so vividly done, that when they draw, the images of the leopard are strikingly real. The face and head of the leopard are done in real life colours as on the photo of the animal with careful observation of the patterns and colours, as well as the shape of the body. 'Wrong' lines of shapes are ignored, as they are going to be covered up with paint later on.

Pastels are used on face in leopard colours, and then continued on the rest of the body in similar shades of powder paint, mixing powder paints to match the colours of the animal colour pastels. The fur is enhanced with pastel, attempting variations in texture. The rest of the scene is drawn in black wax crayon and then coloured in pastels. The background is painted in shades of aqua blue powder paint mixed into blotchy patches with white. Finally, the leaves and foliage are done in torn out magazine in shades of green selected from magazine pages, with little bits of colour like purple, orange and red. One very successful example held up to show the rest of the class how the different shades are to be pasted to achieve the desired effect.

Learners are encouraged not to get concerned and anxious when more time is needed to complete the project, but to persevere with patience as tearing out plant and leaf shapes from magazine pages is a time-consuming process. Time is allowed for slower workers to finish off a project before starting a new one. They are not regarded as 'slower', but as taking real care to finish off properly. Sharing of the shades of greens found with friends is encouraged. Great care is taken to complete the project, finishing off with pastels in green shades on the dense foliage. All learners are involved in the cleaning up and putting away of work and materials used.

Grade 2.3

Topic: Picture of a girl/lady/mother at the hairdresser, photograph 6.

Media: A2 cartridge paper. Felt-tipped markers: black. Inks: warm and cold colours.

The main character is placed central in the composition, drawn chest upwards and facing the viewer. The hairdresser is standing behind the person, busy cutting/curling/styling the hair. Everything is drawn in black felt-tipped markers, with a lot of very controlled, interesting and dense line-work, especially the hair, curlers, etc. Strands of hair are separately drawn. Some have drawn half of the hair in curlers, while the rest is still straight. There is a lot of detail, like the hands of the hairdresser handling scissors, facial features like eyebrows and lashes. Learners are

instructed to notice how the nose is attached to eyebrows, bridge ending in nostrils, the shape of the mouth, etc.

The hairdresser and shelves and mirrors take up the background.

The cloak around the main character is decorated in Egyptian symbols and patterns, because they are learning about Egypt in their classroom work. There is a sheet up in the class with hieroglyphs. Learners use these symbols in bands down the cloak. After the drawing is finished, they start painting the background from inside out in cool colours of brightly coloured inks that are poured for them in small containers. The colour has to stop next to the drawn lines to prevent smudging. The cloak is done in warm colours, shading pinks into orange and red.

“Where do you work, from the middle of the page outwards, or from the outside in?” Learners answer that the first is correct. “Leave white areas of the paper background open next to the black lines. Why do we do this? It causes the drawn shapes to show up. What would you like, the blues, or the warm colours?” Learners have to decide and carry on with the painting of the picture, preserving the black drawn lines. “Use special little brushes for the painting, so that you can work carefully in-between the drawn lines. We left open white areas on our drawing, that’s the positive area, now we also have to leave white open on the negative area so that it balances the picture. Otherwise the bright greens and blues of your colours are too heavy.”

A few learners are still finishing off the leopard pictures. “Everyone look at me. I want to complement you for working so well seeing that we don’t have water in the classroom today.” Learners have to go down and wash under a tap outside, because the water was switched off for repairs to the pipes. “I am worried though about how some of you just lose self-control. Remember, if there is a crisis, that is when we have to be more controlled than ever. You are being inconsiderate if you shout and misbehave. Break is for toilet. Get into the habit of going to the toilet during break, so you don’t have to waste art time to walk to and from the toilets. Try and condition yourself that you don’t have to go during class-time. Look how far behind you are, and you are playing.” “Can I get some ink please?” “Oh dear, you have three minutes left.”

Grade 2.4

Topic: Friendship: Giving a present to my best friend.

Media: A2 brown board. Wax crayon: black. Pastels: various colours. Powder paints: primary colours, plus white.

The two children are drawn from waist upward, using the board in landscape, with the use of black wax crayon. The composition is full, the two friends placed central.

Drawing and planning is important at the onset of the project.

The background is filled with plants and flowers. The children are coloured in pastel, using various skin tones. The plants and garden are coloured in an unlimited variety of colours, provided it gets repeated several times. Learners are busy painting the background in pastel shades of powder paints, using white plus three primary colours only. They 'discover' their own colours as they mix primaries into white. Questions like: "What must you do if your paint becomes too runny? Who managed to mix green? Tell the class how you did that," are asked and answered. Brightness and purity of colours in light pastel shades is emphasised. Learners choose their own colours to mix into the white paint, making their own decisions concerning the shades of paints mixed, as well as colours of pastels for flowers and leaves in background. Colours have to be repeated where learners decide. Learners are preserving their drawn lines and painting in the direction of their drawing in small compartments of colour, which they change all along. As soon as colours become dirty like 'army' colours, they must start again with clean palettes and paints/water. They are working from centre of picture outwards. Drawing and planning is important at the onset of the project, making real efforts to portray a relationship/bond with their friend. Project are completed over several sessions

It is important to remember procedures from the previous session, and how to mix paint from the previous year, as this is their first project of their Grade 2 year. They listen and pay attention as the paint mixing demonstration is repeated.

Classmates' examples of interesting pure colours are shown to and admired by the rest of the class. They all listen when he explains how he mixed that particular colour. Youngsters have confidence in the mixing of colours and sharing 'recipes' with the rest. The importance of powder paint to a toothpaste consistency, dripping in the water with a brush, is explained.

In this school, two learners share a palette, mixing their own colours in the hollows closest to themselves to reach properly. They also share water bottles and dish paints from centrally placed paint containers. There is chatting to friends in close proximity, sharing ideas on how to achieve certain colours. Learners show consideration towards their classmates; they pass paints so everybody can reach. They tidy up after each session and put work away. Good manners and courtesy, with mutual respect between learners and teacher is evident.

Learners take pride in their own efforts. They accept rules and regulations for their own and the other learner's sake. There is an atmosphere of relaxed, but tentative industry. The media gets used, not wasted. Learners wear overcoats to protect school uniforms. Tables are covered with newspaper to assist with cleaning up. Excess paint is used on scrap pieces of paper to be used as collage at a later stage, not to waste paints.

Nathan, from a previously disadvantaged school, not used to picture making of this kind, is encouraged to show his attempt. He is praised and the rest of class applaud. Every learner works at their own pace, not rushed, but encouraged to persevere. They all have the opportunity to succeed.

Grade 2.5

Topic: My brother/sister and I playing leapfrog.

Media: A2 cartridge prepared in a previous session using black rolled lino ink, creating an interesting textured background on which was drawn in a dark colour pastel. Pastels: various colours.

The paper is used in landscape and the two children fill the composition.

Grade 2 learners have devised and adapted their 'schema' to take in a bending down and jumping pose. The concept of texture is learnt and how to achieve it is practised.

"What colours are showing up best on the black background?" Learners answer the lighter colours after thinking about it. If the composition is not filled, learners can decide what to fill it with – things in nature like butterflies, birds, and flowers, are suggested. "Have you discovered the new boxes contain a different shade of green? Read on the paper wrapping the name of the colour." They make their own decisions concerning colours used, but colours must be used in the correct way and must be repeated. Colour in pastels must be applied in-between the drawn lines, preserving the drawn lines for contrast with the lighter pastels that are now used. 'Neat' colouring in means not pressing too hard, so that the texture of the paper plays a role, and in the direction of the drawn lines.

"Don't press too hard on your pastels, the texture of the paper should show through. Colour in flesh tones first – the main characters are important, starting with faces, necks, arms and legs." Smiling faces are drawn with two rows of teeth showing. The white colouring-in must not be done over the lines so as to indicate the separations between the teeth. Eyeballs are done in white pastel. Other colours used are their own choice, but it must be repeated in several places. "Don't spoil your beautiful drawing with wild colouring-in".

While handing out, each learner gets advice and comment on progress while they are reminded of the lesson that was taught at a previous occasion.

"Show me the open spaces on your picture. What can you do to fill that space?" Suggestions from learners are encouraged. The hair is drawn in lines, not just scratches. A recap of a previous explanation of the way to colour in: in line with the drawn lines and not covering the drawn lines. Colouring in starts on the person, using flesh tone pastels crayon. The technique of colouring in is of importance in this project.

Learners who were absent the previous session, when the drawing was introduced, gets an explanation of the placing and composition in a small group. Demonstrations

are done on a separate paper, not on the children's work. There is a demonstration for an individual learner who didn't understand the concept of colouring in while pressing lightly and in the direction of the drawn lines. Learners, who are having trouble with the technique, are encouraged to walk to other learners who are managing, to look at their work and see how it should be done. A new learner is individually shown how to colour in along the drawn lines and praised if he manages it well.

The learners have promised to colour in beautifully (pressing lightly and in the direction of the drawn lines). They are reminded of their promise: not to colour in as if they are angry. Young learners who are working well are encouraged so that their work can be shown to the big children. Success in mastery of the colouring-in is given praise and recognition.

The atmosphere is of hushed concentrated work. There is often laughter, fun and jokes. Young learners, on a Friday, are encouraged to work quietly and without diversion for five minutes. Then they are busy growing up. Unfinished work must be completed. Rules and regulations are obeyed – no playing and unnecessary walking around. Pastels are handed out: one box amongst 2 learners. Learners must share. They learn from another and show friends how to manage the technique. Learners are not allowed to bother friends who are working. They have specific places where the combinations work best and they don't disrupt the discipline. Informal chatting is allowed while they are working. This is often interesting conversation about family matters, as they are still young and open. It is obvious that sufficient media is available, although wastage is always discouraged and recycling evident in some of the projects.

Several learners in this group have learning problems. It is noticeable in incoherent composition, small drawings, poor listening skills, short attention span and lack of confidence. However, they all manage this project eventually and show progress in the areas that was explained to them individually. A lag is also noticed in learners who haven't been in this school from Grade 1. The composition, drawing, and lack of confidence are evident. However, they do the same work and manage eventually with attention and guidance from the teacher who is constantly involved in their

progress, taking note that their projects develop according to the guidelines. Sympathetic treatment of learners who came over from another school, who experience difficulty to grasp instructions is noticed. A small, shy little boy is totally engrossed in the process of trying to colour in the direction of the leg that he has drawn. He is working with great concentration, cut off from the world around him. Learners are observed as they decide on which colours to use. There is definite thinking and planning, then making a decision, looking back to see if it is really working and then carrying on with the process.

Every learner has made a beautifully, naive, active and happy picture and managed to portray the action of the topic. The interpretation of the topic is child-like and individual with respect and regard for the developmental stage of the learners. Individuality is fostered and encouraged by allowing options and choices regarding colour use, etc. Some young brown learners do not choose dark skin colour pastel, they seem to prefer the lighter shades. Older learners, who are aware of their darker skin colour, use darker skin colour pastels with confidence. Next week, when the colouring in is complete, the background is going to be painted. They are taught to watch the clock till time up for when tidying up should start. Learners, who have progressed really well, are allowed to stand in front of the line. Row leaders put work away in the correct cupboard, marked with their grade, because the work isn't wet, it gets put away directly after the lesson.

Grade 2.6

Topic: Fruit.

Media: A3 Newsprint. Pencils. Wax crayons: various colours.

Revision of the previous day's lesson of healthy foods is done first. Learners brought a variety of fruits to school. After the discussion, learners receive a sheet with columns, prepared with headings: fruit/taste/texture/colour. Learners have to draw the first fruit, an apple in the first box. The teacher hands out wax crayons for learners who don't have any. After having drawn, in pencil, learners colour in with wax crayons.

Grade 2.7

Topic: Fruit.

Media: A4 Cartridge paper. Pencil crayons: various colours.

The same lesson as the previous, but the practical application is first of all a song about the healthy aspects of fruit. Fruit masks are going to be made. Drawings of fruit from a colouring-in book were copied on sheets of A4. Each learner receives such a sheet. They must colour in, using the 'real' colours. After colouring in, it must be cut out and then stuck into a paper plate in the shape of a mask. Learners can decide which fruits will become eyes, nose, mouth, etc. Features have to be stuck in the correct places. The areas surrounding the fruits will be decorated.

Grade 2.8

Topic: A wedding couple on stairs in front of the church.

Media: Light brown card: A2. Wax-crayon: black. Powder paints: white.

The background is used in portrait and the church doors frame the couple on the steps. In front, friends and family are waving, facing the couple. White paint is used in a repeat-pattern on the bride's dress, the people's shirts and on the bit of background that is left open. Here and there some bits of the brown background is left open.

Grade 2.9

Some pictures are hanging on pegs from a string spanned across the classroom. These are drawn on A4 cartridge - family portraits, drawn in pencil crayons, revealing very original, childlike and naive drawings inside a photocopied decorative frame. There is some evidence of original work in little booklets that are exhibited. It is called 'My home' and contains written work in their second language, with drawings to illustrate, e.g. tortoise in a shell, dog in a kennel, bird in a nest, etc.

Grade 3.1

Topic: Chameleon on a branch in a tree. Photograph 7.

Media: Bright orange 'kaskad' paper in A2. Felt-tipped markers: black. Powder paints: white, orange, red and various blues. Pastels: greens and browns. Pencils: thick 2B. Collage: magazine cut-outs in various greens.

The theme of their general class work was fire. Because of that, they use the bright orange paper with orange and warm colour paints on it.

Introductory discussion using photographs from books as teaching aid:

“Do you like the textures the most, the dots? I love the tail. Hard work on the tail, because look at all the pattern work on it. What are these shapes called?” Forms of decorations are compared. “These are arranged in a specific way, forming a pattern. What is it called if there are just lumps everywhere? If something is lumpy, what do you say? It has a rough texture. There is a difference between pattern and texture. Somebody give another example of texture. Rough and smooth is texture. Texture is what something feels like.” Learners give several examples of pattern and texture.

“Why do you like the body? Do you like the textures, the little spots? Do you think this person put a lot of effort into this picture?” (An example of a classmate is held up to appreciate) “Yes, they thought and decided where to put their textures. “Tell me about the arrangement of those shapes. Why is it harder work doing triangles? It is a more complicated decoration. There are smaller and bigger shapes. Tell me more. There is more effort. Why is it more effort? Can you do this kind of decoration with your eyes closed? Is this just anywhere? No, this is arranged in a specific way, forming a pattern, repetition of lines and shapes. Only three more comments then we have to start working.”

Answers come from learners, led by questions by teacher. A discussion of warm and cold colours follows while successful pictures of other groups are shown, discussing the art elements used in them. “Chameleon today to be done in mainly hot colours and white. You will spoil your picture if you just paint over all your black textures and lines. Leave the face, because after all, it is meant to be in hot colours,

that is why you are using this orange colour paper. Do you think it will be clever to paint white here, or a hot colour?" Learners reply white. "Why? The white would make the orange show up clearly. When you paint in-between these patterns and textures, you may leave little bits of orange paper open. That is an excellent comment, because look there – it makes the chameleon show up. What is the real big difference here? The difference is in the way the triangles are arranged. There is a repetition of lines and shapes. Why do you think it was a good idea to use green leaves with the hot colours? That's right: it makes the orange show up. We call that complement. I like the way it was shaded." The painting isn't just done flatly. White was mixed with little bits of orange, adding small amounts. "Use the art pencil on the wet paint, it slides around. Don't paint a square around a circle – it doesn't complement the shape. Chameleons don't really have squares on them. Those shapes don't really go with the chameleon, but this person thought so. I don't like the straight lines for legs. Yes, it doesn't look natural for a chameleon to have straight legs." David is asked to explain what the most favourite part of his chameleon is. "Tell me why you like the face. I am going to tell you which part I like best. Here is another one, wow! Yours can look even better. Is there something you dislike on this one? Hands put up for answers. I feel the same. That's why I asked you. Do you like the little beard section? I do to. Why do you like that section? Do you like the colour or the shape? Do you like the whiteness of it? I would like you to have pure white paint, so please make sure the paint on your desks is clean. If you are waiting for white paint, you can work on your leaves so long."

"The green powder paint does not mix well. If you didn't want to use this green, what could you use in stead? Which colours? Blue and yellow, that's correct, it makes green. A good idea is this: take some green and yellow in one palette and some yellow and green in another and you make two beautiful different greens."

Learners comment, putting up hands and listening to one another's comments. Their answers and comments are regarded as important. Learners help classmates formulate questions, almost as if they understand it better than an adult – formulating the question for a friend. "Yes, that is what I mean."

Completed pictures are shown for appreciation and to learn from others that have succeeded. “You can decide what you want to learn from looking at other people’s work. If you dislike something, you have to have a reason why. Tell me which parts of the completed pictures do you really like?”

All learners are involved in the discussion. Questions are asked to the less talkative ones as well.

Final product:

The paper is used in landscape and the chameleon drawn in the centre, enlarged considerably. It portrays the reptile perched on a branch, which is part of a tree, drawn at the top and sides of the composition. The drawing is done in felt-tipped markers and the drawn lines are preserved throughout the project. Careful observation is made of photographs, exposing the texture and special features of the chameleon’s shape and skin. The textured decoration on the body of the chameleon is done in shades of white paint and very little orange mixed into it. Dark, soft pencil is used into the wet paint and sometimes over the dry paint to depict the textural effect of the body. The background is painted in blotchy patches of blue shades, with very little bright red paint just here and there. Here and there spaces are left unpainted, exposing the bright orange background. The branches are done in brown pastel shades and the picture is finished off with collage in magazine cut-outs in a variety of greens, stuck onto the leaves of the branch, combined with pastel and paintwork on the leaves.

Grade 3.2

Topic: My friends and I on a big tractor tube, playing in the water.

Photograph 8.

Media: Brown A2 card. Wax crayon: black. On white A2 board, drawn in black and blue felt-tipped markers. Pastels: various colours. Powder paints: white plus primary colours.

This is a full composition of a group of children playing on a big tractor tube on the waves. They are arranged around the circular shape of the tube, all their legs inside

the opening with bums on the tube and their bodies balancing in various directions to the outside. The children are dressed in swimwear, having great fun. The background is filled with a radiant sun. The water is drawn with repetitive lines, resembling waves. Pastels in skin tones are used on the children, skin tones on the bodies and the bright colours on their bathers are repeated, whilst the tube is done in black. One brown learner used the different skin-tones on each child, while some use the same skin-tone right through. Colours are always repeated several times before changing the shade. Shades flow into one another. The black is done with light and dark pressure and some have coloured in along the round of the tube, giving an impression of roundness. The waves are drawn in lines and the shades painted in-between the drawn lines. They mix shades of blue powder paint, also adding in little bits of yellow. Learners are reminded of the thickness of the paint, as they haven't painted in a long time. The background is painted in bright, warm colours.

When they receive their work, they start colouring-in right away. Learners have to recall the instructions of the previous week as they have completed their drawing and are now in the process of colouring in. If they listened well, it shows. One learner is looking for a particular colour that is finished from his box. There is a bucket with small pieces, which he finds and looks for the colour that he wants.

Everybody is asked to look at one learner's work to illustrate the shades of blue that can be achieved by mixing very little amounts of red into the blue. The light shades are achieved by starting with white paint.

A learner who was absent is now drawing. The composition is planned with a very light line at first, and then the final drawing is done in darker lines.

One learner counts the amount of times that he used a colour, before changing it.

Grade 3.3

Topic: Children in the game reserve amongst giraffes.

Media: Pink A2 sugar paper, drawn in black wax crayon. Powder paints: white and primary colours. Pastels: various colours.

Paper is used in portrait. It is a very full and interesting composition of children in the game reserve amongst giraffes. The entire page is filled. Although the same theme is drawn throughout, every picture is different. There is a lot of movement in the work, achieved by the direction of the heads, or the bent necks. The detail on the giraffes shows evidence of keen observation of the photographs of real animals that were shown. The shape of the head with the 'horns' also proves this, as well as the shape of the patterns on the bodies and the very long, sometimes curvy necks. The children are drawn with arms outstretched and faces happy and smiling.

Second session:

Learners have to think about and recall the lesson that was introduced the week before and continue and complete their drawing. Once the drawing is finished, they can start colouring in with pastels. Skin tones are used on the children, various colours used on clothing. Colours have to be repeated. Pressure on the pastels has to be varied to achieve light and dark, thick and thin lines.

"Look how nice and full Tracy's picture is." A wide variety of colours are used, but colours are always repeated in several different places in the composition. The pressure on the pastels is a big thing here, because the texture of the paper gives a very interesting effect if the colouring-in is done lightly, but also with variation. Colouring in along and in the direction of the drawn lines is emphasised throughout.

In this group there are quite a number of learners that have come over from a previously disadvantaged school. Some of these learners' work show backlog in terms of drawing technique, placing, and originality. I notice smaller drawings, simpler pictures with less detail and inclination to stereotypes and copying. In some cases work shows less control of the medium. Some learners are quietly working, on their own, minding their own business. Some are in conversation with friends, discussing the work and sharing pastels, talking about the colours they are using. One boy who is still drawing first plans the head and horns lightly, before drawing it finally. He starts with the children and then draws the giraffes. Some giraffes portray a lot of humour, even as if in conversation or relation with the children. Upon completion, the background is painted in shades of blue and the trees and leaves completed using pastels.

Everything has a place in the room and learners are allowed to fetch what they need to complete their work. Some learners ask for advice, putting up hands and the teacher has to help out. Most learners work independently, making their own decisions regarding colours. “Finish what you are colouring at the moment, because it is time for the bell.”

Grade 3.4

Topic: Places to stay.

Media: A4 Cartridge. Mon-Ami’s (crayons) as medium. Wax crayons: various colours.

A lesson on occupations proceeded the practical session. During the lesson pictures were put upon the board. These were photocopied from a book, line drawings and coloured in.

Learners have a choice of the occupation that they would prefer when they are grown-up. Papers are used in landscape. Some learners immediately start copying the pictures put up on the board.

Grade 3.5

Topic: SA symbols.

Media: A4 Cartridge. Brightly coloured papers in the colours of the SA flag. Pritt. Mon-Ami crayons: various colours.

Photocopied outlines of the South-African flag on A4 sheets are handed out. Learners are asked to name the colours found on the flag. All the colours are mentioned and the teacher explains the meaning of each colour. Red for love, green for growth, white for peace, blue for worship, black for soil, and yellow for sun. Learners were instructed to bring those colours along in A4 sheets. Some learners did that. The class is divided in three groups. One group is instructed to tear small shapes and paste onto the flag provided. They use their own glue sticks for the pasting down. The next group is instructed to cut pieces and paste them very close

together. The middle group have to colour in, using Mon-Ami's. They have to colour in very neatly in one direction. Every colour is taken separately and done on their flag. Great emphasis is placed on colouring in one direction. They are encouraged not to tear huge big pieces, but small, and to paste neatly.

Grade 3.6

Topic: Fish/Cats. Photograph 9.

Media: Clay.

The fish shapes are built up by coiling and the rest shaped by hand and added on later. Scale patterns are built up and added onto the fish.

Another group used the same technique, but made cats sitting. The cats have added ears and whiskers, as well as a tail curling around the body.

Grade 3.7

Topic: Children singing in a choir.

Media: A2 White Mounting board. Felt-tipped markers: black. Dyes: various warm colours.

Two rows of 3 – 6 children all stand and sing with mouths wide open and eyes looking down at the newspaper collage papers with notation written on. Everything is drawn in felt-tipped markers. Brownish dye is applied over faces and hands. There are repeated patterns on the bits of clothing that are showing. The frame is decorated in a repeated pattern right round.

Grade 3.8

Topic: Myself.

Media: A4 newsprint, pencil crayons.

Some drawing examples are put up on the pin-up boards. This is the only evidence of real creative and original work, with most learners in the Schematic stage (See Addendum) and drawing themselves big, filling the entire space from top to bottom.

Grade 4.1

Topic: Two children bending right down and looking at small things in the garden.

Photograph 10.

Media: A2+ Cartridge paper. Dye: various colours. Felt-tipped markers: black.

Inks: various colours.

The paper is used in landscape. Learners have made a border first, filling it with their own poetry on nature and the garden. The lettering is done in felt-tipped markers. Within the frame, two children are placed bending right down, as if they are looking at something very small on the ground below. This is an unusual and very difficult composition: bums right up, faces right down to the ground. The background is filled with flowers and leaves. Learners must look at the colours that they chose for the frame. The inks they choose to use on the clothing and background must correspond with the colours used in the frame. Some white can be left open. Learners decide where and how big the areas they leave white are going to be. They plan where to place what in the composition. Patterns are done on the clothing. These are done in line with the body contours. Great care is taken with the drawing and composition and the initial planning of the project. Flowers in the background must be attached; otherwise they seem to be floating.

Second session:

The session is introduced with a very brief recap the previous week's information. They look at and listen very well when the teacher explains. They are allowed and encouraged to decide where to and what colours to use within the limited range. Looking carefully while matching colours is important.

A new learner from another school, who doesn't understand the language very well, is helped and guided by teacher and peers so that he can do the same work. He is

very self-conscious, covering up his work, but is helped by the teacher and encouraged to work bolder, but without much fuss.

Learners have become confident and independent and collect work to carry on right away. They paint carefully with new inks, using brushes in the direction of the drawn lines. Inks are thinned down with water, creating lighter shades. A new technique is employed, using the dyes very wet. Learners help one another and share media and equipment. They are advised on careful and thrifty use of the expensive new inks.

There is no panic when an accident (spill) happens. They save the painting by letting it dry outside in the sun. Learners take responsibility for caring for and marking as well as the putting away of work. "It is wiser to leave wet pictures on the desks; otherwise the paint will drip off". Time is considered. They may not fetch new dyes in last 5 minutes, try and finish off; otherwise it goes to waste, as it cannot be put back into the small-mouthed bottles. Colours are kept clean and pure in jars, but mixed on the paper. They wait patiently before leaving the room when the lesson is over.

Grade 4.2

Topic: A bowl of fruit.

Media: A4 Cartridge. Pencils. Pencil crayons: various colours.

A poem about fruit is read and discussed. The papers are handed out. A punnet of various fruits is placed on the table. A bowl of fruit is to be drawn, sharing pencil crayons. Learners are encouraged to draw big. They have to make a frame around first. Encouraged not to press too hard on pencils. It must be lightly drawn first, and then darkened.

Grade 4.3

Topic: My friends and I in the 'cup-and-saucer' at the funfair

Media: Grey sugar paper, A2. Black wax-crayon. Pastels: rust, ochre, pinks, skin-tones and white. Powder paints: white, pink, orange and yellow.

The paper is used in landscape. A huge cup and saucer at the fun fair, is drawn, using black wax crayon. It is placed central on the page. A couple of children are drawn inside the cup, with the swirling motion portrayed by way of hair and clothing wildly moving. Faces portray exhilaration. There is very little background left open as it is filled with balloons. Limited colours e.g. rust, ochre, pink shades and white pastel is used on the children. Cream and pinkish paints are used here and there on the background. Some grey of the background colour is left open. Colours are repeated in several places on the composition.

Grade 5.1

Topic: I am walking in the city, talking on my cellular phone.

Media: A2 green sugar paper. Black wax crayon. Pastels: various colours. Powder paints: various colours. Collage: magazine cut-outs in various brown and grey colours.

Introduction:

After a discussion about the topic, learners have to convert the observed and imagined images into visual portrayal on paper. The paper is used in portrait. The main character is drawn in black pastel and fills the paper from top to bottom. The person is drawn from waist upwards, starting with the head and arm holding the cellular phone against the ear. The mouth is drawn as if talking, smiling. The background is filled with modern multi-storeyed buildings of varying heights, depicting the city.

When the drawing is complete, they start painting the face, arms and hands, neck with skin tones, using the powder paints and mixing their own shades. Everybody is called closer to observe a demonstration of the shading of flesh-tones on faces, using white, burnt sienna and ochre. Their vocabulary is enriched, with words they never hear, like the smooth blending of colours. The close observations that they make of their friend's features; with reference to the shape of eyes, nose, etc. is new. The parts of the face that are protruding are painted lighter, with darker shades under the eyebrows. They manage the location of light and shadow on face, neck and arms. Face, hands, etc. are painted in skin colours using powder paints in a variety

of shades. Attention is given to features and the shading on the face. Eyes are painted in oval shapes, using smaller brushes. They preserve the drawn lines otherwise shapes are lost; therefore the painting is done very carefully. Paints are not to be plastered on too thickly, otherwise it will flake off when dry.

Following session:

Work on the clothing has started. Pastels are used in bright, but repeated colours on clothing. They are encouraged not to use every single colour in the box. There is a realisation of the possibility of the blending of a dark colour gradually into light and using white to make lighter shades.

Learners can make their own decisions concerning the shades that they want to use on the hair, from black, to browns and ochre. Detail is applied in pastel. The picture is finished off with the buildings, done in greys, blacks and browns torn out magazine collage and the rest is painted in shades of greyish blue tones.

No learner needs to be ashamed of his or her work; everybody is encouraged and praised for his or her efforts.

When the lesson is over, they tidy up, allowing turns at the washbasin. They tidy up well for the class after them, encouraging friends to clean up well, as they are going to catch the bus to be taken back to their own school. Learners wait to be dismissed in an orderly fashion when they have finished.

Grade 5.2

Topic: Fish swimming in the sea. Photograph 11.

Media: Pink A2 sugar-paper, drawn in white wax crayon. Powder paints: shades of green, with yellow and white. Pastels: various colours provided.

The second session of the project is in progress. The teacher demonstrates the use of pastels and paints at a central desk with learners surrounding so everybody can watch. She explains the use of different colours, like ochre, magenta on the scales, gills, coral and seaweed. Limited colour combinations are recommended to achieve

harmony, while the repetition of colours elsewhere in the composition is encouraged. The contrast between light and dark, warm and cold colours gets attention. Variation is achieved, alternating with pastel and paint.

Composition and overlapping get attention during this project, the use of the entire space, grouping kinds of fish together and placing them in the direction they are swimming in. Where and how to repeat colours gets explained, stressing the careful selection of colours to form a harmonious composition. The different patterns that can be made on fish are also discussed. The project is worked on in stages: first the fish and seaweeds, later the background. Contrast between light and dark and warm and cold colours is taught.

Learners collect their own media and decide on which colours to use for contrast. They look and listen, paying careful attention during the demonstration. They have to give attention to the different lines and textures on the fish. "There are big and small fish found". Guidance is given about the background of a picture. Looking at photographs of colourful fish enables them to notice the limited colours and study the patterns. Wavy tails are pointed out.

The responsibility to mark work, otherwise it gets lost, or taken by somebody else, is stressed. All learners are encouraged to participate in the discussion, answering questions. They are taking care and not rushing the project with hurried, careless lines.

Everybody helps tidy up and to clear the workspace when they have finished, putting away work and equipment.

Grade 5.3

Topic: I am holding the catch of the day (big fish)

Media: A2 brown, firm card. Wax crayon: black. Felt-tipped markers: black.

Newspaper collage. Powder paints: primary colours. Pastels: various colours.

First session:

The child is drawn with its head at the top, feet at the bottom of the page. The card is used in portrait. Drawing is done in black wax-crayon. He/she is holding a big fish, cut out of fine print newspaper and pasted. Below the fish there is a basket filled with fish, tails showing. A border is drawn around the entire composition like frame. On this border they paint one bright colour in powder paint.

Second session:

Pastels are used on the person and the clothing, using the border colour as guide for colour harmony. Colours are repeated and then slightly changed for a harmonious effect. They make their own decisions on limited colours, although there is a wide variety available. Lines are never overdone and hard. They are taught not to press too hard on pastels, but to vary pressure to allow texture of paper through the pastel work.

Learners have to gauge whether there is sufficient line work and variations in their lines. They recall the procedures of the previous session where the use of line was explained. After the pastel, the learners fetch powder paints in primary colours only, mixing the shades they require to use on the background, harmonizing with the pastel colours used. They start with white paint, mixing primary colours into the white. The colours already used lead them to decide what colours to follow up with for the rest of their pictures. Examples of classmate's work are shown for appreciation of the use of colours in harmony.

They pay attention and listen very well, looking carefully at colour-use. The teacher encouraged them to look at the background colour and frame colour and decide what pastels to use for harmony.

Learners have to concentrate and remember the stages of the project, as there is a sequence. Improvisation is encouraged especially with regards to the subject matter, which is highly original and innovative, though the naivety of young children's interpretation is evident.

The felt-tipped markers are used for line-work over the newspaper collage, applying patterns derived from the scales of the fish. Learners have looked at and studied the fish's shape, details and scales from visual material and the teachers' explanation. The border around the picture is decorated in patterns related to the scale patterns, using newspaper cuttings and felt-tipped pens.

Learners know what to do and where to collect. Media is shared, giving others opportunity to use pastels from a shared box, waiting their turn and not grabbing just for themselves. Most learners are completely at home and confident of their own attempts. Learners answer questions and get involved in discussion about colours. They are prepared to take risks and try out some of their own suggestions.

Learners from a poorer community are bussed in to attend art lessons. They are treated exactly the same, but in some cases need a clearer and repeated explanation. They all work with great care and attention. Darker and lighter colours for skin-tones are provided, but not discussed as a big deal.

Two learners who were absent from the previous session are allowed to go and look at classmate's work, learning from good examples to get ideas for the right colours. They have to complete work done in the previous sessions. Learners are at different stages and are allowed to progress at their own pace. Some learners that are ready for the next stage are allowed to continue. Although there is very strict discipline, learners work in a relaxed way, chatting to one another, but mainly about what they are doing. They are having fun while they are working.

This one project practises drawing, mixing, painting, cutting, pasting, patterning and colouring skills. Time is utilised fully. Although nothing is rushed, or hurriedly, carelessly done, they produce a vast amount of work. Learners have ample time: two periods a week for visual art. Work is finished with great care and treated with respect and value. Own decisions are made within the parameters of the lesson. Nothing is forced, advice is given but own decisions have to be made.

Pastels are returned into boxes at end of lesson. Cut-off time when tidying up must start is announced. Learners put work away and help with washing up.

Every learner can complete their project and take it to their own classroom to show their teacher. It is exhibited and sent home.

Grade 5.4

Topic: My father/mother and I walking in nature, carrying a basket with our picnic.

Media: A2 cartridge prepared with dye in monotone, but shaded. Felt-tipped markers: black. Powder paints: white and primary colours. Craft paints: various colours.

Preparatory session:

Monotone dyes were applied to the entire cartridge paper in dark and light shades.

First session:

Drawing is done with felt-tipped markers, directly onto their prepared backgrounds.

The page is used in portrait, filling entire composition with: An adult and children walking with a basket in nature going on a picnic. The people are the main characters, whilst the background is filled with plant shapes and vegetation.

Learners have to decide very carefully where to place the main characters in the picture to fill the entire composition, otherwise the 'empty' background poses a problem, which needs to be filled with 'things'. Careful and controlled work is encouraged, with no rough and careless lines. Happiness and vitality is portrayed in a childlike presentation. Smiling faces, walking movement and held hands convey this idea. 'Wrong' lines are not a problem, as in later stages, craft paint or powder paint is going to be used and these can be covered up.

Second session:

During the second session, they have to look very carefully at the colours that were used to prepare background. They have to select craft paints to harmonise with those colours. It is important to look and listen very well while a new technique is explained. It is taught by demonstration and individually explained again where necessary. Learners are free to ask if they experience uncertainty and their questions are regarded as important and dealt with.

Answers of learners are regarded as important and their suggestions conveyed to the rest of the class. Ideas and input of learners is valued. Opinions and questions of learners are respected, never made fun of. Learners often have to answer to questions like: How do you think, engaging them in real thinking and problem solving. They are encouraged to formulate and ask questions if the process or technique is not clear. Learners often discover solutions during the process.

There is often fun and jokes, making for an atmosphere of enjoyment while learners are working. Concentrated action but without pressure, prevails.

Former farm school learners are treated exactly the same, but sometimes receive individual attention when trouble is experienced with new techniques. Classes are multi-racial but monolingual although explanations are given in a second language if required by individual pupils. Learners are free to choose where they sit. They do so completely mixed, unaware of race. Individual attention is given to a new pupil in the school, explaining that the colours he uses should go with colours used in border. A new boy from a previously disadvantaged school is encouraged to look at teacher while the lesson is explained so that no information will be missed. Teacher and peers assist learners who were absent so that they can catch up.

Harmonious colours are used in pastel shades. Learners are encouraged to visualise colour – to see it in their mind's eye, before applying in their work. They make decisions regarding colour-use and where to apply. Own initiative is encouraged and praised, like what parts of the background can be left unpainted.

White paint plus the primary colours are used to mix pastel shades. Paint does not get applied in straight bits, but following the shapes that were drawn. They are advised to start working from the centre; the important characters first, then outwards. Gradual shading of the background leads to interesting 'patches' as opposed to flat colour. They achieve this by gradually adding slightly more colour.

As the dyes are very expensive, learners are told to collect the equivalent of one teaspoonful if they need more, so they have to gauge that. It is close to the end of

the session, they shouldn't squirt out more than they can use, otherwise it goes to waste. Learners get appointed to collect dyes for their group. Learners share craft paints and wait turns if the right colour is not available right away. Learners are encouraged to switch places and work with other learners if the colours they need are found with that group, so they are not tied to their little clique all the time. There is chatting and sharing of ideas with friends in close proximity, provided they are still working. Quicker learners assist others in the choice of colours.

Ample praise and attention is awarded to all who complete a project, especially to shy, sensitive and self-conscious learners. Completed pictures are taken to class teacher to show with special letter to make certain a fuss is made of the picture. Work is sent home afterwards.

Sufficient time is available, but learners are encouraged to make careful and diligent use of it. Hard and industrious work can be joyful and pleasant. Learners, who are behind because they waste time, are reminded in the next session that the reason why they are not at the same stage as the rest of the class is because they talked too much during the previous session. They will have to wait till the next session to be able to use the new craft paints. Care is taken to finish previous projects.

Quite a lot of expensive media is used, but it is cared for and looked after, not wasted. Brushes are always rinsed in water after use.

Grade 5.5

Topic: A still life with an arrangement of a variety of storage containers and colourful tins of varying heights, shapes and sizes.

Media: Oblong shapes of fawn sugar paper, white wax crayon. Tissue paper: various colours. Water colours: various shades.

First session:

In the centre of each section there is an arrangement made up of different storage containers and colourful tins of varying heights shapes and sizes. The introduction is a discussion of what a still life is. Placement of tins on the paper is discussed – to fill

the entire space and to really look carefully at the shapes of the tins. Overlapping is noticed. If one tin is placed first with the one behind partly obscured, it gives the effect of overlapping. The smaller tins in front partly cover the taller ones behind them. Emphasis is on outline (shapes) of the tins as well as the detail on them. The varying heights of the tins are also pointed out. "Start big and use your whole paper. If you start too low down, the space at the top is going to be too big". The bigger ones behind are just partly showing. A question is asked and learners reply that eyes have to work the hardest when you are drawing, because you have to look all the time at what you are drawing. They really have to look carefully at the shapes of the tins. Learners participate in discussion and answer questions sensibly. "Get yourselves ready and get started."

Papers are used in portrait, in length. It is quite a challenge for Grade 5 learners to draw the perspective in the square and round tins. Learners look and draw with concentrated effort. Quite a few learners are battling with the composition: to reach right to the top and bottom of the page with the tins in front lowest and the rest a little higher up and to portray that the smaller tins in front are overlapping the tall ones. One learner, obviously battling and therefore causing some disciplinary problems in this otherwise very quiet group, is guided to really look at the shapes of the tins. Some groups have tins with oval or cornered shapes. Because they were and continually are reminded to look, they become aware of and discover the principle of overlapping, because the tins were arranged in a group with taller tin in the centre and smaller and shorter tins in front. Some learners, especially girls, take a long time and draw every little detail that is possible. They are left to finish in their own time, while the rest are beginning on the collage "painting".

When most of the drawings are complete, there is a demonstration of the tissue-paper collage while learners gather in a group around the table. After the demo, they are given squares of a variety of colours in tissue paper to proceed with the collage. They paste the collage, actually mosaic, quite neatly, preserving their drawn lines to delineate the shape of the tins. Learners collect and decide on the shades they are going to use, creating different shades where the tissue paper bits overlap. Some learners attempt shading with darker and lighter blues in combination with purple. Learners are advised to keep track of the time: don't tear a whole lot of papers and

get caught by the bell. Tear some bits, and then paste them as you go along. Learners work for quite a while on this without getting bored. The tissue paper is something new with really bright colours.

At the end of the session, the leftover torn papers are collected and work marked. A few learners assist the teacher to pick up the work of the previous group that was drying in the passage, so they can leave their work there to dry. They go outside in groups to place their pictures outside for drying.

Second session:

Learners have started painting in watercolours around the collage areas and some regions on the tins in the same shades as the tissue paper. Although learners are at different stages and work at their own pace, they all finish projects before starting the new lesson.

This is a multicultural, bilingual group, working alongside without any problems. A few learners with developmental and learning problems battle, but eventually manage the project after initially causing some problems because of their insecurity.

Grade 5.6

Topic: Fantastically scary masks/hats. Photograph 12.

Media: Boxes and cardboard scraps, fabric. Glue. Powder paints. Varnish.

Various boxes are cut up, shaped and built up to form a wearable mask or hat. Eyes and mouths are open so the masks can be worn for a production.

The fabric is draped and glued for headdresses. The box part is painted in colours to match that of the fabric. To finish off and ensure durability, the articles were painted with clear varnish.

Grade 5.7

Topic: I am standing in a beautiful garden filled with flowers.

Media: Pink A2 sugar paper. White wax crayon. Pastels: greens and various bright colours. Powder paints: white, ochre, burnt sienna. Inks in blue and purple shades.

A new project of themselves amongst a garden of flowers is drawn in white wax-crayon on pink sugar paper. Skin tones are mixed using white, ochre and burnt sienna paints only. Pastels are used on plants and inks in limited shades of purples and blues, are used on the clothing. Repeat patterns are applied on the clothing. The flowers and plant shapes are coloured in pastels, using the greens and bright colours, repeating colours in several places on the composition. For the background, powder paints are painted, using white and adding shades of blue ink into the powder. The picture is completed in stages.

Grade 5.8

Topic: Myself holding a fish bowl with goldfish.

Media: A2 brown card. Wax-crayon: black. Powder paints: white plus primary colours.

The card is used in portrait. The main characters are drawn in black wax crayon, from the waist upward, hands circled around a bowl containing fish. The face is drawn as if looking into the bowl at the fish. Painting is done on the person using skin-tones. Very little background is left open and it is covered with flowers. Everything else is painted. Learners mix all the colours using only the primary colours plus white. Colours are always repeated in several places then changed slightly and repeated again.

Grade 5.9

Topic: Owl on a branch.

Media: A2 Cartridge paper. Powder paints: brown shades and white. Pastels: natural colours. Wax crayon: black.

The paper is used in portrait. A huge owl, sitting on a branch in a tree is drawn in black wax crayon. Keenly observed patterning on feathers, eyes and other detail is

drawn. The picture is painted in shades of brown, contrasting with white. Branches and leaves are done in natural colours, using pastel.

Grade 6.1

Topic: Composition of fruits, consisting of lemons, limes, onions, some cut through, some whole. Photographs 13.

Media: A2 Cartridge paper. Black wax-crayons. Powder paints: white and primary colours

Introductory session:

This is a sequential project of a composition filled with a collection of fruits and vegetables like limes and oranges with onions as well. Some of the fruits have been cut through. First in the sequence, was an observation drawing of the still life, done in pencil on A3 Cartridge. They enlarged this onto the bigger paper, using black wax crayon. This is a very interesting exercise in progression from drawing and how more detail can be added when work is enlarged. Upon completion of the drawing, the background was painted in purple shades of powder paints. Learners have left the fruits blank and are now shown by way of demonstration/discussion how to work on the fruits.

Second session:

The teacher demonstrates painting techniques for the achievement of the texture of the skin of the fruits and vegetables drawn. The demonstration is done with the colour wheel as guide, also explaining complementary colours. The teacher has a roughly planned line drawing on which she shows learners how to mix and shade with their paints. The demonstration includes different painting techniques to be used to suggest the texture of the skin of the fruits and vegetables drawn. Contrasts between lighter and darker greens are discussed.

After the demonstration, learners hand out the work while others collect palettes, water bottles and paints. Some learners didn't mark their work. The teacher explains that it is necessary for the purpose of assessment that their names have to appear on their work, otherwise a learner might claim a picture as theirs and there is no way to

prove that it isn't. Some of them did write their names on, but it was covered up with the paints used on the background.

They each have their own palette and work with concentration. Learners are well trained in how to plan and fill a composition and proceed with the mixing of powder paints to obtain various greens, from lightest to dark. Detail on the inside of the fruits is depicted and line-work that resembles the segments inside the oranges. Learners are given primary colours plus white only and have to mix the complementary shades. They are encouraged to fetch clean water, as the colour of the water soils the very light shades of creamy greens.

One learner who was absent during the previous session is observed. He goes to the shelf and finds his original drawing. Using that as a guide, he plans his composition lightly with the crayon. Once he is satisfied with having filled the space, he darkens his lines, adding some more detail as he goes along. He catches up quickly and is soon ready to start the painting. Most learners dab the paint on when they are doing the orange and lemon skins, imitating the rough texture of the skin. One learner is carefully painting lighter and darker shapes with a small brush to delineate the segments of the orange. Another learner experiences problems, having drawn very roughly and scratchy in light lines, mixes paints with great concentration and tries to apply, but does so in lines, not managing the shading.

Most learners manage to mix a variety of light creamy colours ranging from lime and green and getting it really dark. A couple of them manage to apply these colours in the way the teacher suggested: to portray the texture of the different skins of the fruit and vegetables. Others apply their colours in bands and yet some others draw an outline with the brush and then fill in the rest in a lighter shade. As they progress with their painting, learners discover more variations in the shades of colours.

Very little is said while they are working and it is a peaceful, relaxed atmosphere filled with constructive activity from the side of the learners. There is absolute silence as they mix paints and work.

When time is up, groups have to put work away and start to wash up their palettes, brushes and water bottles. After cleaning up, they have to sit at their desks again and wait for the rest of the class to finish off. Some learners are appointed to wipe the desks after they have cleaned up. It goes very well considering the size of the group and the fact that there are only two basins for washing up and the rest have to wait their turn. But they each have to clean their own mess before they are allowed to leave the room. Groups sitting quietly are allowed to go.

Grade 6.2

Topic: Protea flowers and other kinds of Fynbos.

Media: A2 sheets of Cartridge paper. Black wax crayon. Powder paints: white and primary colours.

First session:

The paper is used in portrait. How to fill the composition is explained by indicating that the bottom and top of the paper must be reached. Overlapping is explained by means of questions and answers from learners. There are a variety of Protea flowers and some Fynbos branches for learners to each have one in front of them. When they have drawn one specimen, it is exchanged for another. Learners must share the flowers and exchange with their classmates. "You can't draw three at once, use one and pass the others on to your friends."

Some learners start with one tall plant placed centrally on the paper. The observation of detail is stressed again. Some learners sit and play a while, holding the plants upright in front of them. There is absolute silence and real concentration. Quite a few draw lightly at first, then go over darker once they are certain of the placing and shapes. They manage life size and bigger. "Start with one; draw as much detail as you possibly can observe, real life size."

Most learners, being in the Realistic stage (Addendum 3), are trying to make a realistic drawing of their plant shape. Learners are advised to hold the flowers up and look closely. The importance of close observation of the plant material is emphasized. They are obviously familiar with observation drawings and big,

awkward boys are drawing with concentration and real effort, achieving very successful results. One girl is taking a long time, working very slowly and with absolute concentration. Her drawing shows so much detail; even the limp leaves dangling at the bottom.

They are only instructed to try and complete the drawing that day. The painting is going to be started in another session. Concentration and really looking at the plant material is necessary and actually happens, because they are all quiet and engrossed in their drawing activity. Most learners use the entire time-span just for the drawing, because they are really taking care and looking at their plant shapes frequently and drawing slowly. Like previous occasions with this group, very little is said as learners are well trained in what is expected from them. The discipline is extremely good here; there is quiet and relaxed industry. There is no need to rush, as only the drawing need to be finished that day. "If you don't complete your drawings, you can carry on next time." This is emphasized to encourage learners to really take time to observe the flowers very well.

One boy is concerned and asks the teacher for advice on how to improve his drawing. He adds more detail, which is pointed out to him by the teacher: the fine, hairy stamen inside the Protea flower. A girl manages a variety of lines complementing the plant shapes. Several learners in this group are drawing in a very advanced manner for their age. There are interesting perspectives, flowers being drawn from the top and other unusual angles. Also the placement in the composition is advanced, plants coming into the composition from an unusual angle. One boy, whom I have noticed, drawing quite fast, but well, finishes first and has to wait a while until more learners are at the same stage, so that painting can be started.

It has been observed that if you introduce the next medium, learners tend to want to rush their drawings in order to start the next phase. A tall girl spent the entire time drawing. She proudly shows her finished drawing to the teacher. One boy, who on a previous occasion was observed as having problems, draws leaves all along the stem in fast, almost circular movements. He starts to notice what his peers are doing, and this seems to inspire him to also really start looking at the plant shapes. The results prove that with better observation, drawing can improve. It is as if all of a

sudden, he begins to notice the shape of things. His style of drawing is very light and wavering, but he manages to draw plant shapes.

Learners who have finished their drawings, place it in the correct shelf. They consider the others that are still busy drawing. Learners are informed that this is their last big project before the Art exhibition. This provides opportunity for organising the paints at a later stage. Productivity is important here.

Completion:

The lesson is finished systematically and in stages, with the drawing the important and initial stage. Painting only the background in very light pastel shades finished off the picture, leaving the drawn work as a positive image

Grade 6.3

Topic: My Mother and I in the garden.

Media: A2 sugar-paper, black. Wax-crayon: white. Powder paints: white and primary colours.

First session:

Posed models (two girls), converted into images of mother and me. Some learners remembered photos and are referring to that. They are drawing with the paper in portrait, mother and child from waist upwards. Difference in size and placing of adult and child in the picture is solved, as they are drawn head and shoulders only. Some learners are also able to convey the expressions of the mother and child, as brought to their attention by the teacher. Care and attention is given to features, shapes, composition and line. A scarf is around the neck, and a loosely fitting gilet is added to enhance the figures. Learners are drawing folds and drapes. Variations in the use of line are noticed. Detail on the clothing is encouraged, like collar, buttons, folds and creases.

When the drawing of the people is finished, they collect a branch with leaves and flowers to take to the desk and closely observe and draw in the background of their

picture, still using the white wax-crayon. They are encouraged to carefully observe the shape of the leaves, the veins on them and the flowers that are attached.

Second session:

They have to recall the colours and shapes of the plant material from the previous week and convert those images from memory into visual. There is continuation and progress. The painting process is explained, and each learner mixes his/her own colours in their own palette, using the primary colours and white only. They are encouraged to start with white, and then add yellow, very little red and a small amount of blue if a darker skin tone is needed. They preserve the white drawn lines. The skin tones are used on faces, neck, and arms. They have to convert what they observe as skin colour, into a visual portrayal. Learners are encouraged to paint the facial parts that are protruding, lighter than the indent parts. Close observation of features and shapes of faces is encouraged. The powder colours are mixed to a creamy, thick consistency. Various brushes are used to apply the skin tones in a variety of shades. The matter of variety of skin colours is dealt with in a very natural way, allowing discussion from learners. Some learners can be heard reasoning about the various shades one might find in a face. How certain colours are obtained is sometimes discovered, sometimes reasoned.

When that is finished, they start colouring the foliage and flowers in shades of purples on the flowers and shades of greens on the leaves. Various shades on foliage and flowers are portrayed. They are encouraged to shade, not just colour in flatly. Four pupils share the three primary colours plus white. It is supplied in a little wooden tray placed in the centre of two adjoining desks. When the lesson ends, learners are instructed to put their work outside where there are drying racks. Each pupil has to clean up their own workspace after washing their palettes.

It is for entry into a Mother's Day competition, each learner getting an opportunity to participate with a finished product. All the learners are occupied. All their paintings are good enough for participation in the competition.

Grade 6.4

Topic: Texture.

Media: Small squares of white paper. Pencil crayon: various colours.

Squares were measured and cut out on the white paper. It had to match a given measurement. Learners are sent outside to find surfaces to use for rubbing of texture. The rubbing must be done evenly, covering the entire space. The rubbings are done in any colour of pencil crayon.

The squares are now pasted onto a piece of blue sugar paper, using glue sticks. Learners write next to each rubbing, the name of the source of the texture that they used. They had to measure the squares themselves and cut it out as well.

Grade 6.5

Topic: Two friends wearing fantastic masks. Photograph 14.

Media: Pink A2 sugar paper. Powder paints: various colours. Pastels: various colours.

Papers are used in landscape with the friends placed head and shoulders. This was drawn first, utilizing the full space from top to bottom, using white pastel. Attention is given to the shape of the faces, the features like the bits of the eyes that are showing behind the masks, the noses and mouths. The faces are painted in shades of skin colours. Hair and other detail is painted and enhanced with pastel. The masks they are wearing are decorated in very colourful patterns, using pastels. Pastel is applied in the direction of the pattern, and shaded from light to dark. The background is painted in shades of mauve/purple/lilac and blues to complete the picture.

Grade 6.6

Topic: Decorated mirrors.

Media: Cardboard. Round mirrors are decorated in mosaic and a variety of found objects as well as feathers, beads and little metal shapes and bells.

A handcraft project in which a circular mirror shape is stuck on a sturdy cardboard circle. The cardboard section is decorated in a radiating pattern to form an attractive design.

Grade 6.7

Topic: Hiking along Table Mountain. Photograph 15.

Media: A2 biscuit colour paper. Felt-tipped pens. Powder paints: variety of colours. Pastels: variety of colours.

This project follows an excursion by this group: hiking along Table Mountain. The paper is used in portrait. One adult and three children are drawn in the centre. At the back of them there is a mountain range resembling the Twelve Apostles section of Table Mountain. In the foreground in front of the people, there is a field of flowers of various species. The adult walks in front and the children follow, holding binoculars and water bottles. The pose of the bodies implies movement and energy. The people are painted in multiple colours that are repeated several times. The mountains are painted in various blue shades ranging from quite dark to lighter, but very bright. A little bit of sky at the top is painted in various bright orange shades. The flowers are coloured in bright pastels, preserving the drawn lines and repeating colours.

Grade 6.8

Topic: A group of children dancing in a circle.

Media: A2 Sugar paper: pink. Pastels: variety of colours.

The paper is used in landscape. The entire space is filled with children dancing. It is drawn in black pastel and coloured in skin tones, using light and dark, exposing in the light areas, the colour of the background paper.

A very colourful use of pastels, not limited, but certainly repeated several times. Some friends are partially hidden behind others, so the principle of overlapping is clearly taught. Clothing is covered with patterns. The background is divided in pastel

coloured planes. Lots of flowers are drawn in the background. Line-work is done in the hair and other details like faces, bows, and teeth.

Grade 6.9

Topic: Personal identity.

Media: Cartridge paper, squares of 30cm. Photos. Felt-tipped markers: dark blue.

Dyes: various colours.

The learners' own photo is placed in centre of the square, with the lettering of their name and surname around the photo in double lettering, done in felt-tipped markers. The project is painted in watercolours in bright, but repeated colours.

Grade 7.1

Topic: An African Mask. Photograph 16 shows the half-finished mask.

Media: A2 cartridge. The project is drawn in black ink, using soft thin brushes.

Black, brown, silver fine printed newspaper and card scraps.

First session:

The group have attended the Picasso and Africa exhibition that was on at Iziko during April and May 2006. Grade 7 consists of a multicultural group of exceptionally well-mannered learners.

Learners give feedback and share ideas of what they observed at the Picasso and Africa exhibition. There were a lot of masks from Africa and information on how Picasso used them in his work. Concepts like abstract and when it is abstract or realistic, are discussed. Particular reference to the masks is made. "Tell me about the masks. What they were made of and what colours were used. How he portrayed his wife sometimes with one eye above the other." All learners participate in this discussion and share their ideas. Reference is made to the modelled masks of paper maché that they made during the first term.

Learners are allowed to design their own mask on A4, using pencils only. They have to recall what they saw at the exhibition and what they did earlier in the year. “Think about everything you learnt and the tribal masks you looked at.” Some highly original and novel representations emerge as they create an abstract mask. Learners really concentrate; you can hear a pin drop. The designs that the learners produce prove that they have observed very well on the gallery excursion. They experienced the privilege of a guided tour, so the abstraction and distortion evident in Picasso’s work comes through in their designs.

Once they are satisfied with their planning, they transfer it to enlarge it to the A2 size cartridge, using brushes and black ink. Enlarging the initial planned drawing and transferring it in ink takes up some effort. There is whispered discussion now and then. The drawing with brush and ink leads to variation in lines. Individual discussions with learners to advise and lead them take place.

Most learners manage the enlargement. Some battle and place the mask right in the middle. Learners have quite an amount of freedom to decide and their attempts provide evidence of keen observation. Some learners also bring in the shape and decorations seen on tribal masks, as part of the exhibition had masks from various parts of Africa to show how it influenced Picasso’s style of that period. One learner explains to her friend that is a strange mask: you see it hasn’t got a body. Distortion is evident in their work, e.g. one eye is placed higher than the other. In this case, a boy, sitting on his own (it is a small group), shows absolute recall of the Guernica-like face: he observed and listened very well at the excursion, as it wasn’t mentioned during the introduction here in the class. He is the only learner doing a side-view, showing the gaping mouth in agonising fear of the Guernica-animal.

Following session:

The Picasso masks are completed with applied collage in silver paper, corrugated card and limited colour patterns. The background of one group is pasted with fine-print newspaper in patterned directions. Another group paints the background in earthy colours, cut in shapes, to exemplify the masks.

Sequential project: Photograph 17.

This project is taken further into a painting where a composition is made up with several masks, drums and other objects of ethnic origin. It is drawn on black A2, using white wax crayon. The masks are painted in limited colours. Some groups use shades of green, others reds. The background is painted in earthy colours, ranging from beige to browns. The white line-work is preserved. There are lots of ethnic patterns applied.

Grade 7.2

Topic: A collection of body adornments. Photograph 18.

Media: Bright range kaskad paper in approximately 303mm squares. Felt-tipped markers: black. Soft pencils. Powder paints in white, red, yellow and orange.

The entire surface is covered with life-size 'body adornment' like belts with buckles, jewellery, etc. The boys brought caps, roller-blades or skateboards. Girls have beads, belts and buckles and earrings. Everything is drawn in black felt-tipped marker. The collection overlaps and intertwines. Pencil is used to shade in some areas. Finally, paints in warm colours like orange, red, white and yellow in certain regions of the background and objects. Some parts of the paper background are left in the orange of the background colour.

Grade 7.3

Topic: Sitting behind my desk, working.

Media: Brown card, A2, size. Wax-crayon: black. Powder paints in a variety of colours. Collage: Magazine cut-outs in shades of blue. Pastels: a variety of colours.

The paper is used in landscape. The learner is placed behind the desk, from waist to head. The hands are on the desk, writing in a book. The background is filled in with lettering. The pupil is drawn in controlled contour drawing, life size, using the black wax crayon. The face is drawn with great care and attention to features, proportion and detail. Strands of hair are drawn in sensitive line-work. It is a very well observed drawing with attention given to detail like the shape and anatomy of eyes, features, creases and folds. The shape of nose, going into mouth, the shape and texture of

hair, fingernails, etc. is drawn with great care and control. Pastel work is done in realistic colours in shades of skin tones and also used in line-work on the clothing and hair. Desk and books are done in shades of browns, yellow and also using white. The top part is covered in lettering with captions to do with education and learning, written in fat letters in a variety of sizes. This is coloured with torn magazine collage in shades of blue.

Grade 7.4

Topic: Dragonflies amongst reeds.

Media: Soft dark pencils, A2 cartridge paper, pastels in various colours, magazine papers for collage. Powder paints in colours to complement the pastels used.

The dragonfly is placed central and drawn carefully in a drawing observed from photographs. As it is enlarged considerably, the finest detail is drawn like the veins on the wings, body parts, large eyes, etc. It is shaded, using the quality of the soft pencil to the full. The foliage is shaded in pastel, using the same technique of light gradually into dark. The rest of the background is done in powder paints in monotone colours to complement the pastels. It is also mixed in shades, not flat colour.

Grade 7.5

Topic: A pile of shoes.

Media: On Cartridge, A2, drawn in felt tipped markers dipped in shades of ink. Soft, drawing pencils. Magazine cuttings are used for collage.

The shoes are drawn as if in a pile, overlapping and intertwined. The paper is used in landscape. Carefully observed detail like stitching, laces and eyelets, soles, etc. is drawn in controlled line work. Shading is done on the shoes, using soft grey pencils. The worn look of the shoes is portrayed. The background immediately surrounding the pile of shoes is done in torn out paper collage, emphasising the colours of the inks that were drawn with.

Grade 7.6

Topic: Walking to school with my friends.

Media: A2 Sugar paper: blue. Pastels: black. Powder paints: white plus primary colours. Photograph 19.

The paper is used in portrait. The composition is filled with a few friends, some facing, the one with back towards onlooker, with case over shoulders. The children are drawn from waist upwards. The one is behind the other, with the ones at the back waiting and talking to the one in front. Everything is painted in shades of natural colours, with shades applied in small areas and blended in. There is very little background left, and that is filled with the sky, which is also painted in shades of blue.

Grade 7.7

Topic: I am hurrying somewhere on my bicycle.

Media: A2 Cartridge paper. Wax crayon: black. Dyes: various colours.

The paper is used in portrait. The figure is drawn in wax crayon, from waist upwards, as seen from behind the handlebars of a bicycle. This project calls for a lot of line-work as seen in the features, the hair and the bicycle-parts. Dyes are applied in areas, using brownish, ochre, maroon and yellow shades. Small areas of white paper are left open here and there, creating a free and spontaneous look.

Grade 7.8

Topic: My friend and I racing on our bicycles.

Media: A2 mounting board. Fine-printed newspaper. Ink: maroon. Craft paints: brown, red, and yellow, green, white. Felt-tipped markers: black.

The board was first prepared in newspaper squares stuck on and worked over with the maroon ink using the roller, for texture. Two children are then drawn riding their bicycles, using felt-tipped pens. Little areas are painted, using the craft paints and repeating the colours on various regions in the picture. Attention is paid to the thick

rubber patterns of the wheels and the spikes. Patterns are drawn on their clothing. The newspaper background shows here and there.

Grade 7.9

Topic: Plant study.

Media: A3 White mounting board. Mounting board: brown and green scraps. Felt-tipped markers: black. Pastels: various blues, greens and browns. Inks: warm colours.

A smaller brown board is pasted in the middle of the white mounting board. Right in the centre, a piece of bark is stuck onto a small oblong green coloured mounting board. Shapes derived from the bark are drawn in black felt-tipped pens, while surrounding areas are shaded in pastels, using blues, greens and browns. The project is finished with inks over the white sections.

Grade 7.10

Topic: Leaf study.

Media: A2 black sugar paper. Black pastel. Pastels: warm shades.

Dried autumn leaves are stuck onto the page in a drawn square. The remainder of the page is filled with drawn leaves, big and overlapping, with curled edges and veins. The leaves are coloured in pastel in warm shades, shaded and pressure varied to provide light and dark contrast.

Grade 7.11

Topic: My name.

Media: Sugar paper: oblong. Wax crayon: black. Inks: various colours.

The lettering of their names is done in black wax on the oblong paper. The letters are drawn double and huge, filling paper top to bottom. On the letters, patterns are drawn. Dyes are used in shades, to colour in some areas around the patterns.

Grade 7.12

Topic: Tribal masks.

Media: Newspaper, starch. Powder paints.

The newspaper and starch is mixed into papier maché. Tribal masks are modelled over newspaper moulds. They are all painted in dark burgundy or green and raffia hair is added through holes pierced in the mask. Some learners add 'beards'. Another group of masks are painted in bright orange, and decorate with white the detail like brows, smiles, patterns and lines. Some learners decorate their masks with beads arranged in a pattern along the forehead.

Grade 7.13

Topic: Cityscape.

Media: White manila strips (off-cuts after mounting). Wax crayon: black and brown. Paints: white, black, brown, yellow, blue.

The buildings of a modern city are drawn in black and brown wax-crayon. It is a city-scope type of picture with emphasis on the rooftop part of buildings. There is quite a lot of decorative line work. Paints in shades of neutral colours are used on the buildings.

Grade 8.1

Topic: Dances

Photocopied handouts of Dances from a workbook for Arts and Culture are given to the learners. They have to work in pairs and look at photos and categorize the various dance styles. Learners are expected to identify aspects of various dance styles while looking at very faded black-and-white only photographs. A questionnaire is completed for homework.

Grades unknown – Intermediate phase

U.1

Topics: Pot-making, like pinched, coiled and slab ware, as well as tiles, which are applied on murals. Photograph 20. Clay modelling.

Media: Clay

The classroom is equipped with a kiln. There are 'blown' pots with very small openings, richly decorated with impressed decoration.

Another project is drying: elongated bodies of women with long dresses and -hair.

U.2

Topic: Totem-like statues of musicians, very much like Picasso's 'Musicians'. Photograph 21.

Media: Cardboard cones, various off-cut bits of brightly coloured paper. Spray-paint in bright colours. Brightly coloured powder paints.

These very tall figurines are each playing an instrument. The body is a basic cone and the arms, hands, instruments, head and decorative headgear is all cut and modelled out of firm paper, which is folded, pleated, spiralled and stuck onto the body. Some powder paint is used here and there to enhance the colours of the paper and the project is finally finished off with spray-paint to cover the cardboard which was still showing.

U.3

Topic: Flowers and leaves.

Media: Carving done into plaster-cast palettes.

This is a project on small scale, where each learner carves into a plaster slab that was cast in a small oblong flat box. They use a variety of sharp instruments to carve

into the plaster, creating a relief design of flowers and leaves. These are hung against the wall.

U.4

Topic: Fish.

Media: Stiff fawn card, black and white paper for body. Felt-tipped marker.

Aluminium foil: scrap pieces.

Learners fill a small oblong background with relief paper sculpture. The fish is cut out of the black paper and scales and other decorative features cut out to stand away from the paper surface. The marker is used for patterns on the scales and on the background – seaweeds. Small foil bits are used on the frame in a decorative pattern.

U.5

Topic: Fish/dinosaurs.

Media: Scrapperboard covered with black ink.

This project is no bigger than A5. The design is left and the background scraped away, but leaving some texture around. Great variety in line-work and patterns are noticed. Some areas are completely white to balance the black.

U.6

Topic: Architectural shapes.

Media: Cardboard of varying thickness and kind. Aluminium foil. Black shoe polish. String, orange pockets, sticks and other found things.

Relief modelling of architectural shapes depicting characteristics of certain eras are stuck onto a board background, about 20cm Square. The textures and heights vary, as corrugated cardboard, as well as other kinds of off-cuts are used for this project. Once the entire composition is filled with the shapes, the project is covered in

aluminium foil, which is treated with black polish in the end, to resemble a pewter finish.

U.7

Topic: Tortoise.

Media: Pottery clay.

A tortoise the size of a child's fist was modelled. Close attention is paid to the decoration on the shell, which was incised into the clay. Legs and head are attached. The clay is left to dry in the sun.

ADDENDUM 3

The Developmental stages in the graphic representation of children

The initial investigation falls on the practical Art making activities of children, as in Learning Outcome 1, where learners have to, for Visual Art, create. To clarify several references to the developmental stages in the graphic representations through which children create, explanations from literature are required.

Each child is born as a unique human being, with basic inborn abilities. The development of a normal baby goes through stages. These stages occur gradually and individual genetic characteristics play an important role.

Graphic representation – the making of marks, signs and symbols is like talking and making sounds, a way of communicating and each person is born with the potential to master this. It has nothing to do with ‘talent’ or being ‘artistic’. It is very important for the educator or young children to realise this. To ascertain that the education of the young, developing child is meaningful, it is important to understand these stages.

Scribbling stage

- Approximately 2 to 4 years of age.
- The young child makes big, uncontrolled movements from the shoulder.
- It is done with fingers in the sand, saliva or porridge.
- As soon as the child can clasp a drawing instrument, ‘scribbles’ will be made on any flat surface.
- Toddlers enjoy the movement and ignore the marks previously made.
- The child isn’t aware that the marks are a result of his scribbling yet.
- Gradually the connection between movements and marks are noticed and realised.
- Big movements become more controlled and are made from the wrist now.
- The marks are still round and round in circles.
- The entire surface is utilized without concern for top and bottom.

- In time, and if there is opportunity, the circles become smaller, more controlled and isolated.
- Marks are made deliberately and the drawing sessions become longer.
- Shapes are being named.
- The isolation of the circle is a very important achievement.
- Some toddlers start drawing 'big-head' figures at the end of this stage.

Pre-schematic stage

- Approximately 4 to 7 years of age.
- Drawing is now done deliberately.
- The first recognisable portrayal is of a PERSON.
- This person is drawn starting with a circle and adding 'rays' around.
- Gradually there appear fewer rays and some are at the sides of the circle (head) and some coming from the bottom.
- Most children start with the head and add two long lines at the bottom, which they begin to close, forming 'body'.
- Arms and legs are attached to 'body'
- The same symbol gets adapted to represent dog, bird or any other familiar being.
- Objects are placed over the entire picture plane.
- 'Correct' proportion is not at all evident.
- Gradually detail like mouth, eyes, arms and hands with lots of fingers, hair, teeth and genitals are added.
- The person faces the front and the mouth is smiling.
- Youngsters draw what they know and have experienced.

Schematic stage

- Approximately 7 to 9 years
- The child has developed his own 'schema' or 'formula' for man, which will be repeated over and over.
- For long periods nose, eyes, etc. will be drawn in the same manner.
- The schema will often be altered deliberately, for example when arms will be lengthened to ride a bicycle.

- Girls and boys are drawn differently.
- A very important achievement is when everything is drawn on a base line. This is not always a drawn line, but figures are placed at the bottom of the page and in row.
- Portrayal is flat and direct. The child will draw that which is familiar to him from his environment.
- Sometimes profiles will be mixed, for instance eyes frontal and nose in profile.
- Proportion is linked with emotional meaning, for example myself is often largest in the picture.
- Imagination and fantasy plays an important role and is often mixed with reality.

Realistic stage

Approximately 9 to 12 years.

The child is very aware of himself as member of a group and society.

Fantasy diminishes and he becomes more aware of true proportion and detail.

The base line disappears.

He is beginning to notice background and environment.

He likes doing line drawings without shading.

Youngsters become aware of overlapping and perspective. There is an attempt to draw realistically and exaggerating or distortion will decrease.

He is self-conscious and works smaller.

- Some children tragically stop drawing because they are too aware of the shortcomings in their attempts at reality.

Pseudo-realistic stage

- Approximately 12 to 14 years.
- Some children stop drawing at this stage, because they are too self-conscious of their own attempts.
- They are critical, shy and don't believe in their own ability to create.
- If they draw, detail is very important.
- They try to portray reality.
- Attempts to portray correct perspective and proportion are made.
- They become aware of joints, and anatomy as well as folds and creases.

- Some will try to portray facial expression.
- They are very aware of violence and unfairness in society and try to portray it.
- Some youngsters will enjoy cartoons and animation.

Adolescent stage

- Approximately 14 to 17 years
- Art instruction is now offered more formally.
- Proportion, perspective, light and shade can now be taught through careful observation.
- Learners are able to apply themselves to more complicated drawing projects for longer periods of time.
- They can manage any medium.
- Attempts at expression, distortion and exaggeration are now made.
- Learners prefer naturalistic portrayals at this stage.
- Mixed media and conceptual work can now be attempted.

(Lowenfeld and Brittain, 1979: 429 - 434)

ADDENDUM 4

Interview with Ann Wright, Drumcroon Art Centre – Wigan UK

After a brief tour of the facilities, Ann discussed the work of the centre and answered my questions.

The centre was established 25 years ago as the brainchild of Rod Taylor, author of: *Educating for Art: critical response and development* and *The Visual Arts in Education: Completing the Circle* (Taylor, 1987, 1992).

In those years, the community of this area, which was mainly an industrial area evolving around coal, iron and cotton production, was considered socially and culturally deprived. Funding was provided from the British Government, as well as European incentives to improve the situation, which resulted after the fall of industry and consequential depression.

The building where the centre is housed, dates back to the end of the 18th century and used to be a doctor's house and surgery. It is three storeys high, typical of the era and built in red brick. The centre has been housed here since its inception 25 years ago. At present, there are three permanent members of staff whose salaries are paid by the Department of Education. The rest of the Art Educators are employed on contract basis, some short and some longer. Use is made of Art teachers whom have taken to early retirement and have been involved in teaching Art during their careers. The members of staff are involved with and in collaboration with the local, as well as National authorities, and are in fact taking a leading role in decision-making as far as curricula of Art Education in the district is concerned.

There are two major drives here. Firstly what is termed 'Artist in Residence' and secondly 'Contemporary Art and Design'. The work of the centre does not replace what is done in schools, it supplements. Staff members of the centre will, upon request, offer workshops for teachers on site in schools, as well as at the centre. Ann prefers the former and involves the headmaster of the school as much as possible. Projects for learners will also be presented at schools, or at the centre. Up

to maximum 30 learners can be accommodated per project. Schools from the region will then buss learners in for the day, or for the part of the day that the project requires. Private groups can also apply for projects at the centre.

The 'Artist in Residence' gives preference to Art graduates from the local community. Some have also obtained Honours degrees. There isn't a university here, the nearest is in Liverpool. If suitable candidates cannot be found, they will employ artists from other areas. The position is advertised and the Education department will draw up a shortlist, which is then handed to the Drumcroon staff for the final appointment. Graduates are sometimes young, but it is not always the case. Sometimes more established artists would also apply for contracts at the centre. For the time of the contract, this artist is provided with a studio in which the person has to work in preparation of a portfolio for an exhibition at the centre. The artist will also undergo training by centre staff in teaching Art to children, as this is not always included in B. Art degrees. Learners from various age groups, ranging from pre-school until secondary school, can then attend workshops where they watch the artist work, listen to the artist talk about their work, and then work on a project taught by the artist. This is done with assistance from the centre staff. Learners get their work at the end of the project and can set up an exhibition of their work at their school. The teachers from the school must accompany their learners for the duration of the project. Parents often also accompany young learners. In this way, the class teacher also learns a great deal about Art Education and the public is drawn to the centre. When the artists' portfolio is completed, an exhibition of the work is held at the centre and the work is put up for sale. The centre gets a percentage of the sales. There is also a small shop in the one room, where visitors to the centre, can buy some artwork at a reasonable price.

The centre does the planning and preparation. Programmes are then sent to schools in advance, so that they can book for their learners to attend the project of their choice. The planning is done with the National Curriculum in mind and with consideration to integration with other subjects.

Another function of the centre is teacher support. They will offer courses and workshops that include teachers' notes. There is also a resource centre with books

and other resource materials that schools can apply for. Centre staff will also, upon application, put up an exhibition of an artists' work as a resource at a school. The emphasis is entirely on Contemporary Art and Design. Some of the projects that have run during the past year included graphic work, jewellery design, and ceramics and currently fibre art, presented by a graduate in textile design.

The quality of Art Education in the schools in the region varies. A great deal depends on the head teacher. There is a lot of emphasis on literacy and mathematics. Schools are graded according to results from tests of the above. This grading is published and can affect enrolment figures and likewise, staffing. It is even a consideration when buying a house, if the school in the areas has a significant grading.

Funding is a constant battle. Most of Ann's labour goes towards the planning and generation of funds. As the region is still considered deprived, the European funding will continue. There is also collaboration with the Department of Art and Culture for funding, as well as the contribution from the Department of Education. In spite of the constant defending of the Arts, the centre is growing and there is a prospect of it moving to the old cotton mill in the village, a much bigger facility, which is being restored at the moment.

ADDENDUM 5