



**Deciding what to teach in visual art lessons:
what factors do teachers consider when lesson-planning
for the Intermediate Phase in Western Cape schools?**

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DECLARATION

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ABSTRACT

This thesis investigates the factors, specifically the constraints, that influence the choices intermediate phase teachers make when planning visual art lessons. The study is also concerned with how teachers deal with factors that they identify as constraints to teaching visual art. The study is framed within an interpretive framework and the work on teacher knowledge by Shulman (1986; 1987). Semi-structured interviews were conducted with four class teachers, three Arts and Culture teachers, and four visual art teachers using a phenomenological methodology. Interviews were analysed systematically by indexing and organizing the data using the knowledge base for teaching as described by Shulman (1987) and Turner-Bisset (1999).

The patterns in what teachers consider when planning visual art lessons, and their reasons for doing so, was better explained by a teacher's training in visual art education rather than his/her role as a class, Arts and Culture, or visual art teacher. In this study, the teachers who are trained in visual art education generally work in situations with few contextual problems and their focus, when lesson-planning, centres around the best way visual art content knowledge can be integrated into lessons. In comparison, most of the teachers who are not trained in visual art education mentioned numerous contextual problems that affected their ability to teach visual art. These teachers plan their visual art lessons around what they believe they are able to manage within the context of the school they are working in, rather than specific visual art related outcomes. In addition, their lesson-planning decisions are generally based on limited visual art content knowledge and pedagogy. Hence, compared to teachers trained to teach visual art, their application of visual art content knowledge is haphazard and does not build on the foundation of the curriculum.

Limited contact time and support from management are two contextual factors that were found to impact the way teachers in this study plan visual art lessons. To mitigate for the lack of contact time, the teachers trained in visual art education endeavoured to manage their lesson time efficiently and to setup clear routines with their learners so as to minimize the amount of time spent on non-learning activities.

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DEDICATION

This work is dedicated to my parents Paul and Marie-Anne Cherenack

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GLOSSARY

Abstract

In art, objects or figures that are depicted in a simplified or stylized way (in which nonessential aspects are discarded) yet remain recognizable; similar to nonrepresentational (Wachowiak & Clements, 2001:410)

Aesthetic

Dealing with art theory or issues of appreciation in art; the beautiful as related or contrasted to the good, the true, or the useful (Wachowiak & Clements, 2001:410)

Arts and Culture (A&C)

The learning area that is comprised of drama, dance, music, and visual art; the learning area covers a broad spectrum of South African arts and cultural practices (DoE, 2002a:24)

Art Elements

Line, Tone, Texture, Shape/Space, and Colour (Solomon, 1996:189)

Blind contour drawing

A line drawing which is made without looking at the drawing until it is complete (Solomon, 1996)

Cognitive-Academic approach

One of three approaches, identified by Bachar and Glaubman (2006), that teachers may fall into when teaching visual art; teachers who adopt the cognitive-academic approach to teaching visual art emphasize the examination and analysis of artworks and generally have reasonable knowledge of art history

Colour

An element of art (Wachowiak & Clements, 2001:410)

Colours, Complementary

Colours found opposite one another on the colour wheel; e.g. red and green (Wachowiak & Clements, 2001:410)

Colours, Cool

Colours which give a sense of coldness or coolness; e.g. blues and greens (Solomon, 1996:189)

Colours, Primary

The three basic hues; red, yellow, and blue (Wachowiak & Clements, 2001:410)

Colours, Related (analogous)

Closely related colours, i.e. neighbours on the colour wheel; e.g. green, blue-green, yellow-green (Wachowiak & Clements, 2001:410)

Colours, Secondary

Colours achieved by mixing primary colours; green, orange, and purple (Wachowiak & Clements, 2001:410)

Colour, Theory

Theory on the use of colour, relationships between colours, and how to mix different colours to create new colours (Solomon, 1996:189)

Colours, Warm

Colours which give a sense of warmth or warmness; e.g. red and orange (Solomon, 1996:189)

Colour wheel

A wheel or circle which shows the relationship between different colours; on the colour wheel, related colours appear adjacent to each other and complementary colours are opposite each other (Solomon, 1996:189)

Composition

The way art elements, e.g. shapes, are arranged in an artwork (Solomon, 1996:189)

Contact time

The time spent with learners teaching them, i.e. the cumulative lesson time

Contour drawing

A line drawing delineating the outer and inner contours of a posed model, still-life, landscape, or other selected subject matter (Wachowiak & Clements, 2001:410)

Curriculum and Assessment Policy Statement (CAPS)

New national curriculum statement of South Africa which will be introduced to the intermediate phase by the end of 2012 (DoE, 2011)

Dada

In art, a movement originating in Zurich in the early 20th century; this artistic expression seemed to reject logic and embrace chaos; although the works were generally illogical, many conveyed political overtones (Williams & Wilson, 1996)

Dali, Salvador (1904-1989)

Prominent Spanish artist who created surrealist artwork (Williams & Wilson, 1996)

Ex-Model C Schools

Former Model C schools are those schools that were reserved for white pupils under apartheid; the term is not officially used by the Department of Basic Education but is widely used to refer to former whites-only schools (Roodt, 2011)

Expert approach

One of three approaches, identified by Hallam, Gupta, and Lee (2008), that teachers may fall into when teaching visual art; teachers who approach visual art teaching in this way aim to develop learners' skills and competence in visual art

Facilitator approach

One of three approaches, identified by Hallam et al. (2008), that teachers may fall into when teaching visual art; teachers who approach visual art teaching in this way allow learners to develop freely without much interference from the teacher

Formalism

A critical emphasis upon compositional elements (such as colour, line, shape, and texture) rather than realism, context, and content (Wikipedia, 2012)

General Education and Training Band (GET-band)

The obligatory schooling years made up of the foundation phase (Grades R to 3), the intermediate phase (Grades 4 to 6), and the senior phase (Grades 7 to 9) (DoE, 2002a)

General Pedagogical Knowledge (GPK)

GPK refers to common strategies and principles that teachers use to organize and manage the classroom but that are not related to content knowledge (Shulman, 1987)

Informal assessment

Method of assessment used to evaluate a learner's understanding during a lesson, it is based on student need and level of understanding; commonly used teaching strategies include asking questions, appraising students, and making observations (McGraw-Hill Education, 2012)

Instrumental outcomes

Visual art outcomes that are instrumental in developing skills and facilitating understanding in learning areas other than visual art (Brewer, 2002)

Integrative approach

One of three approaches, identified by Bachar and Glaubman (2006), that teachers may fall into when teaching visual art; teachers who approach visual art teaching in this way integrate aspects of the studio and the cognitive-academic approaches

Intermediate phase

Grades 4 to 6 (DoE, 2002a)

Knowledge, Case

A form of knowledge, proposed by Shulman (1986), that is characterised by knowledge of specific, well-documented, and richly described events; case knowledge is made up of very detailed contextualized knowledge

Knowledge, Propositional

A form of knowledge, proposed by Shulman (1986), based on decontextualized 'factual' knowledge made up of disciplined empirical or philosophical inquiry, practical experience, and moral or ethical reasoning

Knowledge, Strategic

A form of knowledge, proposed by Shulman (1986), which combines both propositional and case knowledge to solve problems; strategic knowledge extends understanding beyond principle to the wisdom of practice

Landscape

A view of outside scenery, e.g. trees, roads, rocks, sky, as the subject matter of an artwork (Solomon, 1996:189)

Line

An element in art; the basic skeletal foundation of a design or composition (Wachowiak & Clements, 2001:411)

Makeba, Miriam (1932-2008)

Prominent South African vocalist during the 20th century, also known as Mama Africa (Estrella, 2012)

Martins, Helen (1897-1976)

South Africa's foremost 'outsider artist' who is known for her concrete and glass sculptures created in her home and garden; her home is known as The Owl House (Boddy-Evans, 2012)

Masekela, Hugh (1939 -)

Prominent South African jazz trumpeter, bandleader, composer, and lyricist during the 20th and 21st century (Gordon, 2003)

National Curriculum Statement (NCS)

South Africa's curriculum that will be replaced by the CAPs curriculum by the end of 2012 (DoE, 2002a)

Negative Space

See Positive/Negative

Owl House

House and garden of artist, Helen Martins, that contains over 300 of her concrete and glass sculptures (Boddy-Evans, 2012)

Papier mâché

Paper and glue or paste which are used to create sculptures (Solomon, 1996)

Pedagogical Content Knowledge (PCK)

PCK blends together content and pedagogy; it is unique to teachers and forms part of their professional knowledge (Shulman, 1987)

Philosopher approach

One of three approaches, identified by Hallam et al. (2008), that teachers may fall into when teaching visual art; teachers who approach visual art teaching in this way emphasize the teaching of art history and appreciation

Pollock, Jackson (1912-1956)

Prominent American artist who is known for his abstract art created by dripping and throwing paint onto oversized canvases (Williams & Wilson, 1996)

Portrait

An artwork which depicts the likeness of a person; portraits usually show the head and shoulders only but they can also include the whole body (Solomon, 1996:189)

Positive-negative

Positive shapes in a composition are the solid objects, e.g. the people, trees, animals, buildings; negative shapes are the unoccupied empty spaces between positive shapes—negative spaces such as earth, atmosphere, and sky are sometimes designated as ‘foreground’ or ‘background’ space (Wachowiak & Clements, 2001:411)

Principles of Design

Balance, symmetry, variety, repetition, emphasis, and dominance are the fundamental design principles (Wachowiak & Clements, 2001)

Scaffolded instruction

Based on the work of Lev Vygotsky's theory of the zone of proximal development, scaffolding is a strategy in which a teacher provides deliberate support to collaboratively complete a task that would be at first too difficult for a learner to complete independently (McGraw-Hill Education, 2012)

Score clay

To make rough indentations in clay with a nail or similar tool, as a step in cementing two pieces of clay together (Wachowiak & Clements, 2001:412)

Shape

A two-dimensional area defined by lines, colours, or values (Wachowiak & Clements, 2001:412)

Sketch

Usually a preliminary drawing made with pencil, pen, crayon, or a similar tool (Wachowiak & Clements, 2001:412)

Space

In art, the area and/or air occupied in space by, activated by, or implied to be in an artwork (Wachowiak & Clements, 2001:412)

Stages of creative development

The general stages of development in art, identified by Lowenfeld and Brittain (1987), that children go through as they become older and explore their creativity

Still Life

An arrangement of objects, usually on a table, as a subject for a drawing, painting, collage, etc. (Wachowiak & Clements, 2001:412)

Studio approach

One of three approaches, identified by Bachar and Glaubman (2006), that teachers may fall into when teaching visual art; teachers who approach visual art teaching in this way emphasize the making of artworks

Tempera Paint

An opaque water-soluble paint available in liquid and powder form (Wachowiak & Clements, 2001:412)

Texture

The actual or visual feel of a surface; e.g. bark on a tree, fur on an animal, sand on a beach (Wachowiak & Clements, 2001:412)

Tint

The lighter values of a colour or hue; e.g. pink is a tint of red (Wachowiak & Clements, 2001:412)

Tone (Value)

The lightness or darkness of a hue (Wachowiak & Clements, 2001:412)

Van Gogh, Vincent (1853-1890)

Prominent Dutch post-impressionist artist who is known for his expressive paintings that are created with “short, emotion-filled, brush marks, swirling lines and bright, textured colours” (Williams & Wilson, 1996:198)

ABBREVIATIONS

A&C	Art(s) and Culture
AS	Assessment Standard
CAPS	Curriculum and Assessment Policy Statement
DBAE	Discipline Based Art Education
DoE	Department of Education
GET Band	General Education and Training Band
GPK	General Pedagogical Knowledge
LO	Learning Outcome
NCS	National Curriculum Statement
PCK	Pedagogical Content Knowledge
VA	Visual Art
WCED	Western Cape Education Department

Chapter 1 Introduction

In South Africa, visual art forms a compulsory component of the *Arts and Culture* curriculum for the General Education and Training band (GET). The design of the curriculum is broad and deliberately open to interpretation (DoE, 2002a). As individual teachers have different experiences in and knowledge of visual art, different teachers will develop very different visual art lessons and implement their own personalized curriculum. In addition, teachers work in diverse environments where contextual factors vary. This diversity serves to further amplify the differences among the particular visual art curriculums that individual teachers implement.

This thesis investigates the factors and constraints that influence the choices teachers make when planning visual art lessons—specifically intermediate phase teachers in the Cape Town Metropole. This study starts with the premise that a teacher’s attitude to visual art and the context she¹ teaches in will affect the way she plans her art lessons. Of particular interest to this study is how teachers make decisions when planning lessons for the visual art component of the Arts and Culture (A&C) curriculum and how they overcome perceived constraints to teaching visual art. To investigate this four visual art teachers, three A&C teachers, and four class teachers, all of whom teach visual art in the Cape Town Metropole, were interviewed.

As a teacher’s thinking is embodied in the way he/she chooses to plan lessons, it was decided to conduct semi-structured interviews with teachers about the way they plan visual art lessons. Within lesson-planning teachers make decisions about what they want to achieve in a lesson, taking into account their teaching environment, and the strategies that they want to use. The interviews conducted in this study were divided into four distinct parts in order to gather data in different ways. The interviews started with general questions pertaining to the teacher’s background and teaching context. The next section allowed participants to openly discuss lessons they had planned and explain why and how they had done so. The third section of the interview was based on asking teachers specific questions about parts of the lesson-planning process. Finally, the teachers were given the opportunity to discuss their classroom environment and the constraints they faced.

In order to analyse the factors that teachers consider when planning visual art lessons systematically, it was decided to structure and hence interpret the research by categorizing the data using the teacher knowledge base described by Shulman (1986; 1987) and Turner-Bisset (1999). The teacher knowledge base as defined by Shulman (Shulman, 1987) is made up of: knowledge of content, general pedagogical knowledge (GPK), knowledge of curriculum, pedagogical content knowledge (PCK), knowledge of learners, knowledge of context, and knowledge of educational ends. In this study, an additional category, knowledge of self, is included in the teacher knowledge base as suggested by Turner-Bisset (1999).

In this first chapter, the aims of the research as well as the research questions are stated. The rationale for the study is described and the researcher and her assumptions are introduced to the reader. Thereafter, the study’s theoretical framework, an overview of the research, the value of the study, and the structure of the thesis are given.

¹ As all the teachers interviewed in this study are female, feminine pronouns are generally used when referring to teachers in this document

1.1 The aims of the study and the research question

This study hopes to gain insight into how intermediate phase teachers plan visual art lessons as well as their decision-making process during lesson-planning. The question central to this study is:

- What factors do teachers consider when planning visual art lessons for the intermediate phase?

In addition to this over-arching question, two further questions were addressed:

- Which factors that teachers consider when planning visual art lessons are interpreted by the teachers as constraints to teaching visual art?
- How do teachers deal with factors that act as constraints to teaching visual art?

1.2 Rationale for the study

In this study it is assumed that teachers know, or have thought about, what they would like to achieve in a particular lesson, term, and/or year. It is also assumed that teachers have an idea of how they are going to go about achieving their goals and that there are factors that the teacher does not necessarily have control over, which affect the choices she makes or is able to make. Furthermore, some factors may act as constraints which limit the choices available to her. Such constraints may force teachers either to neglect or pay greater attention to parts of visual art pedagogy. Although some teachers might adjust their planning to mitigate the influence constraints have, other teachers might not be willing, have the know-how, or be able to make changes to the way their lessons are planned.

Because severe constraints exist in many South African public schools, understanding the influence of these factors on teachers' lesson-planning is a valuable undertaking in the South African context. Constraints to teaching may be limited contact time, large number of learners in a class, poor discipline, and/or a lack of appropriate knowledge and skills (Van der Berg, 2008; Bantwini & King-McKenzie, 2011). These constraints may play a significant role within A&C education as the learning area is often seen as a low priority learning area (Herbst, De Wet and Rijdsdijk, 2005; Klopper, 2008), resulting in less effort and fewer resources invested in the teaching of A&C. A further complication is that there is also a large discrepancy between the type and level of constraints experienced by different schools in SA, for example the level of access to art materials.

A factor that will be general to all South African teachers is the South African (Revised) National Curriculum Statement (NCS) (DoE, 2002a). The visual art section of the A&C curriculum does not stipulate or structure the way lessons should be planned (DoE, 2002b). There are no clear guidelines as to what knowledge needs to be included in an art education programme and how visual art should be taught (Johnson, 2007). The expectation within the curriculum is that individual teachers need to think critically about the best methods they can use to achieve the learning outcomes. It is also expected that individual teachers plan lessons to suit the context they find themselves in and that they adapt their lessons according to any constraints they face (DoE, 2002a). Teachers can choose from a plethora of visual art pedagogies and visual art subject knowledge to teach visual art. Hence, the NCS allows for great differences in the implementation of visual art education as it is left to the individual teacher to decide what is important to teach and how this teaching will be done (DoE, 2002a). Because the implementation of visual art education is largely left to the individual teacher's

discretion, the way South African teachers react to the factors that influence their teaching of visual art is an interesting point of departure and the crux of this thesis.

1.3 The researcher

As a visual art teacher myself, I frequently reflect on my own choices and wonder what other teachers who are responsible for teaching visual art regard as important and valid when they choose how to teach visual art. I feel that my own personal and professional experiences have influenced my perception of what is important and also my perception of what and why others are teaching visual art differently. I have had art lessons since childhood and subsequently studied to become a specialist art teacher. Because of my immersion in this subject, I believe that specialist training influences the quality of visual art lessons and educational programmes that a teacher implements. My belief that visual art is a fundamental part of the educational process may well be hinged on my own personal perspective that visual art education has multiple benefits, which I elaborate on later, to learners. In addition, my personal experiences have given me confidence in my teaching. I feel confident that I base my decisions on fundamental visual art content and pedagogical knowledge, that I know how to apply this knowledge, and that I am able to prioritize this knowledge adequately.

My own professional experience has influenced my view of visual art education in South Africa. I have worked as a specialist teacher in a middle-class former Model C primary school teaching visual art to Grade 3 to Grade 7 learners for the last seven years. I see each half of every class once every second week for an hour. There are approximately 40 children in each class, thus I teach an average of twenty children per lesson. Although resources and class size are not a problem for me, I believe that the limited contact time (1 hour every alternate week) affects the quality of my teaching and my learners' learning. However, I recognize that the constraints any teachers works with are unique to that individual teacher and variations pertaining to what is deemed important educationally are not the only factors that influence the way visual art is taught. This is especially true in South Africa where constraints experienced by teachers are diverse and different teachers will face completely different challenges on a daily basis. For these reasons, I became interested in finding out how other teachers plan visual art lessons and how they deal with their own particular constraints.

1.4 Starting assumptions

At the start of this study, I assumed that specialist art teachers, A&C teachers, and class teachers would each be subject to different constraints but that within a group there would be similarities. I believed that specialist teachers would be best able to integrate the benefits associated with visual art education and design lessons that fulfil numerous purposes. I believed that a primary cause for different constraints that teachers face would be whether or not the teacher held a dedicated specialist teaching post, as this would likely affect, or be a consequence of, how the particular school valued visual art education and allocated resources to it. Nonetheless, I believed that teachers in general value art and presumed that they would be able to instil a love for being creative. I believed that most class teachers who were not specially trained would have a positive attitude towards teaching visual art and would be willing to teach visual art lessons.

When the study commenced, I presumed that many teachers teaching visual art in South Africa experience constraints that affect their personalized visual art curriculum. Furthermore, I believed

The theoretical framework used in the study

that teachers would attempt to overcome these constraints through strategies that they have learnt from others or through their own experiences. I assumed that teachers would be able to articulate these strategies to their peers. In addition, I hoped that teachers would be able to express how, and for what reasons, they focus on or neglect elements of visual art education stipulated in the NCS. One of the constraints I assumed would be common to specialists, A&C teachers, and class teachers is that they would all have limited contact time for teaching visual art. This is because I believe that visual art is a time-consuming subject, both because setting up and cleaning up takes time away from the lesson and because the development of skills and application of knowledge are inherently slow processes.

1.5 The theoretical framework used in the study

The theoretical framework that grounds this thesis is based on the work of Shulman's knowledge base for teaching (1986; 1987) and also on interpretive theory (Henning, van Rensburg and Smit, 2007; Rowlands, 2005). The work of Shulman (1986; 1987) was chosen because a premise of this study is that factors that affect lesson-planning are interpreted through the lens of the teacher's knowledge base. A second premise of this study is that visual art teachers consider and react to different factors when lesson-planning based on the context within which they are teaching and on the teachers own knowledge and belief system. This premise is best tested through an interpretive theoretical framework.

For this study, an interpretive framework is more appropriate than a positivist framework. A positivist framework proposes that there is a single truth that needs to be discovered, which is not appropriate for this study for a number of reasons. Firstly, there are multiple ways visual art and visual art education can be interpreted (McArdle & Piscitelli, 2002). Therefore it is difficult, or even impossible, to say what constitutes 'good' art and 'good' visual art education. Hence, finding a single 'truth' would be impossible (Richmond, 2009). Secondly, the limited research about lesson-planning and visual art education in South Africa meant that it was difficult to create a hypothesis about possible outcomes as there was a dearth of information to create such a hypothesis (Rowlands, 2005). Thirdly, underlying this study's research question is the desire to understand teachers' personal viewpoints and what they consider when planning visual art lessons.

Compared to a positivist framework, an interpretive framework maintains that researchers try to interpret reality accurately but also acknowledges that this goal is not truly possible because researchers and the theoretical standpoints that underpin their research will always be biased to some degree (Henning et al., 2007). Therefore, interpretive research aims not to prove research through the use of hypothesis testing but rather by comparing and contrasting different sources of information. Henning et al. (2007:20) explains that "different viewpoints of the world do not, according to interpretive researchers, refer to relativism. Rather, different viewpoints construct the world through different processes of observation." As interviews can only give us a glimpse of the whole truth, framing this study within an interpretative framework is appropriate.

According to Rowlands (2005), research that is conducted within an interpretive framework assumes that knowledge is socially constructed through shared social meanings which include perception and language. Within an interpretive framework, knowledge is constructed through the description and interpretation of peoples' knowledge systems, which can include their intentions, meaning-making, beliefs, thinking and understanding of self (Henning et al., 2007). Within the framework of this study,

Chapter 1: Introduction

knowledge comprises the knowledge teachers use to make decisions about lessons planning. Teacher knowledge, which includes formal and practical knowledge (Elbaz, 1981; Gholami & Husu, 2010), is a concept that has been widely discussed within the literature and is discussed here in more detail in the literature review (§2.3.3).

Shulman's (1986; 1987) work on teacher knowledge frames this study in two ways. The first is the way in which the researcher interprets teacher knowledge and decision-making. Shulman (1986) explains that teachers base decisions on three forms of knowledge, namely:

- propositional knowledge, which is decontextualized 'factual' knowledge made up of philosophical enquiry, practical experiences, and moral reasoning;
- case knowledge, which is made up of very detailed and contextualized knowledge; and lastly,
- strategic knowledge, which combines both propositional and case knowledge to solve problems.

This study assumes that teachers have knowledge that is of a propositional and case nature which they use when making decisions about lesson-planning (Shulman, 1986). Furthermore, it is assumed that teachers use strategic knowledge when lesson-planning as they need to problem-solve to make competing considerations merge within a lesson. The second manner in which Shulman's (1986; 1987) work on teacher knowledge frames this study relates to Shulman's knowledge base for teaching. There are a number of models of the knowledge base for teaching that attempt to categorize the knowledge upon which teachers base their decisions (Verloop, Van Driel and Meijer, 2001; Segall, 2004). One of the most prominent of these is Shulman's knowledge base for teaching model (1986; 1987). His knowledge base included both formal knowledge as well as the practical knowledge that teachers develop through their own teaching experiences. Shulman's knowledge base has been used in this study to group the views and techniques of the teachers interviewed into commonly accepted categories of teacher knowledge. By identifying common elements in teacher knowledge, the complex and particular nature of teacher knowledge can be investigated and developed with integrity (Shulman, 1986; Shulman, 1987; Shulman & Shulman, 2004). Shulman and Shulman (2004) developed a widespread view of such a knowledge base that combined professional knowledge with the complexities and nuances individuals include in their teaching. Shulman's (1987) model includes:

- content knowledge, which embraces a teacher's understanding of materials, resources, skills, visual art theory such as art elements, visual art history, and analysis;
- general pedagogical knowledge (GPK), which takes account of classroom management, how lessons are organized, and how teachers give learners feedback;
- knowledge of curriculum, which embraces how teachers implement the prescribed curriculum, the way teachers develop the visual art workschedules, and how visual art is integrated with other subjects;
- pedagogical content knowledge (PCK), which consists of how teachers apply knowledge within lessons, whether lessons are either process or product-centred, and how creativity is developed within lessons (PCK is an amalgamation of content and pedagogy and is particularly emphasized by Shulman (1987)).
- knowledge of learners, which takes account of how a teacher experiences the effect of discipline and the number of learners in a class, a teachers' perceptions and reactions to learners' backgrounds and their prior knowledge (in terms of both their general knowledge and visual art specific knowledge), and the stages of learner development relevant to visual art;
- knowledge of context, which takes account of the school's attitude to visual art education, the resources and materials available, time allocation for visual art, and classroom space; and

An overview of the methodology used

- knowledge of educational ends, which takes account of the role visual art plays in the curriculum, whether visual art is perceived as an academic subject, and if visual art has any instrumental outcomes.

A further knowledge base included in this study is knowledge of self. Knowledge of self looks at teachers feelings towards visual art as a subject, how confident they are about teaching the subject, and how they see their role teaching the subject (Turner-Bisset, 1999). Turner-Bisset (1999) included knowledge of self into the knowledge base for teaching because she felt that none of the categories completely encompassed the knowledge shaped by a teacher's beliefs and emotions. With the inclusion of knowledge of self, Shulman's model is an ideal theoretical framework for this study because it allows one to structure the knowledge and the factors that teachers base their decisions on.

1.6 An overview of the methodology used

To investigate factors that influence decisions teachers make when lesson-planning for visual art lessons and how teachers deal with constraints to teaching visual art, four visual art teachers, three A&C teachers, and four class teachers were interviewed within a phenomenological methodology. All of the teachers taught visual art in Cape Town Metropole primary schools at the time of their interviews. The interviews were transcribed and indexed using the knowledge base for teaching as described by Shulman (1987) and Turner-Bisset (1999).

1.7 The value of the study

There is little in the literature concerning how the visual arts are being implemented in South Africa, least of all planned, as part of the Arts and Culture learning area in the intermediate phase. I hope this research will shed light on teachers' strategies in planning visual art lessons in different contexts, and will consequently be able to inform decisions on appropriate measures that can be taken to support visual art teachers in their teaching. I believe that supporting teachers who are responsible for teaching visual art can only be truly beneficial if one understands the way in which teachers make their decisions and their reasons for promoting or neglecting parts of the visual art curriculum. If one can identify strategies teachers use to implement a 'quality' visual art education programme within the limitations of the South African context, these strategies could be shared with other visual art teachers. Furthermore, if there are constraints that are impossible for teachers to overcome, the education department should make efforts to rectify these problems. In addition, the education department needs to deliberate on which aspects of visual art education should be prioritized and what they believe 'quality' visual art education entails; i.e. what are the essential components of good visual art lessons, and what is the underlying visual art knowledge base required for teaching effectively? Furthermore, I hope this research can be used in future studies that aim to promote visual art education in South Africa.

In order to understand why teachers apply different strategies to their teaching of visual arts, it is important to take into account the thinking behind the choices teachers make. Teachers perceive and interpret the context in which they teach in unique ways, through a process of making sense of their environment and learning to anticipate and predict outcomes (Calderhead, 1984). Calderhead (1984) explains that people's actions can be very hard to understand, but once one understands their thinking, their actions make more sense. Research on education needs to understand teachers'

authentic experiences in order to maximize the introduction of innovations in teaching (Verloop et al., 2001). There is a growing consensus that educational innovations are doomed to fail if the emphasis remains on developing specific skills within education in general without taking into account the teachers' cognition, including their beliefs, intentions, and attitude (Trigwell, Prosser and Taylor, 1994). With the current revision of the national curriculum, i.e. the Curriculum and Assessment Policy Statement (CAPS) (DoE, 2011), this study could provide a base for further research in the field of South African visual art education.

1.8 The structure of the thesis

This section gives the reader an overview of the structure of the thesis by giving a short description of each of the chapters included in this document.

1.8.1 Introduction

The introduction presents the research question and gives the background to the study. Thereafter, the researcher is introduced to the reader and the researcher's starting assumptions are described. After this, the theoretical framework of the study is discussed, the methodology is briefly described, and the value of the study is detailed. The last section of the introduction gives an overview of the thesis.

1.8.2 Literature review

The literature review is introduced by the research question, which will be looked at through the use of Shulman (1986; 1987) and Turner-Bisset's (1999) teacher knowledge base categories. Subsequently, different approaches to visual art education are briefly described. Then, lesson-planning and teacher knowledge are discussed in greater detail. The influence of constraints on lesson-planning is discussed as is the decision-making process that underlies lesson-planning. Thereafter a critique of Shulman's teacher knowledge base is given in relation to applicable literature regarding visual art pedagogy, lesson-planning, and South African education.

1.8.3 Methodology

The introduction of the methodology chapter lays the groundwork for the decisions that were taken throughout the research process. Shulman's (1986; 1987) knowledge base for teaching are discussed as part of the theoretical framework of this study and the use of a phenomenological methodology. Subsequently, the use of purposive and convenience sampling and a pilot interview are described. Thereafter, the use of semi-structured interviews and the structure of the interview schedule are discussed. The ensuing sections describe the indexing system used in the study and the way the data was analysed. The last section of the methodology discusses how external and internal validity, as well as reliability, were realized in the study.

1.8.4 Findings and Discussion

The findings and discussion chapter describes and discusses the interviews that were conducted for this study in relation to literature pertinent to visual art education, teacher planning, decision-making, and education in South Africa.

Conclusion of introduction

The findings and discussion chapter is divided into three parts. The first part, introduces the interviewees to the reader. In the second section of the chapter, the interviews are discussed within the framework of the teacher knowledge base as described by Shulman (1986; 1987) and Turner-Bisset's (1999). In the last section of this chapter, the findings and discussions are summarized and concluding remarks are given.

1.8.5 Conclusion

The concluding chapter of this thesis is divided into two parts. The first part draws together the findings of the research and discusses the underlying questions within this thesis. The second part presents closing remarks as well as suggestions for future research, suggestions on how this study can be used in other research, and recommendations on how visual art education can be improved based on the findings of this study.

1.9 Conclusion of introduction

This chapter served as an introduction to this study. It presented the aims of the study and the research question. Thereafter, the researcher and the starting assumptions were described. The theoretical framework of the study was discussed, and the methodology briefly described. The value of the study was pronounced. The last section of the introduction gave an overview of the thesis.

With the background to the study set, the chapters that follow give more detailed descriptions on the theory and methodology used to investigate the research questions.

Chapter 2 Literature Review

Visual art forms a compulsory component of the *Arts and Culture* curriculum for the General Education and Training Phase band (GET) in South Africa. A presumption within the South African curriculum statement is that teachers are equipped to plan lessons autonomously and that the teacher is responsible for transforming knowledge within lessons (DoE, 2002a). The reality is that teaching is complex (Gholami & Husu, 2010) and that teachers need to balance and regulate the choices they make when teaching based on their knowledge and experience. As Turner-Bisset (1999:52) wrote:

"[T]eaching is a deeply complex, intellectual and practical activity. It is a creative act, in which the expert teacher selects from the store of experience and repertoire of teaching strategies and representations, the most appropriate ones for her or his purposes."

Although some schools employ specialist visual art teachers or Arts and Culture (A&C) teachers to teach visual art, visual art is generally taught by class teachers who have no specialist training in the discipline. Individual teachers with different experiences and knowledge of visual art will develop very different visual art lessons. In addition, the contextual factors teachers experience will differ thus serving to amplify the differences among the particular visual art curriculums that individual teachers implement. The principal question that underpins this study is:

- What factors do teachers consider when planning visual art lessons for the intermediate phase?

Underlying this principal question are more specific questions, namely:

- Which factors that teachers consider when planning visual art lessons are interpreted by the teachers as constraints to teaching visual art?
- How do teachers deal with perceived constraints to teaching visual art?

In order to answer these questions systematically, this study is anchored in the model of the teacher knowledge base described by Shulman (1986; 1987) and Turner-Bisset (1999). Shulman's (1987) model organizes the knowledge base that teachers use to transform the curriculum and subject knowledge into actual lessons into seven categories, namely: knowledge of content, general pedagogical knowledge (GPK), knowledge of curriculum, pedagogical content knowledge (PCK), knowledge of learners, knowledge of context, and knowledge of educational ends. An eighth knowledge base, knowledge of self (Turner-Bisset, 1999), is also included in this thesis. The eight categories include statements of educational ends and methodologies that teachers possess and base decisions on (Shulman, 1986; Shulman, 1987; Turner-Bisset, 1999).

2.1 The structure of the literature review

The remainder of the literature review is structured in the following way. To start with, a background to visual art education is given in relation to how teachers can use visual art knowledge to make decisions relating to visual art lesson-planning. Subsequently, the impact of contextual factors on teachers, decision-making, and lesson-planning are reviewed. Thereafter, teacher knowledge and the knowledge base for teaching is discussed in general before examining each of the eight knowledge base categories described by Shulman (1987) and Turner-Bisset (1999) in more detail. Literature relating to visual art education, education in South Africa, and visual art education in South Africa is integrated into the discussions on each of the knowledge base categories.

As will be highlighted within many of the following sections, there is a dearth of research specific to the South African context in relation to lesson-planning in general, visual art lesson-planning, and visual art education. As a result, the sections on the impact of contextual factors, teacher decision-making, lesson-planning, teacher knowledge, and some of Shulman's knowledge base categories, refer to education in general. In an effort to include arguments about teacher decision-making, visual art education, lesson-planning, and the South African context, a wide net was cast for this literature review, encompassing diverse parts of the literature relating to teacher decision-making.

2.2 Approaches to visual art pedagogy

Much of art pedagogy is open to debate and conjecture (Wieder, 1975; McArdle & Piscitelli, 2002; Richmond, 2009). There are various conflicting arguments relating to art pedagogy some of which have conflicting emphasis, whereas others are less so and allow for integration (Smith, 1992). McArdle and Piscitelli (2002) found that teachers manage to integrate sometimes opposing views of visual art pedagogy into a single lesson. Where integration of different views on art pedagogy occurs, relationships exist, as one aspect might be considered more important than the other(s). Emphasis of one theory necessarily implies de-emphasis of another (Moody, 1992). Such relationships also exist between the historical theories and other more recent debates that influence the visual art curriculum (Smith, 1992).

The way visual art is taught has changed to mirror changes in views on philosophy, art history and society. According to Efland (1979) the history of visual art education can be grouped into four distinct traditions that were influenced by the developments within psychology. These are the mimetic, the pragmatic, the expressive, and the objective traditions (Efland, 1979). The major premise of the mimetic orientation is that art is an imitation of nature. In this tradition the quality of work is judged by how accurately art represents what is seen. The pragmatic orientation within art education means that the quality of an artwork is determined by the effect it has on the viewer. Within the pragmatic orientation it is expected that learners will produce art that will express and evoke emotions, or experiences, to and in a specific audience. The expressive tradition is based on the premise that art comes from the insight of the artist and is by its nature an expression of the artist's emotion. Within this framework, children's art is seen to be governed not by what they know but by what they feel. Lastly, the objective tradition states that art should be seen as an organic whole which is self-existing and self-sufficient. This means that children's art develops from the simple to the complex by a process of differentiation (Efland, 1979).

Moody (1992) categorized theoretical developments within visual art education as perceptual, psycho-social, and cognitive theories. More recently, Lo (2006) categorized the theoretical development of visual art education into three trends, namely, child-centred theories, formalist theories, and discipline based theories. A common child-centred methodology that has had a great influence on visual art education was developed by Lowenfeld and Brittain in the 1960s wherein learners expressed themselves freely while teachers merely provided material and guidance (Sahasrabudhe, 2006). Feldman (1992) explains that many teachers are predominantly formalistic in their approach without being aware of this. Feldman (1992:122) explains that formalistic pedagogy can be described as focusing attention on:

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“organization and presentation of the visual elements of works of art: line, shape, colour, texture, mass, space, volume, and pattern Thus, aesthetics becomes the science of discerning how forms and formal relationships acquire expressive power, how they generate emotion and signify meaning, and why they are symbolically potent”.

However, he believes that using formalism alone is not good practice as this can result in the neglect of numerous other aspects of visual art.

Eisner’s (1987) Discipline Based Art Education (DBAE) is the most prominent example of discipline based theories of visual art and according to Lo (2006) is the last major theory to influence the nature of curriculum development. DBAE divides visual art education components into four sets by teaching concepts and skills from the following branches of knowledge: aesthetics, critical analysis, art history, and art production (Eisner, 1987; Rush, 1987). The idea behind DBAE is that visual art education should focus on teaching children the ‘adult’ language of visual art, and therefore the processes that guide it (Eisner, 1987).

Although the manner in which visual art education is categorized by Lo (2006) and Moody (1992) is not identical, there is clear overlap between them. For example, child-centred theories include expressive and objective elements described by Efland (1979). The influence of these theories is still seen in most art education programmes. For instance, many art programmes include large components of perceptual training whereas others encourage learners to copy (mimic) the work of old masters (Wieder, 1975). The traditions discussed in the previous paragraphs, are not mutually exclusive and are all valid theories that are combined in art education today.

More recent theories relate to development of visual art pedagogy in terms of multicultural and post-modern theory. Developers of these theories, such as Gude (2007), believe that approaches like DBAE are too structured and therefore do not address the intrinsic needs of the child. Richmond (2009) explains that post-modern theory demands that teachers need to rethink the traditional perspectives of visual art education and take other viewpoints into consideration, but that the fundamentals held within traditional methods are still relevant.

2.3 Lesson-planning

Lesson-planning is a central focus of this study. The importance of studying lesson-planning has been highlighted by a number of researchers (Calderhead, 1984; Shulman, 1987; Fernandez & Cannon, 2005). Shulman (1987:13) writes that teaching begins “with an act of reason, continues with a process of reasoning, culminates in performances of imparting, eliciting, involving, or enticing, and is then thought about some more until the process can begin again”. He argues that this “process of transformation” happens while a lesson-plan or unit of instruction is created, and that this part of teaching is as much part of the educational process as the performance of teaching itself. The purpose of lesson-planning, according to Calderhead (1984), is to contribute to management and instruction, to translate curriculum guidelines, and to incorporate the beliefs and ideology of education into a lesson. Calderhead identified the parts of a lesson as: subject matter, lesson sequence, materials, learners, classroom organization, and time-tabling. These parts are generally accepted as those thought about by teachers when planning lessons (Calderhead, 1984; Fernandez & Cannon, 2005). These lesson parts can also be thought of as questions teachers will ask themselves while planning, i.e. what, how, with what, to whom, where and why a lesson will be taught.

Lesson-planning

Lesson-planning also takes into consideration long-term planning rather than specific lessons. Teachers create yearly, termly, weekly, daily and individual lesson-plans (Calderhead, 1984). A number of studies have shown how complex teacher thinking is even when given a short amount of time to plan a lesson (Calderhead, 1984; Fenstermacher, 1994). The studies reveal a broad array of thoughts and considerations that teachers entertain while lesson-planning, and that these thoughts and considerations interact with one another (Fernandez & Cannon, 2005). Teachers go through a decision-making process as they need to decide which topics to include or omit and how lessons are to be sequenced in the time available. This problem-solving process is constrained by the physical and ideological context of the school as well as the curriculum (Calderhead, 1984).

Lesson-planning can be differentiated into two forms of planning. The first is formal planning in which the method of planning is prescribed by curriculum guidelines and is formally written out. The second is informal or conceptual planning which is not always formally written out and includes the teacher's assumptions and thoughts about what needs to be done before teaching a lesson (Calderhead, 1984). It is generally accepted that lesson-planning is directed by the goals and objectives of the curriculum and that teachers think sequentially and should therefore be able to break down and teach the aims and objectives of the curriculum appropriately (Calderhead, 1984; Eisner, 2001; Knight, 2002). Theoretically, teachers do this by using the most germane content, educational expression, classroom organization, and evaluation techniques. Curriculum developers tend to subscribe to this way of thinking and place a high value on teachers using the curriculum as such (Calderhead, 1984; Kosunen, 1994). Nonetheless, a number of researchers including Calderhead (1984), Kosunen (1994), Eisner (2001), Knight (2002), and Hashweh (2005) have criticized this viewpoint. Firstly, not all lessons have curriculum objectives and objectives can vary in schools for a number of reasons. Secondly, it has been found that teachers do not naturally think sequentially in terms of what the educational objectives of a lesson are (Calderhead, 1984; Hashweh, 2005). Calderhead (1984) writes that teachers think of content and lesson-organization first, and that many teachers rely on conceptual planning that is not formalized in a physical lesson-plan document. Often lesson-planning is dominated by immediate concerns such as materials needed for a lesson, pupils, subject matter, and classroom processes such as teaching colour theory (Kosunen, 1994; Hallam, Gupta & Lee, 2008). Hallam et al. (2008) add that visual art teachers do not tend to think about the philosophy of art when planning lessons but think rather about shaping practical activities. Teachers seem to engage more in a pragmatic problem-solving process (Calderhead, 1984; Kosunen, 1994; Knight, 2002) rather than focussing on specific curriculum objectives.

In Calderhead's (1984) opinion, an overly prescriptive approach to developing teacher planning has failed. Hashweh (2005) is more specific and explains that teachers start thinking of subject matter, then methodology, and then only about other factors such as curriculum objectives. When doing long-term planning, teachers tend to be dependent on external sources. Teachers often rely on textbooks to do the planning for them (McCutcheon, 1980; Clark & Peterson, 1986; Kosunen, 1994). For example, McCutcheon's (1980) found that teachers often create basic long-term planning but entrust a lot of their planning, including sequencing and pacing, to textbooks.

The manner in which teachers engage with lesson-planning can change with experience (Calderhead, 1984; Kosunen, 1994; Fernandez & Cannon, 2005). Two common differences between novice and experienced teachers are described by Calderhead (1984) and Kosunen (1994). Firstly, experienced teachers are able to plan lessons more comprehensively than novice teachers (Calderhead, 1984). The experienced teachers' planning is more detailed, longer, and refers to subject matter, pupils, and

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classroom organization. Experienced teachers' planning also refers more to instructional strategies and management routines. The second difference is that novice teachers find planning more difficult and time-consuming than experienced teachers (Calderhead, 1984). As a result of these differences, experienced teachers are able to plan and implement a wide variety of lessons, repertoires, and well-mastered routines. Experienced teachers find planning easier because they have memories of lessons that worked, have developed intuition into why lessons work, and have defined ideas about the outcome of their lessons. Experienced teachers become familiar with planning activities and find it easier to make decisions or are able to determine the possible outcomes when planning for similar groups of learners. They can also make predictions about how learners are going to react to lessons. With experience, teachers come to anticipate and have a mental picture of the type of lesson and the sequence of activities that will work (Calderhead, 1984). Novice teachers need more time for thinking about future lessons because they are handicapped by lack of appropriate knowledge and have few past experiences (Calderhead, 1984; Kosunen, 1994). Calderhead (1984:16) explains that "such knowledge and skill is not easily gained and teachers often report that it is mostly learned by a process of trial and error". Novice teachers need to think about intentions, abilities, materials, and expectations from scratch. For them, their knowledge of different teaching techniques can be nullified by not knowing when to use which one. Novice teachers often devote a disproportionate amount of time and thought to the development, organization, and sequence of activities when compared to their more experienced counterparts (Calderhead, 1984; Kosunen, 1994). Calderhead (1984) identified a further area where the planning of experienced teachers differs from that of novice teachers, namely that experienced teachers are more selective in the information they use when planning compared to novice teachers. According to Borko, Livingstone, and Shavelson (1990) expert teachers can quickly and efficiently plan lesson that make use of easily accessible schemata and are well thought out.

Although experienced teachers are generally better at lesson-planning than novice teachers, Calderhead (1984), Bantwini and King-McKenzie (2011), and Kosunen (1994) feel that it is not necessarily easy for experienced teachers to change and adapt the way lessons are planned and taught when they encounter new demands and unfamiliar challenges. In these situations, a lot of time and effort will have to be put in by the teacher to develop new lesson-planning strategies. Bantwini and King-McKenzie (2011) and Kosunen (1994) found that it is easy for experienced teachers to fall back on old ways of doing things in the moment when problems present themselves. Similarly, novice teachers can also be inflexible and find it hard to adjust an individual lesson to a particular context (Calderhead, 1984; Bantwini & King-McKenzie, 2011)—especially if they have included too much non-essential detail in their lesson-plan and have not taken into account what might happen on a specific day (Calderhead, 1984). Calderhead (1984) explains that teachers who plan too rigorously might refuse to deviate from their planned lesson even if, during the lesson, it becomes evident that part of the lesson is not suitable. It has been suggested that this is why experienced teachers often do not plan lessons rigorously (McCutcheon, 1980; Maroney & Searcy, 1996). However, Fernandez (2005) expresses the view that in case-studies where more detailed interpretation of teachers is presented, it is established that both novice and experienced teachers create thorough lesson-plans even if these plans are not expressed in a physical document and are only planned conceptually, which is often the case for experienced teachers.

According to Gess-Newsome (1999) many novice teachers rely on learnt rules and textbooks. Although they might be inflexible during the presentation of a lesson, they will readjust understanding of a topic after the lesson is taught. Teachers who have coherently structured and rich

subject-matter knowledge envisage planning over a longer time frame. Many of these teachers will be experienced teachers (Gess-Newsome, 1999). Kosunen (1994) and Calderhead (1984) explain that novice teachers are far more likely to be short-term planners, compared to expert teachers and curriculum planners. Borko et al. (1990) agree with these findings as they observed that expert teachers spend much more time on long-term planning whereas less experienced teachers prefer to use textbooks to support their long-term planning.

Often teachers cultivate ideas and methods of teaching based on experiences early in their career and on their experiences as a learner (Gess-Newsome, 1999). Teachers will be influenced by their background and years of experience. In a study comparing Japanese and American teachers, Fernandez and Cannon (2005) found that there is a cultural difference in the way and reason for lesson-planning. Japanese teachers regard lesson-planning as essential to good teaching and a time for reflection. For this reason, Japanese teachers are allocated time to sit together to plan as a group of teachers, whereas American teachers are not, and as a result the lesson-planning of American teachers is less thorough than that of Japanese teachers (Fernandez & Cannon, 2005). In addition, Japanese teachers are far more open to creating learner-centred and learner-driven lessons in comparison to American teachers.

2.3.1 The impact of contextual factors

As this study looks at what factors teachers consider when planning visual art lessons, it is important to gain an understanding of how teachers react to contextual factors when planning lessons. Shavelson and Stern (1981) note that although teacher knowledge and beliefs affect what teachers consider when they make choices, factors outside of their control also play a major role. Fang (1996) notes that teachers' theoretical knowledge and beliefs are constrained by the complexity of classroom life and hence teachers do not teach in a way that necessarily aligns with their theoretical beliefs. At any given time, teachers can interpret their teaching environment differently and base their decisions on diverse aspects. The aspects that teachers based decisions on become more or less prominent at different times (Gholami & Husu, 2010). Hence, the planning of lessons is a complex process, which can be greatly influenced by contextual factors. Turner-Bisset (1999) explains that the type and size of classroom, the catchment area, the extent and quality of support, feedback within the school, the relationship the teacher has with the school, and the expectations and attitudes of the school are part of a teacher's knowledge of context and thus need to be included in the knowledge base for teaching. The contextual factors that teachers encounter within their own classrooms vary in their nature. Each classroom is unique and teachers cannot replicate other teachers' lessons without taking into consideration their own teaching environment. Furthermore, the way contextual factors are perceived and the influence of contextual factors is related to the teacher's own knowledge. Teachers come from an array of different backgrounds and will base their decisions on different knowledge of content, ideas, and goals (Gholami & Husu, 2010). This knowledge is drawn from, among other factors, their own schooling experiences, their teacher education, and their experiences in the classroom (Pajares, 1992; Eisner, 1999).

The capability of an individual teacher to transform the curriculum or content into suitable lessons, especially when resources and guidance are limited, plays a significant role in delivering a 'quality' curriculum (Calderhead, 1984; Bantwini & King-McKenzie, 2011). Teachers will react to the contextual factors and their own unique situations in highly individualistic ways (Pajares, 1992;

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Gholami & Husu, 2010). In some instances, they will adapt the way they teach in order to integrate into the school's or department's 'norm' (Calderhead, 1984). In these cases, they are generally unaware of constraints and subsequent shifts that happen. For example, teachers might emphasize working neatly so as to impress the school management rather than consider the pedagogical purpose (Calderhead, 1984). Influences and constraints are usually only perceived by teachers when there is a difference of opinion between the teacher and the school management. Furthermore, a teacher is likely to experience contextual factors as constraints if the contextual factors differ from the teacher's initial expectations (Kosunen, 1994).

It must be emphasized that factors that act as constraints have the ability to limit options, to make it difficult for teachers to make choices, or to make it impossible for a teacher to make specific choices relating to particular lessons they wish to teach (Calderhead, 1984). In these circumstances, teachers can only conserve what they believe is most worthwhile and most realistic in the context in which they are teaching (Greene, 1973). Gholami and Husu (2010) found that the teachers in their study generally make practical judgements in relation to meeting their moral obligations, choosing the best possible actions within their environment and making decisions based on what they feel works. In other words teachers balance choices based on what is practical and what is acceptable.

Turner-Bisset (1999:46) explains that "the teaching contexts have a significant impact on teaching performance, and that there are a range of contextual factors which affect development and classroom performance" of novice teachers. Jansen (2002) and Findlay (2005) add that shrinking resources have powerful effects on the quality of teaching that are underestimated. On the other hand, contextual factors can be taken for granted, or even welcomed, by teachers if they feel that they do not need to take responsibility for certain decisions and can blame contextual factors (Calderhead, 1984). In South Africa, the environments teachers work in can be very different compared to teaching environments in more developed countries (Bantwini & King-McKenzie, 2011). There are many classrooms that are constrained by lack of resources, funding and support—sometimes to such a degree that they can be classified as dysfunctional (Van der Berg, 2008; Bantwini & King-McKenzie, 2011). In these situations, teachers need to adapt their lesson-planning to suit the context they are working in. In addition to curriculum developers, teachers play a fundamental role in coming up with suitable strategies for overcoming difficulties they face in teaching. Implicit within the South African curriculum is the assumption that teachers make decisions about what to teach, considering the context in which they are working, and adjust the curriculum where required (DoE, 2002a; Carl, 2005). The Revised National Curriculum Statement (NCS) proposes that teachers who are involved in planning need to consider the context of the lesson and the learning outcomes that need to be sequenced and integrated into the learning programme (DoE, 2002a). Teachers are expected to come up with creative strategies that manipulate the teaching process in such a way that they are able to work around constraints, and to make the most of a situation. However, some teachers may develop strategies that are not suitable, or use no strategies at all because they do not have appropriate knowledge to develop such strategies. Furthermore, the teacher may intentionally decide not to participate in a process of creating strategies if they feel ill-equipped to do so or if it is seen as being too much work (Gholami & Husu, 2010).

Decisions are made within a context of influences and constraints (Shavelson & Stern, 1981; Calderhead, 1984; Shulman, 1987; Fang, 1996; Gholami & Husu, 2010). Fang (1996) and Gholami and Husu (2010) argue that contextual factors give rise to opportunities for pedagogical reasoning but can prevent teachers from acting on what they believe ought to happen during teaching. Calderhead

(1984:90) adds that “teachers appear to have little freedom to determine classroom events. Their practice is often constrained in numerous and quite complex ways”. He (Calderhead, 1984:12) states that:

“[O]wing to the powerful framework of physical and ideological constraints within which teachers work, their classroom practice may on occasion reflect the demands of that context more than teachers own beliefs and convictions about good and appropriate behaviour.”

As Fang (1996) notes, teachers’ theoretical knowledge and beliefs are constrained by the complexity of classroom life and hence teachers do not teach in a way that necessarily aligns with their beliefs. One of the key questions relevant to this study can be rephrased as: What strategies do teachers propose in order to deal with problems and possibilities of teaching visual art? As Shulman (1986:13) explains, “Knowledge guarantees only freedom, only the flexibility to judge, to weigh alternatives, to reason about both ends and means, and then to act while reflecting upon one’s actions”. Hence, teachers with a richer knowledge base might have the knowledge to limit the effect of contextual difficulties and constraints.

2.3.2 Decision-making

As this study looks at the factors teachers consider when planning visual art lessons, it is important to deliberate on how teachers make decisions while lesson-planning. In the late 1970’s and the early 1980’s, the literature emphasized teacher decision-making and thinking through the use of models (Fang, 1996). Shavelson and Stern (1981) reviewed the literature on teacher decision-making models. They argue that to understand how teachers make decisions, one needs to understand the teachers’ goals, the nature of the environment with which they teach (i.e. contextual factors), their information-processing capabilities, and the relationship between these. However, later research, such as Pajares (1992), Fang (1996) and Calderhead (1984), proposes that these models are too simple because a focus on a specific succession/hierarchy of decisions or thought processes is an incomplete measure of teacher thinking. Teachers justify their choices on the grounds of their beliefs, environment, and propositional knowledge (Gholami & Husu, 2010). Research shows that teaching is a complex interwoven task where models of teacher thought processes (as opposed to a knowledge base) do not necessarily work (Shulman, 1987; Turner-Bisset, 1999).

2.3.3 Teacher knowledge

For this study, it is important to consider the knowledge, including knowledge of visual art education, which teachers base their decisions on when planning visual art lessons. Although the choices teachers make “can be predominantly arbitrary and idiosyncratic”, good teaching rests on a foundation of sufficient evidence that deals with the purpose of education as well as teachers’ methods and strategies (Shulman, 1987:13). Teachers need to learn to use their knowledge—which includes facts, principles, and experiences—effectively, in order to make sound choices about how they are going to teach learners (Shulman, 1987).

Kosunen (1994), Gholami and Husu (2010), and Fenstermacher (1994) all make a distinction between formal and personal/practical knowledge. Teacher practical knowledge encompasses working knowledge that guides action and is contextually based. It includes beliefs and motives. Kosunen (1994:6) explains that there is a distinction between the professional knowledge (insights gained from formal education) versus a teachers’ personal/practical knowledge, which is coloured by “individual experiences, personal history, personal variables, subject matter knowledge, and so on”. This distinction is consistent with the three forms of knowledge set forth by Shulman (1986); namely,

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propositional, case, and strategic knowledge. Propositional knowledge is comprised of philosophical inquiry, practical experiences, and moral/ethical reasoning. A problem with propositional knowledge is that although it can be represented in a very economical way, it is decontextualized and therefore easily forgotten or overlooked. In contrast, case knowledge is very comprehensive, well defined and contextual (Shulman, 1986). Case knowledge is “a particular strategy of pedagogical transformation—a strategy for transforming more propositional forms of knowledge into narratives that motivate and educate” (Shulman, 1992:17). Strategic knowledge is a combination of both propositional and case knowledge and is used by teachers when decisions have to be made about problems that occur when individual principles of teaching are incompatible within a particular situation. Strategic knowledge is created in situations where teachers encounter conflicting principles of practice and hence have to make a decision/judgement. Fenstermacher (1994:16) notes that “[s]trategic knowledge appears to be the skilled adjudication of conflicts between the rules or principles (developed out of propositional knowledge) and the specific instances encountered in practice (cases or case knowledge)”. Shulman (1986) expresses the view that it is for this reason that teachers need to develop an underlying knowledge base. He (Shulman, 1986:13) writes:

“Strategic knowledge must be generated to extend understanding beyond principle to the wisdom of practice. We generally attribute wisdom to those who can transcend the limitations of particular principles or specific experiences when confronted by situations in which each of the alternative choices appears equally ‘principled’.”

Several researchers have tried to conceptualize the practical knowledge upon which teachers base their decisions (Elbaz, 1981; Kosunen, 1994). A teacher’s personal knowledge is often referred to as practical knowledge (Kosunen, 1994). Practical knowledge acts as a filter for professional knowledge and other new forms of knowledge. Verloop et al. (2001) explain that teacher knowledge is the total knowledge at a teacher’s disposal at any given time, which by definition underlies his/her actions. They explain that it is important to recognize that not all knowledge plays a role in actions and that knowledge can be both conscious and unconscious. Kosunen’s (1994) view of teacher knowledge coincides with that of Verloop et al. (2001) as Kosunen expresses the view that teacher knowledge is built on personal and professional experience, is not readily articulated by the teacher, and is used in complex ways during planning and executing teaching activities. Fenstermacher (1994) emphasizes that practical knowledge is not only bound by time but also by the context (place and situation) in which it is happening. Similarly, Verloop et al. (2001) explain that it is clear that a greater part of teacher knowledge is related to specific domains and contexts, and that extensive research will be needed in order to depict relevant teacher knowledge for specific topics and contexts.

It is equivocal whether teacher belief forms part of teacher knowledge or whether it can be separated from it. According to Verloop et al. (2001:446) the term ‘teacher knowledge’ is used “as an overarching, inclusive concept, summarizing a large variety of cognitions, from conscious and well-balanced opinions to unconscious and unreflected intuitions”. For Verloop et al. (2001) belief is not a distinct part of teacher knowledge but rather intertwined within it. In contrast, Fenstermacher (1994) and Fang (1996) and Pajares (1992) argue that belief forms a distinct part of teacher decision-making that cannot be grouped together with teacher knowledge. Fenstermacher (1994) writes that there is a growing tendency to group together teachers’ knowledge and beliefs and to discuss the two as synonymous. He explains that sometimes everything is classified as knowledge in order to legitimize it, when in fact some of this ‘knowledge’ would be better described as ‘beliefs’. His view is that “everyone has beliefs and opinions, but knowledge is something special, something that elevates one’s thoughts and expressions beyond ‘mere’ belief or opinion” (Fenstermacher, 1994:33). When researchers combine belief and knowledge they have license to make statements about teachers’

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comments about all sorts of events that would otherwise be hard to classify, including, insights, musings, awareness, recollections and predictions, and many more facets of a teacher's mental life. Fang (1996) and Pajares (1992) emphasize the importance of teacher beliefs and discuss how educational beliefs interact with educational knowledge. Pajares (1992:313) cites Dewey's (1933:6) definition of belief as "something beyond itself by which its value is tested; it makes an assertion about some matter of fact or some principle or law". Dewey (1933:6) argued that belief is vital because:

"it covers all the matters of which we have no sure knowledge and yet which we are sufficiently confident of to act upon and also the matters that we now accept as certainly true, as knowledge, but which nevertheless may be questioned in the future".

Whereas knowledge systems require general or group consensus regarding the validity or appropriateness of the constructs, belief systems do not (Pajares, 1992). Furthermore belief systems do not need to be consistent. Individuals might even hold contradicting beliefs. Pajares (1992) states that beliefs are the filter through which all knowledge systems are created and interpreted. The teachers' beliefs will affect how they define tasks and how they plan to make decisions regarding these tasks. Fang (1996), Knight (2002) and Pajares (1992) maintain that teachers' beliefs define their behaviour and how they organize knowledge and information. These authors argue that knowledge and belief are inextricably intertwined and that belief will define subsequent thinking and information processing. Van Driel, Bulte & Verloop (2007) explain that teachers develop integrated sets of knowledge and beliefs that are consistent with how they act in practice.

The origin of teacher knowledge is varied and includes teacher education, schooling and day-to-day experiences (Verloop et al., 2001; Van Driel et al., 2007; Gholami & Husu, 2010). Teacher knowledge gained from training and professional experiences can be seen to be absorbed into or integrated with practical knowledge (Verloop et al., 2001). Calderhead (1984) adds that the decisions teachers make often reflect the teachers' own teaching experiences. One of the areas that a distinct difference between experienced and novice teachers is seen, is in the way they make decisions and thus plan lessons. Teachers make decisions about lesson-planning based on their own knowledge. The more knowledge a teacher bases her/his conscious decisions on, the more superior the decisions will be, because the teacher considers the same problem from multiple perspectives and chooses the best possible combination of teaching methods for a specific context (Greene, 1973).

2.4 A knowledge base for teaching

In the early 1980s, researchers started to focus on trying to establish the knowledge teachers should learn, and therefore base decisions on (Fenstermacher, 1994). Although many of the categories that were created correspond with one another, the structure of a knowledge base for teaching has been, and is still, fervently contested within the literature. Segall (2004) explains one reason for this is that the boundaries of pedagogy are not clearly defined and that pedagogy interacts and is intertwined with many other areas of teaching. Researchers such as Shulman (1987) and Verloop et al. (2001) have tried to create a framework for teacher knowledge that encompasses different areas on which teachers base decisions, such as knowledge of content and knowledge of learners. Such a knowledge base should include both formal knowledge as well as the practical knowledge that teachers themselves have learnt through their teaching experiences. By identifying common elements in teacher knowledge, the complex and particular nature of teacher knowledge can be investigated and developed with integrity. The knowledge base for teaching developed by Shulman (1986; 1987) underlies the structure of this study. Knowledge of self (Turner-Bisset, 1999) is also incorporated into

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this study as I felt that the emotions and beliefs of a teacher play a critical role in the decision-making process. Turner-Bisset (1999) and Hegarty (2000) explain that the interactions between parts of a teacher's knowledge base are complex and sometimes several knowledge base categories inform teaching decisions, selection of materials, teaching approaches, and organizational strategies. The following section gives a more detailed description of the eight knowledge base categories used to structure this study.

One of the key players in research on teacher knowledge bases was Shulman. In his 1986 and 1987 papers, he listed seven categories: knowledge of content, general pedagogical knowledge (GPK), curriculum knowledge, pedagogical content knowledge (PCK), knowledge of learners, knowledge of context, and knowledge of educational ends (Shulman, 1987). The debate on whether any more categories should be added to or removed from Shulman's model of knowledge base for teaching, or whether any of the categories can be combined, is on-going. The addition of knowledge of self was proposed by Turner-Bisset (1999) and is adopted in this thesis. Turner-Bisset (1999:46) explained that the knowledge of "self is a crucial element in the way teachers themselves understand the nature of the job".

Perhaps the most important category in Shulman's (1987) model is pedagogical content knowledge (PCK) which is an amalgam of "content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding" (Shulman, 1987:8). Prior to the late 1980's when Shulman (1987) conceptualized his model of knowledge base for teaching, there was a distinction between content knowledge and pedagogy (Shulman, 1986). Studies during this time focused predominantly on what and how *learners* thought rather than on how *teachers* thought about content knowledge (Shulman, 1986). However, teachers are the ones that possess knowledge and transform the knowledge into pedagogical representations and strategies (Shulman, 1987; Krug & Cohen-Evron, 2000). In response to the lack of research on teacher knowledge and thinking, Shulman (1986) created pedagogical content knowledge that blends together both knowledge of subject matter and pedagogical knowledge. The PCK base is about the process of transforming subject knowledge through pedagogical actions. PCK includes the representations, examples, and communication of concepts that teachers use to elucidate the subject matter to their learners. Hence the more knowledge teachers have, the more they are able to make decisions about the way they want and are able to transform PCK within lessons (Shulman, 1986; Shulman, 1987; Verloop et al., 2001; Penso, 2002; Fernandez & Cannon, 2005).

There has been much debate about Shulman's knowledge base for teaching. Segall (2004) argues that Shulman's knowledge base categories lack clarity and that it is not clear what they really entail. He states (Segall, 2004:491) that "while [PCK] has often been cited, much used, seldom has the term or the lens it provides for the educative endeavour been questioned, engaged critically". Shulman's knowledge base categories are frequently used as a measuring tool but it is not clear what they do or do not measure (Segall, 2004; Hashweh, 2005). Hill (2008) adds that this is especially true when measuring different types of knowledge within the framework of the different knowledge base categories. A further critique of Shulman's knowledge base categories is that they can lead to a deficit model of teacher knowledge (Gess-Newsome, 1999; Parker, 2004); one concern is that by using the knowledge base categories to identify and explore the knowledge teachers have against those that they should have, it is easy for the researcher to come to the conclusion that the teachers in a study lack knowledge (Gess-Newsome, 1999; Parker, 2004). With cognisance of these critiques, the model of the knowledge base for teaching was used as a framework around which this thesis is

structured. In the following sections, each knowledge base will be discussed. Using the knowledge base for teaching as a framework for this study is useful because it allowed for the systematic analysis and indexing of the interviews. Furthermore, Shulman's knowledge base for teaching is well established and widely used in the literature, which facilitated the analysis of the findings in relation to applicable literature.

2.4.1 Knowledge of content

Knowledge of content, or subject knowledge, refers to a teacher's knowledge of the content that she needs to teach to her learners. Studies exploring teachers' knowledge of subject matter help determine what, and therefore how, teachers teach because teachers use their knowledge base to make decisions. These studies contribute insights into how deeper knowledge of subject helps teachers select the best metaphors, examples and explanations, and the most appropriate methods and techniques (Segall, 2004). Teachers need to understand subject knowledge well in order to be able to make alternative choices about how to teach a subject (Calderhead, 1984; Parker, 2004; Segall, 2004). Segall (2004) therefore feels that the content specialist will have more robust PCK than a generalist or class teacher. Paulsen (2002) questions the depth of content knowledge a teacher can be expected to hold, especially in primary schools where teachers typically teach a wide range of subjects. Visual art differs from mathematics and the science subjects in that information, methods, and techniques do not need to be scaffolded in a linear fashion. For example, both a young child and an artist can draw a portrait. Furthermore, the flow of knowledge in art education is not a direct conduit from the teacher to the child. Compared to other subjects, art is a deeply personal and creative endeavour (Lowenfeld & Brittain, 1987).

Currently, what makes up visual art content knowledge is a hotly debated and murky subject. Nevertheless, it is commonly accepted that visual art education centres on an understanding of a broad range of media, methods, interdisciplinary methods, and culture (Brewer, 1995; Richmond, 2009). Adajumo (2002) explained that underlying any art programme is art appreciation, perception, production, and evaluation. The art elements and the principles of design, as well as different forms of art history and aesthetics also form an important component of visual art content knowledge (Solomon, 1996; Wachowiak & Clements, 2001). The art elements and principles of design make up the language of art that can be used to analyse and categorize visual elements. The art elements are made up of line, shape and space, tone, colour and texture. Colour theory includes the understanding of hue (the name of the colour), intensity (saturation), and brightness. Primary colours, secondary colours, tertiary colours, complementary (opposite colours), and related (analogous colours) colours are the basic constructs of colour theory.

The skills, techniques and procedures children learn in order to use and understand different materials properly are fundamental to art education (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001; Sahasrabudhe, 2006; Richmond, 2009). Wachowiak and Clements (2001) and Gibson (2003) believe that children should start doing basic observational drawings and develop perception, something that Lowenfeld and Brittain (1987) discourage. Sahasrabudhe (2006) explains that in order for artistic expression to happen, learners need to be able to work and understand different media and materials; have the ability to control the tools and materials that they work with so that they become an agent of the learner's expression; and organize visual elements in such a way so that the artwork has both meaning and visual appeal.

There are numerous ways that the principles of design can be included in lessons and in the curriculum as a whole. In general, it is accepted that balance, symmetry, variety, repetition, emphasis, and dominance are the fundamental design principles (Wachowiak & Clements, 2001). Children also need to learn how to use art elements and design principles to create mood and highlight emotions, for example, how colour is associated to mood (Wachowiak & Clements, 2001). However, there is no clear distinction among the concepts that make up visual art content knowledge. In fact, they blend together and are interrelated (Richmond, 2009). Richmond (2009) adds that visual art is not only about copying but that contextualized meaning-making is very much part of visual art content knowledge. The way and degree to which aesthetics as well as art history should be taught in primary schools is not clearly defined in the literature specifically because aesthetics and art history are deeply rooted in time and place (Lowenfeld & Brittain, 1987; Sahasrabudhe, 2006). What is perceived as beautiful, important, and fundamental to art education is constantly changing. Therefore, Lowenfeld and Brittain (1987), Wachowiak and Clements (2001), and Sahasrabudhe (2006) believe that children should develop a sense of awareness and visual perception rather than being 'taught' what is beautiful or important.

2.4.2 General pedagogical knowledge (GPK)

GPK refers to common strategies and principles that teachers use to organize and manage the classroom but that are not related to content knowledge (Shulman, 1987). Rollnick, Bennett, Rhemtula, Dharsey, and Ndlovu (2008), talking about Shulman's (1986) paper, state that it is presumed that pedagogy is content free. In most cases, GPK is gained from practice and is therefore the domain of teachers (Shulman, 1987; Turner-Bisset, 1999).

Two approaches to art teaching mentioned by Wachowiak and Clements (2001) are the formalist and contextual approaches. The formalist approach to teaching art is to cover content knowledge and vocabulary multiple times with learners and to have learners apply knowledge in their own artworks (Wachowiak & Clements, 2001). In this approach, the teacher should focus attention on what learners are doing well, during the lesson, especially drawing attention to good application of art elements and design principles (Baker, 1990; Wachowiak & Clements, 2001). The teacher can use these examples to motivate other learners (Wachowiak & Clements, 2001). Belluigi (2009) explains that in South African visual art colleges, formalist approaches persevere in the way visual art is taught and assessed. In comparison to the formalist approach, the contextual approach looks at emotions and expression and includes conceptual art (Wachowiak & Clements, 2001; Sahasrabudhe, 2006). Regardless of the pedagogical approach, an important component of any good art programme must be art-making because it allows learners to participate in the cycle of perception, creation, and reflection through which new knowledge is constructed (Sahasrabudhe, 2006). Artistic expression needs to be cultivated through clear supervision and stimulation (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001; Sahasrabudhe, 2006).

Visual art teachers need to design a curriculum and create a learning space that is conducive to creativity but still pragmatic. For example, the classroom needs to be organized yet still be a creative space (Wachowiak & Clements, 2001). Both Lowenfeld and Brittain (1987) and Wachowiak and Clements (2001) feel that children should be responsible for setting and cleaning up the classroom. Therefore, the children need to know where the materials that are routinely used are kept, and clear routines should be established. Thus, materials should be set out in a convenient way so that the lesson starts as quickly as possible. Lowenfeld and Brittain (1987) argue that the visual art lesson is

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not the same 'space' as a typical lesson due to the practical and creative elements that are inherent to visual art education. For example, the teacher should accept creative behaviour and the noise that is created by this and other activities specific to visual art lessons such as children fetching materials. Lowenfeld and Brittain (1987) feel that by encouraging creative and independent thought, boisterous children will be encouraged to calm down and quiet children to take risks. Wachowiak and Clements (2001) acknowledge that to facilitate creativity children might be allowed to be more animated in visual art lessons compared to other lessons but emphasize that teachers of visual art should have a clear idea how to handle discipline problems and structure lessons to minimize discipline issues.

Similar to other subject areas, the beginning of a visual art lesson is very important. It needs to be interesting but also demonstrate techniques, materials, and the outcomes of the lesson (Wachowiak & Clements, 2001). Lowenfeld and Brittain (1987) and Wachowiak and Clements (2001) believe that learners in the intermediate phase are naturally curious about the use of different materials and that numerous complex materials and methods should be added to the curriculum. Nevertheless, children should be given time to discover the quality of materials they are going to be working with during the lesson (Lowenfeld & Brittain, 1987). Teachers need to help children to think of where they can take the lesson and to think divergently or 'out of the box' (Wachowiak & Clements, 2001). This can be done through discussion on what needs to be applied, as well as using non-verbal instruction such as demonstration and rubrics (Wachowiak & Clements, 2001). Understanding the pitfalls that might arise in a lesson is especially important when considering the ability of children to work with materials. Wachowiak and Clements (2001) explain that the teacher should emphasize what learning needs to be applied but also explain possible pitfalls in design and application of certain art elements that are relevant to the specific lesson or project. For example, in a painting lesson the teacher could point out that given the quality of the classroom paintbrushes and paints small figures or fine detail will be technically challenging to paint, thus it is better to use larger figures and less intricate detail.

Art history and aesthetics education at the primary school level are generally integrated with the practical component of the lesson and discussed within the lesson introduction. Lowenfeld and Brittain (1987), Wachowiak and Clements (2001), and Sahasrabudhe (2006) feel that learners should be aware of their own response to artwork around them and be sensitive to finer details in artworks. These authors explain that teachers should begin a lesson by asking questions about artworks, what children like best about particular artworks, and what the artwork being discussed represents. In addition, Wachowiak and Clements (2001) and Sahasrabudhe (2006) feel that artworks should be used to teach children art theory because children are able to see how other artists have applied art elements and techniques in artwork similar to theirs. Wachowiak and Clements (2001) and Sahasrabudhe (2006) add that teachers should preferably involve local artists. Local artworks offer the possibility to think about meanings, to pose questions, or test hypotheses that are relevant to the children (Adajumo, 2002; Sahasrabudhe, 2006).

2.4.3 Curriculum knowledge

According to Shulman (1987:8), curriculum knowledge encompasses "the materials and programs that serve as 'tools of the trade' for teachers". Segall (2004) disagrees with this narrow view of curriculum knowledge as he feels that pedagogy does not belong to teachers alone. He believes that subject matter knowledge in a textbook or in a curriculum is pedagogical as choices about the content have already been made. Turner-Bisset (1999) embellishes both concepts as she explains that curriculum knowledge not only includes what is available commercially and what the

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government prescribes, but is also a broader concept as teachers select, interpret and therefore implement different curriculum materials.

Internationally, many education departments have implemented visual art curriculums based on the Discipline Base Art Education (DBAE) approach (Eisner, 1987; Koopman, 2005). DBAE has, however, fallen out of favour as an underlying structure for visual art education programs especially for children who are not in high-school because artistic development cannot be equated with adult art making and because DBAE does not emphasize the socially dynamic nature of artistic expression (Koopman, 2005). Sahasrabudhe (2006:88) proposes that “art as a way of knowing” is the way art should be taught in middle-school (which corresponds to the South African intermediate phase). This means that learners should investigate their social realities, connect with local and popular culture, document their environment and experiences, interpret phenomena, create work that is self-empowering, and explore and enquire about their lived experience (Sahasrabudhe, 2006). Sahasrabudhe (2006) explains that cognition within visual art is made up of a cycle of perception, creation, and reflection. Awareness of the process as well as participating in all parts of the process completes an experience and leads to learning. Visual art education is therefore a cognitive process as artworks have meaning attached to them which can be interpreted. Visual art education gives learners the space to express themselves, create meaning that can be interpreted and develop a global sense of aesthetics. Sahasrabudhe (2006) feels that in an art programme, children should be able to explore both their own social and personal responses as well as the influence of cultural events. In a structured manner, the curriculum can also introduce learners to social issues, cultural movements and heritage as well as identity and relationships. However, as discussed in the section on PCK (§2.4.4) the way teachers approach their own curriculum planning is influenced by their understanding of visual art pedagogy. Hence, teachers need to consider whether to teach theoretical, practical, or integrated lessons and how to sequence and scaffold lessons (Brewer, 1995).

The South African NCS Arts and Culture (A&C) curriculum is comprised of drama, music, dance, and visual art (DoE, 2002b). In the NCS, 2 hours of contact time per week are allocated to A&C lessons. It is stipulated that there should be integration between each of the four disciplines and between the learning outcomes of each discipline. Baker (1990), Krug and Cohen-Evron (2000), and Westraadt (2007) embrace the integration of visual art with other learning areas as they believe that integration preserves its wholeness. In comparison, Sahasrabudhe (2006) and Hallam et al. (2008) question whether it is possible for a single person to do justice to a subject when integration between subjects is enforced. This is particularly applicable to visual art education because as a subject it is a unique way of knowing with individual pedagogies and content knowledge. Dhlamini (2009) questions the ability of teachers to manage integration, especially in the South African context. He found that teachers judge themselves incapable of linking A&C with mathematics, especially because this would necessitate integrating a wide range of content. Both Sahasrabudhe (2006) and Krug and Cohen-Evron (2000) argue that it is possible to reduce the fragmentation that happens when integrating the arts with other subjects by planning integrated lessons as a team.

A number of researchers internationally have found that teachers do not use their respective national curricula as intended (Calderhead, 1984; Kosunen, 1994). For example, Kosunen (1994) found that many Finnish teachers do not follow the curriculum in the way curriculum developers anticipated or intended. These teachers do not act consciously or intentionally according to the goals and objectives set out in the curriculum. Most teachers in Kosunen’s (1994) study rely more on learning materials such as textbooks than on the curriculum itself, but do use the curriculum as a

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book of instructions that they are obliged to follow. They, therefore, locate themselves according to the curriculum, but interpret the goals and objectives set out in the curriculum document for their particular case. Kosunen (1994) explains that teachers develop and supplement the curriculum themselves. They also implement changes to the curriculum, if and when they deem parts of the national curriculum impractical. Kauffman, Moore Johnson, Kardos, Liu, and Peske (2002) found that teachers who did not understand the principles of the curriculum often did not realize that the curriculum was a framework that needed to be elaborated upon. These generalist teachers tackled the day to day tasks of teaching, rather than reflecting upon their practice and finding ways to improve it (Kauffman et al., 2002). The phenomena, that teachers do not necessarily interpret and use the curriculum as intended, has also been seen within South African research (Van der Berg, 2008; Bantwini & King-McKenzie, 2011). These researchers found that the core learning intended by the curriculum is neglected, undermined, or misunderstood by untrained teachers when they plan lessons (Jansen, 2001; Bantwini & King-McKenzie, 2011). Jansen (2001) and Hallam et al. (2008) observed that teachers do not always understand the goals of the curriculum and that policy needs to take this into account. Jansen (2002) argues that in the South African context the NCS does not give enough guidance to teachers. Herbst et al. (2005), Klopper (2008), and Van Vuuren, Naomi and Van Niekerk (2010) maintain that the South African music curriculum is not being implemented adequately because many generalist teachers are not appropriately trained and do not have the pedagogical understanding of the discipline itself (Herbst et al., 2005). Hallam et al. (2008) explain that a visual art curriculum should give specific guidance to teachers, describe different teaching positions, and clarify ways the curriculum can be implemented.

2.4.4 Pedagogical content knowledge (PCK)

Shulman (1987) believes that of the seven knowledge base categories, PCK is the most interesting and innovative. He believes that PCK is important because it blends together content and pedagogy that form part of the different knowledge base categories “into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction” (Shulman, 1987:8). Shulman (1987) explains that PCK is unique to teachers, and forms part of their practical knowledge. A teacher’s PCK allows the teacher to choose content that is the most appropriate for teaching within a specific context, to draw from her own experience the most germane explanation, analogy or illustration, and gives her a deeper understanding of why a learner finds a specific section difficult to understand (Shulman, 1987; Geddis & Wood, 1997). Geddis and Wood (1997) clarify that PCK also includes the way teachers understand the position of a topic in the curriculum and the rationale of teaching it. Penso (2002) explains that PCK can therefore be divided into two parts. The first consists of the way knowledge of subject is transformed in relation to the teacher’s context and therefore what needs to be taught. The second involves the transformation of subject knowledge in relation to knowledge of learners and learning processes.

The discussion on the concept of PCK is on-going and it has been critiqued for various reasons. One of the most common criticisms is that the boundaries of PCK are not clearly defined within the literature and that it is not clear what should be included or left out when including PCK in research (Cochran, DeRuiter, and King, 1993; Hashweh, 2005; Hill, 2008; Segall, 2004). Hashweh (2005:277) explains that:

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“these trends do not converge on a clear conceptualization of PCK. Indeed they portray differences of opinion, and lack of clarity, about the nature of PCK and its development. They raise questions about the components of PCK, the type of knowledge it represents, its generality or specificity, and its development”.

What constitutes PCK has been redefined by different theorists in the literature (Turner-Bisset, 1999; Hegarty, 2000; Mishra & Koehler, 2006; Ellis, 2007; Hill, 2008). According to Hashweh (2005) there has been a growing trend to add things to PCK, or for PCK to be added to other categories, and to emphasize the influence of one or other knowledge category including beliefs on PCK. For example, Grossman (1990 in Hashweh, 2005) adds beliefs about purposes and knowledge of curriculum material to PCK. In other cases, researchers make PCK part of either knowledge of content or knowledge of self (Hashweh, 2005). Hill (2008) proposes that knowledge of content and learners, encompassing how learners think, learn, and know about particular content should be combined with PCK. Lately, there has been a growing trend to include technological knowledge under the umbrella of PCK (Mishra & Koehler, 2006).

Notably, Turner-Bisset (1999) and Segall (2004) argue that PCK should not be a separate subsection within the knowledge base for teaching. Segall (2004) feels that the distinction between pedagogy and content is untenable and argues that it is difficult to distinguish how one teaches content from the way in which it is taught. Turner-Bisset (1999) explains that there is an ambiguity inherent within PCK that gives the concept little functional worth because it is difficult to separate subject from pedagogy. However, unlike Segall (2004), she believes that one can separate content and pedagogy “as only one aspect of theory and knowledge for teaching” (Turner-Bisset, 1999:43). She feels that PCK should rather be seen as encircling the entire knowledge base. She (Turner-Bisset, 1999:52) notes that “the conception of pedagogical content knowledge as the set comprising all other sets of knowledge bases can be particularly useful in designing the content and structure of initial teacher education courses”.

Research on PCK has in general failed to examine teacher planning (Hashweh, 2005). Hashweh (2005:281) writes that there is space for study on the “dialectical relations between teacher knowledge and beliefs and teacher planning”. Hashweh (2005) cites Milner and Smithy’s (2003) study that explores the link between teacher planning and PCK. However, Hashweh (2005) believes that the study fails to explain how PCK is developed and enriched by lesson-planning. Segall (2004) is also concerned with the development of PCK within the realm of teacher planning. His concern relates to the use of textbooks and the effect of this on planning. He feels that the pedagogical nature of textbooks is obscured and that teachers need to be aware of this and use a wider lens when teaching.

Part of visual art PCK is how content knowledge is applied and integrated into practical lessons (Baker, 1990). Baker (1990:23) explains that there is:

“overwhelming agreement that learning progresses from general, holistic experiences to discrete comprehension and specific understandings. Consequently, instructional strategies that isolate subject matter and keep it disconnected from daily routines and general experiences of very young children must be carefully considered. Arbitrary or poorly integrated art activity is not very productive at any level of instruction, and it is most likely to be counterproductive at the preschool or primary school level. Integrative experiences and information, then, should characterize the nature of art instruction for young children.”

Burriel (2005), Sahasrabudhe (2006), Constantino (2007), and Milbrandt and Milbrandt (2011) agree with Baker (1990) as they believe that integrating content knowledge within practical projects allows learners to engage in the process of art-making. Both McArdle and Piscitelli (2002) and Bachar and

Pedagogical content knowledge (PCK)

Glaubman (2006) found that some teachers were able to integrate theoretical and practical aspects of visual art into one lesson, which Bachar and Glaubman (2006) call an integrative approach. Efland (1979) and McArdle and Piscitelli (2002) add that exemplary teachers integrated contrasting perspectives into their planning and teaching visual art.

A much debated dichotomy, related to visual art PCK, is the nature of process-centred versus product-centred art education (Smith, 1992). Process-centred education focuses on making art—emphasising the process of producing an artwork rather than the artwork itself. Product-centred education focuses primarily on the final artwork itself and whether it is ‘good’ art. Lowenfeld and Brittain (1987), whose stance is clearly process-centred, maintain that the objective of art education is for learners to develop creativeness and artistic intelligence. Lowenfeld and Brittain (1987) add that the development of the skills and techniques within a lesson should not be the means to an end but rather part of the developmental process. Lowenfeld and Brittain’s (1987) suggests that learners experiment with materials to develop their own techniques and procedures and that only procedures that are necessary to make certain materials work should be explicitly taught; for example, how to score clay can be demonstrated rather than leaving the child to discover this for himself (Lowenfeld & Brittain, 1987). For Lowenfeld and Brittain (1987) creativity and personal development are the most important parts of process. Hence many theorists emphasize the creation of artwork alone (Lowenfeld & Brittain, 1987; Gude, 2007). However, other theorists such as Constantine (2007) maintain that a process-centred approach implies that the implicit processes of visual art creation need to be made explicit during lessons. Wachowiak and Clements (1987) and Solomon (1996) maintain that process-centred lessons should be structured and that knowledge integrated into the lesson. Visual art education should guide learners to reflect on the choices they have made. McArdle and Piscitelli (2002) explain that exemplary visual art teachers demonstrate and scaffold content knowledge including technical skills without ‘showing’ learners how to do something. Visual art teaching therefore needs to include the process of thoughtfully integrating sensory, cognitive, and socio-cultural ways of knowing as well as cultural heritage (Sahasrabudhe, 2006). According to Sahasrabudhe (2006) this happens through a cycle of perception, creation, and reflection. Belluigi (2009) feels that teachers often underestimate the negative impact that the formalist approach to teaching and assessment has on creativity, even when lessons are process-centred. She feels that in South African colleges the importance of experimentation is not recognized and that learners stop taking risks and become emotionally detached from their artwork because they are worried about how their work will be appraised by their teacher.

The different interpretations of what it means to be creative underlie the discussion about what it means to be process-centred. Milbrandt and Milbrandt (2011) propose that creativity, like visual art, is complex and difficult to define. They define three approaches to teaching for creativity, namely: domain altering activities; self-expression and meaning making; and lastly, providing opportunities for creative problem solving. Milbrandt and Milbrandt (2011) explain that teachers who encourage thoughtful, original, and unusual responses from learners in their own artworks will in turn encourage engagement and creativity. Hence, a teachers’ PCK will relate a great deal to the way visual art content knowledge is integrated, structured, and applied within practical lessons, how teachers plan product or process-centred lessons, and how they believe creativity is developed. For example, when teaching colour theory it is advisable to sometimes limit the palate of available colours in order to emphasize other art elements such as tone (Wachowiak & Clements, 2001).

There are a number of approaches teachers can take to teaching visual art. The approach a teacher takes will be affected by her PCK. Sandell (2009:289) described that the best approach to teaching visual art is “utilizing a balanced approach that attends equally to the form, theme and context(s) of an artwork”. Form allows one to explore what is, and how the structural make up has been created; theme explores what the artwork is about and the overarching concept; and context allows the artist, or viewer, to explore “when, where, by/for whom and why the art was created (and valued)” (Sandell, 2009:289). In this way, one is able to help learners “create as well as discern layers of meaning in visual language” (Sandell, 2009:289). Two approaches to teaching visual art that Bachar and Glaubman (2006) have identified are the studio approach and the cognitive-academic approach. The studio approach emphasizes the making of artwork (Bachar & Glaubman, 2006). Here teachers see themselves as artists whose main role is to guide learners in the creative process. In the cognitive-academic approach, emphasis is placed on the examination and analysis of artworks (Bachar & Glaubman, 2006). Teachers who use this approach generally have reasonable knowledge of art history. Bachar and Glaubman (2006) note that there can be conflict between the two approaches but that some teachers are able to integrate the characteristics of the two approaches within individual lessons. Hence Bachar and Glaubman (2006) add the integrative approach as a third approach. Similarly, Hallam et al. (2008) identify three different visual art teaching approaches. According to Hallam et al. (2008) teachers take either a facilitator approach in which learners develop freely at their own speed, an expert approach in which teachers aim to develop skills and competence, or the approach of the philosopher who teaches art history and appreciation. Similar to Bachar and Glaubman (2006), McArdle and Piscitelli (2002) and Milbrandt and Milbrandt (2011) find that teachers are able integrate different approaches within visual art education into their own way of planning and teaching visual art. Milbrandt and Milbrandt (2011) explain that teachers are able to integrate traditional aesthetics, theory, production, and modern practice into their lessons. Hence, teachers who have adequate knowledge of visual art pedagogy are able to develop a highly complex and integrated PCK that takes cognisance of their environment as well as what they are trying to achieve in visual art lessons.

2.4.5 Knowledge of learners

Knowledge of learners encompasses knowledge of learner thinking and ideas that inform pedagogical knowledge (Shulman, 1987). This knowledge includes knowledge of learners’ characteristics, cognitive models of child development, and is bound by context (Turner-Bisset, 1999). Throughout the 1960’s, Piagetian theories of learning influenced the work on cognitive theory, including the work of Lowenfeld and Brittain (Sahasrabudhe, 2006). Lowenfeld and Brittain (1987) found that irrespective of their nationality or background, children pass through similar stages of development in art and that as children mature so does their art. Therefore, Lowenfeld and Brittain (1987) stress the importance of choosing materials, skill sets and topics that are age-appropriate to avoid a situation where a lesson fails because learners are not able to cope with the given material. The stages categorized by Lowenfeld and Brittain (1987) are as follows: the scribbling, pre-schematic, schematic, dawning realism, and the pseudo-realistic stages. The stages represent averages in the sequence of development of child artwork. Progression through the stages is linked to intellectual development and is unique to every child (Lowenfeld & Brittain, 1987). Of interest to this study are the stages of dawning realism and pseudo-realism because most the learners in the intermediate phase will be in one of these two stages. (Dawning-realism and pseudo-realism typically occur when children are 9 to 11 years old and 11 to 13 years old, respectively (Lowenfeld & Brittain, 1987).)

Knowledge of learners

During the stage of dawning realism children become increasingly aware of other people and their environment (Lowenfeld & Brittain, 1987). Awareness of their peers and of their gender is especially significant and children often include features that show gender specific features in their drawings. Their growing awareness of their peers becomes evident in their art as children will start comparing their own work to that of their classmates, and will become increasingly self-aware and also self-critical. Due to their newly sharpened awareness of the world around them, children will value realism (Lowenfeld & Brittain, 1987). Wachowiak and Clements (2001) and Baker (1990) note that at this stage of child development, teachers should capitalize on and develop learners' growing independence, self-esteem, awareness of gender, and curiosity of environment and peers in order to motivate their learners. Wachowiak and Clements (2001) add that learners are able to plan deliberately and therefore take design into account when creating artwork. Thus teaching design should include teaching children about overlapping shapes, the creation of depth, pattern and texture (2001). Lowenfeld and Brittain (1987) advise that pre-planned 'crafty' lessons should be avoided, and only those that lead to creative outcomes should be included. Wachowiak and Clements (2001), however, believe that non-realistic activities give teachers an opportunity to teach skills and build self-esteem in children who are beginning to question their ability to create visually pleasing realistic art.

In the pseudo-realistic stage of development, children continue to be increasingly aware of their surroundings as well as of themselves, and will add more detail into their artwork (Lowenfeld & Brittain, 1987). They also become more concerned with tone, depth, and proportion in their artwork. Lowenfeld and Brittain (1987) find that in the pseudo-realistic stage there are great changes in the representation of the human form. Children start showing body joints and drawing the figure in a naturalistic manner. However, the children in this stage find drawing themselves difficult and are critical of their own work. Wachowiak and Clements (2001) and Sahasrabudhe (2006) found that there is a hiatus in child development that can be linked to self-doubt. Therefore teachers need to discuss with their learners that realism in art is not the only form of 'good' artwork. Teachers can help children during this stage by focusing on the development of skills.

Although Lowenfeld and Brittain's (1987) stages of development still hold value in showing common elements in the development of children, recent literature has found that they are inadequate in describing the artistic development of children (Gibson, 2003; Burrell, 2005). Hallam et al. (2008) believe that the slow period of development that is associated with the dawning-realism and pseudo-realistic stages of development might actually point to the lack of training in visual art education received by the teachers who teach children in this age bracket. Furthermore, Sahasrabudhe (2006) explains that artistic expression is a complex form of learning rather than a spontaneous or incidental activity.

The social element, including the context within which art is created, cannot be discounted when teaching visual art (Sahasrabudhe, 2006). Consequently, it is recognized that learning is scaffolded by peers, parents, and teachers (Sahasrabudhe, 2006). However, Lowenfeld and Brittain (1987) argue that children's artistic development is not bound by social forces and believe that children find it difficult to understand aesthetics, including the use of an artistic style, in an artwork. In contrast, Wachowiak and Clements (2001), Burrell (2005), and Sahasrabudhe (2006) propose that that primary-school children are able to discern mood, identify styles, and apply art elements in their artwork; Wachowiak and Clements (2001) and Sahasrabudhe (2006) also argue that children are able to note the differences between their artwork and that of their peers. These authors believe that it is

important to show how the use of art elements affects the way an artwork looks, its style, and why people like or dislike it. Wachowiak and Clements (2001) add that this form of art education—as well as the development of a visual art vocabulary, which allows children to speak about artworks, whether it is their own, their peers, or that of a known artist—can prevent learners losing confidence in their own ability to create because they are able to identify what and why different aspects of their personal artworks are effective. In line with this, Burrell (2005) proposes that there should be a gradual shift from a child-centred approach in early childhood to a more discipline based approach in high-school.

Motivation of learners is an important component in all aspects of teaching including visual art education. Lowenfeld and Brittain (1987), Wachowiak and Clements (2001), and Sahasrabudhe (2006) provide some insight into how this can be done. For example, the teacher can give learners cues to recall personal experiences in greater detail, or ask questions about what, where, why, and how something happened. Wachowiak and Clements (2001) explain that the introduction to a lesson should be interesting and the topic relevant to the age group. Teachers can use photos, artworks from previous lessons, class discussions, power-point presentations, field trips, and music and games (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001). Demonstrating the procedures and possible techniques are also good ways to make a lesson exciting (Wachowiak & Clements, 2001). Personal experiences are also a wonderful source of motivation (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001). Direct observation of objects, sights, and even smells and sounds can act as motivating agents. Art history, types of materials, and new techniques can be a great source of inspiration for children, as can the excitement of having one's work exhibited in the school hall or passages or at special evenings (Wachowiak & Clements, 2001). Motivational techniques that can be incorporated in small ways into every lesson, and the prospect of future exhibitions, are especially important for keeping children involved in projects that take a few lessons to complete.

2.4.6 Knowledge of educational context

Knowledge of educational context relates to knowledge of the way a specific school is run, of the local community, of the resources available to the school, of teaching time that is available, and so forth (Shulman, 1987). South African curriculum developers have created a curriculum that encourages teachers to make choices based on the social context in which the lessons take place (Cross, Mungadi, and Rouhani, 2002; DoE, 2002a). Contextual factors can be either ideological or physical (Calderhead, 1984; Mims & Lankford, 1995). Physical factors include the amount of contact time, materials, and resources available for teaching, including classroom space. Ideological factors include the management of the school, the curriculum, socio-economic factors, and cultural factors. Lind (2007) and Cohen-Evron (2002) both find that there are a number of external pressures that make the implementation of a visual arts curriculum difficult. Cohen-Evron (2002) observed that many visual art teachers in Israel are leaving teaching because they feel unable to deal with the external pressures of implementing the curriculum. One of the external pressures mentioned by both authors is the large number of learners per class, which is something that South African teachers also have to deal with. Teaching in SA is constrained by contextual factors including lack of resources and materials and poor school management (Jansen, 2001; Bantwini & King-McKenzie, 2011).

Laursen (1994) writes that any study on teacher thinking (and therefore decision-making) should look at the institution in which teaching is happening, the institution's influence on a teacher's practice, the routinized nature of teaching that is guided by practical and tacit knowledge, the many forms of

Knowledge of educational ends

rationality that concern planning and teaching, and the extent to which feedback from learners guides teaching. In public schools, teaching often has a routinized and institutional nature (Calderhead, 1984; Laursen, 1994). Laursen (1994) and Elmore (1996) explain that teaching is an institutional activity and that its organizational framework influences a teacher's practice in a significant way. Laursen (1994) feels the literature does not adequately take cognisance of this relationship. Teachers base their planning decisions on classroom realities that include the external expectations of school management systems and that of the state (Fang, 1996). In addition, the support given to teachers plays a vital role in the way the curriculum is implemented (Turner-Bisset, 1999; Findlay, 2005; Bantwini & King-McKenzie, 2011). Findlay (2005) observes that many teachers leave teaching because they feel that they do not receive adequate support.

The support and emphasis the arts and its curriculum are given within a school is married to the attitude of the school's management towards visual art education (Luehrman, 2002). Mims and Lankford (1995), Adajumo (2002), Luehrman (2002), and Gibson (2003) lament that visual art is not considered to be a high priority within the education system. Gibson (2003) explains that there is a certain amount of contradiction in the way visual art is perceived within the school community. Although the community believes that art education is beneficial for children, subjects that are perceived to be industry related are prioritized. More funds and contact time is allocated to these subjects (Gibson, 2003). Wachowiak and Clements (2001) find that lack of support from school management plays a major role in the visual arts programme a teacher is able to create. For example, many visual art teachers in America teach out of a cupboard or off of trolleys which they find extremely difficult (Wachowiak & Clements, 2001). Lowenfeld and Brittain (1987) explain that this is the reason that it is better for art teachers to have a specific classroom set aside as the art-room. In a dedicated art-room, the ability of the teacher to control materials and cleaning up is made easier. An alternative solution that Baker (1990) proposes is that school management could oversee visual art by employing expert teachers to design and develop age-appropriate resource material and instructional strategies.

When reviewing the state of visual art in US schools, Mims and Lankford (1995) find that the lack of contact time, the little value ascribed to visual art in schools, and limited financial resources are some of the most challenging external limitations imposed on visual art teachers. Lowenfeld and Brittain (1987), Eisner (1999), and Wachowiak and Clements (2001) found that art teachers are affected by limited contact time. There are no studies regarding the state of visual art education in South Africa. One is, however, able to look at the work of Herbst et al. (2005) and Klopper (2008) to make a comparison. Both explain that poor working conditions and lack of resources and materials make teaching music, which is a specialized subject like visual art, difficult in South Africa.

2.4.7 Knowledge of educational ends

Knowledge of educational ends consists of teachers' understanding of the purpose of teaching, including the teachers' values and philosophies. Educational ends are implicit rather than explicit and are fundamental to both short-term and long-term aims of education (Turner-Bisset, 1999). Turner-Bisset (1999) believes that knowledge of educational ends plays an important role within research. She states that, even though knowledge is tacit, the knowledge of educational ends should be one of the categories of the knowledge base for teaching:

"for it seems that teaching is a purposeful activity, both in the sense of short-term goals for a lesson or series of lessons and in the sense of long-term goals of intrinsically valuable experience, or eventual value to society" (Turner-Bisset, 1999:46).

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Some of the main goals, i.e. education ends, of visual art education are: cultural education, industrial needs, personal expression, career development, creativity, aesthetics, creating art for special events, developing an alternative form of communication, and art as part of a holistic approach to education (Wachowiak & Clements, 2001; Gibson, 2003; Sahasrabudhe, 2006).

Lowenfeld and Brittain (1987) and Gude (2009) are emphatic that visual art should develop children's creativity and expression. From this stance, art should not focus on technical skills development and teachers should not expect children to develop in a specific way. Rather, children ought to progress as individuals, from their own experiences. The learners should be stimulated to have intensified awareness of their world in order to express themselves with more vitality. Lowenfeld and Brittain (1987:30) wrote that "[f]or the child, the value of an art experience is in the process". According to Belluigi (2009) formalist training limits learners' creative development because the learners are expected to conform. However, as discussed earlier (§2.4.4), Milbrandt and Milbrandt (2011) propose that creativity is best developed in structured and carefully planned visual art lessons.

Lowenfeld and Brittain (1987) propose that visual art education enhances emotional development, intellectual development, physical development (e.g. visual/fine motor-control), perceptual development, social development, aesthetic development, and creative development. The aforementioned benefits of visual art education are often emphasized in the literature (Koopman, 2005). This has given rise to a prominent debate in visual art education as to whether art education should promote the benefits that fall outside the realm of art education alone. The benefits, listed earlier, which can be transferred to other learning areas are referred to as instrumental outcomes (Hamblen, 1993; Edens & Potter, 2001; Brewer, 2002; Koopman, 2005; Catteral, 2006; Sahasrabudhe, 2006). However, Koopman (2005) has questioned the importance of instrumental outcomes. He argues that the benefits have not been clearly established in the literature (Koopman, 2005). Furthermore, Koopman (2005) argues that while the arts might contribute to general academic development, there are many ways the same academic development can be fostered that are more efficient. He feels the value of art education needs to be questioned at a deeper level than simply instrumental outcomes. He explains that art education is important in its own right because it advances learners' skills and knowledge while directing their understanding of aesthetics. However, Koopman (2005) argues that artistic development is not a means to an end but an important process unto itself. He explains that the "value of the arts resides in our complete involvement from moment to moment when receiving, creating or performing an art work" (Koopman, 2005:91). He, like Gibson (2003) and Burrell (2005), feels that the arts are able to create fulfilling experiences that make life worth living—and unlike playing a computer game or eating a delicious slice of cake, the arts fulfil people at an existential level (Gibson, 2003; Koopman, 2005). In a similar vein, researchers such as Eisner (1999) and Gibson (2003) advocate the benefits of visual art education for the sake of the arts alone.

2.4.8 Knowledge of self

Turner-Bisset (1999) proposes that knowledge of self should be added to Shulman's original teacher knowledge base. Knowledge of self includes teachers' awareness of their own values and morals, and the aspects of teaching they believe are most important. It is an area that is different from, although highly entangled, in the other knowledge base subsections as it rests heavily on teachers' personal beliefs and emotions about themselves and their teaching (Turner-Bisset, 1999). Beliefs can take many forms including beliefs about expectations and theories of subject matters (Fang, 1996). Beliefs

Knowledge of self

make up a part of teacher knowledge through which new experiences and information are perceived, processed, and acted upon in the classroom (Fang, 1996). Pajares (1992) explains that beliefs can be seen as filters through which phenomena are interpreted. Van Driel et al. (2007) develop the concept of teacher belief systems and explain that teachers are generally not aware of their own beliefs as they are tacit, and have been shaped over years. In addition, teachers combine different beliefs into their own belief structure that underlie decisions in various ways and in various situations. Both Greene (1971) and Van Driel et al. (2007) propose that teachers hold beliefs in clusters and that individual beliefs can therefore be contradictory.

Kosunen (1994:145), in agreement with Gholami and Husu (2010), explain that “teachers’ perceptions of the instructional situation, their principles of practice and their sense of desirable outcomes all contribute to their pedagogical decisions and actions”. How a particular concept or lesson is taught often differs among teachers even though they have the same or similar content knowledge because each teacher has their own belief system about teaching (Pajares, 1992; Van Driel et al., 2007). Van Driel et al. (2007) find that teachers often scrap ideas from the curriculum or adjust them if they cannot assimilate them or if the idea/concept is contrary to the teacher’s belief system. Similarly, Smith (1992) and Eisner (2001) found that visual art teachers make different teaching decisions compared to non-specialist teachers because they relate differently to visual art education and how to implement the curriculum.

Van Driel et al. (2007), in agreement with Cross et al. (2002) and Gude (2007), recommend a flexible curriculum that leaves room for the teachers to give emphasis to parts of the curriculum they prefer, to view topics from various angles, and to be able to take a context based approach. Similarly, Cross et al. (2002) and Gude (2007) believe that a detailed curriculum constrains professional discretion and thus discourages effective instruction. These researchers favour a loosely defined curriculum as they believe that teachers teach more effectively when the content of their teaching is both meaningful to themselves and to the learners they are teaching. These ideas are evident in the literature about the implementation of the South African curriculum (Jansen, 2001). The NCS has been designed around the concept that teachers should have the freedom to create a classroom curriculum appropriate for their context (DoE, 2002a). Although a loosely defined curriculum has advantages, Pajares (1992) and Fang (1996) caution against such a curriculum. Fang (1996) explains that often the nature of teaching, and teachers’ work, is so ill-defined that the teacher is unable to use knowledge structures and cognitive strategies adequately. This is because the content of these entangled domains only partially overlaps and their connections are incomplete and unclear (Pajares, 1992). In these situations, a teacher might not be sure what information is needed or what behaviour is appropriate. These arguments are especially pertinent for teaching visual art in the South African context. Jansen (2001) and Carl (2005) explain that in the South African NCS curriculum, the way knowledge needs to be applied, sequenced, or integrated is not clearly defined. In addition, as discussed earlier (see §2.2), visual art content knowledge and pedagogy is complex and interwoven (McArdle & Piscitelli, 2002; Sahasrabudhe, 2006). Eisner (2001), Kauffman et al. (2002) and Newton and Newton (2005) contend that many teachers, who are not trained to teach visual art, as is the case in South Africa, are not sure how they are meant to apply and integrate content and pedagogy when a curriculum is loosely defined. Eisner (2001) proposes that a detailed curriculum gives class teachers some certainty that what they are teaching is adequate and correct when teaching art.

Many factors, including pre-service education, cultural values, ability to reflect, and prior experiences, shape a teacher’s beliefs about education (Fang, 1996; Gibson, 2003). Pajares (1992)

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and Newstead (1998) both argue that although beliefs can be influenced later in life, it is the early childhood experiences that most affect our attitudes and anxieties, rather than the adult training and experiences which Elmore (1996), Fang (1996), Kauffman et al. (2002) and Hallam et al. (2008) highlight. However, Kauffman et al. (2002) and Gibson (2003) write that teacher beliefs about education are not rigid but change as teachers gain experience and/or training. He explains that as teachers' knowledge and competence increases, they are willing to take greater risks and feel a greater desire to be more autonomous. Poulson and Avramidis (2003) agree and write that the more experienced a teacher gets the more autonomously they want to work. Often these teachers want to act as mentors to less experienced teachers.

Elmore (1996), on the other hand, proposes that teacher identity and beliefs are maintained throughout the career of the teacher. Numerous studies have found that teachers are resistant to change and do not follow the desired teaching reforms that either schools or education departments want to institute (Elmore, 1996; Fiske & Ladd, 2004; Bantwini & King-McKenzie, 2011). One of the most common reasons given is that teachers are not motivated or confident to make permanent changes because the structure within which the change is supposed to occur is not established properly (Elmore, 1996). Jansen (2001:242) adds that the "stresses and pressures" in South Africa including HIV/Aids, emotional demands, and many other constraints add to the burden teachers experience. Hence teachers are under pressure, anxious, and reluctant to change (Jansen, 2001; Bantwini & King-McKenzie, 2011).

Anxiety about teaching a certain subject adversely affects how the teacher values the subject, the willingness of the teacher to adapt knowledge of the teaching domain, and the amount of energy a teacher is willing to expend teaching the subject (Kosunen, 1994; Fang, 1996; Fiske & Ladd, 2004; Bantwini & King-McKenzie, 2011). Teacher anxiety has been documented within aesthetics education (Schiralli, 2002). It is important to remember the depth of emotion that arises from teaching. Penso (2002) explains that during the process of reflective thinking, both the teachers' knowledge and feelings are involved. She highlighted that feelings of anger and frustration with a given situation may "'freeze' reflective thinking" (Penso, 2002:32). It is therefore important to recognize that emotions also influence teachers' choices about knowledge as well as the teachers' values and morals.

From another standpoint, Gholami and Husu (2010) point out that the inability to develop practical knowledge can lead to severe frustration. Both Bantwini and King-McKenzie (2011) and Fiske and Ladd (2004) believe that novice teachers resist change because they lack adequate support and training. This makes them feel inadequate and unsure of themselves. The important role of adequate support and training is highlighted by a number of authors (Findlay, 2005; Gholami & Husu, 2010; Russel-Bowie, 2010; Bantwini & King-McKenzie, 2011). Gibson (2003) explains that Australian pre-service teachers changed their feeling towards visual art and became confident in their ability to teach visual art after they had completed visual art training. Russel-Bowie (2010) also found that Australian teachers felt more confident after receiving training. However, they found that even though South African teachers have, nominally, more training in visual art education than their Australian counterparts, they feel less confident teaching the subject. Russel-Bowie's (2010) study did not make it clear why the Australian and South African teachers responded differently to training. However her findings raise questions on the quality of the South African teacher education and the circumstances in which South African teachers teach visual art.

Concluding remarks

Cohen's (2008) discussion about the difference between the way learners and teachers use knowledge can shed light on how teachers who do not have adequate knowledge and training might react to their predicament. He explains that teachers prefer to teach subjects that they understand well. Teachers who do not have comprehensive understanding of a subject will teach their version of the subject as a complete, albeit shallow, version. In contrast, learners prefer to have knowledge unpacked for them and the underlying details explained (Cohen, 2008). However, unpacking a concept means that there will be many ways knowledge can be used and applied within a given situation. If a teacher's knowledge of a complex concept is shallow, unpacking the knowledge will be taxing and messy thus multiplying uncertainty (Cohen, 2008).

In Summary, teachers reflect on and evaluate their decisions based on the knowledge they have (Penso, 2002). Nevertheless, studies on teacher beliefs and teacher training have found that teachers who are trained to think about their own teaching decisions make better more carefully considered choices (Schon, 1987; Sevigny, 1987; Wiggins & Wiggins, 2008). Turner-Bisset (1999) explains that a deeper 'knowledge of self' enables teachers to reflect on their own practices at a higher level and are subsequently able to develop better ways of teaching.

2.4.9 Concluding remarks

Having a sound knowledge base is very important for the visual art teacher because it allows teachers to make carefully considered choices confidently (Eisner, 1999; Wachowiak & Clements, 2001; McArdle & Piscitelli, 2002; Schiralli, 2002). Wachowiak and Clements (2001), Buldu and Shaban (2010), Gadsden (2008), and Eisner (1999) found that inadequate knowledge within visual art education, stemming from a lack of formal education, affects the ability of teachers to teach visual art. Wachowiak and Clements (2001) found that at the time of their study approximately three quarters of art education in American schools was done by class teachers who did not have a fundamental understanding of art education. Specialist training in visual art education has been found to positively influence the ability of teachers to teach visual art (Sevigny, 1987; Eisner, 2001; Hudson & Hudson, 2007; Lind, 2007). Hudson and Hudson (2007) explain that specialist education, that questions and explores teachers' beliefs and knowledge, results in a logical and constructive understanding of visual art content knowledge and pedagogy. There are a number of studies that maintain that teacher education received by generalist teachers in the visual arts is insufficient for teachers to teach art properly (Sevigny, 1987; Eisner, 2001). Sevigny (1987) found that generalist teachers are not familiar with the visual art language. This means that visual art knowledge is not adequately discussed with their learners and some outcomes are neglected when lesson-planning. Nevertheless, Oreck (2006), states that educating generalist teachers to teach visual art can result in positive outcomes and Pavlou (2004) argues that some education is better than none at all.

Knight (2002), Rogan (2004), Carl (2005), Van der Berg (2008), and Rollnick et al. (2008) highlight the tremendous disparity in training, and consequently content knowledge, of South African teachers. Rollnick (2008:1366) explains that "in most developed countries teachers entering the classroom are assumed to have had adequate content preparation". Unfortunately, the latter assumption cannot be made in the South African context where the majority of Grade 11 and 12 teachers have only 1 or 2 years of tertiary training in the subject they are teaching. Their limited content background has led to teachers' over-reliance on transmission methods of teaching and superficial use of content.

There is little research on visual art education in South Africa including the state of teachers' visual art content knowledge. Parker (2010) reviewed Bresler's (2007) international handbook of research in arts education. She found that although the handbook was a comprehensive overview of arts education in general, the literature focused mainly on work done in western countries. She explained that studies emanating from African countries were limited. The South African studies that were mentioned in Bresler's (2007) handbook focused on the state of music education. Studies within music education in South Africa have found that most teachers are not trained adequately to teach music and therefore do not have the necessary content and pedagogical knowledge to implement the music curriculum effectively (Herbst et al., 2005; Klopper, 2008; Van Vuuren et al., 2010). Recently, Westraadt (2007) looked at visual art education in South African Western Cape schools. She conducted case studies with the teachers responsible for visual art education at four schools. She found that although the specialist teachers emphasized the integrity of the visual arts programme they teach, and develop lessons that allow learners to express themselves, they do not emphasize appreciation and analysis of South African art. Nevertheless, Westraadt's (2007) findings indicate that these specialist teachers base their decisions on sound visual art pedagogy. In comparison, the generalist teachers she interviewed did not have the knowledge to implement the visual art curriculum effectively and teach visual art at a superficial level. In addition, they undermine visual art education and have low morale for teaching the subject.

2.5 Summary of the Literature Review

The literature review begins by looking at the way factors and constraints can influence teacher decision-making. The subsequent sections give an overview of the background to visual art education, lesson-planning, teacher knowledge, and the knowledge base for teaching. Following this, an in depth discussions on each of categories in Shulman (1987) and Turner-Bisset's (1999) knowledge base for teaching is given. Where possible, knowledge regarding visual art education as well as the South African context is integrated into each of the sections. Unlike other learning areas that have a distinct knowledge base and pedagogy, visual art, and therefore visual art education, is open to great debate and conjecture. Hence, there are multiple and competing theories about what 'good' art teaching comprises. As this study investigates what teachers themselves consider when planning visual art lessons, it is essential to include the variety of ideas that are presented and debated within the literature as succinctly as possible. The aim of the literature review was to highlight pertinent arguments and theories which will be used to delve deeper into what the teachers in this study consider when planning visual art lessons.

Chapter 3 Methodology

This study explores the factors that intermediate phase teachers, teaching visual art in Western Cape schools, consider when lesson-planning and the way that they respond to constraints when planning visual art lessons. The questions in this study are:

- What factors do teachers consider when planning visual art lessons for the intermediate phase?
- Which of these factors are interpreted by teachers as constraints to teaching visual art?
- How do teachers deal with factors that act as constraints to teaching visual art?

In this chapter, I set out to discuss the methodology and theoretical framework used in this study. The sampling method, the use of a pilot interview, and an overview of the interview process are examined. Following this, I review the manner in which data was analysed and interpreted for the study. The last sections of the methodology deal with the ethical considerations, the validity and reliability of the methodology, and give some concluding remarks.

As this research investigates teachers' personal viewpoints about planning visual art lessons, semi-structured interviews with four visual art (VA) teachers, four Arts and Culture (A&C) teachers, and four class teachers teaching visual art were conducted within a phenomenological methodology. The study is underpinned by the work of Shulman (1986; 1987) and Turner-Bisset (1999) on the knowledge base for teaching and is set within an interpretive framework.

A qualitative approach was adopted for this study. Unlike quantitative research, qualitative research is not interested in simplifying, objectifying, and quantifying information. Instead qualitative research has an interest in interpreting and making sense of collected data by reflecting on it in a systematic way (Seale, 1999; Jackson, 2008). Malterud (2001:483) explains that "[q]ualitative research methods involve the systematic collection, organization, and interpretation of textual material derived from talk or observation". According to Flick (2002), there are four essential features when using qualitative research that are applicable to this study. These are:

- that appropriate methods and theories inform complex situational research that cannot be researched using quantitative research methods;
- that the study aims to understand the perceptions of diverse people;
- that flexible communication with the individuals is possible; and
- that a variety of methods can be used.

Because the data from this study originates from individuals speaking about their own experiences and opinions a qualitative approach is appropriate.

3.1 The theoretical and methodological framework

A vital part of interpreting data in qualitative research is the use of a theoretical framework (Malterud, 2001). A theoretical framework is often equated to a looking glass through which a study is interpreted (Malterud, 2001). As stated in the introduction, the theoretical framework used for this study is rooted primarily in the work on teacher knowledge by Shulman (1986; 1987). Shulman (1986; 1987) explains that teachers base their decisions on different forms of knowledge that can be

categorized within a knowledge base for teaching. Hence both the analysis and interpretation of the interviews conducted for this study was done using the teaching knowledge base suggested by Shulman (1987), namely: knowledge of content, general pedagogical knowledge (GPK), knowledge of curriculum, pedagogical content knowledge (PCK), knowledge of learners, knowledge of context, and knowledge of educational ends. An eighth category, knowledge of self (Turner-Bisset, 1999), was also included. The data was indexed, and later analysed, according to each of the eight categories.

As a methodological framework, this study uses phenomenological methods because it aims to understand teachers' art teaching experiences within particular contexts, constraints, and lesson-planning strategies. The phenomenological method has its roots in philosophy and psychology. The concept of 'lebenswelt' or 'lifeworld', as described by Edmund Husserl, is central to the phenomenological method. 'Lifeworld' refers to the idea that we live and think about everyday experiences (Bloor & Wood, 2006; Wisker, 2001), and that concepts such as joy can only be experienced within a particular context. Often there is intentionality within which meaning is given to experiences. Phenomena often do not make sense, thus people need time to contemplate on what different experiences actually mean (Bloor & Wood, 2006). Bloor and Wood (2006:128) explain that a "phenomenological method aims to describe, understand and interpret the meanings of experience of human life". This study, using the phenomenological method, therefore looks at both the participants' 'lifeworld' as well as the phenomena that are experienced by the research participants. Most studies based on the phenomenological method (including this study) use interviews and purposive sampling (Bloor & Wood, 2006). The questions in the interview focus on the particular teachers' experiences within particular contexts.

As the theoretical framework of this study is based primarily on the work of Shulman (1986; 1987) as well as the phenomenological methodology, this study can be allocated to the inductive and to some degree to the deductive research paradigm. The deductive paradigm is associated with a top-down approach to research and is common in quantitative studies. This means that researchers have an idea or construct that they are trying to establish before starting the data collection (Hyde, 2000). The inductive paradigm is associated with a bottom-up approach to research and is used in qualitative studies (Hyde, 2000). The interviews in this study could be seen as deductive because Shulman's knowledge base for teaching underpin them. However, the study is primarily inductive because I looked at the interviews to develop categories without preconceived ideas about teachers' personal viewpoints on and experiences with visual art lesson-planning. In addition, as is typical in inductive studies, there was no quantitative measure associated with any of the findings in this study.

3.2 Sampling

Sampling relates to the method in which participants in a study are chosen (Bloor & Wood, 2006). In this study, twelve teachers were interviewed. The twelve teachers consisted of four class teachers, four A&C teachers, and four specialist art teachers all of whom teach visual art to intermediate phase learners at Western Cape schools. Unfortunately, the sound quality was very poor on the recording of one of A&C teachers' interviews and it was not possible to transcribe this interview. It was not feasible to look for another A&C teacher to participate because the time frame to collect data had elapsed and I would have needed to get new permission to conduct another interview. Hence, the final sample included three A&C teachers rather than four.

The pilot interview

Initially, I intended to use only purposive sampling, where participants would be selected based on whether they had knowledge that is relevant and specific to this study (Bloor & Wood, 2006). However, as discussed in the next paragraph, convenience sampling was eventually applied in this study. Convenience sampling is used when a researcher is sampling hard to reach populations. Therefore, any suitable candidate is sampled. Both methods are non-probability sampling methods, which means one does not select samples according to probability theory and sampling is not random (Bloor & Wood, 2006). However, the sample chosen should represent, and therefore display the characteristics of, the population being studied (Bloor & Wood, 2006). It was decided to sample teachers from schools with varying economic circumstances, where the schools' annual school fees were used as a proxy for the economic resources available to the school.

As mentioned earlier, purposive sampling was used as the first method of selecting research participants. Fifteen invitations to participate in the study were sent to teachers working in the Cape Town Metropole. I believed that these teachers had the insight needed to answer the questions planned for the interviews. The invitations were sent to specialist art teachers, A&C teachers, and class teachers working with learners from various socio-economic groups within the Cape Metropole. Unfortunately, only two visual art teachers and one class teacher responded positively to these initial invitations. As a result, using purposive sampling, another two art teachers and three Arts and Culture teachers were contacted telephonically at their schools and asked to participate in the study. These teachers were recommended to me and all agreed to participate in the study. This meant that through purposive sampling four art teachers, three A&C teachers, and one class teacher were enlisted in the study.

As it became evident that class teachers teaching visual art were a hard-to-reach sample group, convenience sampling was used to find the remaining participants. It must be noted that convenience sampling increases the bias that is introduced into the data set (Bloor & Wood, 2006). Faxes, as well as follow up phone calls, were made to forty-two schools in the Cape Metropole until another three class teachers and one A&C teacher willing to participate in the study were found.

3.3 The pilot interview

Before the formal interviews for the study commenced, a pilot of the data collection method was done and analysed. A pilot study is seen as preliminary research including the application of the research tool before the main research starts. A pilot study should also include an analysis of the data gathered (Bloor & Wood, 2006). The piloting process is also a chance for the interviewer to rehearse and become accustomed to the interview process. During and after the pilot interview, I found that the questions chosen allowed the participant to answer questions in a way that was applicable to the research question. However, some of the questions were confusing and others contained too much jargon. In addition, it became apparent that the flow of one question in relation to the next was not obvious to the interviewee. The interview questions were therefore adapted and clarified, the language was made more accessible, and the order of questions was changed.

3.4 The interviews

As the aim of the study was to gain insight into the personal views of teachers regarding the choices they make about their visual art lesson-planning, interviews were chosen as a suitable vehicle.

Chapter 3: Methodology

Interviews are characterized by the process where the interviewer initiates verbal conversation with the interviewee(s) with the explicit intention of acquiring appropriate knowledge and ideas (Goddard & Melville, 2006).

Although narrative inquiry (Elbaz, 1991; Clandinin & Connelly, 1992) and reflective practice (Schon, 1987) (see review by Fenstermacher (1994)) are common methodologies used for investigating teacher decision-making, they were not used in this study. According to Fenstermacher (1994:13) both approaches “seek a conception of knowledge arising out of action or experience that is itself grounded in this same action or experience”. However, within narrative inquiry, personal knowledge is constructed and re-constructed as a teacher matures (Clandinin & Connelly, 1992), whereas, within the reflective practice knowledge is inferred from action in the course of experience (Schon, 1987). This development of personal knowledge is dynamic as professionals react to the outcomes of the application of theoretical knowledge in situations that are complex and difficult to understand (Verloop et al., 2001). These situations are bound by context and are not rule-governed. Hence Schön (1987) developed the principle of ‘reflection-on-action’ and ‘reflection-in-action’. Importantly, for reflective practice to occur, teachers are expected to be aware of their reflective thoughts and are therefore able to make more robust decisions (Parker, 2004). Much of the research in the current literature investigates how decision-making has moved in the direction of using either a form of narrative analysis or using reflective practice. A number of studies use both approaches (Fenstermacher, 1994; Laursen, 1994). However, narrative inquiry is best suited to studies that focus directly on the interpretation of narratives and is ideally done by video-taping teachers and asking them to explain their actions and thinking afterwards (Bloor & Wood, 2006). Although the methodology used in this study is not based on the narrative or the reflective approach, studies that use these approaches reflect the socially constructed and dynamic nature of decision-making and have led to insights that are relevant to this study. According to Fenstermacher (1994), the social and dynamic nature of decision-making is an essential component when representing the way teachers use knowledge to make choices.

The interview as a sampling technique was chosen because as Wisker (2001) explains, researchers are well served by using interviews if they want to gain insight into the views, stories and contexts, emotions, and experiences of the research participants. In addition, interviews give the researcher detailed nuanced information and explanations. Semi-structured interviews were used in this study in such a way so as to allow the interviewee to openly express his/her views. Semi-structured interviews use planned questions and the purpose of the interview is pre-determined. However, the sequence and wording of questions can be adjusted during the course of a particular interview if this is found to be beneficial (Cohen & Manion, 1997). Semi-structured interviews were used for this study because the prepared questions allowed for comparisons between the different interviews (Wisker, 2001). Furthermore, semi-structured interviews lead to richer and more nuanced data when compared to structured interviews (Wisker, 2001). The benefits of semi-structured interviews include that questions can be personalized and therefore can initiate deeper conversations with the interviewee, that additional ad-hoc questions can be asked, and that specific probing questions can be included (Cohen & Manion, 1997; Wisker, 2001). They also allow the researcher to clarify unclear answers and ask unscripted follow up questions (Goddard & Melville, 2006).

The interview schedule was structured to conform to phenomenological methods. Thus, questions were asked that allowed participants to show how they felt and to reflect on their own viewpoints,

The interviews

and to ensure that the answers reflected the participant's experiences (Flick, 2002; Bloor & Wood, 2006). Within this study, the interviews focused on the three central research questions:

1. What factors do teachers consider when planning visual art lessons for the intermediate phase?
2. Which of these factors are interpreted by the teachers as constraints to teaching visual art?
3. How do teachers deal with factors that act as constraints to teaching visual art?

The interview schedule was divided into four sections, each with distinct types of questions. Each section tackled a slightly different line of questioning, and it made sense to separate these sections in order to have the teachers answer the questions systematically. Furthermore, the different sections allowed the researcher to probe, from different perspectives, the interviewee's views on, and choices relating to, lesson-planning. Conscious decision-making was primarily investigated in the second and the third section of the interview schedule. The interview schedule is given in Appendix B.

The first section of the interview schedule included general questions pertaining to the teacher. These questions were important in order to find out about the type of school the teachers worked in and to find out how visual art was implemented by the management of the school, as well as by the teacher herself. The second section asked teachers to reflect on successful lessons that they have taught and also on particular lessons that did not go well. The aim of these questions was to determine the teacher's reasons for choosing particular lessons, as well as to understand the factors that influence these choices. The third section of the interview included questions on particular features of lesson-planning. These questions were based on a lesson-plan template, which included aspects such as teaching resources, learning outcomes, and art elements covered in lessons. The benefit of using the lesson-plan template for the interview was that each subheading on the lesson-plan template could be interpreted in many ways and these possibilities needed to be explored. It also enabled the interviewer to ask why certain choices were made, and to ask questions on certain items that were included on the template but that had not been mentioned by the interviewee up to that point. The aim of this was to gain further insight into parts of lesson-planning that teachers might not have mentioned of their own accord. Here, it was hoped that teachers would offer reasons why they incorporated, or did not incorporate, the particular aspect (e.g. material, technique, or art element) in question, as well as to explain their method of using it within a lesson. The last section of the interview asked teachers directly about what, if anything, makes teaching visual art difficult and how these constraints affect the choices that they make while lesson-planning. It also gave the teachers an opportunity to give their own comments and recommendations about how visual art could be improved in the intermediate phase. This last section also allowed for follow up questions in order to clarify unclear answers given in previous sections.

According to Flick (2002), the aim of the interviewer is to help the interviewee to articulate his knowledge and beliefs during the interview process. For this reason, I endeavoured to create an atmosphere of sharing and communication during the interview. Every effort was made to make each participant feel comfortable and at ease so that she could share her experiences with the interviewer. Efforts were made to be culturally sensitive and take into account how questions could possibly be interpreted. One important consideration was not to extend the interviews over too long a period. The interviews took approximately 1½ hours to complete. The interviews were conducted at the school of each participant. This is recommended, as participants feel more at ease when the

interview is conducted within the participants own space (Jackson, 2008). Although the interviews were intended to be one-on-one, two teachers requested the support of a colleague, and this was agreed to. These interviews were, however, still primarily one-on-one interviews because in both cases the colleague only agreed with the answers given by the main participant and did not contribute her own opinion in such a way that the interviews could be classified as focus-group interviews.

3.5 Analysis of interviews

Once the interviews were completed, they were transcribed into text. According to Bloor and Wood (2006) transcription needs to clearly capture what is of interest to the researcher. I transcribed the research personally because this allowed me to start the process of data analysis and to develop more familiarity with the views and opinions expressed in each of the interviews during the transcription process (Bloor & Wood, 2006). Malterud (2001) explains that good researchers know their material/data well so that the researcher does not exaggerate the importance of individual comments or the extent of material. By personally transcribing the data, I gained a deeper appreciation of what was said in each of the interviews and in what context. I also knew and understood the way in which data related to the research question.

3.5.1 Interpretation of data

Once the data was transcribed, the process of indexing, commonly referred to as coding, began. In the strict definition of coding, codes are attached to groups in order for statistical analyses to be done on the data. Indexing, however, refers purely to the process of grouping data (Bloor & Wood, 2006). Through the process of indexing, meaning is attached to “raw data” (Bloor & Wood, 2006:101). Data is broken down, formalized, and then grouped back together (Bloor & Wood, 2006). This means that data is taken out of context to look at similar patterns more closely and then put back together to check if the parts still make sense in the whole and are true reflections of the data (Malterud, 2001). Malterud (2001:486) explains that the purpose of indexing is to “organize, compare, and validate” throughout the process so that patterns are identified in a systematic way. Before the preliminary indexing process started, I immersed myself into a small portion of the data so that I was able to develop a clear concept of the way data could be broken up and what the indexing framework would look like (Bloor & Wood, 2006).

Within this study, the data was indexed twice over a period of 3 months. The preliminary indexing was done as Bloor and Wood (2006) recommend. Findings were grouped together into general themes and similar topics clustered together according to the research objectives. Later, a theory-based methodology, using Shulman’s (1987) knowledge base for teaching was used for creating the primary indexing framework for this study. This was appropriate because the theoretical framework of this study is based on the work of Shulman (1987) and also because numerous other researchers such as Penso (2002), Hill (2008) and Rollnick et al. (2008), have used Shulman’s knowledge base for teaching as a theory-based indexing framework. Malterud (2001) explains that a theory based style of analysis allows for the organization of the data according to pre-existing categories when doing indexing. In addition, it was found that there was concordance between the preliminary themes that were identified and the primary indexing framework. Furthermore, having done the preliminary indexing, it was decided that knowledge of self, suggested by Turner-Bisset (1999), should be included in the indexing and analysis of the interviews.

The indexing framework did not interfere with the phenomenological method used within this study. Within each of the categories described by Shulman (1987), sub-categories were included that were based on the themes that were identified in the preliminary indexing. This was done so that the indexing framework would reflect nuances in the data, thereby taking into account the experiences, feelings, and beliefs of each of the research participants.

3.6 Ethical considerations

Although instruments and procedures are very important within any study, so are the people being interviewed. This is why the development of ethical research within any study, and including this study is so essential (Bloor & Wood, 2006). Goddard and Melville (2006) explain that the aim of ethical research is to avoid harm, be it physical or psychological. For research involving interviews, this means that participants need to be respected and their privacy honoured.

Ethical guidelines and practices summarized by Jackson (2008) were observed in this study. As a first consideration, the type and format of questions in the interview schedule were kept sensitive to the background of the research participants. It was decided that some of the questions that were initially included in the interview schedule could make participants feel uneasy, thus, these were removed. For example, participants were not asked directly what their art training or qualifications to teach art were, as some participants might feel prejudiced by such questions. As the interview questions focused on teachers' personal experiences and decisions, it was hoped that most teachers would voluntarily explain their background in visual art. If a teacher did not volunteer information on her personal background in visual art education, I asked additional questions relating to teacher knowledge in order to deduce her visual art background.

Permission to conduct interviews with twelve teachers teaching visual art was requested from the Western Cape Education Department at the beginning of 2009 (Appendix A.2). Permission was granted to conduct interviews with twelve intermediate phase teachers in the Western Cape in the first, second and third term of 2009. Before the interviews commenced, I gave each participant an overview of the research, and of the purpose of the study. This was done in the invitation letter and in more detail before the start of each interview. It was explained to each participant what their rights were, what the purpose of the study was, and how their interview would be used in the research. As participants were provided with the whole purpose of the research study, rather than only parts of the purpose—which is the case in other studies—participants were free to decline participation. Before giving informed consent to participate in the study, each participant was made aware that the interview would be recorded and was given the chance to decline from taking part in the research. Each participant was guaranteed confidentiality and anonymity as far as possible. To ensure this, information given by the participants during the interviews that could be used to identify them is not discussed in this study.

Bloor and Wood (2006) caution that ethical research is not always easy to achieve as there might be a conflict between different parties involved in the research process. The researcher should never be tempted to make promises that are impossible to keep, or mislead the interviewee about what the interview is about or how it will be used (Goddard & Melville, 2006). This is a commitment that I made to each participant.

One ethical consideration that is straightforward to prevent is plagiarism. Plagiarism does not occur in any form in this document.

3.7 Validity and reliability

Two integral parts of any qualitative research study are reliability and validity (Bloor & Wood, 2006). The terms reliability and validity have been expanded within the realm of qualitative research as most qualitative research relies on contextual and in-depth data collection methods and analysis, which would make the use of large samples a logistical difficulty (Bloor & Wood, 2006). In qualitative research, reliability refers to the degree other research concurs with that which is found in the study at hand. Validity refers to the accuracy of the results concerning what is being researched (Bloor & Wood, 2006).

A criterion for reliability in qualitative research is whether a study systematically and logically conveys the context within which the study took place so that other studies, within a comparable framework, can make similar observations (Bloor & Wood, 2006). Within this study, careful consideration was taken to enhance the reliability of the results. This was done by systematically and clearly gathering and analysing the data, as well as carefully reporting the context within which the study took place. Samples of the rich systematic notes that were made during the analysis of the data are given in (Appendix C). These notes should allow other researchers to check the truthfulness of the results by studying the development of arguments from specific data and the conclusions that were drawn from them (Bloor & Wood, 2006).

The indexing framework plays an important role in the reliability of the findings (Bloor & Wood, 2006). Any uncertainties during indexing need to be resolved so that the indexing can continue in a systematic and logical way. Within this study, the data was indexed in two ways over a period of three months. This process enhanced the reliability of the final indexing system as the researcher became completely immersed in the data and was able to methodically develop themes and cluster suitable topics (Malterud, 2001). Bloor and Wood (2006) explain that the reliability of an indexing framework can be increased if it is used by a number of researchers. Shulman's (1987) knowledge base for teaching, which was used as the primary indexing system in this study, has also been used by other researchers such as Penso (2002), Hill (2008), and Rollnick et al. (2008).

An important consideration within any study is the development of validity, which includes internal and external validity. External validity, also known as generalizability, refers to whether the results can be generalized within a specific population (Bloor & Wood, 2006). The more random or systematic sampling is, and the larger the sample, the more generalizable it is, as it reduces sampling bias. Internal validity is increased when the contradiction within data is minimized and when suitable conclusions are drawn from the data (Bloor & Wood, 2006). Cohen and Manion (1997) point out that greater depth increases the internal validity of qualitative research but reduces external validity, making the study difficult to generalize. In addition, Malterud (2001) explains that research needs to be thorough, well prepared, and systematically documented. I have endeavoured to ensure that these requirements have been met in this study. Furthermore, the methodology, its research tools, the analysis of the data, and the conclusions that are drawn should aim to answer the initial research questions. In this study, I have aimed to achieve this kind of validity. I constructed the interview schedule and the indexing framework methodically and conducted a pilot interview that allowed the interview schedule to be revised. This meant that the final interview schedule was developed with

Validity and reliability

care and consideration for any difficulties that might be encountered. Bloor and Wood (2006) recommend that researchers conduct pilots as they increase the validity of the collected and analysed data within the study.

One way internal validity can be increased is by comparing and contrasting different data collection tools and/or groups within the data (Bloor & Wood, 2006). The interview schedule and interview questions were developed in such a way that validity could be enhanced. In order to achieve this, I divided the interview schedule into sections, where sections two and three asked questions aimed at finding out similar information but from different points of view. It was hoped that in this way I would be able to compare data collected. In addition, interviewing three different groups of teachers allowed me to compare different groups thus adding to the internal validity of data.

Sampling size plays an important role in the external and internal validity of research results. Although larger samples lead to a higher degree of validity, qualitative studies usually use smaller sample sizes because they allow the researcher to delve more deeply into the data collected, to reflect adequately on this data, and to allow for more complex interpretation (Malterud, 2001). Sampling within qualitative research therefore needs to be large enough to allow meaningful comparisons to be made, but small enough that one is able to interpret each sample/interview thoroughly (Bloor & Wood, 2006). This is why it was decided that a manageable sampling size would be four visual art teachers, four A&C teachers (which as mentioned earlier was later reduced to three), and four class teachers. Interviewing fewer than 3 teachers per category would undermine the external validity of the study; however, interviewing five or more teachers would be too large a group for a Master's study. Although sampling a larger group would have increased external validity, sampling a larger group could have reduced internal validity because it would have been impractical to do so many in-depth interviews. Hence the depth of the analysis would have suffered.

One of the aspects that affect validity is bias. According to Bloor and Wood (2006:21) biases are the "influences that distort the results of a research study". As mentioned previously a larger sample reduces sampling bias and enhances the external validity of the results. However, there are other ways bias within the research can be reduced or eliminated. The sampling method also affects bias, which in turn affects validity and reliability (Bloor & Wood, 2006). Using purposive and convenience sampling within this study enhanced the internal validity of the research findings. However, both purposive and especially convenience sampling limit reliability and external validity of the research results, because bias is increased (Bloor & Wood, 2006). Nevertheless, Bloor and Wood (2006) point out that although the phenomenological methodology, which often uses purposive sampling and interviews, is criticized for poor external validity, careful data collection and description of the data, which has been done as far as possible in this study, can enhance the validity of the data. Constructing leading questions in an interview also increases bias (Bloor & Wood, 2006). Every effort was made in this study to ensure that the questions that were used in the interview were not leading. For example, although I am particularly interested in the effect of limited contact time on lesson-planning, participants were not asked specifically whether limited contact time influenced their lesson-planning, but were rather asked more general questions about what factors affected their lesson-planning.

Qualitative research does acknowledge that it is human nature to be biased and that this bias will influence research (Bloor & Wood, 2006). Malterud (2001) explains that depending on positions and perspectives, different researchers might access different, although equally valid, representations of

the situation that is studied. Therefore, research needs to justify for bias and explain the strengths and weaknesses of the study (Malterud, 2001). The researcher's awareness of the role that he or she plays in the research is known as reflexivity. The more reflexive a researcher is, the more validity is enhanced (Bloor & Wood, 2006). The reflexive researcher should be aware of the way in which their own background and positions influence their view of the purpose of the research, which findings are most important, and of the way in which they frame their conclusions (Malterud, 2001; Bloor & Wood, 2006). Hence, the introduction as well as the discussion of this study, gives my background and the purpose of the study. The type and role of the theoretical framework is important for validity within any study because it is associated to the reflexivity of the researcher (Malterud, 2001). As is discussed in §1.5 and §3.1, Shulman's (1986; 1987) work on teacher knowledge is used as the theoretical framework for this study. This improves the reflexivity and hence the validity of this study.

3.8 Conclusion

In this chapter, I have discussed the methodological approach used in this study. Semi-structured interviews were used to investigate what four visual art, four A&C, and four class teachers consider when planning visual art lessons. The interview schedule was divided into four sections, two of which aimed at finding out similar information but from different perspectives. Interviewing three groups of teachers and probing similar information from different perspectives was done so that comparisons could be made within and between interviews, and to gain deeper insight into what was considered important by each of the participants and their reasons for this. A pilot interview was conducted before the interview phase of the data collection commenced. This enabled me to clarify and tweak details of the interview schedule and to check that the interview questions addressed the research questions. Thereafter, teachers were approached to take part in the study using purposive sampling. However, as only one of the class teachers initially approached was willing to participate in the study, convenience sampling was used to find three more class teachers. Interviews were conducted at the school of each participant and ethical guidelines were observed throughout.

The research study was designed and conducted in such a way that it was possible to make internally valid and reliable findings. Clarifying information and justifying arguments is important for internal validity and reliability. The use of Shulman's knowledge base for teaching as a theoretical framework as well as the appropriate use of a phenomenological methodology, guided the study and enhanced the internal validity of the results. The introduction includes information about the researcher and the motivation for the study in order to make transparent the personal bias that exists within the study and also to allow for reflexivity within the study as a whole. Every effort was made to check for contradictions within arguments and unnecessary or unexplained bias that reduced the internal validity of the study. The use of qualitative semi-structured interviews allowed for in-depth interviews thereby enhancing the internal validity. I am aware that the small sample size reduced external validity, and therefore limited the generalizability to others outside the sample group.

The following chapter discusses the interviews conducted for this study in relation to the relevant literature concerning visual art education, teacher planning, decision-making, and education in South Africa. The first part of this chapter will discuss the background of the teachers who participated in this study. Thereafter, the findings are discussed in relation to each of categories in the knowledge base for teaching. Finally, a summary of the factors considered while lesson planning, as highlighted by the teachers' interviews, is given.

Chapter 4 Findings and Discussion

This chapter describes and discusses the findings from interviews with intermediate phase teachers that focussed on what the teachers consider when planning visual art lessons. Four class teachers, four Arts and Culture (A&C) teachers, and four visual art (VA) teachers—all teaching in the Western Cape—were interviewed. The findings are discussed in relation to the relevant literature concerning visual art education, teacher planning, decision-making, and education in South Africa. The first part of this chapter introduces the teachers to the reader. The class teachers are reviewed first, then the A&C teachers, and lastly the visual art teachers. Thereafter, the findings are discussed in relation to the knowledge base for teaching described by Shulman (1987) and Turner-Bisset (1999). In the last section of this chapter, a summary of the factors teachers consider while lesson planning, as highlighted by the teachers interviewed for this study, is given.

The overarching question addressed by this study is: What factors do teachers consider when planning visual art lessons for the intermediate phase? In addition, I was interested in whether any of the factors that teachers consider when planning visual art lessons are interpreted as constraints to teaching visual art. If so, how do teachers deal with such constraint? A premise of this study is that the factors teachers consider when lesson-planning will be influenced by their teacher knowledge. Shulman (1986; 1987) categorized the knowledge base that teachers use to promote learning into the following: knowledge of content, general pedagogical knowledge (GPK), knowledge of curriculum, pedagogical content knowledge (PCK), knowledge of learners, knowledge of context, and knowledge of educational ends. Knowledge of self, as proposed by Turner-Bisset (1999), is also addressed in this study.

As Shulman (1987) points out, teachers' decisions are complex and interwoven; it can be difficult to assign the factors teachers consider to a single knowledge base. For example, it is impossible to talk about the influence of time, which falls under knowledge of context, without also referring to pacing of curriculum knowledge or prioritization of content knowledge. Lesson-plans themselves reveal a broad array of thoughts and interpretations that are interrelated (Fernandez & Cannon, 2005). Nevertheless, by dealing with the individual categories within the teacher knowledge base one can start to dissect the thought processes that go into lesson-planning and decision-making.

4.1 The study participants

4.1.1 Class Teachers A to D

Four class teachers who teach visual art in the intermediate phase were interviewed for this study. Table 4.1 gives an overview of the teachers in this group. As class teachers they are expected to teach all of the learning areas in the curriculum including visual art. The teachers in this group work within very different contexts. Class Teacher A teaches in fairly difficult circumstances in that she is only allocated 40 minutes for A&C a week and has approximately 45 learners per class. Class Teachers B and C are allocated 120 minutes a week for teaching A&C. Class Teacher B explained that she uses the majority of A&C time teaching visual art. She also has her planning done for her by an experienced colleague who is responsible for budgeting and requisitioning materials for lessons and is available to answer questions. Class Teacher C did not explain how she divides up her A&C time and presumably spends a quarter of the time teaching visual art. Of the teachers in this group, she

Chapter 4: Findings and Discussion

expressed the most frustration with her teaching environment because she feels that the socio-economic difficulties of the community her school serves are reflected in her classroom—interestingly, Class Teacher A did not mention this although she also teaches at a school in a low-income area. In comparison to Class Teachers A and C, Class Teacher D teaches at a school that is financially well supported. However, she is given half the time that Class Teachers B and C are given to teach A&C.

Table 4.1: An overview of Class Teachers A to D and their schools regarding monthly school fees, grade(s) taught, learners per class, and time allocation per week

	Class Teacher A	Class Teacher B	Class Teacher C	Class Teacher D	
Description of school	Historically disadvantaged school	Ex-model C school	New school in a low-income suburb	Historically disadvantaged school but now well supported	
School fees per annum	Less than R1000	Between R10 000 and R15 000	Less than R1000	Between R1000 and R5000	
Teacher responsibilities	Gr. 6 class teacher (including A&C); A&C teacher for a Gr. 8 class	Gr. 4 class teacher (including A&C)	Gr. 5 class teacher (including A&C); A&C teacher for a Gr. 6 class;	Gr. 7 class teacher (including A&C) A&C planning for Gr. 6 and 7	
Learners per class	Approx. 45	28	42	Approx. 40	
Time allocation per week	A&C	40 Min.	120 Min.	120 Min.	60 Min.
	VA	Undefined	Majority of A&C time spent on visual art	Undefined	Undefined
Some formal training in visual art education	No	Yes	No	No	
Other comments	An intermediate phase colleague sat in on the interview but did not participate in it	Her visual art lessons are planned by another teacher	A Gr. 4 colleague sat in on the interview but did not participate in it	-	

4.1.2 Arts and Culture Teachers X, Y, and Z

Four A&C teachers who teach visual art in the intermediate phase were interviewed for this study, however, as explained in the Methodology (§3.2) only three of these interviews were analysed. Table 4.2 gives an overview of the teachers in this group. A&C Teacher X is the only teacher in the group who teaches all of the art disciplines (music, dance, drama, and visual art) that comprise A&C. A&C Teachers Y and Z teach visual art and drama but not music or dance. As A&C teachers, these teachers teach a number of grades. A&C Teachers Y and Z teach all the classes in the intermediate phase, i.e. Grades 4 to 6, as well as Grade 7 in the senior phase. A&C Teacher X teaches Grade 6 as well as the senior phase grades.

Assuming that Teacher X divides her A&C time equally between the four disciplines she teaches, she will spend 35 minutes teaching visual art per week to any particular class. If Teacher Y divides her time equally between visual art and Drama she will spend 30 minutes teaching visual art per week per class. However, she expressed that she spends more time teaching visual art than drama. A&C Teacher Z has 45 minutes allocated to visual art per class per week. Of the teachers in this group, A&C Teacher X experiences the most difficult circumstances in terms of visual art education as she has large classes but little time allocated to visual art. Indeed, A&C Teacher X expressed the most frustration with her teaching environment because, like Class Teacher C, she feels that the socio-economic difficulties of the community her school serves are reflected in her classroom. She

The study participants

explained that the children at her school come to school hungry. In comparison, A&C Teachers Y and Z teach at schools with learners who come from financially stable environments.

Table 4.2: An overview of A&C Teachers X, Y, and Z and their schools regarding monthly school fees, grade(s) taught, learners per class, and time allocation per class per week

		A&C Teacher X	A&C Teacher Y	A&C Teacher Z
Description of school		School in a low-income suburb	Ex-model C school	Ex-model C school
School fees per annum		Less than R1000	Between R5000 and R10 000	Between R10 000 and R 15 000
Teacher responsibilities		A&C Teacher Gr. 6 to 8 (teaches visual art, music, drama, and dance)	A&C Teacher Gr. 4 to 7 (teaches visual art and drama); VA exhibitions	A&C Teacher Gr. 4 to 7 (teaches visual art and drama); VA exhibitions
Learners per class		Approx. 45	28	28
Time allocation per week per class	A&C	140 Minutes	60 Minutes	90 Minutes
	VA	Undefined, presumably 35 minutes	30 minutes or more	45 Minutes
Some formal training in visual art education		No	Yes	Yes
Other comments		-	-	-

4.1.3 Visual Art Teachers 1 to 4

Four visual art specialist teachers teaching intermediate phase learners were interviewed for this study. Table 4.3 gives an overview of the context in which the VA Teachers are teaching. VA Teachers 1, 2, and 3 are expected to teach visual art in relation to the NCS document and to coordinate visual art-related-tasks within the school such as exhibitions. VA Teachers 2 and 3 also have school management related responsibilities. VA Teacher 4 works at her school on a voluntary basis, and is therefore allowed to teach as she sees fit without any additional obligations.

VA Teachers 1 and 2 both teach at affluent ex-model C schools. VA Teacher 1 has approximately twenty five learners per class and teaches each class for one hour a week. VA Teacher 2 has approximately thirteen learners per class and teaches half of a class for one hour a week but for only two terms each year. VA Teacher 3 and VA Teacher 4 teach learners from low-income areas. VA Teacher 3 teaches approximately thirty five learners per class. She teaches a particular class for one hour a week every second term. VA Teacher 4 teaches learners every week for one hour and has approximately twenty five learners in each of her classes.

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Table 4.3: Overview of VA Teachers 1 to 4 and their schools regarding monthly school fees, grade(s) taught, learners per class, and time allocation per class per week

	VA Teacher 1	VA Teacher 2	VA Teacher 3	VA Teacher 4
Description of school	Upmarket ex-model C girls' school	Upmarket ex-model C boys' school	School in an economically challenged suburb	New school in an economically challenged suburb
School fees per annum	More than R 20 000	More than R 20 000	Less than R1000	Less than R1000
Teacher responsibilities	VA teacher Gr. 1 to 7; VA exhibitions	VA teacher Gr. 4 to 7; VA exhibitions; Management role	VA teacher Gr. 1 to 8; VA exhibitions; Management role	VA teacher Gr. 1 to 4
Learners per class	Approx. 25	Approx. 13	Approx. 35	Approx. 25
Time allocation	A&C	N/A	N/A	N/A
	VA	1 hour a week	1 hour a week for two terms	1 hour a week for two terms
Some formal training in visual art education	Yes	Yes	Yes	No
Other comments	-	-	-	Volunteer teacher

4.2 The teacher knowledge base

The following sections discuss the findings from the interviews with the various teachers in relation to the knowledge base for teaching described by Shulman (1987) and Turner-Bisset (1999).

4.2.1 Knowledge of content

There are various factors that the teachers in this study consider when lesson-planning that are relevant to knowledge of content. Visual art content knowledge includes both theoretical concepts that define aesthetics—such as colour theory, methods, materials, and skills that form part of visual art content knowledge—as well as the processes of meaning-making and expression (Solomon, 1996; Turner-Bisset, 1999; Wachowiak & Clements, 2001; Adajumo, 2002; Richmond, 2009). However, there is no strict definition of visual art content knowledge (Richmond, 2009). Indeed, the diverse content knowledge teachers choose to incorporate in their visual art lesson-planning can in many instances be linked to the indefinite and multifaceted nature of visual art content knowledge (Lowenfeld & Brittain, 1987; Brewer, 1995; McArdle & Piscitelli, 2002; Sahasrabudhe, 2006; Gude, 2007; Richmond, 2009). The themes related to knowledge of content that were highlighted in the interviews with the teachers were knowledge of materials, and the use thereof, knowledge of the art elements and principles of design, and finally the interpretation and analysis of artworks.

4.2.1.1 Knowledge of materials

Class Teachers A and C, and to a lesser degree A&C Teacher X, seem insecure about using a wide array of materials because this requires knowledge of how different types of materials are used. Class Teacher A was very vague on how she thinks different materials can be used. Although she did mention “doing textures, rendering, and shading” she did not explain how these fitted into specific lessons or how these skills can be taught. Class Teacher C expressed her uncertainty about how different materials can be used a number of times during her interview. For example, she feels insecure and unhappy about learners using chalk because they smudge their work. For this reason, she prefers that learners use colour pens and pencils rather than chalk. A&C Teacher X also feels

The teacher knowledge base - Knowledge of content

insecure about the use and application of some materials and resources for teaching visual art. As a result, she is inclined to neglect lessons that focus on practical techniques. For example, she feels that painting lessons become too messy and prefers not to teach them. She prefers to be given exact lesson-plans, resources, and materials that she needs in order to teach a practical lesson. In comparison, Class Teacher D and VA Teacher 4 are confident using the materials they have chosen for a lesson and are able to make practical decisions about how materials should be used. For example, Class Teacher D explained that as it is not easy to organize for the Grade 6 learners to go outside to do a mural, she will organize for the learners to draw a “mural like” painting on paper. However, neither the development of visual art content knowledge, the application of techniques, nor the development of skills seem to be the primary concern of either of these two teachers. Class Teacher D does not plan to use materials she is unfamiliar with and thus avoids lessons that teach visual art content knowledge related to these specific materials. The application of knowledge that VA Teacher 4 does incorporate into her lessons is the development of skills through the making of artwork. However, the examples she gave, learning to cut and hold pens, were not visual art specific.

In contrast, the VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B use materials confidently and demonstrate the qualities of the materials and how skills and techniques can be applied in an artwork to their learners. Furthermore, they choose suitable materials to teach particular concepts and lessons. A&C Teacher Y explained that she prefers to introduce learners to a variety of materials and visual art techniques throughout the phase. She explained that “if something does not work now, I do it in another way. Or I use a different medium or I change one thing”. Similarly, A&C Teacher Z changes the material or technique chosen in order to teach specific art concepts or skills. VA Teachers 1, 2, and 3 emphasized that it is important that learners develop the age-appropriate visual art skills and ability to use a variety of techniques to express themselves. They mentioned painting, working with a paint brush, blending tones and colours, and pencil work such as shading. VA Teachers 1 and 2 also spoke about teaching their learners to use oil pastels correctly. VA Teachers 1, 2, and 3 went into great depth describing the correct application of different materials and how the visual art content knowledge can be taught by using the appropriate material. Speaking about this, VA Teacher 1 said, “There is a wide range of things to get stuck into” and added that she wants to “expose the children to as many different mediums as possible. So within one term [she makes] it a point that they have got to do one painting, they must do one pencil sketch, they must do one oil pastel drawing, and ... one ... mixed medium”. Both VA Teachers 1 and 3 consider the type of material and the size of paper suitable for a specific age group. For example, VA Teacher 1 chooses large A2 paper for a Grade 5 still-life painting because it is nice for the learner to see a painting of this size and because she feels that at that age learners are still able to work with that size without feeling threatened. With the Grade 6 and 7 learners, she drops the paper-size down to A3 so that learners can do more detailed work that she thinks is better suited to this age group. VA Teacher 3 particularly emphasized the skills learners need to learn. VA Teacher 3 said, “you have got to have your building blocks in place ... and then you build up and build up until eventually they can do beautiful things”.

It seems that knowledge of how materials are used and how theory can be applied using these materials is a far greater constraint to planning visual art lessons than the lack of materials. Although Class Teacher B has the least choice about the materials that she can use in the lessons that are planned for her, she felt the most comfortable explaining how art-theory can be applied through the use of the materials given to her. This is a function of two factors. Firstly, her training at university

level covered the use of the different materials. Secondly, the teacher who planned the lessons is available to give support and advice.

4.2.1.2 *The art elements and principles of design*

VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B mentioned that visual art content knowledge including the art elements and design principles are central to their teaching. Importantly, these teachers introduce this knowledge in relation to practical projects that learners are busy with in class. According to Lowenfeld and Brittain (1987), Solomon (1996), and Wachowiak and Clements (2001), and as discussed by Sahasrabudhe (2006), teaching the art elements and principles of design forms a cornerstone of visual art education. When Class Teacher B was asked about the art elements, she explained that they are “very important, [the teacher who does the planning]...made us emphasize line, texture, form, natural forms. That was incorporated into almost every lesson”. A&C Teacher Y explained, “You are always bringing that [the art elements] into discussion and pointing those types of things out to the children. I think that is very important”. A&C Teacher Z gave an example for a Grade 4 class; she said, “introducing the art elements in a very basic way and making it practical as well [as] going out and finding the art elements, drawing the art elements, making it practical, in the way of understanding and seeing” is important when teaching visual art. Although VA Teachers 1, 2, and 3 mentioned incorporating both the elements of art and the principles of design, VA Teacher 3 emphasizes the principles of design more than VA Teachers 1 and 2.

It was apparent that VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B teach the visual art content knowledge using appropriate materials and techniques associated with the material. It was clear that these teachers integrate a strong formalistic focus, including the art elements, into their lessons. However, Sandell (2009) has cautioned against an overly formalistic approach to teaching visual art because he believes that the components of a balanced visual art education programme should include the form, the theme, and the context in which artworks are created. Form as well as theme, are central to the lessons of the VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are all trained to teach visual art. It is hard to determine to what degree teachers in this study value the exploration of the context in which art is made because as intermediate phase teachers most of them are constrained by limited contact time and therefore have to prioritize other content. VA Teacher 3 is definitely more formalistic in her approach to teaching visual art compared to the other teachers in this study. VA Teacher 3 is the only teacher in this study to stress the importance of teaching learners “vocab” relevant to visual art. Furthermore, she spends extra time teaching learners about the principles of design so that they are able to learn how to produce aesthetically pleasing artwork. VA Teacher 3 explained, “you can’t get a good painting if you haven’t observed the art elements or the composition”. In comparison, VA Teacher 2 and A&C Teacher Z spoke about discussing the context artworks have been created in with their learners. Both teachers are more flexible and take a broader approach when considering what content to teach compared to VA Teachers 1 and 3 and A&C Teachers Y who take on a narrower and more structured approach. Although all the teachers mentioned in this paragraph value aesthetics, expression, and meaning-making, VA Teachers 1 and 2 and A&C Teacher Z take greater interest in these compared to VA Teacher 3, A&C Teacher Y, and Class Teacher B who prioritize aesthetics. For example, A&C Teacher Z explained that she enjoys using sketchbooks because learners learn to experiment with the way art elements are used and their effects.

The teacher knowledge base - Knowledge of content

In comparison to the teachers mentioned in the previous paragraph (i.e. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B), Class Teachers A, C, and D and A&C Teacher X follow textbooks and choose the most appropriate content within lessons that they feel confident to implement. In comparison, VA Teacher 4 does not consider the art elements or principles of design when planning visual art lessons, nor does she work from textbooks. Overall, the way content knowledge relates to a lesson was not discussed in any detail by Class Teacher A, C, and D, A&C Teacher X, and VA Teacher 4. This observation agrees with those of Westraadt (2007) who found that class teachers at a primary school in the Western Cape do not consider the art elements or design principles when teaching visual art.

4.2.1.3 *Interpretation and analysis of artworks*

One aspect of visual art education relevant to knowledge of content that Sahasrabudhe (2006), Gude (2007), and Milbrandt and Milbrandt (2011) advocate is for learners to interpret and analyse artworks of their classmates and established artists, especially from a social perspective. In this study, evidence of this type of teaching and lesson-planning is limited and inconsistent. Of all the teachers interviewed, only VA Teacher 2 and A&C Teachers Y and Z mentioned that they purposely teach visual art history and analysis in some of their lessons. When VA Teacher 1, A&C Teacher X, and Class Teachers B and D incorporate visual art history lessons or analysis they seem to do so spontaneously wherever feasible.

VA Teacher 1 does incorporate elements of art history into her lessons but not in the focused manner in which VA Teacher 2 does. For example, VA Teacher 1 gave an example of a lesson where she hung up copies of Van Gogh's work in her class for a lesson during which her learners painted in the style of Van Gogh but she did not seem to have a clear goal for what the lesson was supposed to achieve in terms of visual art outcomes. This is interesting because other lessons she described are detailed and clearly illustrate the reasons she chose to structure the lesson.

Class Teachers B and D are the only two class teachers to incorporate art history and culture into their lessons. Class Teacher B refers to art history in her lessons, but not in an academic sense. She recounts "bizarre" stories about artists or artworks but does not link them to specific visual art content knowledge or learning outcome. Class Teacher D attempts to integrate art history and analysis but added that she is not confident that she does so effectively. Although she tries to teach art history and analysis, she feels incapable of doing so properly because she has too little content knowledge.

VA Teacher 2 and A&C Teachers Y and Z spoke about art history and analysis, including South African art, in their interviews. VA Teacher 2 focuses on art history extensively in her teaching. She not only integrates this approach into some of her lessons and teaches children about a variety of artists, but also uses whole periods to teach learners about an artist. For example, she explained that she teaches a lesson about "Dada and how art changes according to needs, and we go into books ... about expression". For this lesson, she goes into detail about the history of the artist but she also uses this time to teach learners to identify the use of art elements and techniques within the artist's work. She explained, "I look at Grade 6, as a kind of personal expression and then I look at Grade 7 as a kind of art, as a means of, social commentary". However, her focus is not on appreciation or analysis of South African visual art which Westraadt (2007) believes is an important component of the South African visual art curriculum. A&C Teachers Y gave an interesting example of a lesson she

likes to teach that integrates culture and different types of aesthetics into her lessons. In this lesson, she teaches learners about symbols in Xhosa and Zulu art and then allows learners to make their own symbols and apply these in their own artworks. The theme of this lesson resonates with Sahasrabudhe (2006), Gude (2007), and Wachowiak and Clements (2001) who commented that children should be exposed to indigenous art, its meaning, and symbolism. A&C Teacher Z also spends time on discussing and analysing artwork and looking at art history with her learners. A&C Teacher Z introduces her learners to the work of South African artist, Helen Martins of Owl House fame. Wachowiak and Clements (2001), Sahasrabudhe (2006), Sandell (2009), and Burril (2005) propose that analysis and art history should discuss the social nature and context in which an artwork is made. This is something that Westraadt (2007) believes is an important component of the South African curriculum. Learners should be taught how to discern mood, identify styles, and the way art elements are applied in an artwork. In addition, learners should also see differences between their own artwork and that of other artists and that of their peers. This concept is not clearly evident in any of VA Teacher 2 and A&C Teachers Y and Z's examples. Nevertheless, A&C Teacher Y hinted at this point of view when she commented that "art is about feeling and it is not just about a pretty picture, it is not just someone taking a photograph of a pretty picture but it is actually someone trying to send you a message". Although A&C Teachers Y and Zs' lessons cover some art history there was little in their interviews to indicate that they engage in extensive dialogue with their learners regarding this. Of all the teachers, only VA Teacher 2 spends whole hours teaching art history, particularly western art, and discusses it with her learners.

4.2.1.4 Concluding remarks

VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained to teach visual art, integrate a broad range of knowledge about visual art education into their lessons, for example, formal art elements, perceptual training, creativity, personal expression, and to some degree analysis and interpretation. Fundamental to each of the lessons described by these teachers are the art elements and how learners are to apply them through the use of suitable materials. In comparison, VA Teacher 4 and Class Teacher A integrate little content knowledge into their lessons. Whereas Class Teacher A attempts to but struggles to connect knowledge within lessons, VA Teacher 4 does not actively consider how content knowledge can be integrated into a lesson and believes that this will happen incidentally. A&C Teacher X and Class Teachers C and D have some basic content knowledge; however, it is fragmented and muddled. Their content knowledge is unclear and they implement it inconsistently. Some materials are not taught by these teachers because they lack sufficient knowledge and they feel uncomfortable using it. In addition, they, as well as Class Teacher A, do not think carefully about the reason why they are using specific materials in a particular lesson. For these reasons, it seems that they often use inappropriate materials.

In this study, as well as in the literature, differences in content knowledge create noticeable differences among teachers in terms of their lesson-planning. Sufficient content knowledge allows teachers to integrate a broad array of content into clearly structured lessons in a variety of ways (Calderhead, 1984; Shulman, 1987; Parker, 2004). Teachers need sufficient knowledge to base decisions on (Shulman, 1987; Verloop et al., 2001; Fernandez & Cannon, 2005). Some of the teachers in this study lack adequate visual art content knowledge to make carefully considered choices when creating visual art lesson-plans. Thus, they teach less content knowledge, in less complex ways, compared to teachers trained to teach visual art. The tremendous disparity in training and consequent content knowledge of teachers of visual art seen in this study is consistent with what has

The teacher knowledge base - General pedagogical knowledge (GPK)

been documented in similar studies (Emeji, 2008; Hallam et al., 2008; Van der Berg, 2008; Carl, 2005; Krug & Cohen-Evron, 2000; Rollnick et al., 2008; Rogan, 2004; Wachowiak & Clements, 2001). There is a dearth of studies focussing on visual art education in South Africa. However, Westraadt (2011) explains that there are few teachers who are adequately trained to teach visual art and that, as seen in this study, generalist teachers are not able to implement the visual art curriculum adequately. Herbst et al. (2005), Klopper (2008), and Van Vuuren et al. (2010) find a similar trend relating to music education in South Africa, where generalist teachers do not have the relevant content knowledge to teach music effectively. The influence of content knowledge as well as teacher training in visual art education is tremendous and permeates all of the categories within the teacher knowledge base.

4.2.2 General pedagogical knowledge (GPK)

GPK refers to common strategies and principles that teachers use to organize and manage the classroom but that are not related to content knowledge (Shulman, 1987). For the purpose of this study, GPK will be discussed in terms of classroom management, lesson organization, and feedback given to learners.

4.2.2.1 Classroom Management

When discussing classroom management here, I am specifically referring to sequencing of activities, managing materials, and organizing learners—other aspects of classroom management are discussed further within the section on PCK (§4.2.4). With the exception of VA Teacher 4, the teachers in this study all have set routines that they follow in each lesson. Lessons are started by introducing what learners need to do and, when necessary, explaining the technique or techniques required for the lesson. VA Teachers 1, 2, and 3 as well as A&C Teachers X and Z allow the learners time during the lesson introduction to explore the relevant techniques.

VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, spend a considerable amount of time reminding learners about what they are expected to do in specific types of lessons. For example, VA Teacher 3 likes her learners to stand when painting, but to sit in other lessons. A&C Teacher Y explained that she trains learners in the early grades, so that by the time they are in Grades 5 and 6, she does not need to remind them of what is expected from them, for example setting up and cleaning up the classroom. In comparison to the other teachers, A&C Teacher X and the Class Teachers spent a long time in their interviews explaining how they organized materials and learners during visual art lessons. For example, A&C Teacher X puts materials that learners are going to use into cardboard boxes, and collects them at the end of the lesson. For class teachers this means organizing lessons in ways different from their normal routine. Their visual art lessons often include rearranging tables, organizing materials, and making sure that the class is clean after the lesson.

With the exception of VA Teachers 2, 3, and 4 the teachers in this study all use group-work in their classes as a means of classroom management. Class Teachers A and B mention that tables are arranged in such a way that learners can work in groups. For Class Teacher A, it is important that learners can access and share materials easily. Class Teacher B designates jobs in the groups of learners in order for the class to be set up and cleaned quickly. Class Teachers A and D expect each child to be responsible for their own materials and put everything back in its place after the lesson.

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A&C Teacher Z is the only teacher that indicated that she specifically uses group work as a teaching tool and changes the size and nature of groups depending on the lesson that she is teaching.

Apart from VA Teacher 4, the teachers in this study believe that an art-room, although a creative space, should be organized and neat. This belief is also held by Wachowiak and Clements (2001) and Solomon (1996). Although Class Teachers A and C and A&C Teacher X aspire to teach organized visual art lessons, they experience problems in setting up and organizing some of their practical visual art lessons. Class Teachers A and C and A&C Teacher X indicated that it is difficult to get the class clean by the end of a visual art lesson. Class Teacher A mentioned this problem a number of times in her interview. Class Teacher C finds managing visual art activities messy and difficult at times. A&C Teacher X explained that she often feels overwhelmed by the mess that is left behind after a practical lesson; she will often get a class to do the clean-up for the previous class. She feels that the department could send her an assistant to help with keeping her class clean, as well as for other administrative tasks. For this reason, A&C Teacher X often decides not to teach certain practical lessons such as painting. It seems that Class Teachers A and C as well as A&C Teacher X teachers do not have adequate strategies, relating to visual art education, that could simplify their approach to teaching more complicated lessons. In comparison, Class Teacher D works in her own classroom, and she finds setting up for visual art lessons manageable, because she has learners set up and clean up the class during each of the two breaks. This makes it possible for them to use the time between the two breaks to work on their artworks.

VA Teacher 4's attitude to classroom management is very different from the other teachers in this study. She structures lessons loosely and allows learners to mess and move around freely, because she believes that this is conducive to a creative atmosphere. For example, she explained, "I do not want it to be too structured. It has to be creative... they are all going in their own direction. I want it to be fun. It is important to me... I am quite strict that they tidy up". This approach agrees to some degree with that advocated by Lowenfeld and Brittain (1987) who promote child-centred, unstructured lessons.

4.2.2.2 Structure of visual art lessons

VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B introduce visual art lessons carefully and explain to learners what the underlying purpose of the lesson is. With the exception of VA Teachers 3 and 4, the teachers in this study explore the goals of the lesson using rubrics. For VA Teachers 1 and 2 and A&C Teacher Z this provides a form of guidance and feedback to learners. VA Teacher 1 explained that "if you give a child a rubric even before they start, at least they know what is expected of them and what they have to do. They know what is expected of them, and that immediately gives them a sense of security".

Class Teachers C and D and A&C Teacher X generally try teaching visual art content knowledge through its practical application. However because of contextual factors, such as limited time, resources, and space—or not understanding how to apply visual art theory—they are not always able to do so. For example, A&C Teacher X often feels uncertain, and at times anxious, when deciding whether to teach a lesson focussing on 'theory' using a textbook and/or worksheet or whether to teach a practical lesson. She explained that she prefers to teach a lesson as a theory lesson rather than applying the theory when she does not completely understand the content knowledge. In comparison, VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B integrate visual art

The teacher knowledge base - General pedagogical knowledge (GPK)

content knowledge with its practical application. In some cases, A&C Teacher Z teaches theoretical components within a lesson unit but each unit culminates in a practical assignment.

Solomon (1996), Wachowiak and Clements (2001), and McArdle and Piscitelli (2002) advocate that goals, pitfalls, and ways to explore a concept should be discussed with learners during lessons. These authors, as well as Milbrandt and Milbrandt (2011), believe learners should be encouraged to think divergently about the topic of a practical lesson as well as the underlying visual art knowledge and skills. In addition, Wachowiak and Clements (2001) and Solomon (1996) argue that discussion can be used to motivate learners. In this study it was found that, besides using discussion to introduce a lesson, VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B also use discussion to motivate learners. Furthermore, VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, also speak to learners about how they can explore the concept of the lesson further and identify possible pitfalls in the ways that learners might use materials and skills inappropriately.

4.2.2.3 *Feedback given to learners*

The teaching strategies of VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are trained in visual art education, are in harmony with Sahasrabudhe's (2006) view that a component of any good art programme must be art-making. Art-making allows learners to participate in the cycle of perception, creation, and reflection through which new knowledge is constructed (Sahasrabudhe, 2006). Wachowiak and Clements (2001) and Baker (1990) highlight that teachers should be aware of what their learners are doing and direct them towards the learning goals. The aforementioned teachers involve learners in practical lessons that integrate what the learners are supposed to learn into suitable lessons. In addition, VA Teachers 1, 2, and 3 communicate clearly what is expected of their learners, and what the aims of the lesson are. In addition, these teachers do informal assessments as they instruct learners on the correct method they are using, and check learners' understanding during lessons. VA Teacher 1 uses the rubric that she gives learners at the beginning of an art-project as a tool to bring learners back to the underlying lesson aims. When learners make artworks, VA Teachers 1, 2, and 3, A&C Teachers Y and Z and Class Teacher B, who are trained to teach visual art, spend time walking amongst the learners and discussing problems and ideas with them. They feel that this is a way of giving learners feedback. For example, A&C Teacher Y explains that she goes around the class pointing things out to learners. She will explain that they "are mixing [their] paint too thinly or whatever" and will be "constantly there, just making suggestions and always finding something in a child's work [to] praise". She finds that this feedback "changes the whole experience for them and then they try a bit harder".

A&C Teacher Z explained that once she, as the teacher, has clarity on what she wants to achieve with a lesson she keeps bringing learners back to the objective of the lesson. She said that learners need to know what they are going to do, what the topic is, and what is going to be assessed. As an example, she explained that when she teaches learners about mandalas she teaches learners about the use of symbolism, the use of colour, and the development of pattern through the use of shapes. She explained that "the whole teaching time you keep reminding them, 'Why are you using that?' and 'How are you focusing on shape?'". At the same time, she wants learners to apply the concepts central to the design of mandalas such as direction and developing a focal point. Of all the teachers in the study, only A&C Teacher Z mentioned that she gives the learners in her class time to look at each other's work and to comment on the application of the art-elements. This process of guiding

through social interaction is advocated in the literature (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001; Sahasrabudhe, 2006). VA Teacher 3 mentioned that she repeatedly goes over the knowledge and vocabulary relevant to the lesson with the learners in her classes. Although the other teachers did not mention doing so directly, from their interviews it can be inferred that they also review the art elements and principles frequently with their learners, albeit subtly. VA Teachers 1 and 2, and A&C Teacher X explained that they use rubrics, which refer to visual art content knowledge, such as the art elements and principles of design, to guide learners towards to lesson goals. In comparison, although the other teachers in this study interact with their learners during practical lessons in order to help them complete their work, they do not seem to do this in a way that encourages learners to reflect on the underlying goals relevant to the particular lesson. For example, Class Teacher C spoke about using a learner's artwork as an example of successfully achieving the lesson outcomes, but it did not seem that she clearly communicated to the learners what they were meant to achieve and what the lesson outcomes were.

4.2.2.4 Concluding Remarks

There are common factors that most of the teachers in this study reflect on when considering GPK. These include working in groups, setting up and cleaning up the classroom, and giving feedback. However, with the exception of A&C Teacher X and VA Teacher 4, the teachers who are employed as specialist visual art or A&C teachers consider the way they will manage activities within a lesson more deliberately than the class teachers. The specialist teachers structure lessons and develop specific routines that relate to the type of material or technique they are going to use within a given lesson. Another difference between the class teachers and the specialist teachers is that due to the specialists' deeper understanding of visual art content knowledge and pedagogy, they can integrate content knowledge into their lessons more effectively and are able to give their learners more focussed feedback compared to the generalist teachers.

4.2.3 Curriculum knowledge

Curriculum knowledge includes knowledge of the programs designed for teaching a particular subject to a particular grade, knowledge of relevant instructional materials for teaching the subject, and when and how to teach or use particular topics or instructional materials, respectively (Shulman, 1986). In this thesis, curriculum knowledge is discussed in terms of: the knowledge and use of the (Revised) National Curriculum Statement (NCS) by the teachers; the teachers implementation of the NCS; how the teachers organise a work-schedule; and finally, integration of visual art with other learning areas.

4.2.3.1 The Curriculum

In the NCS the learning outcomes of the A&C learning area are: creating, interpreting and presenting; reflecting; participating and collaborating; and finally, expressing and communicating (DoE, 2002b). Of the teachers interviewed for this study, only Class Teacher D tries to be faithful to the NCS document. However, she too, neglects parts of the curriculum but uses it as a checklist to make sure she is covering the prescribed lessons that she sources from textbooks. Similar to the observations made here, a number of international studies, including Calderhead (1984), Kosunen (1994), and Carl (2005), find that teachers do not follow prescribed curriculums as they are intended. They argue that teachers do not think sequentially or objectively when planning lessons, as is assumed by the

The teacher knowledge base - Curriculum knowledge

curriculum planners (Calderhead, 1984; Kosunen, 1994; Hashweh, 2005; Carl, 2005; Hallam et al., 2008).

The VA Teachers and A&C Teachers Y and Z both create their own curriculum and then check it against the visual art NCS (DoE, 2002b). This finding agrees with Westraadt (2007) who found that the specialist teachers who participated in her study based in the Western Cape also used the curriculum only as a guideline. Interestingly, VA Teachers 1, 2, and 3 first think of the theme of a lesson and how materials are applied to it when planning a lesson before considering the aims of the NCS. VA Teacher 1 explained, "I will make a good project, like the sunflower still-life, and I will see what points I will pull out so that it will relate to the topic". VA Teacher 2 confessed that she often comes up with ideas for new lessons while she is relaxing at home. Nevertheless, it was clear during her interview that she has a vast repertoire of lessons that she refers to when making choices for new lessons. The same inference can be made for VA Teachers 1 and 3 and A&C Teacher Y. A&C Teacher Y likes using the visual art NCS (DoE, 2002b) in this way because she feels it is broad and open to interpretation, which allows her leeway to arrange and plan lessons that she prefers. She explained that "the curriculum is very raw, you know, it is very raw. You only have four LO's [Learning Outcomes] and yes, there are many ways you can meet the requirements because it is not restrictive in any way". VA Teachers 1 and 2 have clear concepts about how and why they make changes to the curriculum. VA Teacher 1 said that she creates her own "sort of" curriculum using the NCS as a guide, but also takes into consideration the themes that she wants learners to work on, as well as what she thinks would create "good" art. She feels that she does justice to the national curriculum and that she covers the four visual art learning outcomes included in it. She also checks her planning against the curriculum. She explained that:

"I do find it very difficult to stick to the curriculum, in the sense of saying specifically or following a brief that I have kind of sifted through the curriculum. I do follow [it], [but] I do tend to do my own thing, and also what is related to that. I do what is related to the child's subject at the time [that] could make nice art. There are criteria that you have got to adhere to, that the department says. So what I try and do in a term, wherever I can, I will cover all four learning outcomes, and most of the time I am able to assess all four learning outcomes."

VA Teacher 2 starts planning by breaking up what is expected of her by the NCS for the intermediate phase. Nevertheless, she adapts the sequencing of the curriculum to accommodate the ideas she brings into the planning. She said, "I would like to get all the basics done by Grade 5 and then in Grade 6 and 7 I like to work on the Grade 7 and 8 syllabi and incorporate some of the Grade 6 and 7 syllabi into it". She added that most of her lessons cover all the underlying principles of the NCS document. She stated that:

"I try and cover the main aspects [of the curriculum] and I usually cover way more because I do, I do big projects. Because I do one big project ... I cover most of what I need to cover for the year in that project quite often. For example, Grade 5's, they are looking at organic versus geometric shape [and] pattern ...we end up discussing use of whitening, negative and positive space. And all of that is within one project."

Class Teachers A, B, and C and A&C Teacher X did not express an opinion on the NCS and rely on secondary sources, such as textbooks, for planning. Class Teachers C and D and A&C Teacher X explained that they use textbooks when asked about how NCS is implemented. Class Teacher A, did not comment on the visual art NCS even when asked. Unlike the teachers just mentioned, Class Teacher B's visual art lessons are planned by another teacher in her school. She explained:

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“She [Teacher B’s senior colleague] always does the planning and that has the learning outcomes and everything. Now, I wouldn’t look at [the NCS] every time that I am doing it but I more or less know what [the] outcomes were. She would... write at the end they must be able to identify three primary colours and the... three secondary colours.”

VA Teachers 3 and 4 do not follow the NCS but have two very different reasons for doing so. VA Teacher 3 has been an art teacher for many years and has over the years created her “own curriculum” that focuses on “outcomes which contribute to making the child a whole person” and what she believes her learners should master in each grade. She explained that she generally matches her own lesson outcomes with the most similar outcome she can find in the NCS document. However, during the interview she asked where one could find a copy of the NCS indicating that she does not use it regularly. VA Teacher 4, on the other hand, chooses not to follow the NCS at all and works independently of it because she feels that as a volunteer teacher she is not obligated to follow it.

According to Calderhead (1984) and Kosunen (1994) lesson-planning happens as a process of problem-solving (Calderhead, 1984; Kosunen, 1994). Hallam et al. (2008) argue that visual art teachers generally think about the topic and materials of a visual art lesson before considering the underlying concept(s) they need to teach. The way the teachers in this study discussed the lessons that they teach and why they teach them, corresponds with the viewpoints expressed by Calderhead (1984), Kosunen (1994), and Hallam et al. (2008). None of the teachers commented on the expectations of the visual art NCS during their interviews until they were prompted to do so (DoE, 2002b). As discussed in the upcoming section on pedagogical content knowledge (§4.2.4), the teachers focus on the materials that are going to be used in a lesson and the topics that the materials lend themselves to, instead of how the NCS would be affected by a change to a lesson. For example, A&C Teacher Y spoke about substituting materials such as paint or oil pastels to do an artwork in different ways so as to teach art elements in a new exciting way and only in retrospect considered the NCS outcomes. Class Teacher D spoke about making a collage with a Soccer 2010 World Cup logo on a gift bag and did not talk about the NCS. Hence, similar to what Calderhead (1984) found, teachers in this study use the NCS to check their planning, to see if they have covered all the outcomes stipulated in the NCS, rather than using the NCS outcomes as a starting point.

Although VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, all of whom are trained in visual art education, do not follow the curriculum outcomes directly and only check their own planning against the curriculum retrospectively, it cannot be said that they are implementing the curriculum inadequately. Saharabudhe (2006), Gude (2009) and Eisner (1999) explain that fundamental to visual art education is the prerequisite that lessons allow learners to explore their social realities, connect with local and popular culture, document the environment and experiences, interpret phenomena, create work that is self-expressive, and enquire about lived experiences. Similar to what the NCS suggests, Koopman (2005) explains that visual art education should emphasize the socially dynamic nature of artistic expression. In many ways, VA Teachers 1, 2 and 3, and A&C Teachers Y and Z’s lesson-planning conforms to Saharabudhe’s (2006) and Koopmans’ (2005) view of art education that true visual art education is a dynamic process between the teacher and the learner.

4.2.3.2 Implementation of the visual art curriculum

Class Teachers A, C, and D and A&C Teacher X are not trained in visual art education and admit that they struggle to implement the visual art component of the A&C curriculum. (In comparison, VA Teacher 4 is not trained to teach visual art but still feels confident teaching visual art.) For example, A&C Teacher X finds it difficult to balance the amount of practical work and theoretical work. She explained:

"I was used to doing it practically, the subject, not a lot of writing and the assessment was also done very practically, not that you sit there for fifty marks. Now it is something different because I have to sit and do it that way. Now you have to worry about, do I have enough theory to put in it, to put in the test?"

In reference to giving visual art lessons, Class Teacher C explained that:

"It's not something you have done at school and now you can dust off cobwebs... [T]he mathematics book will give you beautiful examples, then you go to the next math's book and there are some more beautiful examples and then you combine them. The resources that they give [in visual art]... are nothing to go back to. When I started off with the line, the line drawings, it was horrible for me. I went back to the area head and she gave me books on [visual art lessons] before I could stand in front of the class."

The sentiments expressed above are in agreement with Van der Berg (2008) who finds that in general, the South African curriculum is misunderstood, neglected, and undermined by teachers. Similarly, Westraadt (2007) and Johnson (2007) found that generalist teachers in the Western Cape do not implement the curriculum as intended. One explanation for this is that teachers who are not trained to teach the NCS reject it because they feel insecure and unsupported with regards to implementing it (Bantwini & King-McKenzie, 2011). The view that the NCS is unsupportive is collaborated by what A&C Teacher Z and Class Teacher D had to say about the visual art curriculum. A&C Teacher X is adamant that she needs more help and Class Teacher D feels that the curriculum is too limiting because it is difficult to find suitable information and lesson ideas that suit the teaching environment. She clarified her point by stating:

"Why do we go on with the same thing again and again? Now we look at the African dance and the costumes and we look at... the myths and legends. You know it is just too far out. Our Arts and Culture syllabus is based on one theme."

Class Teacher D also feels that the NCS lacks clear and informative content on the material that she is expected to teach. She said that she often neglects some of the assessment standards because they do not suit the context in which she is teaching. Most of her projects end up focusing on Learning Outcome 1 (LO1: creating, interpreting, and presenting) rather than any of the other Learning Outcomes (LO's). A&C Teacher Z explained that in her opinion:

"[T]he curriculum is so broad and it doesn't actually guide. ... like I mentioned earlier ... you could choose anyone and the topic could be basically what the artist enjoys doing or a combination of artists. So it is kind of a lot for someone to understand what is happening and the broader curriculum but for somebody who... for instance if somebody does not have the knowledge of art, they ... they must make a puppet, they don't even know how to put the puppet together ... Basically the curriculum is difficult, the curriculum is very difficult."

She feels that as a teacher at the start of her career, there is little "governmental stuff" that guides her or reassures her that she is pitching her lessons at the correct level.

4.2.3.3 Organising a work-schedule

According to the South African curriculum, work-schedules "provide the pace and the sequencing of [learning and assessment] activities each year as well as exemplars of lesson plans to be implemented in any given period" (DoE, 2002a:15). Turner-Bisset (1999) explains that knowledge of the curriculum includes selection, interpretation and, therefore, implementation of the curriculum by teachers. Knowledge of curriculum, therefore, includes pacing and prioritization of elements of visual art content knowledge by the teacher, i.e. a work-schedule. Moody (1992) points out that pacing and

prioritization play an important role in the emphasis or de-emphasis of particular content knowledge within the curriculum.

Hallam et al. (2008) suggest that teachers first think about the process of teaching a lesson instead of its function within the work-schedule. This corresponds with the way that some of the teachers in this study organize their visual art work-schedule. Class Teachers A, C, and D, and A&C Teacher X use textbooks to organize their planning for the year. In contrast, VA Teacher 4 does not take cognisance of the visual art content knowledge learners are meant to learn within a year when making decisions about what she thinks are appropriate lessons for a year. She bases her choices mainly on what materials are available and what she thinks will make a good project. The way VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and the teacher who does the planning for Class Teacher B develop their work-schedules does not correspond with Hallam et al.'s (2008) viewpoint. From their interviews it is evident that when lesson-planning these teachers consider the function of their lessons with regard to content knowledge and the educational ends they are aiming to develop in a year or phase and how the lessons will bring about this learning. For example, A&C Teacher Z teaches Grade 5 learners how to make pinch pots concentrating on how clay is used as well as the art elements within pattern. Then in a later term she teaches them how to make a clay elephant using a pinch pot as a starting shape, and working with clay to create naturalistic patterns and textures. Another example came from Class Teacher B who spoke about the way lessons throughout the year and individual lessons are organized in order for knowledge and skill to be taught systematically. She pointed out that drama, music, dance, and visual art are taught every term and that there is a formal assessment every term. Each term the assessment is made up of a painting, a clay sculpture, a self-portrait, and theory. The aims of her lessons are organized around a central theme, such as masks, puppet-making, or self-portraits. She also explained that theoretical and cultural knowledge are considered when planning the lesson as a whole.

VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, have slightly different ways of developing a work-schedule that suits them. VA Teacher 1 and A&C Teacher Y try to expose learners to as many media and techniques as possible and try to complete many projects per year. VA Teacher 1 explained that she does one painting and one drawing in each term and also one mixed media project. In this way, she makes sure that she incorporates a variety of visual art content knowledge. VA Teacher 3 has clear ideas of what she wants to achieve in each term and throughout a year. She explained that in the first lesson of a year or term, learners do an ice-breaker and then she slowly introduces visual art theory. She believes that one should first develop drawings, and then introduce tone, texture, observation and composition. When A&C Teacher Z and VA Teacher 2 plan what they want to teach, and the order in which they want to teach these things, they reflect on a number of issues. A&C Teacher Z explained that she aims to have her learners complete two artworks per term, and a lot of sketching and theory throughout the year. In her opinion, learners should do at least one artwork every term that focuses on colour theory, but that the way colour theory is taught should change with every project. For example, "learners should focus on warm colours in one project and cool colours in another". Many of her projects start with a drawing-lesson and she is therefore able to cover drawing many times in a year. VA Teacher 2's planning throughout the year is dynamic as she allows one artwork to inspire another one. For example, she explained that:

The teacher knowledge base - Curriculum knowledge

"[A] simple project last year was drawing a teapot. I was teaching them tone. And it was quite a long project because we spent the whole year on it working in different ways on the same concept. They did this big line drawing and then they drew one part of it and we worked with pastels and then enlarged that and they did different sections of it and I taught them enlarging. Then we did some in family colours and we worked with pastels and we worked with complementary colours in the background, with paint. It was a really good project. And we did miniature ones as well, and then we worked in charcoal as well with patching and with pencil."

Nevertheless, she is organized about what learners are meant to achieve within a year or phase. She stitches together themes and lesson ideas that have worked in previous years and keeps a record of what she has done to make sure that there "is a good spread" of projects, using a variety of materials, throughout the year. In a year, she tries to cover pencil, oil pastel, painting, and mixed-media projects.

Although VA Teachers 1, 2, and 3 and A&C Teachers Y and Z are not all equally rigorous about the way they plan the year as a whole, they all have a clear idea on what they want to achieve in a year, plan individual lessons rigorously, and do some form of long-term planning. Similarly, Calderhead (1984), Kosunen (1994), and Gess-Newsome (1999) find that experienced teachers tend to plan more comprehensively, for a longer period, and take the underlying concepts within the curriculum and content knowledge and skills into consideration, when compared to less experienced teachers. Whereas VA Teacher 2 structures lessons around interrelated visual art concepts such as scale, portraits, and perspective, VA Teachers 1 and 3 and A&C Teachers X and Y pace lessons according to the content knowledge and skills that they want to achieve through the use of specific materials. VA Teacher 3 has a specific routine of pacing projects within a year. In comparison, VA Teachers 1 and 2 and A&C Teachers Y and Z are not as rigorous about the order in which lessons are taught. However, it was evident in their interviews that they think about scaffolding knowledge when considering the order in which lessons are to be introduced. For example, VA Teacher 2 explained that she paints with all the grades and teaches them how to mix paint and hold a paintbrush, but she only introduces new painting techniques and different brushes in Grade 6.

Class Teachers A, C, and D and A&C Teacher X are untrained in visual art education, and similar to the assessment that Calderhead (1984), Clarke and Petersen (1986), Kosunen (1994), and Gess-Newsome (1999) make, these teachers rely heavily on textbooks to do their planning and favour short-term planning over long-term planning. Although it was not clear how Class Teacher A organizes her lessons, she did mention using a textbook in the interview, implying that she chooses some lessons using a textbook. Class Teacher D plans all the lessons she wants to teach in a year and said, "I looked through the textbook and I looked [at] what I liked and I thought that this is something that they might be able to do and ... I think you just have to go with it". A&C Teacher X uses one textbook to cover the yearly and quarterly planning she needs to do and also to plan one practical assignment per art discipline per term. She creates worksheets from the textbook and this helps her to organize her weekly and daily planning. She also uses other textbooks to supplement or adapt a particular lesson-plan but did not speak about how the LO's or Assessment Standards (AS's) are affected when she changes lessons or works from different textbooks that do not explicitly mention LO's or AS's. She said:

"[T]he topic may vary but the core of the knowledge that you need to get across for that specific lesson [is] the same but they give you different examples. So I do not see the need to take from five books instead of three because at the end of the day they are all talking [about] the same things [with] a different topic."

This view of curriculum planning suggests that compared to teachers trained in visual art education, teachers who are not versed in visual art education do not deliberate as much on what parts of the

curriculum are important. Hence, their prioritization is more arbitrary and skewed compared to teachers trained in visual art education and who have developed a personal framework to make decisions about prioritization and pacing. In agreement with Calderhead's (1984) findings, the teachers trained in visual art education integrate prioritization and pacing with visual art pedagogy. This observation also agrees with that of Westraadt (2007) who found specialist visual art teachers, in the Western Cape, taught visual art in such a way that the integrity of the visual art programme was preserved. However, it must be emphasized that Class Teacher D's planning is not disorganized. Of all the teachers in the study, she uses the NCS document the most, as she uses it to pace her planning based on the textbooks she is using to find lessons. Nevertheless, the way she paces her lessons seems to take little cognisance of how visual art content knowledge and skills should be paced. In this respect the A&C curriculum is loosely defined in the NCS and does not give her much on which to base her decisions.

Neither VA Teacher 4 nor Class Teacher B discussed the way they planned and paced their personal curriculum in their interviews. Class Teacher B did not discuss her planning because she has her visual art planning done for her. However, from her description, it seems clear that the teacher who does the planning has a clear method of organizing and pacing visual art content knowledge and skills throughout the year. In addition, Class Teacher B clearly understands how, and for what reasons, the planned lessons need to be implemented. VA Teacher 4, on the other hand, bases her choices for future lessons purely on the materials she has available to her, or on what she is interested in doing with the learners.

4.2.3.4 Integration of visual art with other learning areas

Baker (1990) and Krug and Cohen-Evron (2000) believe that integration of different learning areas is important because this makes knowledge more holistic. How the different teachers in this study organize their planning is affected by what they are expected to plan and teach at their particular schools. The VA Teachers only teach visual art lessons; A&C Teachers Y and Z are responsible for visual art and drama; A&C Teacher X teaches all the A&C disciplines; and the Class Teachers teach all the learning areas in the curriculum. Thus, of the visual art and A&C teachers, only A&C Teacher X is able to integrate all four A&C disciplines, which she does using textbooks to guide her. In general, the VA Teachers struggle to accommodate integration between the other A&C disciplines and the rest of the curriculum. Similarly A&C Teachers Y and Z find integration difficult. A&C Teacher Y explained that she "only focus[es] on visual art or drama one at one time". Both these teachers believe it is difficult to integrate what is done by their school's music teachers or by other teachers in their schools into their lessons. For example, A&C Teacher Z stated that opportunities to integrate visual art with other subjects such as technology are lost, because there is limited time to communicate with other teachers in the school. Interestingly, of all the teachers, VA Teacher 1 integrates visual art with the curriculum as a whole in the most practical and beneficial way. She integrates the topic the class teachers are busy with into the lesson she is planning to teach. For example, while the Grade 3 learners were learning about space, she taught them a lesson based on colour theory and pattern-making where the learners used oil pastels to draw themselves as astronauts in a patterned space suit.

Although, the class teachers have the opportunity to integrate lessons easily, only Class Teacher B teaches truly integrated lessons. Class Teacher A said that it is difficult to integrate visual art with dance and music and that any other integration would be incidental. Class Teacher C also tries to

The teacher knowledge base - Pedagogical content knowledge (PCK)

integrate the general theme her learners are busy with into her visual art lessons. For example, while learning about mining in general, she had her learners make a collage of mining as a visual art project. However, her concept of the lesson did not include explicit visual art content knowledge or specific skills, which indicates that this is not authentic integration. Integration based on a particular theme but without insight into visual art educational outcomes does not benefit visual art education and as Sahasrabudhe (2006), Hallam et al. (2008), and Koopman (2005) point out, it can lead to fragmentation of visual art knowledge and actually hamper visual art learning. Class Teacher B explained that the teacher who plans her A&C lessons plans integrates them into the general curriculum the learners are busy with, including the other the A&C disciplines. She referred to a puppet-making lesson that links visual art learning with drama and also with technology. Technology is integrated into this lesson through the practical aspects of making of a mechanical toy. Once the puppets were complete, they were used in a drama lesson. Baker (1990) is in favour of this type of strategy, where a teacher who is trained to teach visual art takes the responsibility of integrating the lesson theme and visual art knowledge in a holistic way.

Integration does not only relate to the amalgamation of knowledge between different A&C disciplines and learning areas, but also to the way integration occurs within visual art education. The way that visual art content knowledge and visual art pedagogy is integrated by individual teachers will be discussed in more detail in the section on pedagogical content knowledge (§4.2.4).

4.2.3.5 *Concluding remarks*

Although the national curriculum (NCS) outcomes and integration with other learning areas were not a major consideration for the teachers interviewed in this study, the manner in which these teachers planned their own curriculum and paced lessons was strongly influenced by adequate visual art knowledge within the rest of the knowledge base for teaching. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are all well versed in visual art education, are able to implement the curriculum adequately. However, the generalist teachers are not well equipped to teach visual art effectively. Similarly, Westraadt (2011) concluded that many teachers in South Africa are inadequately trained to implement the visual art curriculum as intended. A similar observation was made by Herbst et al. (2005), Klopper (2008) and Van Vuuren et al. (2010) detailing the relationship between the poor implementation of the curriculum because of lack of training and knowledge in South African music education.

4.2.4 **Pedagogical content knowledge (PCK)**

Hashweh (2005) and Shulman (1986; 1987) explain that a teacher's pedagogical content knowledge (PCK) involves planning and wisdom of practice and, hence, includes the teacher's best metaphors and strategies for teaching particular concepts and skills. Lesson-planning reflects teachers' PCK because it is an amalgamation of knowledge of curriculum, knowledge of content, knowledge of learners, and so forth (Hashweh, 2005). Hence PCK can be seen as the framework in which knowledge is transformed (Shulman, 1987). There is no definitive way a teacher should develop visual art PCK, as there is no clear way to define what constitutes visual art content knowledge and pedagogy (Wieder, 1975; Smith, 1992; McArdle & Piscitelli, 2002; Burril, 2005; Sahasrabudhe, 2006; Richmond, 2009). To exacerbate this even further, there is little clarity about visual art in the NCS A&C document.

In the following paragraphs, PCK is discussed in relation to: the application of visual art content knowledge; the demonstration of visual art content knowledge; how teachers endeavour to promote learner creativity; whether lessons focus on learning processes or lesson products; and finally, the teacher's approach to teaching visual art.

4.2.4.1 *Application of visual art content knowledge*

One way to investigate teachers' PCK is to look at the way they apply visual art content knowledge within their lessons. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are all trained in visual art education, explained that underlying every practical lesson is the visual art content knowledge they want learners to learn and apply in their own artworks. In this way, they hope, as Constantino (2007) does, that the implicit is made explicit. Looking at what teachers believe is necessary to produce successful visual art lessons helps to illustrate how these teachers structure and develop lessons. In the following paragraphs, examples of successful lessons given by VA Teachers 1, 2, and 3 and A&C Teachers Y and Z are described.

VA Teacher 1 referred to two lessons that she thinks work well. In the first lesson, Grade 5 learners paint a still-life of sunflowers and patterned material. The learners are encouraged to observe the objects closely and to concentrate on tonal values using local colours in their paintings. She believes learners will not reach their full potential if they draw from memory only. Learners are also encouraged to observe the use of space, shape, and lines in their painting; and to explore pattern-making when painting the material that the still-life is resting on. The second lesson that VA Teacher 1 described is an abstract drawing lesson that she gives her Grade 6 and 7 learners. This lesson is developed around pattern-making, colour theory, and tonal values. Learners are asked to draw geometric shapes in the middle of the paper. The shapes should take up about a third of the page. The learners are required to fill up the space outside the shapes with patterns and colour the shapes by using oil pastels. The page is then divided into blocks and each of the shapes that fall into a block is filled with a related colour to explore the use of tonal values. Between the blocks, learners explore complementary colours. The lessons that she describes show how she integrates the art elements and principles of design into practical lessons that are clearly structured but still allow for personal exploration.

VA Teacher 2 explained that she thinks a good lesson is one in which the learners have a clear understanding of what they have to do or learn. The lessons that she described in the interview integrate the art elements using the most appropriate materials. She explained how, in a lesson about the concrete jungle, she has learners apply organic and geometric patterns, as well as tints in either the positive or negative space.

Although VA Teacher 3 has a similar philosophy to VA Teacher 2, she also emphasizes the use of the aesthetics. She spoke at great length about discussing composition and format with learners and how to place ideas onto the format of the page they are working on. VA Teacher 3 also spoke about teaching learners about picture planes when doing landscapes and creating depth in portraits by using fore, mid, and background scenes. For example she explained that:

"If it is a portrait... we try and inculcate, where are you... what's behind you, next to you, what are you sitting on. Are you sitting under a tree? So, all of the vocabulary needs to be used to explain the lesson... This is more or less how I am breaking up the lesson. Introduction, start your prelim, fifteen minutes, regroup after about 25 minutes, ensure everybody is doing their thing correctly, then extend [and] always backup [the] information."

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A&C Teacher Y explained that she teaches learners the art elements space and shape by studying and then painting butterfly wings close up. She explained:

"[T]hey are learning about complementary colours, and I do the butterfly wings with them because it is so successful, then they draw a section of a butterfly's wings, so they don't actually draw the whole butterfly and they have the veins and they put in shapes, and I talk about shapes. So I talk about complementary colours and... that might be the predominant thing in the picture with black and white."

A&C Teacher Z referred to a clay lesson she teaches that focuses on the art of South African artist Helen Martins and her work at the Owl-House. She explained that she emphasizes how learners need to be aware of the details of owls, as well as the techniques of working with clay, how they need to include space and shape, and how it relates to art history. She explained how she teaches the art history of the Owl-House and the artist Helen Martins, and how this knowledge is applied in the practical lesson. She then gets the learners to consider the appearance of owls, not only discussing the shape and form of the owl, but also discussing the lines that learners can see on an owl, and how an owl is covered in a feathery texture.

From the lessons just described one can deduce that VA Teachers 1, 2, and 3 and A&C Teachers Y and Z create lessons that are clearly structured and focus on creating opportunities for learners to develop an understanding of particular content knowledge and the application of this knowledge in their own artwork. It is clear that there is a strong link between the materials that these teachers use in a practical lesson, and the theoretical knowledge they want learners to develop in the particular lesson. VA Teacher 3 noted that "[Teachers] should still be getting the old things sorted out... the composition for... drawing or... design but [the children] are already colouring in... [Teachers] have jumped the gun... it takes ages for a lesson [to be completed]". VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, also have specific methods, based on their experiences, to integrate a number of knowledge base subsections. For example, Teacher 1 explained that "I don't like children to draw with a pencil before [starting a painting]. I let them draw it with a crayon very lightly, otherwise, ... [with] pencil they rub out and redraw forever and a day".

The integrated structure of the lessons described by VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, which include perception, creation and reflection, are similar to the cyclical process described by Sahasrabudhe (2006). According to Sahasrabudhe (2006), visual art teaching and learning should be a cyclical process made up of perception, creation, and reflection. Through this process, learners learn to interpret the socially constructed nature of visual art symbols, and become involved in a meaning making process. Sahasrabudhe (2006) and McArdle and Piscitelli (2002) explain that visual art lessons should be implemented in a way that allows for a socially-constructed interrelationship between the teacher and learner—a sentiment which the above-mentioned teachers seem to share (also see §4.2.4.3 Developing creativity). These teachers are not limited to teaching the most basic knowledge and make an effort to create situations that allow learners to explore visual art knowledge in a deeper and broader sense. This can also be seen by their efforts to integrate critical analysis, history, and visual culture into their lessons. In addition, these teachers rely on their experience and knowledge of the subject to remain flexible and to explore new ways of teaching the subject.

Although Class Teacher B has a good understanding of the fundamental visual art content knowledge she needs to teach, as well as how to apply this knowledge in a lesson, she takes a very practical view of the subject that does not reflect the cyclical process suggested by Sahasrabudhe (2006). However, the lessons that are planned for her allow learners to apply visual art content knowledge to practical

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experience. For example, she explained how art-theory such as the art elements, line and tone, and specific skills that are relevant to particular types of material are applied in a lesson. She described how she approached a lesson where learners had to make a bird mask. She explained that:

"[T]he learners had to research birds and what they look like, what their beaks looks like and then they had to draw the face and then I went to fetch the cardboard and then they had to bring some stuff from home...We talked [about] warm and cool colours while they were making the bird. Like they either had to make the mask with warm colours or they had to make the mask with cool colours... They had to use oil pastels. We used feathers, glitter or anything that they could find at home."

In comparison to VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, the other teachers in this study did not express as clearly the way in which visual art content knowledge is applied within their lessons and seem prone to separating theoretical knowledge from practical application and exploration. VA Teacher 4 was not concerned with teaching learners how to apply visual art content knowledge. The lessons she described were either unguided or prescriptive. Class Teacher A gave little insight, during her interview, into the way she structures visual art lessons. For example, when asked about a successful visual art lesson she had taught, she gave an example of a music lesson. She explained what the lesson was about:

"[E]verybody is a winner...Miriam Makeba, Hugh Masekela, whoever those people are, those people are winners because they excel at what they do...they are going to be singing for enjoyment, for business and for creating different things."

Although the lesson related to music, it was not clearly linked to eventual music outcomes, knowledge, or skills. Later in her interview, Class Teacher A gave a few examples of theoretical knowledge or skills she teaches, for example "rendering and shading", but she did not make it clear in what context or what type of lesson she thinks these skills are suitable. The fact that she was reluctant to recount specific visual art lessons that she considered successful hints at limited insight into visual art knowledge and pedagogy.

Class Teachers C and D and A&C Teacher X described the way that they incorporate materials into lessons but the relationship between the underlying content knowledge and the practical processes of their lessons seems to be lacking. Class Teacher C explained a collage lesson that she teaches,

"They are making a collage. Oh, I am struggling ... Just now I had to tell them to start over. We had to start over because we had to get the concept, they must get, they must tear pages, [and] they must cut pages".

However, in her explanation, she did not relate the learners' understanding of space, or any other visual art theory, to the lesson she was teaching. Later in the interview, she did, however, mention that she needs to repeatedly teach the visual art elements over a number of lessons because learners do not always absorb the knowledge the first time. This indicates that she does teach some theory during her practical lessons. Class Teacher D described two lessons as being effective visual art lessons. One was a collage copying the world cup logo and the second was an unguided artwork. Neither of the lessons were designed to teach learners to apply visual art content knowledge within appropriate practical lessons, or to reflect on what they were doing. In one of A&C Teacher X's practical lessons, she plays music and gets learners to draw a variety of lines that they think suit the mood of the music. She explained, "We do line, to explain the whole thing and to let them draw different lines. You draw your drawing and put it up in the class". She likes the lesson because learners understand the concept of how to create different lines and how they can be used to create mood. However, she did not explain how this lesson provides learners with the opportunity to apply their learning in their own artwork. During her interview she also explained that she often focuses on content knowledge using worksheets, instead of teaching visual art content knowledge through practical application. She added that she is forced to limit the amount of time given to learners to

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practice techniques. She explained, “You can just explain it [mixing colours] to them and show it to them in a textbook, but I would love you to mix it yourself but now you find there is a disciplinary thing in your class... [so] I stopped using paint”.

Thus, based on their interviews it does not seem that Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 4 systematically apply visual art content knowledge or develop PCK. The way that the lessons are developed by Class Teacher A, C, and D and A&C Teacher X limit the application of visual art content knowledge in suitable practical projects. This practice conflicts with what is promulgated in the literature, namely that visual art content knowledge should be integrated into practical lessons, especially in the intermediate phase (Wachowiak & Clements, 2001; Burril, 2005; Richmond, 2009).

4.2.4.2 *Demonstrating the application of content knowledge*

All the teachers in this study understand the importance of being able to demonstrate the application of materials to learners. However, A&C Teacher X and Class Teachers A, C, and D find demonstration a daunting task because they do not feel they are able to demonstrate material and skills adequately. For example, Class Teacher C tries to demonstrate how to do formal drawing including observation and shading with her learners but said, “I myself am not good with things like that. The drawing and stuff is difficult. What do I know about shading and that stuff?”. In their interviews these teachers showed a lack of understanding of how skills are developed. For example, in a particular lesson, Class Teacher C wanted learners to create a collage by cutting and pasting but it was not clear that other visual art concepts such as overlapping or colour theory were discussed or demonstrated.

Wachowiak and Clements (2001), Solomon (1996), and Sahasrabudhe (2006) believe that teachers should discuss and demonstrate the possibilities and qualities of materials and techniques with their learners. Nevertheless, they emphasize that visual art teachers should not show the exact process, or how the end result should look. However, Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 4 do not seem to be aware of this. For example, for a particular lesson A&C Teacher X recounted that she drew a complete artwork as an example of what the learners’ work was meant to look like. In another lesson, she mixed colours and completed a colour wheel so that learners could see how colours are mixed to create new colours. VA Teacher 4 was frustrated when craft-style lessons did not look exactly as she had planned (also see §4.2.4.4). In comparison, VA Teachers 1, 2, and 3 and A&C Teachers Y and Z indicate that they do not prescribe how learners are to create an artwork. VA Teacher 1 was emphatic about this and explained, “I never do a picture of the things the kids are doing”.

Part of learning to apply materials and skills is being able to experiment and use materials in ways that enable the learner to produce an artwork that is a personal interpretation of both the art concept and the use of material (Sahasrabudhe, 2006). VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B demonstrate the application of materials and skills in a process of social interactions that allow learners to see new ways of proceeding with their own artwork, much like Sahasrabudhe proposes (2006). VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B demonstrate techniques learners are to use when introducing a new technique or one that they feel learners do not fully grasp. VA Teachers 1 and 2 spoke about how paint should be applied, mixing

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colours and blending them, tonal values, tints, how to hold a pencil, how different pencil types (i.e. HB vs.6B) can be used, how to mix tints, and how colours can be layered. VA Teacher 2 explained:

"I will show them how to apply pencil. I will show them how to layer pencil. I will show them how different pencils have different values from HB to 6B. And then showing them the result that you get with each pencil. But then again, I am not filling in an object that they are doing, I am simply [demonstrating]."

She added:

"I teach them how to paint properly with acrylic paint. So instead of painting with one brush and then washing the brush and then mixing a new colour, I teach them how to mix a whole lot of different shades and how to work with that layering."

In an example of a clay lesson given by A&C Teacher Z, she explains to the learners how they should score clay, what would make the clay break when it is being fired, and reminds learners about the malleability of the clay itself. During another lesson she focuses on colour theory using different approaches and teaches learners how to mix Tempera paint, how to work with brushes, and then how to mix different shades. Class Teacher B also spoke about demonstration and said that she always allows learners to experiment with a specific technique or the application of an art element before using it in the formal artwork. In the interview, she clearly explained how she does this, using texture as an example. She explained that she demonstrates how to work with paint and to mix different colours. She also uses blind contour drawings as a method to teach drawing as a skill.

VA Teachers 1 and 2, as well as A&C Teacher Z, have specific methodologies that help them demonstrate how materials or techniques can be applied. They all use the artwork of famous artists to demonstrate what they want learners to do. A&C Teacher Z also uses sketchbooks as a place for learners to plan their ideas before doing their final artwork. She believes that this helps learners as the added structure makes the lesson less overwhelming and builds up to the final conceptualisation.

For VA Teachers 1, 2, and 3, A&C Teachers X and Y, and Class Teacher B demonstrating how materials and techniques can be used within an artwork forms part of the way visual art content knowledge is scaffolded and knowledge of learners is integrated into lessons.

4.2.4.3 *Developing creativity*

The teachers in this study have differing opinions on how creativity can or should be developed. Milbrandt and Milbrandt (2011) have classified three methodologies that frame what constitutes the teaching of creativity as part of visual art education. These three methodologies are: domain altering responses, which encourage divergent thinking; self-expression and meaning making; and creative problem solving. VA Teachers 1 and 2, as well as A&C Teacher Z, teach lessons in such a way that all three of the methodologies mentioned by Milbrandt and Milbrandt (2011) are incorporated. A good example of such a lesson is given by VA Teacher 2. She spoke about a lesson where learners use pencil to draw geometric buildings concentrating on use of tone on the inside of a circle to represent the negative impact of human development. On the outside of the circle learners drew a jungle using one group of related colours with colour crayons. This lesson is clearly structured and promotes problem solving. Learners need to problem-solve as they need to develop their own ideas of a concrete jungle and a living jungle while manipulating both tone and colour theory. In addition, the lesson encourages divergent thinking and expression of self because the lesson allows learners to develop unique ideas of what concrete and living jungles look like, and to express how they feel about the difference between the two.

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One way A&C Teachers Y and Z and VA Teachers 1, 2, and 3 believe learners develop creative problem-solving skills is to set limitations in the lesson's structure. For example, VA Teacher 1 explained that she thinks that if she does not structure lessons carefully and set limitations the quality of the learners' work suffers. She described one lesson that had not worked well. It was an internal art competition where learners were asked to draw the tree of life and what it represented to them. Learners did not reflect deeply on the concept, trees were not carefully drawn, and what was inside the trees was largely superficial.

VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B spoke in detail about the discussions they have with learners to develop a deeper understanding of the possibilities that are available to them. This allows lessons to be structured in such a way that encourages creativity by stimulating divergent thinking, as well as self-expression and meaning making. For example, VA Teacher 1 explained that in an oil pastel lesson she taught to Grade 3 learners where the learners had to draw an astronaut, she discussed with them what their astronaut could be doing or wearing and what it would be like being in space. She also encouraged them to familiarize themselves with facial features and reminded learners what they had already learnt in previous lessons so that they could work with a deeper awareness of their own capabilities. VA Teacher 1 explains in detail what the possible problems learners can encounter are and how they can potentially work around them. At the same time, she highlights the possibilities that are available for learners to explore and emphasizes that she values unique and personally meaningful responses. For example, while learners are doing an abstract drawing based on the application of shape/space and tone, she limits learners to one pair of related colour. She feels that in this way learners reflect more deeply on the learning process because they are forced to problem solve within the limitations of the lesson. VA Teacher 3 explained that when teaching a lesson, such as a painting, she asks learners questions about the composition. For example when doing a painting of a portrait, she encourages learners to think about what is behind them, next to them, where they are sitting to build a clear image in their mind of how they want their composition to look. In a lesson where learners create a bird mask, Class Teacher B asks her learners to focus on the art-theory that they are meant to apply but also gets learners to think about how their own bird mask could look. She explained, "They had to research birds and what they look like...and then they had to draw the face... We talked [about] warm and cool colours while they were making the bird". These examples show how the teachers mentioned in this paragraph help learners appreciate the possibilities within a given artwork.

VA Teacher 3, A&C Teacher Y, and Class Teacher B structure lessons so that creativity is encouraged. However, their teaching incorporates more of the the latter two of Milbrandt and Milbrandt's (2011) methods, namely, self-expression and meaning making and creative problem solving. These teachers appreciate the importance for learners to think divergently but because their lessons are directed more at teaching learners how to create aesthetically pleasing work opportunities for divergent thinking are limited.

A&C Teacher X, Class Teacher A, C, and D, and VA Teacher 4 develop creativity mainly through self-expression and meaning-making. These teachers implied that creativity is developed by allowing learners the freedom to express themselves without guidance from teachers. For example, Class Teacher A explained that "you can see what they are feeling and what they are trying to say [when they are drawing]. They are being creative". This view of art education echoes the work of Lowenfeld and Brittain (1987) who believe that learners should develop independently from adult intervention, and only need support and guidance (Gude, 2009). This view of visual art education is now disputed

within the literature as visual art education, including the development of creativity, is now seen as a social process in which teachers and peers learn through interaction (Sahasrabudhe, 2006; Milbrandt & Milbrandt, 2011; Richmond, 2009).

In summary, VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are trained to teach visual art, take on more active roles in how and in which way creativity is developed in their learners, compared to A&C Teacher X, Class Teachers A, C, and D, and VA Teacher 4.

4.2.4.4 *Process versus product-centred lessons*

Underlying the debate about developing creativity lies the question about whether lessons should be process-centred or product-centred. In a product-centred lesson, the goal of the lesson is for learners to create a specific product (Smith, 1992). In comparison, process-centred teaching refers to lessons in which the learning process is the goal (Smith, 1992), which is sometimes referred to as a child-centred way of teaching (Lowenfeld & Brittain, 1987; Gude, 2009). If creativity is a lesson goal, then lessons should allow this process to take place, i.e. they should be process-centred (Milbrandt & Milbrandt, 2011).

In this study, Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 4, all of whom are not trained in visual art education, differentiate between practical tasks that are creative and those that are product-centred (many of which are craft lessons). For example, VA Teacher 4 explained a particular product-centred craft lesson, “We painted toilet rolls. So we had piles of coloured toilet rolls and Carlton rolls. And then obviously we would often work a lot with hand prints [which] can be turned into flowers or ... into worms”. VA Teacher 4 likes to teach craft lessons and is frustrated when learners’ work does not look the way she planned. For example, she explained, “We are putting a duck together and then they put the duck feet backwards. That drives me mad”. Many of the lessons that she spoke about were craft style lessons using recycled materials, such as making a toilet roll snake. Class Teacher C described a lesson where learners were expected to learn colour theory by mixing different colours that they would then use to create flower patterns. She explained:

“[T]hey had to do circles and discover what ... colours mix and what colours [don’t] ... [T]hen we had to do another two circles and we had to do patterns, flower patterns. And then we had to put colours in these flower patterns to see what it does.”

Class Teacher D described a lesson where learners created a collage gift bag. She asked them to copy the Fifa 2010 logo onto a paper bag and then cover the whole bag in collage. Learners were told to use colours for the letters and pictures and white for the background. She spoke about a few similar craft-based lesson concepts during the interview. In all the lessons described above, learners are given little room for personal reflection or for making different choices. These lessons seem more focussed on producing a product in a particular way than teaching visual art related outcomes.

On the other hand, Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 4 do also teach lessons that allow learners to be creative and to engage in the process of art-making. These lessons are generally unstructured and unguided, and allow learners to develop through experimentation with materials, without facilitation from teachers/adults. According to Lowenfeld and Brittain (1987) this is a good way of teaching visual art because learners develop their own ways of understanding materials and concepts and also develop their own techniques. The more exposure learners have with materials, the more they understand different techniques and materials and are able to use them in ever more complex ways (Lowenfeld & Brittain, 1987). VA Teacher 4 builds these “free work”

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lessons into her curriculum. In these lessons, learners can choose any material they like, to make anything they wish. Class Teacher A said that she allows learners to be creative and express themselves while doing visual art. She explained that “you can further the drawings because you can see what they are feeling and what they are trying to say. They are being creative.” Class Teacher C described a lesson where learners were asked to make a poster about mining. The learners were to work with collage but no other definite instruction were given. Class Teacher D described a “power of peace” art-competition. Learners were asked to create a colourful artwork that expressed what peace meant to them. She really liked the project because it allowed learners to make their own decisions and was open to interpretation.

Sahasrabudhe (2006), McArdle (2002), and Wachowiak and Clements (2001) agree with the sentiment that a better understanding of materials and techniques gives learners more ways to express themselves, but disagree with the social isolation within which the art is created when teachers are not involved in explicit teaching. Hence, their understanding of process-centred lessons is different from Lowenfeld and Brittain (1987). Sahasrabudhe (2006) and McArdle and Piscitelli (2002) explain that visual art is something within which knowledge is built up together between teachers and learners. For them, as for VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B teaching visual art becomes a process of technical training and natural unfolding (Sahasrabudhe, 2006; McArdle & Piscitelli, 2002). In contrast, in the practical lessons that were discussed by Class Teachers A, C and D, A&C Teacher X, and VA Teacher 4 the practical skills that learners acquire are incidental and a means to an end. In other lessons, these allow for creative experiences yet in an unstructured and unguided manner.

VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B do not differentiate between tasks that are ‘creative’ or ‘craft-style’ and mostly take a process-centred approach. They spoke about teaching techniques and using materials in specific ways. None of these teachers gave examples of lessons that are purely product-centred. In many of the lessons these teachers gave as examples, learners’ choices were limited in order to focus on learning a specific process or applying specific knowledge. For example, VA Teacher 1 gave an example of a lesson where Grade 4 learners used oil pastels and drew astronauts wearing “designer” suits. She limited the choice of colours to warm colour pastels for the patterns in the suits, and then introduced cool colours for the background. This lesson shows how VA Teacher 1 guides learners to focus on colour theory by limiting the choice of colours learners can use, but how she leaves room for personal expression, as learners can decide what being an astronaut could be like, and what they could be doing. A&C Teacher Z explained that she finds it frustrating when other teachers expect her to produce “pretty pictures” because it is the process of learning that she finds important. She believes that it is better to work slowly towards a final artwork such as a painting. She will start with the theory and then build up toward the final artwork.

VA Teacher 3, A&C Teacher Y, and Class Teacher B are more product-centred, compared to VA Teachers 1 and 2 and A&C Teacher Z. VA Teacher 3, A&C Teacher Y, and Class Teacher B value and aim to teach learners to create aesthetically-pleasing artworks. Although VA Teacher 3 emphasizes the process of making an artwork in her lessons, she is product-centred in the sense that she emphasizes the importance of aesthetics and composition. In this way she is able to ensure that the learners’ artwork is appealing. It is not that VA Teachers 1 and 2 and A&C Teacher Z do not teach learners how aesthetically pleasing products are created, but the balance they choose is more

process-centred because they focus more on how learners will learn concepts such as applying art elements in their own way.

Overall, the teachers trained in visual art education are far more process-centred when integrating visual art content knowledge into their lessons compared to the other teachers in this study.

4.2.4.5 Approaches to teaching visual art

As discussed within the literature review (Chapter 2), there are different approaches that teachers can take when teaching visual art (Bachar & Glaubman, 2006; Hallam et al., 2008). Hallam et al. (2008) describe three positions in visual art education, namely the position of facilitator whose role is to encourage free expression, the expert who encourages the development of skills, and the philosopher who develops the understanding of the cultural and aesthetic significance in visual art. VA Teacher 4 is positioned as a facilitator, because she sees her role as one of encouraging and motivating learners to be creative and to express themselves. For example, during a lesson themed around ducks, she is happy for her learners to walk around the class quacking—behaviour that other teachers would not permit. In other lessons, however, her learners follow precise instructions in order to make artworks that will be aesthetically pleasing. In comparison, VA Teachers 1, 2, and 3 and A&C Teachers Y and Z adopt the facilitator and expert position. However, none of the teachers in this study can be described as taking the philosopher's position (see §2.4.4). The Class Teachers and A&C Teacher X are not clearly described by any of the positions defined by Hallam et al. (2008).

The approaches that the teachers interviewed in this study take can also be scrutinized using the three categories discussed by Bachar and Glaubman (2006), namely: the studio approach, the cognitive-academic approach, and the integrative approach. In the studio approach, learners are guided by a teacher who sees herself as a fellow artist, and who shares her technical training with her learners. In this approach, free expression is encouraged. This approach to visual art education agrees with child-centred theory (Lowenfeld & Brittain, 1987; Lo, 2006).

Teachers who approach visual art lessons with a cognitive-academic style teach lessons that are structured and rigorous and include studying, interpreting, and analysing artworks (Bachar & Glaubman, 2006). This approach complements a discipline based approach (Eisner, 1987; Lo, 2006). To some degree, A&C Teacher X follows the cognitive-academic approach because she separates practical lessons from the theoretical lessons that she finds in textbooks. However, her limited content knowledge means that she is not able to implement a vigorous study of visual art, and does not value the importance of practical application. Class Teachers A, C, and D apply different approaches to teaching visual art that incorporate different elements of the studio approach and/or the cognitive-academic approach, depending on the lesson they are teaching. It seems that these teachers include a cognitive-academic approach to teaching visual art when working from textbooks, but often take on a more child-centred/studio approach because they believe learners should express themselves without restrictions. For example, Class Teacher D is partial to entering her learners into an art competition in which learners have free reign to do whatever they want. In other lessons, she uses visual art textbooks and specific lessons to teach visual art, and adopts a cognitive-academic approach.

VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, approach visual art education in a way that fits with Bachar and Glaubman's (2006) integrative approach.

The teacher knowledge base - Pedagogical content knowledge (PCK)

Teachers who use an integrative approach combine and balance both the studio approach and a cognitive-academic approach (Bachar & Glaubman, 2006) to teaching visual art in their lessons. This is because teachers who have an understanding of visual art pedagogy and theory, as in this case of VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, will integrate and balance a number of different approaches to teaching (Moody, 1992; Krug & Cohen-Evron, 2000; McArdle & Piscitelli, 2002; Richmond, 2009). As McArdle and Piscitelli (2002) found, teachers who adopt this approach to visual art education are able to integrate conflicting pedagogies within their lessons. For example, A&C Teacher Z explained that she likes to create an atmosphere in which learners can express themselves freely, but also structures lessons in such a way that the art elements are integrated and applied thoroughly. Burril (2005) has made an important contribution to the matter of which teaching approach is best; she explains that while young children need to express themselves freely, learners in high school benefit from a discipline-based or academic approach (Eisner, 1987; Bachar & Glaubman, 2006). She therefore advocates for a gradual shift from child-centred theories to discipline based approaches as the learners mature. This means that at some point there needs to be integration between the two (Burril, 2005). From the above-mentioned teachers' interviews, i.e. VA Teachers 1, 2, and 3 and A&C Teachers Y and Z's interviews, it is clear that they utilize an integrated approach but take cognisance of child-centred theories and art as a discipline. This approach is appropriate for the intermediate phase.

VA Teacher 4 identifies with the studio approach to visual art education. She encourages free, unstructured expression in some of her lessons. However, her approach to teaching visual art is better described by the facilitator position as described by Hallam et al. (2008).

VA Teachers 1, 2, and 3 and A&C Teachers Y and Z's planning incorporates a significant amount of content knowledge and teaching practices that are not included by the other teachers in this study, i.e. the Class Teachers, A&C Teacher X, and VA Teacher 4. When integrating different theory and approaches, there is a natural emphasis of one approach and de-emphasis of another (Moody, 1992). VA Teacher 2, A&C Teacher Z, and, to some degree, VA Teacher 1 emphasize personal expression more than VA Teacher 3 and A&C Teacher Y. In comparison, A&C Teacher Y and VA Teacher 3 are drawn to the cognitive-academic approach as they emphasize the development of skills and aesthetic understanding.

4.2.4.6 Concluding remarks

Shulman explains that content specialists have a deeper PCK because their knowledge and skills are refined through both experience and training. This helps teachers transform content knowledge into teachable forms, allowing teachers to develop illuminating metaphors and successful strategies (Shulman, 1986). The teachers trained in visual art education within this study demonstrated the ability to integrate and balance numerous visual art pedagogical strategies and knowledge within a lesson while taking other factors such as curriculum pacing and the learners' cognitive development into consideration. This observation agrees with that of McArdle & Piscitelli (2002) and Richmond (2009) who argue that content specialists are able to integrate numerous, sometimes contradictory, and complex pedagogies into a lesson. To do this, these teachers balance different methods and approaches to visual art education (McArdle & Piscitelli, 2002; Bachar & Glaubman, 2006) and, as Moody (1992) points out, this leads to the prioritization of different methodologies.

The ability to integrate multiple complex aspects of visual art knowledge and pedagogy into teachers' PCK in this study is clearly linked to teacher education because the generalist teacher lacks practical knowledge to base decisions on. It seems that teachers who are not trained to teach visual art have a limited view of what they want to achieve, and compartmentalize different methodologies and reasons for teaching art into individual lessons. In addition, they do not link applications of knowledge and skills with the topic or materials being used. However, as Fenstermacher (1994), Calderhead (1984), Shulman (1986), and Gholami and Husu (2010) point out, decisions are bound by context as well as by the constraints within which they are made. Thus, there are other factors besides training that are deeply interwoven with the way PCK is formed, such as personal experience, resources available, and particular contextual factors.

Understanding how visual art content knowledge can be applied in lessons is one of the greatest differences among the teachers in this study. Their understanding of this visual art knowledge noticeably influences the way they plan lessons and adjust it to suit their particular circumstances.

4.2.5 Knowledge of learners

Knowledge of learners influences the way a teacher decides to teach and hence plan lessons (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001; Sahasrabudhe, 2006). The main factors specific to knowledge of learners that influence lesson-planning highlighted by the teachers in this study relate to learner background, learner behaviour, learner attitude towards visual art, learner prior knowledge, learner motivation, and the design of age-appropriate lessons.

4.2.5.1 Learner background, behaviour, and attitude

The effect that large number of learners in a class and learners from different social backgrounds has on teaching and learning of visual art is not well documented. However, Solomon (1996), Lowenfeld and Brittain (1987), Wachowiak and Clements (2001), and Gibson (2003) speak about the benefit of visual art for learners who come from impoverished backgrounds. These factors are also mentioned in the literature in relation to the way a school and education department prioritize visual art education in schools (Mims & Lankford, 1995; Wachowiak & Clements, 2001; Gibson, 2003). In this study, the impact of the type of learner on the way teachers would like to, and are able to plan lessons, is strongly affected by the social background of their learners. Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 3 work with approximately 40 learners per lesson, many of whom come from disadvantaged backgrounds. Class Teachers A and C, and especially A&C Teacher X, spoke emphatically about not being able to control the large numbers of learners in their classes, and the difficulty of engaging with so many learners at once. A&C Teacher X's explanation illustrates the difficulty teachers, in these circumstances, face when teaching visual art. She explained that the biggest problems to teaching visual art are: "Number one, lots of children [in a class]. Number two, lots of children stay absent... maybe [then] they wouldn't have even failed the subject". It is common for her learners to deal with the effects of malnutrition, disease, and broken families. In one particular lesson, learners were meant to draw a still life of fruit that she brought into the school. Many of the learners ended up stealing the fruit, leaving too few for the next class to do the same lesson. In response to her difficult teaching environment, she now decides what practical components she can or cannot include in her lessons. For instance when teaching painting, which she finds difficult to do, she explained, "I had such problems in the beginning that I stopped using paint and so I explained clearly about [paint] and the colour theory... but I can't [allow learners to apply the

colour theory knowledge by using paint]”. One consideration A&C Teacher X and Class Teacher C make when planning visual art lessons is adapting lessons they find in textbooks to make the learning ‘real’ for their learners. Similarly, VA Teacher 3 considers what the learners in her class understand when deciding which topics to include in her lessons. Making a lesson relevant for or ‘real’ to learners is a common word of advice in the visual art education literature (Lowenfeld & Brittain, 1987; Wachowiak & Clements, 2001; Koopman, 2005; Sahasrabudhe, 2006). For example, A&C Teacher X stated that the learners she teaches are unable to understand some of the examples given in the textbooks that are used to explain visual art concepts. She added that many of her learners have never been to the ocean or to the “city”, and have no concept of what these places are like, and what one is able to do there. Teacher X explained, “they [the authors of textbooks] ... never take into account the ‘agtergeblewe kind’ [left behind child] and their environment. It’s always ‘there’ where it’s fine”. Therefore, she uses analogies and examples that are not given in the textbook, but that are culturally relevant to her learners.

It is worth considering whether enriched teacher training and/or a better grasp of visual art pedagogy and teaching strategies would make teaching visual art easier to manage in these difficult situations. VA Teacher 3 is a good example of a teacher who is able to cope with children from disadvantaged backgrounds. She articulated that the learners she is working with force her to be stricter and to set clear guidelines. For example, she sometimes does not allow much talking. However, she recognizes that she needs to make time for children to express themselves and their emotions. Although she will change her planning to accommodate difficult children, her planning is not constrained by the type of learners that she has in her classes. VA Teacher 4 also has children from disadvantaged backgrounds in her class. However, this does not seem to pose difficulties for her. This might be because she only teaches Grade 4 learners who are generally easier to manage than older learners (Solomon, 1996; Wachowiak & Clements, 2001), and that she thinks creative development necessitates noise and movement, and is thus not overly concerned about maintaining a strict classroom environment.

Class Teachers B and D, A&C Teachers Y and Z, and VA Teachers 1 and 2 do not teach learners from disadvantaged backgrounds and thus did not speak about issues relating to this. Neither did they mention that their class sizes affect the type of lessons they plan. Although A&C Teachers Y and Z have a few problems with disruptive behaviour, they believe that the majority of learners in their classes are well behaved. A&C Teacher Z feels that some learners take advantage of the loosely structured nature of her lessons, and the fact that she tries to make the teaching space relaxing and creative. She explained that “they have this impression that they want to put on music and ... listen to their songs while they are sketching ... they are surprised, by that type of freedom ... they abuse that freedom”. In comparison, Class Teachers B and D and VA Teachers 1 and 2 do not find that they have a problem with discipline during their visual art lessons. Class Teachers B and D, A&C Teacher Y, and VA Teachers 1, 2, and 3 feel that their learners are eager and dedicated during visual art lessons. Each teacher gave interesting examples of their learners’ enthusiasm for visual art. For example, Class Teacher D said that her learners stay after school to complete projects, and VA Teacher 2 noted that most of her learners continue with visual art when they move on to high-school.

4.2.5.2 Learner prior knowledge

The learners’ prior knowledge plays an important role in how the teachers in this study choose and plan particular lessons. Class Teachers C and D, the A&C Teachers, and VA Teachers 3 and 4 noted

that it is important to consider the learners' home backgrounds and the knowledge they bring into the classroom. Class Teacher C said that it is important to remember that the learners in her class "lack past experience" in visual art and do not understand what is expected of them. VA Teacher 3 explained, "You must inspire the children... we are doing a peacock and the children have no idea of a peacock, and they have never seen it... So the inspiration you give them is very important".

As part of prior knowledge, Class Teacher B, A&C Teachers Y and Z, and VA Teachers 1, 2, and 3 believe that one has to keep in mind not only what content knowledge learners already have but also the skills they are ready to learn/develop. A&C Teachers X, Y, and Z and VA Teachers 1 to 4 see learners for two or more successive years and thus have the opportunity to scaffold learning over these years. A&C Teachers Y and Z and VA Teachers 1, 2, and 3 take advantage of this to scaffold visual art content knowledge over a number of years. They all mentioned that there needs to be a gradual progression of knowledge and skills from one grade to the next, and that the fact that art is taught in all the grades in their schools makes this possible. For example, VA Teacher 2 has learners use different brushes and explores new techniques as they progress through different grades. These teachers deliberate on pitching individual lessons at the right level so that the lessons are neither too easy nor too difficult. For example, A&C Teacher Z emphasized how important it is to develop a sequential curriculum, and to plan lessons around the construction of knowledge and skills throughout a phase. In a previous year, she had under-estimated the ability of the Grade 5 class when planning a particular lesson. After teaching the lesson, she felt that it had not met the standard she intended because the lesson had not been appropriately pitched for the Grade 5 learners. She explained, "that pushing them [the learners] to do something that is hard ... gives them more experience than giving them something babyish". In a similar vein, VA Teacher 3 explained, "I mean you have got to have simple techniques and then you build up and build up until eventually they can do beautiful things".

4.2.5.3 *Motivating learners*

In different ways, and to varying degrees, VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B understand that meaningful visual art education centres on the creation of personal meaning for the learners (Lowenfeld & Brittain, 1987; Sahasrabudhe, 2006; Richmond, 2009; Milbrandt & Milbrandt, 2011). These teachers consider the materials and topics that they think will motivate learners and that they will enjoy. For example, A&C Teacher Z explained that "it's about the interest of the kids... if you have a class of really sporty kids, you are not going to do ... chinaware for example". VA Teacher 3 explained, "It is a good lesson obviously, [if] you ... have referred to an interesting theme, relevant to the child and the learner's age group and to develop them to that point". Class Teacher B enjoys taking learners outside so that they have real-life experiences of the things they are doing in the art-lesson. She also described how she motivates learners by telling them interesting and bizarre stories about famous artists. She said that this works because it captures the interest of her learners. VA Teachers 1, 2, and 3 and A&C Teachers Y and Z use art history, new media, exhibitions, and personal enthusiasm, in ways similar to that described by Wachowiak and Clements (2001), to build an environment that allows learners to be creative and produce work that is personally meaningful. VA Teacher 3 expressed the opinion that learners need to be challenged and lessons need to be relevant to the learners in order for learners to remain motivated. In a similar vein, VA Teachers 1 and 2 and A&C Teachers Y and Z described how their learners get immersed in projects that challenge them. A&C Teacher Y noted that learners need to feel secure when working on a practical project, implying that they need to have the adequate skills and knowledge to cope

The teacher knowledge base - Knowledge of learners

with the lesson. However, she believes this requirement must be balanced with the need to push learners enough to make the lesson interesting and to provide learners with new learning challenges.

In addition to challenging them, VA Teachers 1 and 3 and A&C Teacher Y spoke about motivating learners by being sensitive to their emotional needs. A&C Teacher Y spends a lot of time reassuring learners and making sure that they receive positive feedback. She explained that in her experience learners try harder when they feel good about themselves. VA Teacher 1 wants her learners to feel equal, and therefore does not like holding up learners' artwork to show the rest of the class because "They will say, 'why wasn't mine held up?'" She felt that "each learner should reach their full potential and not feel threatened". VA Teacher 3 often makes the younger learners sit on the floor in a circle and hold hands to discuss the lesson, and will change a lesson to allow for suitable interaction between herself and the learners. She does this so that learners can share their emotions with the group. Many of the teachers in this study mentioned motivating learners by allowing them to be creative. (Note, motivating or developing learner creativity is discussed in more detail in §4.2.4.3.)

Class Teachers C and D and A&C Teacher X seem to believe that being good at, and enjoying visual art, is innate and that teachers cannot change how learners feel about the subject. They also believe that *all* children enjoy doing art. They mention that children love to be creative and that they can produce great artwork without adult intervention. In contrast, Class Teacher A explained that her learners are not motivated to do art, and do not regard visual art as an important subject. She feels that this is something she has no influence over. This is quite different from the approach taken by Class Teacher B, A&C Teachers Y and Z, and VA Teachers 1, 2, and 3 who mention developing lessons so that art becomes exciting and personally relevant to their learners.

4.2.5.4 *Designing age-appropriate lessons*

The consideration of whether learners are able to cope due to the stage of creative development that learners are in, is a much-discussed field in visual art education (Burril, 2005). Although Lowenfeld and Brittain's (1987) stages of development have fallen out of favour in recent years, there is still the notion that there is a shift from child-art to adult-art as learners mature (Baker, 1990; Burril, 2005). Both Baker (1990) and Burril (2005) are emphatic that art education for children needs to be developmentally appropriate, and that there should be a recognition that a gradual shift occurs between the open and unstructured way one teaches children in pre-school, and the theoretical approach taken with learners in higher grades. The VA Teachers, A&C Teachers Y and Z, and Class Teacher B give children time to apply their understanding of visual art content knowledge within artworks but seem to have varying degrees of understanding of creative development in children of different ages. For example, Class Teacher B emphasized that the visual art lessons for her grade are kept age-appropriate to ensure the learners are able to cope. She explained:

"I would not have liked to do papier mâché. Luckily it is not in Grade 4. It is [planned for] Grade 5 because the kids are too young [in Grade 4] and I have worked at a previous school where they expected you to do papier mâché and it was too much for the children to handle. So it is more for the older children."

Her belief that doing papier mâché is too difficult for her Grade 4 class is inconsistent with the idea set forth by Lowenfeld and Brittain (1987) and Wachowiak and Clements (2001) because papier mâché itself is not a skill that needs a lot of prior knowledge. Wachowiak and Clements (2001) actually recommend using papier mâché from pre-school onwards. In comparison, VA Teacher 2 seems to have a better grasp of creative development. For example, she only introduces the creation of form through the use of tone in Grade 5, because she does not want to make learners feel

insecure if they are not ready to understand the concept. She explained that younger learners are “very vulnerable” and can feel overwhelmed if they are introduced to too much theory or when work is “too advanced”. This sentiment agrees with Lowenfeld and Brittain (1987) who question whether young children are developmentally ready to distinguish between different types of aesthetics. VA Teachers 1 and 3 and A&C Teachers Y and Z also spoke about issues that indicated some appreciation of the varying stages of creative development. For example, each of these teachers mentioned that children in the intermediate phase are easily disheartened by their ‘inability’ to produce realistic artwork. These teachers accommodate for this in their planning. In light of this, VA Teacher 1 endeavours to design lessons in such a way that all learners can be creative, regardless of their level of skill. For example, she sometimes plans lessons about abstract art that value personal expression and application of the art elements more than realistic representation. In this way, she hopes to “develop different opportunities” to be creative and accommodate the learners who tend to be nervous about their artwork. These endeavours of hers are in agreement with the propositions made by Lowenfeld and Brittain (1987)

Sahasrabudhe (2006) explains that visual art learning is a social process linked with the interaction between teachers and learners. Teachers who teach visual art should scaffold learning—an inherently social process—in an age-appropriate way. As alluded to earlier (§4.2.4.1), this is seen in what VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, consider when planning visual art lessons. A clear dichotomy exists within the literature of visual art pedagogy regarding the age at which children are ready to study and analyse visual art aesthetics and art history (Wachowiak & Clements, 2001; Burril, 2005; Sahasrabudhe, 2006). Although none of the teachers who participated in this study indicated that their learners are not ready to be introduced to purely theoretical lessons, only a few of them teach such lessons. Most of them integrate this knowledge into their practical lessons. VA Teacher 2 and A&C Teacher X both teach purely theoretical lessons, which indicates that they believe children are ready for the introduction of aesthetics education in the intermediate phase as suggested by Burril (2005) and Wachowiak and Clements (2001). VA Teacher 2 uses art history lessons that include analysis of artworks as precursors to practical lessons in which learning is applied. An example she gave relates to a series of lessons about Jackson Pollock that she does with her learners. In the first lesson, learners look at a work of Jackson Pollock and discuss the mood and the meaning of the artwork. In the next lesson, learners create their own artwork, based on what they learnt during the first lesson. In contrast to VA Teacher 2, A&C Teacher X teaches theoretical lessons that do not relate directly to subsequent lessons. She teaches either exclusively practical lessons, in which learners create artworks, or exclusively theoretical lessons where learners work from a textbook.

VA Teachers 1 and 3, A&C Teachers Y and Z, and Class Teacher B integrate the analysis of artworks, including aesthetics and some art history, into some of their practical lessons. The manner in which they incorporate visual art history indicates that they believe children are able to analyse aesthetics, as well as the meaning and symbols within artworks, and that they are able to understand the social dynamics in which the artwork was made. Thus, their approach is more congruous with Wachowiak and Clements (2001), Burril (2005) and Sahasrabudhe’s (2006) idea of incorporating the study of art history and aesthetics into lessons pitched at intermediate phase learners rather than with Lowenfeld and Brittain’s (1987) idea that learners are too young to appreciate this type of teaching. However, the integration of visual art history is limited and not prioritized by VA Teachers 1, 2, and 3 and A&C Teachers Y and Z. As will be discussed later (§4.2.6.3), limited time seems to be a deciding factor for limiting the inclusion of visual art history and analysis.

4.2.5.5 *Concluding remarks*

Learner background and learner prior knowledge play an important role for teachers in this study. Class Teachers A and C, A&C Teacher X, and VA Teacher 3 are often faced with disruptive behaviour, which they believe is associated with the poor socio-economic conditions their learners live in. For Class Teachers A and C and A&C Teacher X this disruptive behaviour is exacerbated by the large number of learners in their classes. With the exception of VA Teacher 3, learner discipline and class size play a greater role than learners' prior knowledge of visual art content knowledge for these teachers when making decisions about planning visual art lessons. In comparison, prior knowledge of visual art content knowledge is an important consideration for VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B. With the exception of VA Teacher 3, these teachers do not associate the little disruptive behaviour they experience in their classes with the socio-economic background of their learners. In addition, these teachers, who are all trained to teach visual art, understand the relationship between knowledge of learners and visual art pedagogy; hence they have an understanding of how learners should be motivated and stimulated and how this changes as the learners mature.

4.2.6 **Knowledge of educational context**

Knowledge of educational context includes knowledge of the workings of the classroom, knowledge of school governance and financing, also knowledge of the character of their school's community (Shulman, 1987). Here, knowledge of educational context is discussed in relation to: the management team's attitude to visual art education, access to resources and materials, and time and space available for teaching visual art.

4.2.6.1 *The management team's attitude to visual art education*

In this study, the attitudes to and management of visual art by the schools' management teams gives rise to factors that influence the teachers' lesson-planning. One factor that affects lesson-planning is the expectation that the school management places on teachers in terms of visual art education (Luehrman, 2002). VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B are expected do more than just teach the curriculum. In general, the expectations of their schools include art exhibitions and the creation of 'quality' artwork by learners. As these expectations are considered normal by these teachers they are not regarded as constraints. Calderhead (1984) and Kosunen (1994) suggest that expectations and values of the school management only act as constraints if they are different from that of the teacher. For example, at the time of her interview, A&C Teacher Z was frustrated with the management of her school because she believes the point of teaching art is to involve learners in the process of creating art. However, the management team of her school simply wants her to display "pretty pictures". She finds this attitude frustrating because for her, visual art education is about the "process, even if I do not get through everything... a lot of it has been done in theory or in sketchbooks which they [the school management] don't always get to see". In comparison, the expectations placed on Class Teachers A, C, and D and A&C Teacher X by their school are not as high. Class Teachers A and C did not mention any expectations made of them by their school management. Class Teacher D and A&C Teacher X explained that their schools expected them to teach the curriculum. Both added that although they plan lessons for other teachers at their schools, this planning is not followed by the other teachers, which implies that their school management does not oversee this effectively.

The way visual art is organized and managed by the school can also influence individual teachers' lesson-planning. With the exception of Class Teacher B, who has her planning done for her by a visual art specialist teacher in her school, all the teachers in this study are responsible for their own planning. This means that the teachers are responsible for choosing how to implement the curriculum (also see §4.2.3.2). VA Teachers 1, 2, 3, and 4 and A&C Teachers Y and Z feel well-equipped to plan lessons. The limited interference by their schools' management suits them. In general for these teachers, the time-tabling of visual art and the limited contact time afforded to visual art (see §4.2.6.3) are more of a concern than their schools' management of visual art education. In comparison, Class Teachers A, C, and D and A&C Teacher X would appreciate more support from school management as they feel overwhelmed by what they are expected to achieve. Teacher A explained that she does not receive help developing A&C lessons and that she has to plan lessons herself. She feels she does not receive enough guidance on how lessons should be structured. However, Class Teachers A, C, and D, and A&C Teacher X did not express clearly how management can help them teach visual art, besides by providing them with additional financial support. The benefit of support, in general, can be attested to by A&C Teacher X, who related that the subject advisor has previously helped her with drama lessons and as a result she is more confident and goal-directed in her teaching of drama compared to music and visual art. An example of how school management can support visual art teaching is evident in the way Class Teacher B's teaching of visual art is managed. She has suitable lessons planned for her that are more relevant than those found in textbooks; she also has access to help and information about how each lesson should be implemented, and does not have to spend time doing planning or acquiring resources. Baker (1990) believes that schools should manage visual art education in a way similar to what Teacher B experiences. He believes that experienced teachers should be available to guide class teachers who are less experienced in the particular learning area. Baker (1990) also feels that having visual art as a separate subject fragments visual art from the rest of the curriculum. Therefore, he advocates that visual art teachers be used as specialist resources—teachers who guide class teachers and design lesson-plans and teaching strategies that can be integrated with the whole curriculum.

The low priority generally afforded to visual art at schools has been attested to by a number of researchers (Wachowiak & Clements, 2001; Luehrman, 2002; Gibson, 2003; Koopman, 2005; Sahasrabudhe, 2006). Even schools that employ teachers as visual art specialists and A&C Teachers do not position visual art as a high priority subject (Koopman, 2005). Gibson (2003) mentions that there is a conflict between parents' and schools' beliefs about the benefits of visual art and the way schools prioritize the subject. On the one hand, visual art education is seen as a subject that has multiple benefits—including creativity, cognitive development, and so forth—that develop the whole child. On the other, even though schools believe that visual art is important, they indicated that it is seen as a lower priority subject compared to others, such as mathematics and languages, which are supposed to explicitly prepare children for the job market (Baker, 1990). This conflict is apparent in the schools of the A&C Teachers X, Y, and Z and VA Teachers 2 and 4. Although, these schools have hired a specialist teacher they still seem to downplay visual art as a subject. This is apparent given the limited contact time the subject is afforded. Similarly, Mims and Lankford (1995) argue that the little amount of contact time and resources afforded to visual art points to the low priority given to visual art in American schools. Koopman (2005) and Wachowiak and Clements (2001) echo this sentiment beyond the confines of the American continent. VA Teacher 2 and A&C Teachers Y and Z mentioned that the schools they work at allow learners to be taken out of their visual art class to participate in other activities such as athletics, thus reducing the already limited contact time

allocated to visual art. The prioritization of other activities by the management of a school adds to the pressure on visual art education in schools.

Arts and Culture, which includes visual art, is seen as a very low priority subject or even unimportant by the schools at which Class Teachers A, C and D and VA Teacher 4 work. In their various interviews, it was implied that these teachers' schools set low expectations of them with regard to teaching visual art. For example, Class Teacher C related that she will use the time allocated to A&C to complete mathematics and language work. Although this clearly indicates her own prioritization, it also implies that the school condones the practice of neglecting one subject to benefit another. Similarly, Class Teacher D felt that, although she is involved with planning the Grade 6 and 7 A&C lessons, it seems to her that other teachers do not teach the lessons the way she has planned them. She explained:

"[They] are going to teach art, so even if I plan something, [how they teach] it is not necessarily... what I had in mind and what the [goal] was ... [T]he next person is not going to approach it with the same passion and it is not going to come through as [as I planned]."

This attitude by school management can be contrasted to the management of visual art education at Class Teacher B's school. Class Teacher B's visual art lessons are planned by an experienced colleague. She explained, "We sort of stick to the planning [the school gives us]. If we want to do something extra, we are welcome to, but you must do what she [the teacher who does the planning] says".

Laursen's (1994) view that the institutional nature of schools cannot be underestimated holds true in this study. The attitude and management of a school gives rise to factors that can influence and constrain the choices teachers make. The priority that a school establishes for the teaching of visual art is linked to making visual art teaching effective through the allocation of adequate contact time and resources (Mims & Lankford, 1995; Wachowiak & Clements, 2001; Gibson, 2003). This allocation makes it feasible for trained teachers to teach as they wish because they are not constrained by extrinsic factors. Furthermore, the beneficial influence of high expectations by school management should not be underrated. Teachers who have high expectations placed on them seem to work towards these expectations (Luehrman, 2002). Similarly, the teachers in this study who are trained to teach visual art work to the best of their ability and make considered choices. However, as seen in the case of Class Teacher B, management can play a supportive role in the manner in which lessons are planned. Teachers who are untrained in teaching visual art might welcome choices being made for them and clear direction on where to take lessons, whereas trained and experienced teachers might find such interference constraining (Shulman, 1987; Smith, 1992; McArdle & Piscitelli, 2002; Gibson, 2003).

4.2.6.2 Resources and Materials

The negative impact that the lack of resources and materials has on visual art teaching is highlighted in the literature (Mims & Lankford, 1995; Wachowiak & Clements, 2001; Emeji, 2008). Emeji (2008) believes that the dire lack of resources and materials for art education in Nigeria makes it difficult to teach the subject. A lack of resources was also raised by some of the teachers in this study. Class Teachers A, C, and D, A&C Teacher X, and VA Teachers 3 and 4 all mentioned that the lack of resources and materials make teaching visual art difficult for them. Class Teacher C explained, "finding paint, getting the paint, we do not have enough materials at the school. If you want to get extra stuff, it needs to come out of you own pocket". Both Class Teachers A and D felt that if they had access to visual aids it would make explaining concepts easier.

How teachers in this study deal with lack of resources differs from teacher to teacher. VA Teacher 3 is organized and uses materials sparingly. VA Teacher 4 is very flexible, and because she relies on donations to do her teaching, she bases her planning on the materials she has available at the time. In comparison, Class Teachers A, C, and D and A&C Teacher X explained that they cannot teach certain lessons, such as painting, because the school does not provide the necessary materials. Class Teacher C even resorts to buying some of the children pencil crayons using her own money. A&C Teacher X makes an effort to find some materials and resources, such as baby food jars, wherever possible. However, in other situations, she simply abandons the lesson that she would have taught or replaces the lesson with another even if it teaches a very different concept.

Within the teachers' interviews, the ways in which the lack of materials and resources make teaching difficult raised another underlying problem. Some teachers lack the understanding of basic materials needed for visual art teaching, and how to use them. One indication was that Class Teachers A, C, and D and A&C Teacher X leave out specific materials and did not express how materials would improve the teaching of visual art if they had access to them. For example, A&C Teacher X prefers not to paint because children mess up the art-room. However, earlier in the interview, she explained that "there is no paint. The only material we have is charcoal". This contradiction indicates that paint might be a limited resource at her school but that it is available to her. In addition, she mentioned that she swops painting lessons for charcoal drawing lessons, but did not note that these materials are very different from each other in terms of the content knowledge they can be used to teach. The fact that Class Teachers A, C, and D and A&C Teacher X do not connect the use of materials to what they are trying to teach indicates that knowledge, and therefore training, or the lack thereof, can influence how resources and materials are managed. In contrast VA Teacher 3—who is trained in visual art education and works at a school with limited resources—seems very aware of how the lack of resources affects her teaching. VA Teacher 3 works within a very strict budget in order for her not to exclude certain lessons that require specific materials. She plans the materials she needs for every term carefully. She said that having more "motivational stuff" such as reproductions of artwork would make it easier to teach but indicated that these are not essential. For example, she mentioned that she would ideally like to use art posters to help teach art history and the analysis of artworks; however, because she does not have these resources she adapts her lessons to overcome this.

VA Teachers 1 and 2, A&C Teachers Y and Z, and Class Teacher B felt that they have adequate, even more than enough, access to teaching materials. One issue that A&C Teacher Z highlighted, was that she needs to be flexible regarding the materials she is planning to use because the school often does not purchase the material timeously.

4.2.6.3 The effect of time on lesson-planning

Mims and Lankford (1995) find that a lack of contact time puts pressure on teachers teaching visual art. The lack of contact time due to the low priority given to visual art within schools is raised by Mims and Lankford (1995), Koopman (2005), Wachowiak and Clements (2001), and Sahasrabudhe (2006). Besides VA Teachers 1 and 4, who have one hour a week allocated to teaching visual art and Class Teacher B who uses a lot of the A&C time to teach the visual art lessons, the other teachers in this study feel that they lack sufficient contact time. It was difficult to ascertain the precise amount of time the Class Teachers spend teaching visual art, because it is part of their A&C time allocation, which they share between visual art, drama, music, and dance. Thus, the class teachers will only

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allocate a part of the A&C time to visual art. Class Teacher A, B, C, and D have 40, 120, 120, and 60 minutes of class time allocated to A&C per week, respectively (see Table 4.1). As already mentioned, Class Teacher B uses much of her A&C time to teach visual art. She slots visual art into the timetable to add variety to the school day, and always completes all of the projects she is given to teach. She explained:

"Sometimes there is too little work, my class works fast, because they are so eager for art. Then I would sit, then I would sit for the other periods ... and then we would just draw or like talk and draw... things from nature."

She felt that the way the lessons are planned by the head of A&C at her school is realistic within her classroom setting "and the children have a lot of time for it, to prepare to draw, to find stuff [and] to research it".

Discipline and large number of learners per class were cited by Class Teachers C and D and A&C Teacher X as factors that further reduce effective contact time. In comparison, VA Teachers 1 and 2 both mentioned that they are able to use time efficiently because the number of learners in their classes is small. However, VA Teacher 2 teaches half a class at a time and expressed conflicting feelings on the benefits of teaching smaller classes but seeing the learners less frequently than if they all came at once. On the one hand, she is able to work in great depth and focus on learners individually during lessons, meaning that learners work more efficiently than they would in a larger group. Class Teachers A and A&C Teacher Z did not mention the number of learners in their class as a constraining factor but did state that poor discipline at their schools wasted visual art teaching time.

Disruption to the timetable was highlighted by A&C Teacher Z and VA Teacher 2 as a factor that reduced contact time for visual art teaching. For example, A&C Teacher Z explained that lessons are sometimes disrupted because they are used for other activities such as practising for sporting events, learners going to music lessons, and class outings. These disruptions slow down the teaching process especially if learners in one particular class or learners from different classes of the same grade fall behind the rest of the class or grade.

Some of the teachers in the study implement strategies in order to mitigate against the limited contact time afforded to visual art lessons. For example, Class Teachers B and D adjust the timetable in order to gain contact time. VA Teachers 1, 2, and 3 and A&C Teachers Y feel that managing time carefully, teaching children a clear routine, and focusing on scaffolding within and between years saves time for teaching and learning. VA Teacher 1 also explained, "In junior school, you have got to be very specific, it has got to be labelled, it has got to be ready. It has to be very clear to them where the things are" in order to work efficiently and use time wisely. If learners know how to set up and clean up materials but are also confident in the way materials are to be used it is easier for learners to work independently once the lesson is explained. VA Teacher 1 also thinks about what materials should be used so as to save time. She said, "I do not like learners to draw with pencils before they paint a picture. If they must [draw out their idea], I prefer if they use crayons. Otherwise they spend the lesson erasing their drawings and starting over". A&C Teacher Y sometimes makes learners work in complete silence in order for them to work faster. A&C Teacher Z finds that using a sketchbook as a place for learners to practice concepts makes it quicker for learners to apply new concepts in their own artworks. These teachers use techniques to make more efficient use of the limited time available for visual art lessons. However, although commendable, these techniques still do not allow the teachers time to do everything they would like to.

Chapter 4: Findings and Discussion

In general, the limited contact time available for these teachers to teach visual art means that the ability of teachers in this study to scaffold concepts is undermined, and parts of the curriculum that they would like to teach are omitted or stripped down. Mims and Lankford (1995) and Gibson (2003) report a similar finding in America and Australia, respectively. Class Teachers C and D and A&C Teacher Z mentioned that they do not manage to teach all the lessons that they plan to. VA Teachers 2 and 3 also alluded to this problem and mentioned that they find it challenging to teach the content knowledge they think is fundamental for the intermediate phase. VA Teacher 2 explained that she used to teach each class for an hour a week for the whole year and that she was able to complete more projects within a year than she is able to do now, when she teaches each half of a class for two terms only. She explained, "I prefer to have them every week, the whole class, because I do so much more". VA Teachers 2 and 3, A&C Teachers Y and Z, and Class Teacher B feel that they do not have enough time to complete projects. The amount of contact time available to teachers is an important factor that influences the decision teachers in this study make with regard to lesson-planning. VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained in visual art education, take into consideration the length of time projects take to complete when planning lessons. They control when and for how long learners are expected to work on parts of a project because they believe that completing quality visual art projects is a time-consuming process. These teachers put measures in place so that learners work efficiently in the time available to them. This is especially true for VA Teachers 2 and 3 and A&C Teacher Z who believe that limited contact time limits what they would like to achieve when teaching visual art. Hence, as Moody (1992) suggested, in order to teach what they believe is fundamental to visual art education they emphasize some parts of visual art content knowledge over others. It appears that for VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B analysis and appreciation of visual art history, especially that of South African art, suffers because they prefer to use their limited contact time to focus on teaching the art elements and how to apply them.

Class Teachers A, C, and D and A&C Teacher X feel frustrated if projects take too long to complete. These teachers have unrealistic expectations of the time it takes for learners to create artworks, expecting quality work to be completed in a short amount of time. These teachers also have unrealistic expectations of, or ineffective strategies for dealing with, the time needed to set up for or clean up after practical visual art lessons. Class Teacher A felt that setting up and cleaning up are especially time-consuming and only gives learners extra time to complete a visual art project if she is able to keep up with the week's scheduled lessons. Class Teacher C explained that she often does not manage to complete the planned visual art lessons and projects because, firstly, learners take a long time to complete projects and, secondly, setting up and cleaning is time-consuming. Class Teacher C explained, "We constantly have to choose what you are going to cover. You cannot cover all the topics that they want you to cover for that week or for that period.... It is never going to be covered." Class Teacher D noted that she cannot spend too much time on any specific activity or theory because she has to work within the time she is allocated. She will sometimes be forced to leave out activities if they are not assessment tasks but she incorporates as much new knowledge as is possible into the assessment task for the term. A&C Teacher X explained that she constantly has to choose between doing practical lessons or worksheets about theory. She often chooses worksheets as they are easier to teach compared to practical lessons. On the whole, this means that her learners will not be exposed to practical application as much as they should be. Class Teachers A, C, and D, and A&C Teacher X use textbooks to do their planning and do not consider the year as a whole when planning. If they omit lessons arbitrarily, what is taught in the year can become skewed and unbalanced,

compared to teachers who have an over-arching plan for what learning-outcomes they want to achieve in a particular year, even if time is limited.

Another contextual factor pertaining to time is the amount of preparation time teachers have available to them. Fernandez and Cannon (2005) found that the more time teachers have to conceptualize planning, the better the planning is. VA Teachers 2 and 3 and Class Teachers A, C, and D mentioned that they do not have sufficient preparation time. For example, Class Teacher A spoke about preparation time and explained, “we don’t teach as quick as you want, it prolongs because it’s frustrating, the arranging, the apparatus that you use... it’s complicated, yes”. Class Teachers C and D felt that it takes a long time to look up the relevant information that is needed for visual art lessons, and that it is difficult to prepare for visual art lessons. Class Teacher D explained that her research and planning for visual art lessons is difficult because she does not have a visual art background. However, she did note that having access to the internet at the school is a huge benefit to her. Class Teachers C and D explained that they would be able to plan more rigorously if they had more preparation time because they often feel they need to research the topic and find out how to teach certain aspects of the lesson. This implies that, understandably so, teachers untrained in visual art education need more time to prepare visual art lessons compared to trained teachers. In comparison, VA Teachers 2 and 3 both have management responsibilities at their schools, and acknowledge that they lose out on preparation time because they spend a lot of their non-contact time doing administrative work.

4.2.6.4 *Physical space for teaching*

Some researchers highlight physical space as a factor that affects the way that teachers teach visual art lessons (Wachowiak & Clements, 2001; Emeji, 2008). However, in this study the physical space in which teachers work did not play an important role compared to other factors that the teachers raised such as adequate content knowledge, time, number of learners per class, and poor discipline. Nevertheless, Class Teachers A, C, and D all stated that they would prefer teaching visual art in an art room. Class Teacher A said,

‘We don’t have a special room for painting ... so it takes a lot of time to arrange the class and to clean up after the painting [and] it prolongs [the lesson]. It’s frustrating and it’s complicated.’

Class Teacher D explained that having an art room would be beneficial as there would be place to store artwork and resources. Although Class Teacher A acknowledged her preference to teach art in an art room rather than her classroom, she also stated that she thinks it would be better if a specialist taught visual art. This indicates that she would prefer not to have the responsibility of teaching visual art, even if there was a dedicated art-room. In contrast to the other Class teachers, Class Teacher B prefers to teach in her own classroom even though she has access to an art room. She feels that moving learners to another room is too time-consuming. In comparison, the visual art and A&C teachers make full use of the art-rooms in which they work. For example, VA Teacher 1 changes the posters in her art-room to match the content knowledge that she is covering and the art history that she is teaching.

Overall, the availability and type of physical space for teaching visual art did not significantly affect the choices the teachers in this study make when planning visual art lessons.

4.2.6.5 *Concluding remarks*

While lack of resources and materials definitely influences the choices many of the teachers who are not trained to teach visual art make when planning visual art lessons, lack of content knowledge and knowledge of how different materials can be used seems to play a greater role. Two extrinsic factors that affect lesson-planning decisions, but are not influenced by visual art content knowledge or pedagogy, are school management and contact time. The effect of school management was only highlighted when there was a misalignment between what a teacher felt was important and what her school expected from her. However, it appears that clear management and support for visual art play an important role for VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B. Lack of contact time affected the choices made by Class Teachers A, C, and D, the A&C teachers, and VA Teachers 2 and 3. However, the teachers trained in visual art education who experience lack of contact time, namely, VA Teachers 2 and 3 and A&C Teachers Y and Z, react by working more systematically and focusing on what they believe is fundamental to visual art education. In comparison, Class Teachers A, C, and D and A&C Teacher X do not change the way they plan lessons to mitigate for the limited contact time they have for visual art lessons. (Even though VA Teacher 1 has adequate contact time, she optimizes this time by working systematically and structuring lessons carefully).

4.2.7 **Knowledge of educational ends**

Koopman (2005) argues that the value of visual art education lies in developing the ability to produce and understand visual art, to develop the child holistically, and to allow the child to take part in activities that are inherently rewarding. In varying degrees, the teachers in this study, except VA Teacher 4, recognize that learners need to gain specific visual art knowledge and skills by the end of a year. However, Class Teacher A's answers were unclear in this regard and Class Teachers C and D and A&C Teacher X, who are not trained to teach visual art, do not have a clear view of what knowledge and skills should be learnt within a particular grade. In comparison, VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B, who are trained in visual art education, have clear ideas on what they want their learners to learn within a particular year. Nevertheless, A&C Teacher Z still feels uncertain about what children are able to learn within a year. VA Teachers 1, 2, and 3 and A&C Teachers Y and Z believe that education in the primary-school should equip learners with knowledge and skills so that the learners are able to continue with visual art in high-school, university, and beyond, if they so wish. A&C Teacher Y believes that it is important for an adult to have a general background in art history as well as have the ability to respond to the visual aspects of life as they present themselves, such as being able to decorate their own living space. A&C Teacher Z explained that learners should come to understand the art elements and have an appreciation for their own artwork and those of others. She explained that visual art teaching "is not only about the lesson being awesome but also because the kids are getting something out of the lesson and this is how they will be benefitting. This is how their minds will change and this is how they will see things differently". These two teachers feel that learners should be comfortable and able to apply their knowledge of the art elements and some visual art principles by the time they leave Grade 7. For example, A&C Teacher Y put emphasis on the hard-work that learners need to put into their artwork to achieve results so that they will be ready for high-school where art as a subject is very time-consuming and demanding.

Class Teachers A, C, and D, A&C Teacher X, and VA Teacher 4 expressed the opinion that visual art gives learners, who are not doing well in other learning areas but are 'creative', the opportunity to

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succeed at something. For example, Class Teacher D spoke about craft lessons, including beading, as examples of the types of visual art lessons that develop entrepreneurial opportunities for some learners who are not coping with the traditionally 'academic' subjects. Class Teachers A, C, and D, and VA Teacher 4 seem to distinguish between 'academic' and 'creative non-academic' people. They expressed the opinion that people who are not academically inclined should have the opportunity to excel in 'another area'. Class Teacher D explained that "with the arts side of things, we have to be realistic". Underlying this statement is the assumption that visual art is more relevant to learners who are not as academic as their peers. Class Teacher A stated that visual art is "not like maths, it's not like language. It's not like any other learning area. Most of the time they [the learners] don't take A&C very seriously, because they know we are going to relax". Similarly, it can be inferred that VA Teacher 4 believes visual art is not an academic subject from her statement that it is easy to get the "best out of learners because I am not trying to teach them maths or something". She added that not every child "is going to become a rocket scientist" insinuating that art is for 'non-academic' children. Although these teachers mention this as a positive value of visual art education, the fact that these teachers do not see visual art as an academic subject undermines the subject, compared to other subjects that are assumed to offer children better job prospects. Similarly, Class Teachers B and C prioritized other learning areas over visual art. Class Teacher B admitted that if there is extra A&C time that is left over after having completed a module, then it is often used for other subjects. She explained that she often feels that she should rather be doing Mathematics than spending time on A&C. Class Teacher C spoke about using visual art as a reward. She said that she often teaches the visual art lessons at the end of the week, and that learners need to have worked well in order for her to actually teach the visual art lesson. She said that sometimes visual art is skipped because other subjects have not been completed. Also, if her learners do not understand the concept of a lesson, it is unlikely that there will be enough time to go back and repeat work. She explained:

"Now we are on Friday trying to squash everything in. And then [other school work is] not being done and you are not satisfied, and you find they did things wrong and they messed up here and you find you have to do it again. And that makes me frustrated because you are planning also and you have to re-plan the whole lesson again. ... and so because I steal [visual art lessons] away from them they become quite disappointed."

The phenomenon where teachers, parents, and the education department understand that visual art can be beneficial for children yet still undermine it as a subject was also observed by Baker (1990). In this study, however, the teachers trained in visual art education do not trivialize the importance of visual art education and instead incorporate many sometimes-conflicting visual art pedagogies and instrumental outcomes into intricate pedagogical frameworks that inform their practice. For example, VA Teachers 1, 2, and 3 and A&C Teachers Y and Z balance the stages of creative development (Lowenfeld & Brittain, 1987) within structured lessons that teach specific visual art content knowledge and skills.

All the teachers that participated in this study indicated that visual art education has underlying benefits for their learners, such as developing critical thinking or emotional awareness. Some of the underlying benefits of visual art education discussed in the literature review (§2.4.7) are mentioned by the teachers in this study. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher D mentioned that visual art develops the learner, as VA Teacher 3 put it, as a "whole person". In addition, VA Teacher 1 believes that visual art should "build self-esteem in [learners'] own creative ability so that every learner [can] develop to their own level, and also use it in their own way as an adult". VA Teacher 2 said that visual art gave learners the opportunity to "look at life differently because they had studied the subject". Another benefit of visual art mentioned by VA Teachers 1, 2,

and 3 as well as A&C Teachers Y and Z is that visual art teaches learners to be hard-working and take pride in their work.

One benefit of visual art education is the development of creativity (see §4.2.4.3). All of the teachers in this study agreed that developing creativity was a reason for teaching visual art. What it means to be creative is a difficult concept to define and people have different ideas on the meaning of creativity (Milbrandt & Milbrandt, 2011). Although VA Teacher 3 and A&C Teacher Y expressed the opinion that self-expression and creativity are important, they tend to value aesthetic quality in artworks more than the other teachers in the study. An example of the difference between valuing aesthetics over self-expression and creativity is seen when comparing the extra-curricular benefits of visual art education as described by A&C Teacher Y and VA Teacher 1. A&C Teacher Y explained that she thinks learners will benefit from visual art education because, as adults, they will be able to appreciate the beauty around them and be able to create beautiful spaces to live in. In comparison, VA Teacher 1 believes that no matter what a child decides to do as an adult, they should always feel that they are creative beings. Comparing the two, it is clear that there is a subtle shift in emphasis between aesthetics and creativity. Interestingly, none of the teachers in this study mentioned that visual art education could benefit learners socially, and facilitate learning about history or democracy which are benefits suggested in the literature (Wachowiak & Clements, 2001; Sahasrabudhe, 2006; Richmond, 2009).

In their interviews, neither the Class Teachers nor A&C Teacher X mentioned any lessons they believed benefit learners in areas that fall outside of visual art itself. This contrasts with the VA Teachers and A&C Teachers Y and Z who believe in the value of visual art education and try to integrate some instrumental outcomes (i.e. benefits that fall outside the realm of visual art education) into the way they teach lessons. One instrumental outcome mentioned by VA Teachers 1, 2, and 3 and A&C Teachers Y and Z is that visual art aids learners in their abilities to solve problems and to think critically. For example, A&C Teacher Z explained, "One does need to build a bridge between the fact that art is not only about painting pretty pictures but that it is also about the cognitive process and motivating yourself". VA Teachers 2 added, "There is a lot of other learning [through visual art] that can help the rest of the learning areas". This is an instrumental outcome that is highlighted by a number of authors (Wachowiak & Clements, 2001; Brewer, 2002; Koopman, 2005). However, as Koopman (2005) and Sahasrabudhe (2006) explain, there is no clear evidence that visual art education benefits learners' cognitive development. Koopman (2005) points out that there are many ways that cognitive thought can be developed that are more efficient than through visual art lessons. However, he points out that participating in visual art education is a personally relevant way of learning, and that cognitive development through visual art education can therefore be a good way of developing it. In general, although the teachers in this study believe that there are instrumental outcomes associated with teaching visual art, they believe that they occur incidentally. For example, learners will develop critical thinking skills when composing a painting because they will need to think divergently about how they are going to use picture space and apply colour theory. However, teachers do not deliberately plan their lessons in such a way as to emphasize instrumental outcomes.

Koopman (2005) has argued that doing art is an intrinsically motivating human activity, and that one benefit of visual art education is that it introduces learners to this activity. Similar sentiments are expressed by Gibson (2003), Burril (2005), Sahasrabudhe (2006), and Richmond (2009). Although none of the teachers in this study articulated this point as directly as Koopman (2005) does, based on

their interviews it seems that all the teachers in this study would agree with this sentiment. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B emphasized that learners should be given the opportunity to create personally meaningful expressive artworks and that learners should be given time to create quality artworks. VA Teachers 1 and 2 and A&C Teacher Y all mentioned that it takes time and patience to produce work of a high quality, with the implication that this time and patience is well-spent given the satisfaction of creating a finished product of a high quality. A&C Teacher Y spoke about learners creating meaningful artwork and understanding that an artwork can evoke emotions in the both the artist and the people who view the artwork. A&C Teacher Z described how art-making is linked to developing personal meaning and sharing emotions. In both cases, A&C Teachers Y and Z feel that it is important to challenge learners as this furthers their creative development.

4.2.8 Knowledge of self

Turner-Bisset (1999) poses the question that if teaching, as a profession, requires heavy investment of oneself and repeated self-reflection and evaluation then knowledge of self is an important subset of the knowledge base for teaching. Knowledge of self is discussed here in terms of a teacher's beliefs relating to visual art education and their confidence in teaching visual art.

4.2.8.1 Personal beliefs about visual art education

Pajares (1992), Fang (1996) and Knight (2002), maintain that teachers' beliefs define their behaviour and how they organize knowledge and information. These authors argue that knowledge and belief are inextricably intertwined, and that belief will define subsequent thinking and information processing. Van Driel et al. (2007) explain that teachers develop integrated sets of knowledge and beliefs that are consistent with how they act in practice. Notably, the teachers who have some experience with visual art or art-style crafts—i.e. the VA Teachers, A&C Teachers X, Y, and Z, and Class Teachers B and D—are enthusiastic about teaching visual art. They apply themselves, as much as possible, to the task of teaching the subject in their own ways. VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teachers B and D take visual art education seriously. Furthermore, they take responsibility for their learners' performance and visual art development. A&C Teacher Y said that it is important to motivate learners even if she feels exhausted. A&C Teacher Z feels that she is doing a good job and puts a lot of effort into doing extra A&C events, which include exhibitions of learners' artwork. Class Teacher D said that she is happy to put in the extra time that is required for her to teach the subject, which is something that she feels not everyone at her school would do. As confirmation of this, at the end of her interview, she asked me if I knew if there were any places that offer visual art education classes as she is not trained in this and sometimes feels unqualified to teach the subject. In contrast, VA Teacher 4, who is also not trained in visual art education, implied a few times during her interview that she feels that she is doing her school a favour by teaching visual art. Furthermore, she does not feel that she is responsible for the implementation of the curriculum. She seem to believe that because she is working on a voluntary basis she is exempt from making sure that learners are taught visual art in line with the NCS.

Newstead (1998) explains that some ideas about what it means to teach are formed independently from the training that teachers received. Echoing this sentiment, compared to the teachers trained in visual art education, Class Teacher A, C and D, A&C Teacher X, and VA Teacher 4 rely to a greater extent on beliefs which are based on their personal experiences to make decisions. Class Teacher A

referred several times to the way that she teaches singing lessons when asked about visual art. She continued to use singing and music lessons as examples of her teaching techniques even when asked a second time about the way she teaches visual art. Although this indicates her insecurity relating to teaching visual art lessons, and might even indicate that she scarcely teaches visual art, it also shows that her own experiences in music, which include song and dance, allow her to feel secure in this A&C discipline. Thus she feels free to incorporate music lessons, such as singing and dancing more regularly than visual art. Class Teacher D is not trained to teach visual art yet she sees herself as a creative person who creates her own artwork, and can share this joy with her learners. Class Teacher D explained that she is inspired by craft classes she attends herself, and that she uses these ideas in her own classes. This way of using personal knowledge corresponds with the observation of Cohen (2008) that teachers prefer to teach completed knowledge that they have made sense of themselves. Hence, teachers, who have created artwork or have been involved in art forms they understand and enjoy, feel more comfortable teaching related content to their learners.

Although a teacher's prior knowledge influences teaching, as Gibson (2003), Van Driel et al. (2007) and Gholami and Husu (2010) explain, there is a strong link between the belief and the decision-making framework that teachers develop due to the training that they have received. Gibson (2003) explained that teachers who are inadequately trained to teach visual art rely more on the knowledge and personal beliefs gained through their own experiences to make decisions about what and how to teach. In comparison, the beliefs of teachers who are adequately trained in visual art education are influenced by the knowledge gained during their training (Gibson, 2003).

All the teachers who participated in this study saw themselves as being creative. But over and above this, VA Teachers 1, 2, and 3 and A&C Teachers Y and Z, who are trained to teach visual art, also saw themselves as specialist teachers who had the required skills and knowledge to be able to deliver what they believed was a quality curriculum. Their view of their role as visual art teachers is also more complex than that of the other teachers. For example, when A&C Teacher Y was asked what she wants learners to know by the time they reach high school, she explained that "art requires an enormous amount of work... they [the learners] have so much to learn. ... and also what I love about my job is the variety, and [that] there will be so many different interpretations of [the lesson]". VA Teacher 2 explained that visual art is "difficult [demanding] to teach, one has to be on the ball the whole time". Similarly, it can be assumed from their interviews that VA Teachers 1 and 3 also feel that visual art lesson-planning requires hard work and dedication.

Overall, when making decisions relating to visual art lesson-planning, the teachers who are not trained in visual art education rely to a greater extent on beliefs and personal experiences than the teachers trained in visual art education.

4.2.8.2 Confidence in teaching visual art

A clear difference between the teachers who are trained to teach visual art and those who do not have adequate training is their confidence in their ability to teach visual art. This observation corresponds to arguments made by Eisner (1999), Gibson (2003), and Hallam et al. (2008). These studies find that lack of training has a substantial effect on teachers teaching visual art because they lack the skills to do so (Smith, 1992; Gibson, 2003; Hallam et al., 2008). Westraadt (2011) agrees and found that the morale of generalist teachers in a Western Cape School, who lack adequate visual art education training, was low when teaching visual art. In this study, Class Teachers A, C, and D and

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A&C Teacher X, who are not trained to teach visual art, feel uncertain about their ability to teach the subject. Class Teachers A and C both requested to have a colleague join them during their interviews; this indicates a level of insecurity relating to their planning for and/or teaching of visual art lessons. They spoke emphatically about how difficult it is to teach the subject, and expressed uncertainty about their ability to teach visual art.

As mentioned earlier, Class Teacher A appeared to be insecure about teaching visual art as she frequently referred to either singing or dance lessons when asked about visual art lessons. She explained, "I am not a specialist, I am a teacher. Please honour me with somebody who will help here. I am not a specialist, but because I am a teacher, I must [make the most of it]". Class Teachers C and D and A&C Teacher X also spoke about feeling insecure when it comes to teaching visual art. Class Teacher C explained that visual art, as a whole, is a struggle and that she feels teachers need "more knowledge [on] how to do something and how to prepare ourselves". She added,

"I have not been trained. So what am I doing? I am literally reading the lesson and the teacher's guide to see what they ... explain, what they are saying and what they actually expect from me. How do they get this approach back to a teacher? All this, and I need to do extra research. I do not have background knowledge. I find the whole art period for me is a struggle".

Class Teacher D noted that she often finds teaching visual art quite daunting because she does not have the background knowledge she feels she needs. She explained,

"I think it's mainly... the limited... knowledge I have. You know, I do love teaching the subject but I do feel, I do want to feel in charge, I want to feel equipped enough to really teach the child something but...the textbooks do not supply you with that necessary information, [I know] that I'm going to feel ... a bit nervous. I am not an artist. I am not an art Teacher [but] I have to draw some picture showing shading".

Although, A&C Teacher X was enthusiastic about the A&C subject, she admitted, as the interview progressed, how overwhelmed and intimidated she feels by the subject. She explained that at the school at which she works, there are many contextual factors that she cannot deal with, which make teaching very difficult. She also mentioned that she does not feel she has the required experience to teach visual art because she was not taught art at school or during her tertiary studies. She said that this makes her feel worried and nervous about teaching the subject. As a result, she often leaves out or changes sections of work that she does not understand. She explained, "how can I teach what I do not understand?". She added that she often teaches theory but does not integrate it into a practical lesson if she is unsure of how to do so. The teachers who do not have specialist training, such as A&C Teacher X, exploit their strengths in the disciplines of the A&C learning area in which they feel most confident. Interestingly, A&C Teacher X noted that she had gained confidence in teaching drama and dance after the A&C subject advisor had given her advice on these two disciplines.

The experiences of Class Teachers A, C, and D and A&C Teacher X highlight how feeling insecure about one's own skills and knowledge relating to a subject can hamper the teaching of the subject. Only twelve of the sixty plus teachers that were contacted made themselves available to participate in this study. Given the fact that the class teachers interviewed in this study generally expressed a level of insecurity with regards to planning and teaching visual art lessons, a plausible inference is that many class teachers who are not trained to teach visual art are either not teaching the subject, or feel they are doing it poorly, and thus were not willing to be interviewed for this study. It is worth noting that all of the class teachers who did agree to participate in this study professed a love for some part of the A&C learning area, and it seems that this contributed to them being willing to participate. It is quite plausible that the class teachers who did agree to participate are more confident in their abilities to teach visual art than those who declined. Thus, the constraints

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highlighted by Class Teachers A, B, C, and D might be experienced even more severely by class teachers in general than was observed in this study.

Calderhead (1984) and Kosunen (1994) discussed the reluctance of experienced teachers to change the way that they teach lessons that they feel confident about. Gibson (2003) and Cohen (2008) argue that teachers do not change the way they teach lessons because they are uncertain about the outcome and the problems that might arise. The class teachers in this study, although being experienced generalist teachers, are not trained in and have little experience of teaching visual art. Consequently, they do not feel confident to teach visual art lessons that they have never taught before, or have not done themselves, because there are too many unknowns. In addition, the teachers who lack confidence highlighted the need for more guidance. Class Teachers A, C, and D and A&C Teacher X indicated that they would prefer more guidance about how to implement and plan visual art lessons than they currently get. Both A&C Teacher X and Class Teacher D pointed out that, in their opinion, the curriculum is too open-ended and unstructured.

VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B are trained in visual art education to varying degrees and feel confident in their ability to do so. Furthermore, they are able to plan lessons without feeling uncertain about their ability to teach visual art. Class Teacher B feels comfortable teaching visual art because the lesson-planning is done for her. Furthermore, she understands how to change the lessons to suit her particular needs in her class. She noted that she feels comfortable with the visual art terminology when it is discussed in the curriculum and in other teaching guides. VA Teachers 1 and 3 and A&C Teacher Y feel confident because they have been teaching visual art for many years. VA Teacher 2 did not explicitly make the same references to her experience, but it was clear that she is a confident and experienced visual art teacher. VA Teacher 2's confidence in her ability to plan visual art lessons autonomously from the NCS was highlighted when she stated, "I skip projects that I don't feel like, [and] change the lesson that I have planned [if] I have thought of something better". During her interview, VA Teacher 3 was emphatic about the importance of training of visual art teachers. She explained, "If you [are] not experienced with it [a technique] and you don't know what the outcome is going to be ... then it is a futile exercise from the learners' point of view" and also that "if you don't know what you are doing then there is chaos". VA Teacher 3 even went as far as saying that her experience has allowed her to create her own curriculum that she believes is effective. A&C Teacher Z's views do not correspond to the other teachers mentioned earlier in this paragraph. Although she is trained to teach visual art, she expressed some uncertainty, and indicated that she would prefer the curriculum to give her more guidance about what she needs to achieve as a newly-qualified teacher. She explained that most of her uncertainty is due to her inexperience. However, when she compared her teaching and lesson ideas with a student teacher who taught a lesson about clay in her class, she could see how much she had developed since she had started teaching. Her views echo those of Calderhead (1984) and Poulson and Avramidis (2003), namely that newly-qualified teachers are flexible in their approach but need more support than experienced teachers. Gibson (2003) concurs. VA Teachers 1, 2, and 3 and A&C Teacher Y are trained to teach visual art, and prefer to work autonomously and develop their own planning based on their visual art pedagogical knowledge and teaching experience. The observation made here that experienced teachers prefer to work and plan lessons independently, while inexperienced teachers prefer to be guided by other teachers and external sources, has also been noted by Poulson and Avramidis (2003). And similar to what was found here, Calderhead (1984) points out that experienced teachers are confident doing their own planning.

The impact of teacher education on lesson-planning

VA Teacher 4 does not conform to the observations described in this section so far. She is an untrained art teacher who, nevertheless, has a lot of personal knowledge and experience on which she bases her decisions. Unlike the other teachers who are not trained to teach visual art she feels confident to teach the subject from her own perspective of what visual art education means and works completely independently from any external sources including the NCS.

4.2.8.3 *Concluding remarks*

The teachers in this study who are not trained to teach visual art base their decisions on their personal experiences of visual art. Class Teachers D, A&C Teacher X, and VA Teacher 4 have had positive experiences outside the school setting, such as taking part in craft lessons, and they have built these experiences into their own art lessons. They feel confident in lessons based on experiences they themselves have enjoyed and understood. With the exception of VA Teacher 4, the teachers who are not trained to teach visual art often feel overwhelmed and ill-prepared to teach visual art. This is because there are a number of areas relating to visual art education they do not understand or know how to implement. This contrasts with VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B who are trained in visual art education and feel confident to teach visual art as a whole.

4.3 The impact of teacher education on lesson-planning

It is not easy to cleanly separate the factors that a teacher considers when lesson-planning into each of the eight categories of the knowledge base for teaching without fragmenting what the teacher's point of view or argument is. For example, A&C Teacher X's decision to reduce the number of practical lessons within a year is not based only on her knowledge of context and the limited contact time she has available. She also takes into consideration the textbooks she is using, the fact that she feels that the department expects her to write more assessments and teach more theory, and feels more confident teaching theory from a textbook. Where appropriate, common factors that teachers in this study consider when lesson-planning have been grouped into each of the knowledge base categories. For example, Class Teachers C and D, A&C Teachers X, Y, and Z, and VA Teachers 2 and 3 all spoke about a lack of contact time. However, although common factors exist, there are also clear differences between what each of the teachers consider when lesson-planning and whether specific factors act as constraints. This section addresses the factors that teachers consider when planning visual art lessons.

Because visual art specialist teachers, A&C teachers, and Class teachers were interviewed for this study, it was expected that different themes would appear from each of the groups. However, no clear pattern emerged in any one of these three groups. This might be due to the fact that A&C Teachers Y and Z only teach drama and visual art, but not music, and are thus able to focus on visual art lessons to a similar extent as the visual art specialists do. A second complication is that A&C Teacher X and VA Teacher 4 are outliers in their groups because, unlike the other teachers in their groups, they are not trained in visual art education. The main factor that differentiates teachers, in this study, is not whether they are specialists or generalist class teachers, but rather the knowledge and skills that the particular teacher has for teaching the subject, which is linked to proper training in visual art education. This finding agrees with that of Westraadt (2007) who found that in four case studies conducted in the Western Cape, specialist teachers implement a visual art programme that has integrity but that generalist teachers plan lessons in a superficial way and thus their lessons lack

depth. Eisner (1999), Wachowiak and Clements (2001), Schiralli (2002), Buldu and Shaban (2010), and Gholami and Husu (2010) have also observed this relationship at a more general level.

Adequate knowledge and skills for visual art teaching are related to all of Shulmans' knowledge base categories. A teacher's lack of adequate knowledge affects each of the knowledge base categories (§4.2). VA Teachers 1, 2, and 3, A&C Teachers Y and Z, and Class Teacher B—who are all trained to teach visual art—have well-developed PCK, and therefore consider factors within each of the different knowledge base categories carefully when lesson-planning. These teachers consider, amongst others, child-development, scaffolding, integrating content knowledge into practical activities, curriculum pacing, and educational ends when planning lessons. The factors mentioned in the previous sentence do not act as constraints for these teachers but are rather part and parcel of the teaching process.

The teachers trained in visual art education, and who teach in 'affluent' schools, did not mention many constraining factors that influence their lesson-planning. In their interviews, they focused primarily on factors that are normally associated with lesson-planning such as the topic of a lesson, the art elements, principles of design, and curriculum pacing. This observation agrees with Calderhead (1984) and Kosunen (1994), who have both reported that experienced teachers have clear strategies, sequencing abilities, and are able to anticipate the direction(s) a lesson might take. Both Calderhead (1984) and Kosunen (1994) find that, compared to inexperienced teachers, experienced teachers plan on a deeper and more comprehensive level because they have more experience and knowledge on which to base their decisions. Although A&C Teacher X was untrained in visual art education, the level of knowledge and experience she had was more developed compared to the other teachers in this study who were not specifically trained to teach visual art (i.e. Class Teachers A, C, and D and VA Teacher 4). Unlike the teachers trained in visual art education, the teachers not trained in visual art education do not recognize that visual art education is a cognitive process made up of perception, creation, and reflection (Sahasrabudhe, 2006) and that visual art is expressive and a way of making meaning through the use of socially constructed symbols (Sahasrabudhe, 2006; Richmond, 2009). What became clear during the course of this study is that appropriately trained teachers do not consider certain factors as constraints because they have the necessary knowledge within each of the knowledge base categories to integrate and adjust their planning to overcome these factors, without compromising on the aims of a particular lesson. An integrative approach that took cognisance of different visual art pedagogies and trends is evident in their teaching. Such an approach is advocated for by McArdle and Piscitelli (2002), Burril (2005) and Bacher and Glaubman (2006).

There are factors that teachers, in this study, consider when making decisions about lesson-planning that are not related to visual art content and pedagogical knowledge. Some factors that were mentioned by teachers in this study were: learners' background and prior knowledge, contact and preparation time, and materials. Teachers who are trained in visual art education consider visual art pedagogical knowledge when making choices about age-appropriate outcomes, use of materials, pacing, and how to structure time when planning lessons. In comparison, the teachers untrained in visual art focus more on how the factors listed above limit what they are able to do, and view many of these contextual factors as constraints.

Calderhead (1984) and Penso (2002) explain that planning reflects the demands of the constraints that the teacher experiences more than the beliefs and goals that the teacher has. Class Teachers A

and C and A&C Teacher X feel that their teaching situation is constrained by contextual factors—such as lack of materials, the difficulty of managing learners during visual art lessons, and a lack of visual art knowledge—to such a degree that they are not free to plan lessons as they wish. For example, A&C Teacher X feels that painting is nearly impossible to do because there are too many learners in her classes, and therefore the lessons would become chaotic and the class a mess. Furthermore, these teachers do not seem equipped to come up with alternative strategies in situations where contextual factors have the potential to adversely affect the teaching environment.

However, it would be rash to think that the teachers trained in visual art education are not constrained by extrinsic factors. Although, these teachers do not see many factors as constraints when planning lessons, one factor that affected all the teachers in this study is school management. Kosunen (1994) has argued that the management of schools plays a far greater role in the manner in which teachers make decisions than is implied or written about in the literature. Calderhead (1984) and Kosunen (1994) propose that the influence of school management on teachers cannot be underestimated. Nevertheless, teachers often only find that they are constrained by the management of the school if their beliefs clash with that of the school management (Calderhead, 1984; Kosunen, 1994). In general, the teachers in this study meet the criteria that their schools have set for the teaching of visual art, and, with the exception of Class Teacher B, feel that they are free to plan lessons as they wish. Class Teacher B is the exception here because her visual art lessons are planned by another teacher, and so she does not have much choice in terms of her visual art lessons. In general, the teachers in this study did not identify school management as having a significant influence on their planning. However, A&C Teacher X and Class Teachers A, C, and D did note that management of visual art at their particular schools is not clear and that with more support from their schools, teaching, and hence planning, of visual art would be easier and more manageable. In comparison, Class Teacher B receives a lot of support from her school, and finds teaching visual art easy and manageable.

Another factor that many of the teachers in this study consider is the amount of contact time they have available for teaching visual art. All the teachers in this study who teach visual art for less than an hour a week, experience limited contact time as a constraining factor. The lack of contact time means that the rigour with which teachers want to approach visual art education cannot be realized. Mims and Lankford (1995) report a similar finding in their survey of visual art in American schools. VA Teachers 2 and 3 and A&C Teachers Y and Z try to mitigate the effects of limited contact time by scaffolding learning over the intermediate phase, managing time carefully, and carefully prioritizing what they believe is most essential. In contrast to the teachers trained in visual art education, the other teachers recognize that they have limited teaching time, but appear not to appreciate how much the lack of this time actually affects the way in which they manage their own particular visual art curriculum. They are not concerned about leaving out lessons and how this will affect their planning as a whole. In addition, they appear not to take into account how long it takes to complete practical projects properly.

A complication faced in this study is that there is a strong link between training and the context in which the teachers are working. With the exception of VA Teacher 3, the teachers who are trained to teach visual art work in schools that are generally well-resourced and provide support to their teachers. Class Teachers A and C, A&C Teacher X, and VA Teacher 4 are not trained in visual art education and work in difficult conditions typical of many South African schools (Jansen, 2001; Van der Berg, 2008). These include high learner to teacher ratios and a lack of resources. Class Teachers A

and C and A&C Teacher X highlighted these factors as ones that make teaching visual art challenging. It is difficult to attribute the differences in what the teachers consider as constraining factors solely to their level of training because there is the added complication of the context in which they work. For example, the level of disruptive behaviour during teaching time due to factors such as learner-to-teacher ratios and broken homes is very different in the diverse schools that are represented in this study. Mims and Lankford (1995), Cohen-Evron (2002), and Koopman (2005) agree that external pressures have a significant impact on visual art teaching. Although some of the teachers in this study are able to integrate knowledge about learners into their lesson-planning, in order to deal with behavioural issues, other teachers in the study might not be able to achieve this using the same pedagogical techniques because of the different contexts in which they teach (Shulman, 1987; Fang, 1996; McArdle & Piscitelli, 2002).

An example of the difference training can make to the way a teacher reacts to constraining factors is illustrated by VA Teacher 3. VA Teacher 3 is trained in visual art education but works at a school that services children from an economically disadvantaged background. Like many of the other teachers teaching at schools in poorer neighbourhoods, she faces a lack of resources and materials, poor learner attitude and behaviour, and limited contact time yet she has clear strategies on how to deal with these factors. In general, her style of teaching is more structured compared to the other teachers trained in visual art education. This might be connected to her need to manage lessons carefully in order to mitigate against the contextual factors she experiences.

As already mentioned, what is considered as constraining factors is influenced by the pedagogical knowledge of the particular teacher. Over the course of the study it became evident that a teacher's outlook on the effect of constraining factors is affected by the teacher's understanding of visual art knowledge and skills. Untrained teachers raised the issue of lack of resources and materials, and suggested that this makes teaching visual art difficult. However, there is reason to believe that they could respond better to the lack of resources and materials they experience. For example, Class Teacher C explained that her learners can only afford very basic materials and that she sometimes provides materials for her learners at her own expense. She did not, however, take advantage of materials that are either cheap or easy to access—e.g. wax crayons or old magazines—but are still adequate to introduce the basic art elements and techniques such as mixing colours and tonal work.

With the exception of VA Teacher 4, the teachers not trained in visual art education acknowledged that they would benefit from more help with regard to teaching and planning visual art lessons. Poulson and Avramidis (2003) and Sahasrabudhe (2006) have highlighted that many class teachers understandably struggle to manage the wide range of knowledge included in any particular grade's curriculum. The manner in which Class Teacher B's school manages the visual art curriculum sets a good example of how it is possible to make visual art education easier for the class teacher. A specialist teacher at the school does all of the planning and sourcing of materials for the school's visual art lessons; she discusses each lesson in detail with the relevant class teachers, and is in a position to plan lessons that are appropriate for the unique context of the school. Baker (1990) proposes that specialist visual art teachers should be used in this way within schools as it prevents visual art from being severed from the knowledge within other learning areas, and in this way prevents the knowledge within visual art from becoming fragmented. However, there are three issues with this method of organizing visual art education within a school that are evident within this study. The first issue is exemplified by both A&C Teacher X and Class Teacher D. Both teachers have the responsibility for helping plan visual art lessons for other teachers in their schools. However,

both teachers explained that they feel that the other teachers do not follow the planning they set, or do not teach all of the lessons that are planned. The management of these schools should ensure that visual art lessons that are planned by these teachers are followed by the other teachers. The second issue with Baker's (1990) proposal is that as teachers gain insight and experience in teaching visual art, they might prefer planning their own lessons. Poulson and Avramidis (2003) explain that as teachers gain experience and confidence so does the desire to work autonomously. The last issue with Baker's (1990) proposal is that visual art and A&C teachers see themselves as specialized teachers, and are more likely to take a lot of pride in how they teach visual art compared to class teachers. In this study, the Class Teachers mentioned that planned visual art lessons are sometimes forfeited so that work in other learning areas can be completed. Class Teacher C, for example, uses visual art as a reward on Fridays and does not teach the intended lesson if she runs out of time or if she feels that her learners have not behaved well enough to be rewarded.

As Verloop et al. (2001) and Bachar and Glaubman (2006) have pointed out, the perceptions and beliefs of a teacher play an important role in the decisions that are made when planning lessons. This observation is also evident in this study because there is a definite relationship between what teachers believe it means to teach visual art, and the educational ends the teachers aspire to. As numerous studies have shown, proper visual art training influences not only the knowledge and skill teachers have to teach the subject, but also their views and beliefs about the subject (Verloop et al., 2001; Bachar & Glaubman, 2006). In this study, compared to the teachers who are not trained in visual art education, the teachers trained in visual art education believe that visual art has a greater purpose to play within education and integrate numerous, sometimes very different visual art pedagogies, into their lessons. In addition, the teachers trained in visual art education feel comfortable teaching visual art and taking risks when teaching new lessons. In comparison, teachers not trained in visual art education did not want to take such risks. Even experienced teachers will often find it difficult to change and adopt new teaching practices, because new approaches often yield unexpected results. This means that planning prior to the lesson needs to be more comprehensive (Calderhead, 1984; Ellis, 2007; Bantwini & King-McKenzie, 2011). Furthermore, new lessons themselves are often more stressful than a tried-and-tested lesson (Calderhead, 1984; Ellis, 2007; Bantwini & King-McKenzie, 2011). Teachers need to gain good case and propositional knowledge in order to develop the strategic knowledge used in lesson-planning (Shulman, 1986). These general points give insight into why the teachers in this study, who are not trained in visual art education, do not make efforts to gain a better understanding of visual art and plan lessons adequately. Understandably, these teachers would rather not put themselves into positions where they would feel uncertain, and rather focus on lessons that they understand and enjoy, even if this means certain types of lessons are omitted. Gholami and Husu (2010) added that in these cases, teachers will plan lessons based on what they believe is possible within the context they are teaching in. On the whole, the curriculum the teachers untrained in visual art education implement is fragmented. Calderhead (1984) has argued that teachers need enough time to think about lessons especially those they are not sure of. It is quite plausible that the teachers in this study who are not trained in visual art education find planning visual art lessons difficult because they do not have sufficient time to do the planning comprehensively.

In this study, it was found that although contextual factors, such as resources and the amount of contact time afforded to visual art lessons, play a significant role in the way visual art is planned for and taught, these factors are overshadowed by the degree of PCK that each of the teachers possesses. Although the teachers in this study were not asked directly about their training, each

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participant discussed her own level of training and understanding of visual art education during her interview. It was evident in this study that the knowledge that teachers gain through training and experience influences each of the knowledge base categories. Contextual factors, however, can act to exaggerate the difficulty teachers have in implementing the prescribed curriculum. As Calderhead (1984), Shulman (1986), Shulman (1987), Parker (2004), and Segall (2004) explain, teachers need to understand content in order to make alternative choices. The more knowledge teachers have of visual art education, the more concepts and methodologies they are able to incorporate into their planning.

Chapter 5 Conclusion

In this chapter each of the research questions is examined. Following this, recommendations for further research and ideas for improving visual art education in South Africa are given based on the findings from this study.

The goal of this thesis was to investigate the factors and constraints that influence the choices visual art teachers in the Cape Town Metropole make when planning visual art lessons. More specifically the following questions were addressed:

- What factors do teachers consider when planning visual art lessons for the intermediate phase?
- Which factors that teachers consider when planning visual art lessons are interpreted by the teachers as constraints to teaching visual art?
- How do teachers deal with factors that act as constraints to teaching visual art?

The study started with the premise that a teacher's approach to visual art and the context in which she teaches will affect the way she plans her art lessons. In order to answer the research questions, semi-structured interviews were conducted within an interpretist framework. Four specialist visual art teachers, four² Arts and Culture (A&C), and four class teachers who teach visual art were interviewed. Shulman's (1986; 1987) knowledge base for teaching, namely, content knowledge, general pedagogical knowledge, knowledge of curriculum, pedagogical content knowledge, knowledge of learner, knowledge of context, and knowledge of educational ends, as well as Turner-Bisset's (1999) knowledge of self, were used to systematically index and analyse the data collected from interviews with each teacher. The same eight knowledge base categories were used to organize the discussion and findings.

It is possible to conclude that the first two questions addressed by this thesis, relating to what factors teacher consider when planning visual art lessons, and which of these factors are considered as constraints, were answered. The third question, relating to how teachers deal with constraints, was only partially answered. Unfortunately, teachers who participated in this study answered questions pertaining to this generically, without giving specific examples of how they make changes to the way they plan visual art lessons in order to mitigate for constraints they face.

5.1 What factors influence lesson-planning, and why?

The interviews conducted in this study draw attention to the influence that training in visual art education has on the factors teachers consider when planning visual art lessons. The interviews reveal a stark contrast between what teachers who are trained to teach visual art and those who are not consider when planning visual art lessons, the way that they do this, and their reasons for making particular decisions. The interviews also reveal clear differences in the degree and type of knowledge within each of the knowledge base categories that teachers rely on, as described in the following paragraph.

² As described in the Methodology Section (§3.2) only three of these interviews was analysed

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Teachers trained to teach visual art choose lessons based on art elements, topic, materials, and skills that they want their learners to explore and develop. Although their lesson aims include development of aesthetics and individual experience, their lessons are also highly structured in order to scaffold concepts both within and between lessons. These teachers consciously motivate learners towards the lessons goals. They also consider a multitude of factors when planning lessons—e.g. how creativity can be enhanced in structured lessons; what motivates learners; the learners' developmental level; art history and aesthetics; what and how materials can be used in lessons; and many other aspects. The observation made here, that teachers who are trained to teach visual art are able to integrate numerous facets of visual art content knowledge and pedagogy into their lessons, agrees with both Bachar and Glaubman (2006) and McArdle and Piscitelli (2002). In this study, the teachers trained in visual art education consider visual art content knowledge with specific focus on developing an understanding of the art elements. As discussed in Chapter 4, these teachers focus primarily on form and theme, and not as much on the context within which artwork is made (Sandell, 2009). Similar to the observation made by Burrell (2005), the teachers, in this study, who are trained to teach visual art balance both child-centred and academic approaches to teaching visual art.

In general, the teachers in this study who are untrained in visual art education lack the visual art knowledge to develop lessons to a similar conceptual level compared to those teachers trained in visual art education. The untrained teachers take far fewer concepts into consideration when planning visual art lessons. Furthermore, many of the concepts that they do consider, such as child-centred development, are not clearly understood by them, or are not properly implemented. At a simple level, the visual art lessons these teachers design can be classified as either product-centred, craft style lessons, or unstructured child-centred lessons. The aim of these product-centred lessons is to produce aesthetically pleasing artworks and to teach basic skills such as cutting, tearing, and gluing. Unstructured lessons are developed by these teachers to give their learners time to be 'creative'. The idea that unguided lessons develop creativity is related to the work of Lowenfeld and Brittain (1987) who postulate that learners should be allowed to develop at their own pace and that, given the right space, they will organically develop artistically and creatively without facilitation or interference. However, the teachers in this study who are not trained to teach visual art do not factor in Lowenfeld and Brittain's (1987) stages of development or what types of lessons are appropriate for the intermediate phase learner when planning unstructured lessons. Therefore it is unlikely that these unguided lessons help to actively develop learners' creativity.

Unlike teachers who are trained to teach visual art, the teachers in this study who are not trained in visual art education rely heavily on textbooks or other external sources for their lesson-planning. However, it is clear that they often do not appreciate the significance of the visual art pedagogy underlying the specific lessons they take from these textbooks. Hence, lesson concepts, visual art pedagogy, and content knowledge are tackled in a superficial manner, and little thought is given to the underlying outcomes of specific lessons. Thus, lessons are chosen primarily based on what the teacher thinks is manageable, what she understands, and what she thinks she can do without experiencing discipline problems, rather than on specific outcomes relating to visual art education.

Although the teachers trained in visual art education are more goal-orientated, neither the trained nor the untrained teachers in this study are primarily guided by the NCS outcomes. For both groups, the general procedure is to check lesson-plans and work-schedules against NCS curriculum

Which factors act as constraints to teaching visual art?

outcomes, retrospectively. Because the NCS outcomes are so broad, it is almost always possible to justify having covered the NCS outcomes, even when the lessons lack depth.

As Shulman (1987) and Turner-Bisset (1999) point out, trained teachers are knowledgeable in each of the knowledge base categories and are therefore able to integrate and draw from each to develop a deeper and more complex pedagogical content knowledge (PCK). The concepts that teachers in this study who are trained in visual art education choose to integrate and include into their lessons shows this clearly. As Calderhead (1984) suggests, these teachers are able to problem-solve at a more complex level because they take more factors into consideration and are therefore able to evaluate the different aspects of planning visual art lessons from different perspectives. Teachers who are not trained to teach visual art have far less knowledge to work with and therefore consider only the aspects of visual art education that they understand, and they restrict their lessons accordingly.

5.2 Which factors act as constraints to teaching visual art?

The contexts in which the different teachers work complicates the comparisons between the teachers in this study. With the exception of VA Teacher 3, the teachers trained in visual art education work at well-resourced schools with few socio-economic difficulties. In comparison, the teachers not trained to teach visual art work in schools with limited resources and materials and with poor socio-economic conditions compounded by problems such as large class sizes and poor discipline. There is no question that such circumstances put strain on the ability of teachers to implement an effective visual art curriculum. In fact, the lack of training and knowledge amplifies the effect of difficult circumstances. The teachers not trained to teach visual art do not have the ability or knowledge to find alternative ways to deal with problems encountered, and because they have little understanding of what knowledge is core to visual art teaching, they tend to leave out important aspects. Furthermore, in difficult circumstances, teachers are less inclined to experiment and take risks in teaching more challenging lessons. It is not surprising that a teacher who has limited paint at her disposal and teaches 40 'unruly' children will shy away from teaching a painting lesson, which even under less trying circumstances can be a challenge. The combination of lack of knowledge and difficult circumstances creates another constraint to teaching visual art, namely, lack of confidence.

Two constraints highlighted by both trained and untrained teachers are the lack of contact time and the lack of appropriate support from school management and/or governmental bodies. The teachers trained in visual art education, who are generally working in well-resourced schools, are generally very enthusiastic and committed to teaching visual art. One of their concerns is that schools sometimes undermine visual art education in favour of other activities such as sport. However, in general the teachers whose schools have high expectations of them, and match their own expectations, feel that they are doing a good job implementing visual art. For most of the teachers working at schools that serve underprivileged communities, there is a lack of support that makes teaching even more difficult. At these schools, there are low or even no expectations set for teaching visual art. Hence, resources and materials and practical support, such as timetabling, are not well-managed.

Lack of contact time affects all of the teachers whose schools have allocated visual art thirty minutes or less of contact time per week. The specialist teachers in this position emphasized that they would be able to achieve so much more if they saw learners for longer periods. Some of the teachers deliberately spend less time on teaching learners about the context in which art has been made and

analysing artworks, so that they have more time for the practical application of formalistic visual art content knowledge. The teachers who are not trained in visual art education also feel they are not able to teach everything that is covered in the textbook(s) they are using. The effect of this is that, because these teachers do not appreciate the fundamental concepts that should be incorporated within a year, they omit lessons with little consideration for consequences to their long-term planning.

5.3 How do teachers deal with constraints to teaching visual art?

Contrary to the author's expectation, the teachers interviewed plan lessons based on what they perceive is manageable in their context but do not deliberately adapt their lesson-planning to overcome constraints they encounter. Although teachers in this study approach lesson-planning as a problem-solving process, as Calderhead (1984) has observed for teachers in general, there were few instances where decisions were made in order to mitigate for problems experienced when teaching visual art. One explanation for this finding relates to the teachers' knowledge of visual art education and confidence in teaching visual art. Teachers trained in visual art education did not highlight definite strategies because, with the exception of VA Teacher 3, they experience few problems that make teaching difficult. In addition, teachers trained to teach visual art often cited working more systematically as a way to get the most out of lessons, rather than changing the way they planned visual art lessons.

Limited contact time is one constraint that the teachers trained in visual art education try to mitigate by adapting their lesson-planning. One response to the lack of contact time is scaffolding more deliberately, scheduling the lesson more efficiently, and prioritizing what they believe is core to visual art education. It appears that these teachers limit the amount of time spent on teaching art appreciation and the context art is made in, in favour of an approach that concentrates more on the form and theme of art making (cf. Sandell, 2009). In contrast to the trained teachers, the teachers not trained in visual art education do not prioritize what they think is fundamental to teaching visual art. They generally leave out what is not easy to teach. Leaving out projects, with certain outcomes, arbitrarily, will exacerbate the lack of focus in their long-term planning and the haphazard learning that results.

The teachers not trained in visual art education lack the knowledge of how different materials, methods and concepts can be used in different situations. Therefore, they do not have the flexibility to choose alternative materials or approaches to teaching a particular concept or skill. They are therefore less able to develop lessons that might be effective given certain constraints.

Despite the above, it is important not to lose sight of the fact that the circumstances in which many teachers who are not trained to teach visual art work, are extremely difficult. It is hard to imagine that even a qualified visual art teacher would be able to adapt their lesson-planning to overcome the constraints highlighted by some of the teachers in this study, and simultaneously produce a 'quality' visual art programme. The extreme difficulties that some teachers experience coupled with the lack of appropriate knowledge make it understandable that teachers do not feel confident to take risks or to teach lessons in different ways.

5.4 Reflections on the study

Contrary to the author's expectations, there were no clear differences between the three groups of teachers in terms of what they consider when planning visual art lessons. Instead, teacher training played a far greater role. Nevertheless, the factors that teachers consider, including those that act as constraints, were similar to those that were expected. The constraints included, among others, disruptive learners, lack of visual art content knowledge and pedagogy, limited contact time, lack of support from school management, and limited resources and materials. Interestingly, the fact that lack of contact time was mentioned regularly by most of the teachers, often without being prompted to do so, indicates that as expected, lack of teaching and planning time is a constraining factor for teaching visual art in the intermediate phase.

The factors that the teachers in this study consider when lesson-planning are clearly linked to their personal development of an interconnected PCK, which relies heavily on knowledge gained through teacher education that is honed through personal experiences in the classroom. Teachers who are trained to teach visual art develop rich and systematically structured lessons that teach learners specific concepts. These teachers do not see lessons in isolation but rather within a framework of overall educational goals for visual art education. Teachers who are not trained to teach visual art do not have the pedagogical knowledge to comprehensively consider factors important to visual art education, such as developmental age or development of creativity. Furthermore, they are often unaware of the overarching goals of visual art education. The ability of teachers to design suitable lessons that are context-appropriate relies on a teacher's PCK. Teachers who are not trained to teach visual art do not have the knowledge or confidence to design lessons that push the limits of what they believe they are able to teach. This is either because teachers do not know how to teach specific lessons and/or because they feel their situation makes it impractical to tackle certain content knowledge. As Shulman (1986; 1987) points out, teachers need to have propositional knowledge and case knowledge in order to develop strategic knowledge.

One of the underlying questions this study hoped to answer was whether there are specific actions teachers take to mitigate the effects of the constraints they face when teaching visual art. With the exception of a few suggestions, such as using sketchbooks as a tool to save time, it appears that teachers make few specific changes to their lessons or lesson-planning in response to constraining factors. Trained visual art teachers respond by focusing on developing lesson structure and prioritizing what they believe are core concepts.

Reflecting on the interviews, it seems that the greatest challenge to visual art education in South Africa is not only related to the constraints faced by teachers, but also to the level and quality of their training, and the subsequent development of the knowledge base that they have at their disposal, to overcome these constraints. However, it is not possible to generalize these findings and to draw definitive conclusions about visual art education in the intermediate phase in South Africa and the Western Cape based on these interviews alone. The study sampled only a small number of teachers and there is limited data about the state of A&C education in South Africa with which to draw comparisons. In order to allow greater comparisons to be made, further research into the state of A&C education, including visual art education in South Africa needs to be done. Such research should survey a larger sample of teachers who are responsible for teaching visual art in the intermediate phase. It would be of interest to conduct research similar to that of this study on a larger scale, in order to generalize the findings and to be able to base decisions on the research. Such research

should also focus on the impact of the new curriculum (CAPS) (DoE, 2011) and how it is being implemented in the intermediate phase. This research could focus on identifying the essential knowledge base that is necessary to make teaching this new curriculum feasible. In addition, further research should focus on the influence teacher training in visual art education has on teachers' visual art PCK and confidence in planning visual art lessons.

Despite the limitations noted in the previous paragraph, I will make the following suggestions, based on insights I have gained that could alleviate some of the constraints faced by teachers who are currently teaching visual art:

- The visual art section of the NCS could better support teachers. It should be clear and provide a framework for teachers to work within. For a specific lesson, it should highlight the lesson process while emphasizing the underlying concept that should be achieved; for example, a painting lesson that focuses on related colours. The visual art curriculum document should not expect teachers to guess or to have to do additional research to understand the core of the curriculum. It should recommend ideal themes for an age group, and explain how lessons can be taught. It is essential that the visual art curriculum gives teachers suggestions about ways that the lesson can be changed to suit different contexts— e.g. using wax crayons instead of oil pastels to teach colour theory. Nonetheless, it should allow teachers the scope to go beyond the core of the curriculum and retain a degree of autonomy.
- The amount of contact time allocated to visual art education in the intermediate phase needs to be reconsidered. Producing art is inherently time-consuming. All of the teachers in this study who worked with half an hour or less of teaching time felt that they were not able to teach all the concepts that they wanted to achieve in a term or year. Lack of teaching time intensified the frustration and constraints experienced by teachers who were not trained to teach visual art. I would therefore strongly recommend that more time is allocated to visual art teaching.
- Principals and school management should support and help teachers implement visual art education. The duty of requisitioning materials and planning lessons could be done by a more experienced teacher, in order to give other class teachers more time for planning. As with all learning areas, principals should have high expectations of teachers with regard to visual art education, and should endeavour to ensure that these expectations are met.
- Existing art-centres should be better supported and new art-centres developed. There are currently five art-centres in the Western Cape. These centres employ visual art teachers and provide specialist visual art education to learners in the surrounding schools and teach individual art projects to learners from further afield. They also provide teacher training in visual art education. Further support should be given to these institutions to expand the work that they are doing and to expand their catchment areas. Opening up new art centres would benefit communities who do not have access to existing art centres or specialist visual art teachers.

In this chapter, I have examined each of the research questions. It was found that the teachers who are trained in visual art education, generally work in situations with few contextual and systemic problems and focus on the best way visual art content knowledge can be integrated into lessons while lesson-planning. In comparison, most of the teachers who are not trained in visual art education planned lessons that were generally based on limited visual art content knowledge and

Reflections on the study

pedagogy. In addition, these teachers mentioned numerous contextual problems that made teaching visual art difficult. In general, lack of time and support from management are two contextual factors that were found to impact the way teachers in this study plan visual art lessons. In the last section of the conclusion I have proposed ideas for further research as well as proposed how visual art education in South Africa can be improved based on the findings from this study.

It is difficult to imagine a situation in the near future in which all class, A&C, and specialist teachers have an adequate visual art knowledge base, and work in contexts that are conducive to implementing a 'quality' visual art education programme in the intermediate phase. However, visual art education forms an essential part of A&C education and education in general. Although education in South Africa is currently in a crisis (Jansen, 2002; Van der Berg, 2008), undermining the arts and the development of the learner holistically is not an acceptable answer. Support needs to be provided to help teachers cope with and mitigate the effects of the constraints within which the majority of South African teachers work.

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Appendix A Thesis administration

A.1 Application letter to conduct research

This is the letter that was sent to the head of research at the WCED as part of the application to conduct interviews with 12 intermediate phase teachers, who teach visual art, in the Cape Metropole.



FACULTY OF EDUCATION AND SOCIAL SCIENCES DEPARTMENT OF RESEARCH

MOWBRAY CAMPUS

P O Box 652, CAPE TOWN, 8000
Highbury Road, MOWBRAY, 7700
Tel: +27 21 680 1500
Fax: +27 21 680 1501
Email: johnsons@cput.ac.za

Western Cape Education Department
Department of Research
Attention: Dr R Cornelissen

20 November 2008

Dear Dr Cornelissen

Consent: M Ed Research Project

Name: Genoveva Cherenack

Degree: Master's degree in Education

Topic: Decision-making during visual art lesson-planning

Supervisor: Sandra Johnson and Dr Pam Christie

I would like to interview eight teachers and two Arts and Culture subject advisors to collect data to answer my research question :

When deciding what to teach in visual art lessons, what factors do teachers consider in lesson-planning for the intermediate phase in Western Cape schools?

I would appreciate it if permission was granted to conduct this research with the eight teachers and subject advisors in the Central Metropole.

I have attached my proposal and interview schedule for your perusal.

I thank you sincerely.

Yours in education
Genoveva Cherenack

A.2 Completed application to conduct research form

This is the application that was sent to the head of research at the WCED as part of the application to conduct interviews with 12 intermediate phase teachers, who teach visual art, in the Cape Metropole.

Telefoon
Telephone 021 - 467-2286
Ifoni
Faks
Fax 021 - 425-7445
Ifeksi



Western Cape Education Department

ISEBE leMfundo leNtshona Koloni

APPLICATION TO CONDUCT RESEARCH IN PUBLIC SCHOOLS WITHIN THE WESTERN CAPE

Applicant details	
Title:	<u>Ms</u> Surname <u>Cherenack</u>
First name(s):	<u>Genoveva</u> Gender: <u>F</u>
Name of organisation (directorate if WCED):	<u>Cape Peninsula University of Technology</u>
Contact person:	<u>Ms Genoveva Cherenack</u>
Address:	<u>3 Osema Court, St James Street, Vredehoek</u> Postal code: <u>8001</u>
Telephone number:	<u>021 465 6644</u> Cell number: <u>072 418 0955</u>
Fax number:	<u>021 680 1540</u> E-mail address: <u>gencherenack@yahoo.co.uk</u>
Name of institution:	<u>Cape Pen</u>
Student number:	<u>203030168</u> Degree/ Diploma: <u>M Ed</u>
Supervisor's name:	<u>Sandra Johnson</u> Tel no of supervisor: <u>021 680 1540</u>
Year of registration	<u>2008</u> Year of completion: <u>2010</u>
Specialisation:	<u>Visual Art</u> Faculty: <u>Education and Social Science</u>
Title of research: <u>Decision-making during visual art lesson planning</u>	
Research question: <u>What factors do teachers consider when lesson planning for the intermediate phase in W Cape Schools?</u>	
Respondents: <u>Selected WCED Teachers from four EMDC districts</u>	
Name(s) of education institution(s): <u>Still to be selected on advice from CA.</u>	
Research period in education institutions: <u>interviews will take place after hours during the 2nd term 2009</u>	
Start date:	<u>Mar-09</u> End date: <u>Jun-09</u>
Signature:	<u>Cherenack</u> Date: <u>21 January 2009</u>
FOR OFFICIAL USE ONLY	
Date approved:	Approved by: _____
Reference number:	_____

A.3 Permission to conduct research

This is the permission letter I received from the head of research, at the WCED, which gave me permission to conduct interviews with 12 intermediate phase teachers, who teach visual art.

Navna
Enquiries
Dibuzo
Telefoni
Telephone
Ifoni
Faks
Fax
IFaksi

Dr RS Cornelissen

(021) 467-2286

(021) 425-7445

Verwysing
Reference
ISalathiso

20081230-0007



Wes-Kaap Onderwysdepartement

Western Cape Education Department

ISEBE leMfundo leNtshona Koloni

Ms Genevieve Cherenack
Faculty of Education and Social Sciences
Cape Peninsula University of Technology
Highbury Road
MOWBRAY
7700

Dear Ms G. Cherenack

RESEARCH PROPOSAL: DECIDING WHAT TO TEACH IN VISUAL ART LESSONS: WHAT FACTORS DO TEACHERS CONSIDER IN LESSON PLANNING FOR THE INTERMEDIATE PHASE IN WESTERN CAPE SCHOOLS?

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 2nd February 2009 to 3rd April 2009.
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
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 list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Ronald S. Cornelissen
for: HEAD: EDUCATION
DATE: 20th January 2009

MELD ASSEBLIEF VERWYSINGSNOMMERS IN ALLE KORRESPONDENSIE / PLEASE QUOTE REFERENCE NUMBERS IN ALL CORRESPONDENCE /
NCEDA UBHALE IINOMBOLO ZESALATHISO KUYO YONKE IMBALELWANO

GRAND CENTRAL TOWERS, LAER-PARLEMENTSTRAAT, PRIVAATSAK X9114, KAAPSTAD 8000
GRAND CENTRAL TOWERS, LOWER PARLIAMENT STREET, PRIVATE BAG X9114, CAPE TOWN 8000

WEB: <http://wced.wcape.gov.za>

INBELSENTRUM / CALL CENTRE

INDIENSNEEMING- EN SALARISNAVRAE/EMPLOYMENT AND SALARY QUERIES ☎0861 92 33 22
VEILIGE SKOLE/SAFE SCHOOLS ☎0800 45 46 47

A.4 Invitation letter for teachers to participate in the study

This is the letter that was sent to different school's teachers during the purposive and convenience sampling phase of the study. In some instances specific teachers were asked to participate and the letter was addressed to the teacher in question personally.

Dear _____,

I would greatly appreciate it if you would be willing to spare some of your time to be interviewed by me. I am a Masters student at the Cape Peninsula University of Technology and am doing a study about how and why visual art teachers, class teachers or specialists, make decisions.

I think that it is very important to understand the decisions teachers make and what they base their teaching on so that one can find out more about their individual environment or situation. In this way I also hope to create a list of recommendations for the department to suggest what can be done or changed to assist Teachers Teaching visual art in schools. These suggestions include what can be done for class teachers teaching visual art in their classes.

I believe that you could make an important contribution to understanding how visual art is taught and how teachers are coping within their unique context. I would really appreciate it if you could contact me via email or telephone, if you would like to be part of this research. I will phone the school myself but it might be difficult to get in contact with you while you are teaching.

My contact details are as follows:

Email: *****
Work (My school): *****
Cell Phone: *****
Home Phone: *****

Other important information that you might be interested in, is that the research is completely confidential. The school's name and your name will not be used in any part of the research. The second point is that the WCED has approved this research and that this research will be reviewed by the department. Hopefully the WCED can use some of the suggestions that will be made.

Kind Regards,
G. Cherenack

A.5 Letters sent to schools to invite teachers to participate in the study

These are the different types of letter that was sent to different school's principals during the purposive and convenience sampling phase of the study. In some instances specific teachers were asked to participate and this was made clear in the letter sent to the principal of the school.

Genoveva Cherenack

[email@address]

Telephone (W): *** *****

Cell Phone: *** *****

Fax Number: *** *****

29 April 2009

The Principal

Name of Primary School

Telephone number: *** ** *

Fax number: *** ** *

Dear _____,

I am a Masters student at the Cape Peninsula University of Technology. The study I am doing is on what teachers base decisions on when teaching visual art. The aim is to understand what intermediate phase teachers experience when teaching visual art and therefore what steps can be taken to assist teachers.

I would greatly appreciate it if one of your intermediate phase teachers could do an interview with me during the third term. I understand that teachers are very busy and have a lot of things to do and that many teachers teaching visual art are class teachers. In the end this is the reason I am doing the study. I want to find out if there are ways to help teachers and what can be done to make teaching visual art easier and more streamlined. A big part of the study is also to tell the department what should be done to make teaching art a practical reality. I would therefore be happy to interview either a class teacher or a specialist. If you have no objection to this request could you please pass this letter on to a relevant teacher. I will phone the school in the coming week to find out if there is a teacher who is willing to help me with the study.

It is import for you to know that I have obtained the necessary permission from the Western Cape Education Department. The study will also be reviewed by the WCED. I hope that this research and the findings will make a difference to the teaching of Arts and Culture as the research hopes to find out what can be done to make the teaching of visual art easier and more practical to implement, especially for class teachers.

Kind Regards,
G. Cherenack

Appendix A: Thesis administration

Genoveva Cherenack
[email@address]
Telephone (W): *** *****
Cell Phone: *** *****
Fax Number: *** *****
29 April 2009

The Principal
Name of Primary School
Fax: *** *****

Dear _____,

I am a Masters student at the Cape Peninsula University of Technology. The study I am doing is on what teachers base decisions on when teaching visual art. The aim is to understand what intermediate phase teachers experience when teaching visual art and therefore what steps can be taken to assist teachers.

I would greatly appreciate it if _____ could do an interview with me this term. I want to find out if there are ways to help teachers and what can be done to make teaching visual art easier and more streamlined. A big part of the study is also to tell the department what should be done to make teaching art a practical reality. My interview with your teacher will not impact with the teaching time in the school. If you have no objection to this request could you please pass this letter on to _____.

It is import for you to know that I have obtained the necessary permission from the Western Cape Education Department. The study will also be reviewed by the WCED. I hope that this research and the findings will make a difference to the teaching of Arts and Culture as the research hopes to find out what can be done to make the teaching of visual art easier and more practical to implement, especially for class teachers.

Kind Regards,
G. Cherenack

A.6 Letter of consent

This is a sample of the letter each of the teachers who participated in this study signed in order to give their consent to take part in this study. Each letter of consent has been filed.

Letter of Consent

Dear _____

Thank you for choosing to participate in my Master's research study. The focus of the study is on the factors teachers consider, think about, when deciding how to plan lessons. I want to find out more about the unique situation teachers find themselves in and to discover how and why they make decisions about lessons. The aim of the study is explore how visual art teachers cope with the realities of teaching visual art in South Africa. Your input and feedback are therefore very important to the study.

Your participation in this research project entails one conversation that will be about one hour long. The conversation will be recorded on tape and will be transcribed. I hope the conversation will be beneficial and rewarding for both of us. I have already received permission from the WCED to conduct this research.

Please note that:

Any information obtained from the conversation will be used exclusively for the purpose of my research,

All information will be treated with strict confidence. Your name will not be reflected in the dissertation, nor will I discuss your name with anyone,

You can withdraw from the study at any time that you choose. However, it is hoped that you will find the conversation beneficial to your own practice as an art teacher.

I _____ hereby confirm that I understand that Ms G. Cherenack is preparing a dissertation on what intermediate phase art teachers consider when planning visual art lessons. I have agreed to be interviewed by her for this research. I am aware that the interviews will be taped and transcribed. I also understand that all information will be treated with strict confidence, and that any publication of it – in whole or in part – will respect my anonymity.

Print Name: _____

E-mail address: _____

Telephone Number: _____

Signature: _____

Date: _____

Appendix B The interview schedule

This is the interview schedule that was used to interview each of the participants in this study.

Deciding what to teach in visual art lessons: what factors do teachers consider in lesson-planning for the intermediate phase in Western Cape schools?

Individual Interview Schedule

1. The first part of the interview will consist of gathering general information about the interviewee and the context within which the educator is teaching.
 - a. Which school are you teaching at?
 - b. Who is responsible for teaching visual art at your school?
 - c. How important is visual art education at your school?
 - d. What are your personal responsibilities in terms of visual art teaching?
 - e. Which grade(s) do you teach?
 - f. How many learners in a class (s)?
 - g. How much time do you spend with one grade?
2. Thereafter the interviewee will be asked about what their considerations are when planning lessons.

The main questions are the following:

- a. Think of a visual art lesson you taught in the last few weeks that you think was very successful. Can you describe this lesson to someone else who would also like to teach it?
 - i. Why did you choose to teach this lesson?
 - ii. What did you consider when you planned this lesson?
 - iii. What did you want to teach?
 - iv. What were the art learning aims?
 - v. Did you manage to convey this message to the learners; how do you know this?
- b. Can you think of a lesson that did not go very well? Can you describe this lesson to me?
 - i. Why did you choose to teach this lesson?
 - ii. Why do you think it did not work?
 - iii. What did you want to teach?
 - iv. What were the art learning aims?
 - v. Did you manage to convey this message to the learners; how do you know this?
- c. Why do you think the one lesson went well and the other did not?

3. General Planning

I am now going to look at planning over a longer period now. I would like you think of planning for future lessons.

- a. When you look at what you are going to plan for lessons to come, what do you consider and why do you choose to teach these lessons.
- b. Is there a method or reason in that way you choose to break up what you teach during the year?

4. The lesson-plan template

The lesson-plan template has been developed for use in the next section is attached below. Educators will be asked to explain their considerations for every subheading in the lesson-plan template. The lesson-plan template enables the interviewer to ask why certain choices have been made, and to return to subheadings the educator does not consider while talking about their own lessons.

<p>In an individual lesson there are some aspects that you might have already discussed. Some you might not have mentioned. I would like to just read out each aspect and hear your response to how these aspects affect the way you plan visual art lessons.</p>	
<p><u>Curriculum and Learning Outcomes</u></p>	<ul style="list-style-type: none"> ▪ How have the learning outcomes informed your planning?
<p><u>Art Elements:</u></p>	<ul style="list-style-type: none"> ▪ Did you consciously choose to add an art element/s to the learning of this lesson? Which ones have you included? ▪ Are there any specific ways you go about including the art elements in your lesson?
<p><u>Art Principles:</u></p>	<ul style="list-style-type: none"> ▪ How does composition relate to the teaching of the art elements?
<p><u>Topic:</u></p>	<ul style="list-style-type: none"> ▪ For what grade is this lesson? ▪ How have you taken the age of the learner into consideration? ▪ How has the curriculum document informed your choices? ▪ Who chose the topic or where does it come from?
<p><u>Time:</u></p>	<ul style="list-style-type: none"> ▪ How much time do you need to teach the lesson/ series of lessons? ▪ How many times a year are you doing the particular technique/ activity? ▪ How do you prioritize? ▪ Who/ What informs your decisions?
<p><u>Resources:</u></p>	<ul style="list-style-type: none"> ▪ Which resources do you use regularly? This is very general. ▪ How do the resources you use relate to the topic, art elements and/or learning outcomes? ▪ How do resources affect your planning?

Appendix B: The interview schedule

<u>Integration:</u>	<ul style="list-style-type: none"> ▪ Have you integrated drama, dance and music into this lesson? ▪ What do you base your decisions on? ▪ What priority does visual art take in the integrated lesson?
<u>Aims/ Skills:</u>	<ul style="list-style-type: none"> ▪ What are the skills/ methods that you are trying to develop within lessons? ▪ How are you going about teaching these skills? ▪ How are these assisting the children's thought processes?
<u>Motivation:</u>	<ul style="list-style-type: none"> ▪ How are you planning to motivate your learners for this lesson? ▪ How does the motivation relate to your topic? ▪ Why have you chosen to use this approach for your motivation?
<u>Lesson-plan:</u>	
Introduction	<ul style="list-style-type: none"> ▪ What strategies do you use at the beginning of a lesson? ▪ What informs your choices?
Routines	<ul style="list-style-type: none"> ▪ Are there any routines you use during your lessons? ▪ Why do you choose to use these routines?
Process	<ul style="list-style-type: none"> ▪ What strategies do you use during the lesson? ▪ What informs your choices?
Conclusion	<ul style="list-style-type: none"> ▪ What strategies do you use at the end of a lesson? ▪ What informs your choices?
<u>Possible Option and Added Information :</u>	<ul style="list-style-type: none"> ▪ Is there anything that you feel affects the choices you make when you plan lessons that you have not mentioned yet? ▪ Are there factors within your personal context that allow you to make choices you think are beneficial to learning? ▪ Are there factors within your personal context that prevent you from making choices that you think would benefit learning?
<u>Assessment</u>	<ul style="list-style-type: none"> ▪ What assessment strategies do you use? ▪ How are these assessment strategies woven into your lessons? ▪ What informs your assessment strategies? ▪ How does the assessment strategy relate to your topic, learning outcomes and/or art elements?

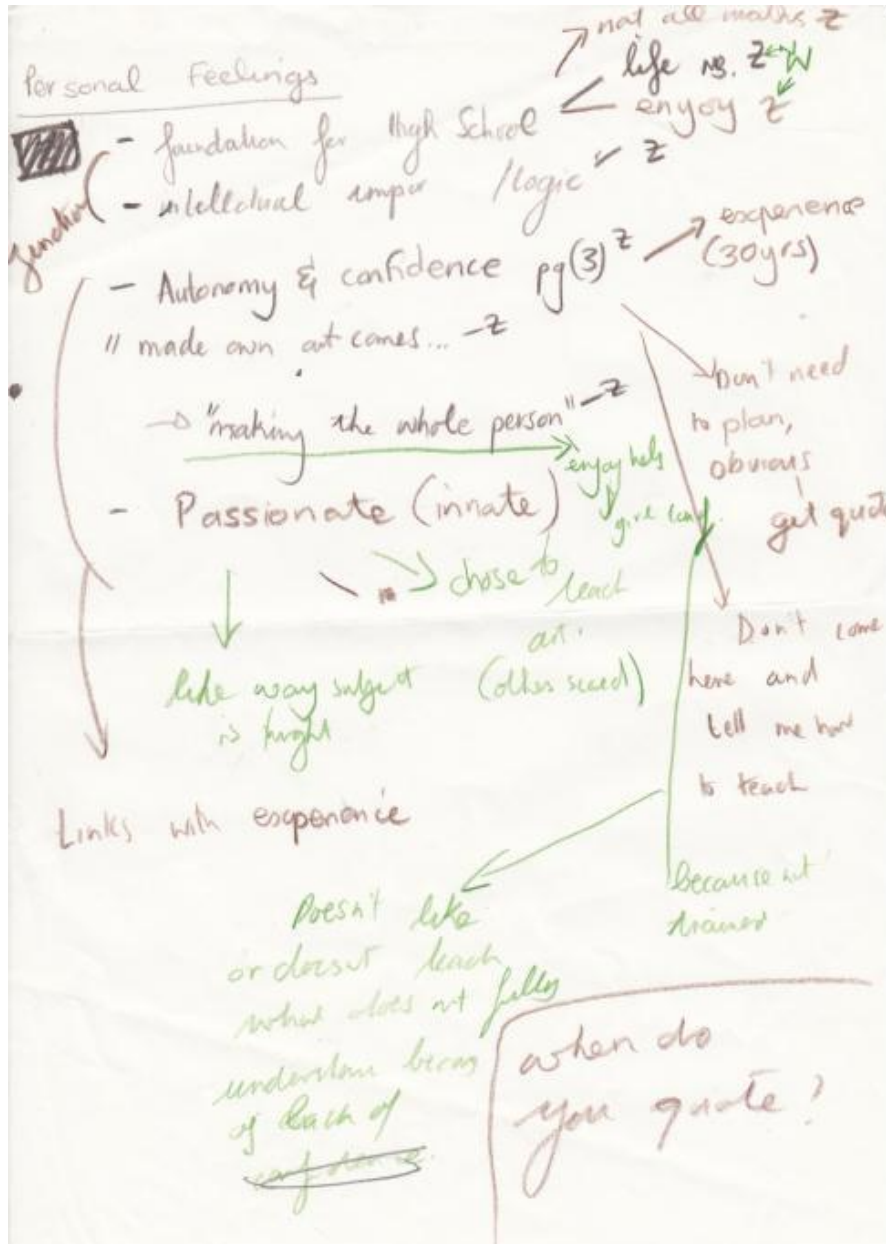
5. Once the all the sub-headings imbedded within the lesson-plan template have been discussed the interview will move on to a number of broader questions that are applicable to the research questions.
- a. What are you aiming to achieve or why is art important?
 - b. What do you consider to be your unique contextual factors?
 - c. What personal challenges do you experience when you plan a visual arts lesson?
 - d. How do the contextual factors in your classroom affect the achievement of your aims?
 - e. How do you adjust your planning to accommodate them?
 - f. Are there contextual factors that you believe are insurmountable?
 - g. How do these factors influence the way you teach?
-

Appendix C Indexing framework and analysis

This section shows examples of the manner in which the interviews were indexed and analysed. The complete record of how interviews were analysed and interpreted has been filed.

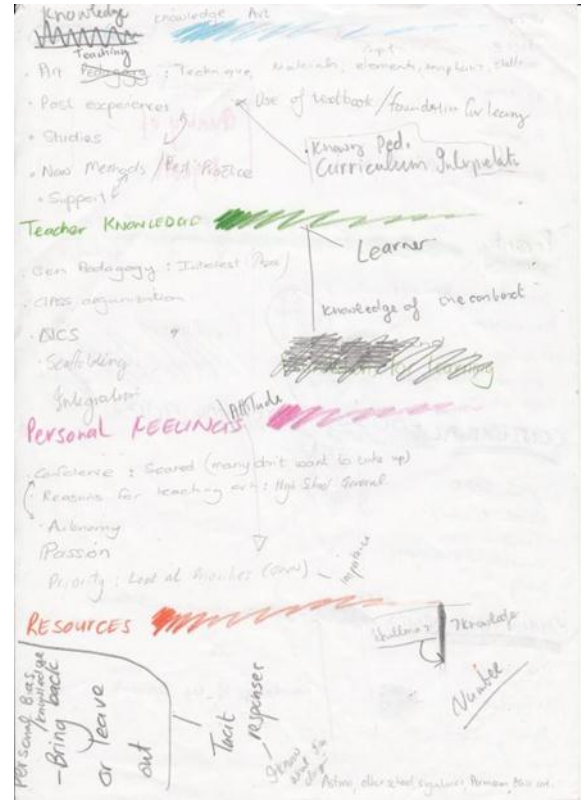
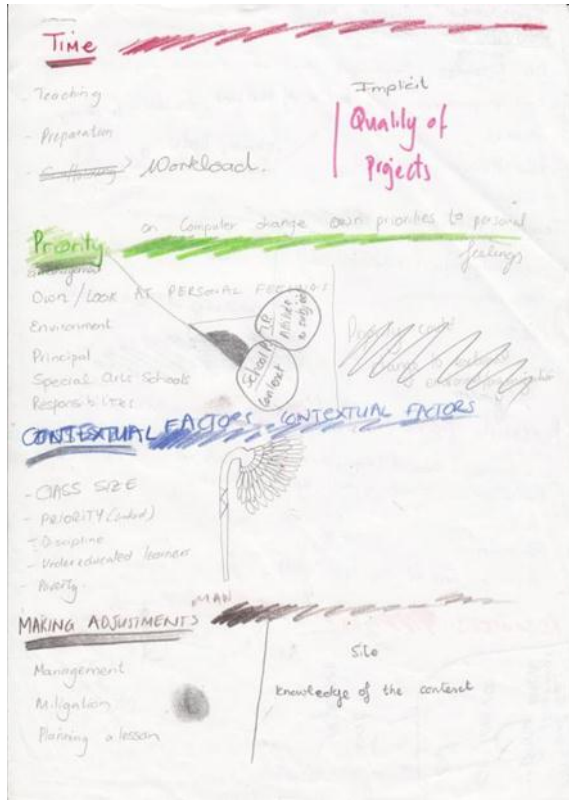
C.1 Development of categories from the data

This page is an example of notes that were made while immersing myself within each of the interviews. These notes allowed me to arrive at final groups that could be used to create an indexing framework.



C.1.1 Grouping categories into a preliminary indexing framework

The two pages pasted below show how the themes that were initially identified were grouped into main categories and subcategories in order to create an indexing framework. The pages show notes about what each category means to me as well as changes that needed to be made in order to define each subcategory more clearly. The main categories were allocated a colour in order to colour code the transcripts.



C.1.2 Initial indexing of interviews

The following two pages are an extract from the analysis of the interview with Class Teacher C. They show the initial indexing using colour coding according to the preliminary indexing framework. The parts of the interview that I wanted to use as direct quotes were highlighted in yellow. An effort was made to identify interesting comments as well as use a similar number of comments per participant.

Interviewer:
I did ask you earlier which grades do you teach?

Teacher A (A2):
I teach grade 5. And I teach grade 4. (1:59)

Interviewer:
And how many learners in a class?

Teacher A (A2):
Maximum 42 learners. Yes 42.

Interviewer:
And would you say art is important or rather what are your responsibilities when it comes to teaching art. (laughing by teachers). Basically what are the expectations from the school?

Teacher A (A2):
It is expected that we cover the art lessons and the art outcomes. But you do understand that our art lessons are divided up with music, art, dance and drama. (Interviewer: Yes). Yes, those aspects and when you tend to do it yourself depending, for myself I don't mind doing it all, but I just feel that either they feel that they don't do the dance or they don't like the visual art or drama. They will stick to visual art because the children can draw.

Interviewer:
I understand so it also depends on your own personal view.

Teacher A (A2):
Yes, it depends how you feel and we don't have a hall to take it in and with 42 children in my class I have no room to move in the class so it has to be done outside. That's weather permitting. Now I must think if they want to perform where can they go because they enjoy it. So then you need to look for an extension cord and (unclear)... connect it up. It is difficult to do. And then with art because we do not have ... a place to go to, setting it up is difficult. We do not have an admin period where you set it up the way you want to. To have it the way you want when the children come over. Finding the paint, getting the paint, we do not have enough material at the school. If you want to get extra stuff it needs to come out of your own pocket.

Interviewer:
So a lot of the stuff you have mentioned will get discussed, it will be brought up again later when I ask the last questions. When you think of a lesson for visual art, of course being part of art and culture, can you think of a lesson that went really well and that suited the children in the class. What was the aim when you are describing the lesson? What was the aim you were trying to achieve? Well a lesson you really enjoyed and that you thought was good. Even a lesson you taught last year. (5:17)

Teacher A (A2):
I was thinking of something now, I just can't remember it now. We were doing colour and we were (unclear)... I can't remember exactly but we were describing the various colours and then telling them how to mix the colours to get a different thing. For us it was also with the paint story. So then we were doing it with chalk on paper, it works on the paper but they weren't able to work with the chalk because then they ... these are things we need to take into consideration, that they were going to smudge everything and then there would be a whole big clean up. So let's just try it with a colour pen. And out of your own pocket you will purchase them. (laughing). So that is the effect. They more or less have but there will be some who don't have and you don't want them to feel left out and so you will do this thing. And I think they thoroughly enjoyed that lesson where they had to do the circles and discover what two colour mixes and what colours doesn't and then we had to do some more circles where we had to do patterns, flower patterns. And then we had to put colours in those flower patterns to see what it does. How colours blend. If you leave it plain to see what happens. So they were very excited about that because they learnt something, you could see they learnt something. If you take that colour and mix it with this colour and WOW they did it. And that's kind of what happened. They just kind of experimented and we gave them some time to work. This is what happens when this this and they did the experiments on their own. And then they could say it did not work out so well when I used these two colours (6:46).

(Teacher A2) I'm busy right now with a collage. The collage they are making a collage. Ooh I am struggling. I am struggling with the grade 4's. Just now I had to tell them to stop over. We had to start over because they had to get the concept, for them to get the concept that they must get is they must tear the pages, they must cut the pages. They are enjoying the pasting and the going on.

Interviewer:
What is the topic?

Teacher (A2):
The topic is, we are (I am) doing drama, mining and they have to make a backdrop for the mining. We are busy with that now. The whole story is that they are walking on the school ground and they must perform the mining. They are walking on the school ground and they must wear soot and they must wear ... the facial expression. The background must now be about the school ground at the back.

Interviewer:
The backdrop must be quite big then?

Teacher (A2):
They are actually using A3 page and we are putting them together to form the backdrop.

Interviewer:
Are there any things that you do not cover because it is too difficult or the kids don't enjoy it or something like that?

Teacher A (A2):

C.1.3 Grouping data according to the preliminary indexing framework

Once an interview was colour coded according to the indexing framework, the relevant data was grouped according to the preliminary indexing framework.

Art Content Teacher C	
Art Elements	Color Theory, - mixing Tone (n)
Types of material ✓	chalk (Board) Colour Pens Pencil
Skills to be taught. ✓	Not Specific Does not know how to teach formal drawing incl. theory ³ but pg 6 says does try to show shading & sketches

Art Pedagogy Teacher C	
Practicalities of material ✓	pg 2 Does <u>not</u> discuss how chalk/board can be applied or seem to understand wonders about smudgy → then converts to pens use seems inappropriate
1) Org Skills/Aims ✓	pg 2 limited application very shallow teaching of color theory.
Prescriptive ✓	Tell exactly what to do (flower pullers with color mix used) pg 2
2) Org Skills/Aims	Does not have knowledge pg 3 - use textbooks to fill workschedule requirements pg 3 ↳ help of teacher guide - workschedule is from the department not for it ✓
Repetition ✓	you have to repeat teaching and elements because they do not always understand

★ General Pedagogy Teacher C	
Outcome ✓	Expected to cover all by school.
Integration ✓	With of LA such as Social Science pg 2 Makes teaching easier Some of it is difficult to think of but some is incidental
Feedback ✓	Show someone work ^{to explain} and let learners look at each other more pg 2 Discuss a bit
Classroom Org. ✓	Depends on what you are doing Often need to take tables outside pg 3
Motivation ✓	Use art lesson as a reward pg 4

Contextual Factors Teacher C	
No of Learners ✓	± 10
Class Space ✓	Lack of room to pg 1 no lessons in ^{final} has to be done outside weather depending ^{just} No space in class - mission to go to action ^{point}
Resources ✓	Lack of materials pg 1 - extra needs to come from own pocket & pg 2 so trial (L) do not let left out. Struggle to do practical assessments
Learners ✓	Do not understand right away ↳ lack of past experience pg 2.
Lack of training ✓	- uses teachers guide to help - need to do extra research - do not have background knowledge pg 3
Support for Teachers ✓	A lot of work to do planning and research pg 4

C.1.4 Reorganizing data into the primary indexing framework

Using the notes made in the initial indexing process and referring to the original interview transcripts, the relevant data of each interview was highlighted using the primary indexing framework, i.e. the teacher knowledge bases of Shulman (1987) and Turner-Bisset (1999). The notes below show how the primary indexing framework was superimposed on the initial indexing framework

General Pedagogy

Making practical choices
 Setting High Standards
 Outcomes based
 Curriculum Issues
 Choosing lesson format
 Class Room Org.
 "Scaffolding"
 Motivation
 Repetition / 'cones' / Real life examples.
 Feedback
 Learner involvement
 Contextual

Art Content

Art Elements
 Terminology/Types of Art
 Types of Material
 Skills to be taught
 Principles of Design
 Art History.

Art Pedagogy

Limiting choices / Structures
 Org. skills/knowledge into suitable lessons
 Age appropriate
 Practicalities of material Wide approach to materials
 Process not product centred.
 Not Prescriptive
 Stimulate creative/logical thought
 Use clever explanations to understand elements
 Practical insight.
 Demonstrate techniques
 Check @ are meeting criteria/elements
 Don't compare.
 Quality
 Terminology

Belief about Subject

Develop independently
 All children deserve equal chance
 Art is fun / for fun
 Must learn basics in Primary School
 Expect High Standards
 Appreciate v. Art.
 Talented children exist.

Teacher Belief of Self.

Autonomy
 Confidence.
 Willingness to be involved
 Passion

External Factors

Resources - Waste
 Resources Budget
 Resources Specific Materials
 Resources Art Room
 Priority Responsibilities to Art Teacher.
 Support for teacher
 Support for Subject.
 No of learners
 Learner discipline