

MENTORING EDUCATORS TO FACILITATE QUALITY AND MEANINGFUL ART EDUCATION

by

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Thesis

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Supervisor: Professor Chris Winberg

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DECLARATION

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

Georina Westraadt

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Thank you all

DEDICATION

I dedicate this thesis to my grandchildren, from whom I have learned so much.

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ABSTRACT

Quality and meaningful art education is a very important vehicle for learning and knowledge acquisition which is within the reach of all children in schools.

Unfortunately, due to a variety of reasons such as the fact that generalist trained teachers, with no specialised training in art, are responsible for the teaching of art in schools in South Africa, as well as recurring educational change and subsequent uncertainty, lead to the situation that art lessons currently taught at many schools do not answer to the requirements for quality art education. There is a great need for in-service training to address the shortfalls in the teaching of art in schools. When skills building workshops in art education were offered, teachers requested personal interventions on a one-to-one basis with a focus on their own particular strengths and shortcomings. Mentoring the educators seems to be a means of addressing their needs to improve the quality of their teaching of art. In response to a plea from teachers this research project was designed during which inexperienced and insufficiently trained teachers who are responsible for art education were mentored.

Four sites were selected at which the teachers were mentored. There were marked differences in the circumstances and conditions at the four schools, however, from all the sites there was an outcry for assistance in the planning and presentation of quality art lessons and for lesson ideas. The one similarity in all the cases was the fact that they were all generalist trained teachers who are responsible for the teaching of art in their own class and some other classes as well.

The mentoring followed a cyclical process and was adapted for art education. The process comprised the establishment of a relationship in which the mentor and mentee played equally important roles, needs analysis, the mentoring process, which

consisted of joint planning of lessons, model teaching, discussions and coaching sessions, reflection and then to return to the beginning of the cycle. The process concluded with a workshop.

The entire process was recorded, reported on and assessed upon termination. Data that was collected at the four sites was analysed according to themes that were developed from the literature on mentoring in education as well as the literature on quality and meaningful art education. Themes that have emerged are the mentoring relationship, the role of the mentor, the role of the mentee, the purpose and goals of the mentoring, the mentoring process and the mentoring outcomes.

The thesis concludes with recommendations for the mentoring of educators in the teaching of quality and meaningful art and suggests that no child should be deprived of the learning opportunities through art that can form part of their primary school experience.

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GLOSSARY OF TERMS

ANC - African National Congress, name of the political party presently governing in South Africa

C2005 - Curriculum 2005, title of the Outcomes Based Curriculum that was introduced in schools in South Africa since 2002

CAPS - Curriculum and Assessment Policy Statement, title of the latest curriculum being phased in schools in South Africa

COLLAGE - Different kinds and colours of paper is torn or cut into shapes and stuck to form a picture

COMENSA - The recognised national professional body for coaches and mentors in South Africa

CHE - Council for Higher Education, a structure for quality assurance in higher education

COSATU - Congress of South African Trade Unions, a joint body for workers' unions and an important role-player in government decisions

COTEP - A Committee on Teacher Education and Policy that put together the Norms and Standards (1995), national policy sanctioned by the minister of Education in 1995

CREATIVITY - Creativity is a cognitive-emotional manipulative experience that is accessible to all people. Creativity is about innovation and development of ideas and occurs via specialised mental processes. Research by Heilman, 2005 cited by Gnezda, (2011:47) suggests that creative thinking involves mental work that is different in style and brain activity than that used during other modes of thinking. The aspects of creative thinking that result in innovation may derive from work in particular neurological areas and through variations in neurological arousal. There is indication of a connection between novelty of ideas and right hemisphere processing. Right-hemisphere, multi-directional, associative thinking leads to new and unusual ideas. Creativity involves more than just making something, even something new. It is a process of knowledge construction that emerges from within a person and provides an experience rich with thought, emotion, challenge, insight, and hard work (Gnezda, 2011:47).

DBAE - Discipline based art education

FOUNDATION PHASE - The first years of school, from grade R to grade 3

FET - Further Education and Training, grade 10 to 12 of school

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

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

HEQC - Higher Education Qualifications Committee, a panel of educators conducting audits at higher institutions with the purpose of assuring quality of qualifications offered

HEQF - Higher Education Qualifications Framework, a framework for higher education courses to set standards assuring the quality education

ICT - Information Communications Technology

INTERMEDIATE PHASE - grade 4 to 6 of school

MODEL A, B, C and D SCHOOLS – introduced about 18 months before the end of apartheid, parents were given more say in schools and could vote which model they preferred their children to attend. Model A were all white schools, run by the House of Assembly own affairs. Model B was the same, but the schools could decide on its own admission policy. Model C was privatisation, by which the school became a private school, controlling its own admission policy and became responsible for the upkeep of property and buildings. There was a subsidy for teachers' salaries. Model D were special needs schools.

NATIONALIST PARTY - the political party that governed South Africa since 1961 - 1993

NCS - National Curriculum Statement, a revised, clearer and streamlined version of C2005 that had been approved by cabinet and introduced into schools in phases from 2002 onwards.

NQF - National Qualifications Framework, a body that ensures the quality of qualifications by means of audits at training institutions, with the purpose to assure standards

NSE - Norms and Standards for Educators, a set of minimum requirements for teacher education qualifications aimed at ensuring that the higher education system produces the kinds of teachers that the country needs

OUTCOMES-BASED EDUCATION - The instructional method in which curriculum planners (teachers) define the general knowledge, skills and values that learners should acquire. The origins of the system are Behaviourist psychology of Skinner and pedagogical principles of Freire (1921), mastery learning techniques of Bloom and curriculum objectives of Tyler (1950). It is consistent with progressive learner centered educational principles. The main influence was Spady (1971), an American proponent of the method who visited South Africa as consultant at the time of educational change (Fiske and Ladd, 2004:155).

RNCS - Revised National Curriculum Statement, the acronym that was given to the revised version of C2005. This acronym was abbreviated to NCS, which is currently still in use.

SAQA - South African Qualifications Authority, determines the curricula of courses and decides on the trustworthiness of qualifications, programmes and institutions by means of quality audits

SENIOR PHASE - grade 7 to 9 of school

SETAS – Sector Education and Training Authority, planning and development of sector skills plans within a framework of the National Skills Development Strategy

WCED - Western Cape Education Department

WIL - Work integrated learning

Chapter 1

PUTTING QUALITY AND MEANINGFUL ART EDUCATION IN PERSPECTIVE

CHAPTER OUTLINE

In the first section 1.1, the background to this research will be given so that the importance and relevance of the mentoring project in schools can be comprehended. In the first part quality art education will be defined as it developed over years to modern and post-modern times. The second section, 1.2 will expound on learning theories and in 1.3 learning in and through art will be aligned with the theories of learning. In 1.4 some background to education in South Africa will be given as the context of this research.

1.1. Introduction

The purpose of this research is to investigate the role that the mentoring of educators can play in facilitating quality and meaningful art education. Quality and meaningful art education is the main aim; therefore at onset it is important to define the concept. According to Remer (2010:86) there is no simple definition of what constitutes an effective art education programme. It is clear however, that the educational potential of art can only be fully reached if that which is taught is of a high educational quality. Descriptions from literature were taken into account to define quality art education, and the following section will highlight what constitutes quality and meaningful art education.

1.1.1. Defining quality art education

In the twentieth century the goals for art education were informed by developmental theories that emphasised age and individual appropriateness. Art experiences were open-ended, individually focused and emphasised as a 'natural unfolding' as seen in long-standing and accepted theories proposed by influential art educators such as Sir Herbert Reed (1945), Victor Lowenfeld (1957) and Frances Derham (1961) who advocated freedom of expression in children's art. This approach honoured the young child's natural inclination to explore, communicate and learn through playful, active and multi-sensory inquiry, with the role of the teacher being largely non-interventionist and laissez-faire. Given open access to toys, easels, art materials, musical instruments and props, children were invited to explore these resources in their own way and in their own time. There was a belief that intervention by the teacher

interrupted the creative process and that it was therefore detrimental to the young child's 'natural' creativity and self-expression.

In many ways, the popularity of Lowenfeld hindered the development of discipline-centred approaches. During his tenure the graduate programme flourished, attracting a broad spectrum of future art educators. Lowenfeld was mentor to many doctoral students who in turn implemented various child-centred approaches in their subsequent roles as teacher educators at other institutions. The result was an exclusive dominance of child-centred theory, which was not to be seriously challenged until long after Lowenfeld's death in 1960. By the early 1960s the literature of art education reflected an increased advocacy for a more knowledge based approach. Art curriculum development was initially moving towards the concept of aesthetic education. Art educators became more willing to accept a broader scope of content for art instruction and to move beyond their once-isolated attention to the creation of visual art forms (Sevigny, 1987:99).

The work of Lowenfeld is still a very important influence in art education. However, there are other schools of thought that are mentioned in the literature that expound on the concept of quality and meaningful art education.

In the early 1990s teachers became interested in socio-constructivist theory of Vygotsky (1962) and the innovative praxis emerging from the *Reggio Emilia* pre-schools in Italy with the ideas of the 'emergent curriculum'. Within the context of reciprocal social exchange, the child was viewed as one of the protagonists in his or her own learning. Children were considered as unique individuals with rights, rather than simple needs. Learning was acknowledged as inherently socially constructed, with children's interests placed at the centre of curriculum negotiations. At this time the uptake of the notion of Gardner's multiple intelligences had a major influence on the re-conceptualisation of the place of the arts in education. The various strands of the arts were acknowledged as 'symbol systems' that enabled children to communicate and interpret their world through multiple modes including, oral, visual, aural and bodily kinaesthetic. Children became deeply engaged when learning was co-constructed with adults who used a range of scaffolding techniques to explore and revisit ideas through language, dance, drama, music and art. The arts were firmly established as an integral component of the teaching and learning process for young children (Deans & Brown, 2008:340).

Another school of thought can be found in the literature about the 'Octopus Project' in Australia, which Deans and Brown (2008:339-344) introduce in their article about the

University of Melbourne's *Early Learning Centre* (ELC). The 'Octopus Project' is where they critically review the issues and challenges encountered in relation to the development and ongoing transformation of arts practice and pedagogy. Project-based learning, which emphasises direct and lived experience, negotiated content, problem setting and problem solving was introduced, with child-initiated 'rich topics' for art projects providing opportunities for in-depth learning. At this centre, teachers adopted a constructivist and guided learning approach during which they scaffolded learning and encouraged children to reflect, explore and communicate through language and visual representation.

Furthermore, the curriculum was designed to enable children to learn through experiencing their worlds and developing personal concern for it as projects centred on the exploration of significant themes. Inquiry-based learning through an arts-centred pedagogy recognises the significance of culture and context. The individual child is regarded as capable and creative, expressing personal ideas and can actively engage in collaborative projects that investigate significant social, cultural and environmental issues. The *Early Learning Centre* teachers continue to believe that art is naturally engaging for children, promoting active learning, play, imagination and aesthetic awareness. They also believe that art as a symbol system has the potential to extend children's thinking through a process that involves perception, exploration, expression and reflection. This holistic approach to learning is one that incorporates logical/analytic conceptions with intuitive, aesthetic and metaphorical modes of knowing (Deans & Brown, 2008:339-344).

According to Wachowiak and Clemens (2007:7), when they write about practical work in art education, they emphasise the importance of presenting lessons with the use of terminology and in the structure of the elements of art. According to them, learners should be led to total involvement in meaningful experiences of drawing, painting, printing, modelling, construction, and new media. From a young age, concentration should be maintained in the expression of their own experiences from the initial drawing until the completed project. Design, structure, composition, line, form, colour, contrast, pattern and the other aspects of art should be dealt with in order to develop the aesthetic awareness of learners. These projects might require several sessions to be completed, but they should be completed. In some cases a re-stimulation will be required after a lapse of time, especially in cases where learners have art lessons once a week. It is important to persevere with a project otherwise it might seem a meaningless activity. An effective and productive atmosphere in the classroom is important. Good preparation and well-planned projects that stimulate the imaginations

of the pupils will be required. Learners must be aware of the purpose of the project and that every lesson is an opportunity to learn through observation, analysis, compilation and communication.

The description above is clearly aimed at defining what quality art education could look like with regards to the practical work done in schools. It is through work that fulfils the description above that opportunities for rich and varied learning through art education are presented.

There is much more to quality art education than merely practical work. The following section introduces an integrated approach where practical work forms part of a wider spectrum of art activities which also include the appreciation and visual literacy aspects of art education.

To meet the requirements for the inclusion of appreciation of art and visual literacy, *Discipline Based Art Education* (DBAE) became popular and is discussed briefly in the following section.

1.1.2. Discipline Based Art Education

The scope of art education is wider than that of production. *Discipline Based Arts Education* (DBAE), as set out in the *National Visual Arts Standards* of the UK define the six content standards covering the four disciplines (areas of study) prescribed, namely: art production, aesthetics, art history, and art criticism. The integration of art with other school subject areas and searching and inquiry are added (Herberholz & Herberholtz, 2002:v).

This train of thought is taken up by several other authors from other parts of the world as well. Gude (2004:8) sets out some aspects of quality and meaningful art education as follows: through studying and making art, pupils become attuned to nuances and complexity. A quality art curriculum involves children in a sense of history, of being part of the unfolding of culture and change. Learners develop an understanding of contemporary art and cultural production within knowledge of the history of art and culture. They become familiar with and able to use the languages of multiple art discourses. Learners in a quality art education programme gain the capacity to reflect on cultural issues related to self and society. A quality art curriculum is multi-cultural. It includes understandings of other cultures in the structuring of its curricular practice and it is not merely looking at other art traditions through Western eyes; it also attempts to look at Western art traditions through the eyes and insights of other

traditions. The structure of a curriculum is always an aesthetic and intellectual experience in its own right. The learners should be able to sense, examine, and explain the structure of the curriculum. It includes a range of projects, media, and skills. A quality curriculum respects breadth of learning and diversity. Such a curriculum is sensitive to the developmental issues of a given age group and place and should select art, projects, and goals accordingly. A quality curriculum aids children in developing a visual language that allows them to communicate stories about their lives. A meaningful curriculum takes seriously its role in fostering intellectual development, aesthetic sophistication, and proactive people (Gude, 2004:8).

The train of thought regarding quality and meaningful art education is universal and in the following section more contemporary opinions will be highlighted.

1.1.3. Twenty-first century descriptions of quality and meaningful art education

In an article on creativity, Sheridan-Rabideau (2010:55-57) emphasises that art is uniquely positioned to teach new ways of seeing the world and creative thinking. This will prepare a generation of innovative thinkers to address the most pressing problems of our times. He argues that art should be embedded throughout the public school experience and suggests that art is the best vehicle to teach the creativity needed in the post manufacturing era. The repositioning of creativity will be the generation of words that will better serve educators when articulating the role art must play within the broader context of education; words that circumvent default comparisons to other academic subjects, particularly mathematics and the sciences; and words that embrace the belief that art fosters a better understanding of the human condition and is essential in making meaningful change within a society in need.

Sheridan-Rabideau (2010) describes teaching which will prepare learners to partner the knowledge, skills, and experience gained within other subjects with the creativity to imagine a better world and the critical optimism required to map a more promising future. Children should be prepared for a life of the mind, a life of means, and a life of meaning. Education should create agents of change capable of identifying needs, gaps, and opportunities and creating innovative solutions for sustainable social good. The change needed would be characterised by embracing the civic mindedness that is at the heart of service learning, the high intellectual and performance standards that define the academic community, and the creative energy of the artist. Sheridan-Rabideau (2010:57) suggests that features of this pedagogy would be the following:

- *Curiosity* as a means for understanding the world around us and engaging the problems we are best equipped to solve;
- *Creativity* and innovation necessary for imagining a better world while developing the critical optimism required for mapping a more promising future;
- *Collaboration*, which is essential for solving the complex problems facing a globalised world, as well as our own communities.

In order to obtain this within the current workforce Sheridan-Rabideau (2010:58) suggests the development of in-service learning and other means for current art teachers to become leaders in creating and developing programmes that generate knowledge and skills in the creative process and are joined with subject matter and various technical means in the art forms, and to work with disciplinary specialists to create relationships amongst schools.

This argument by Sheridan-Rabideau (2010) is relevant to the situation of art education in South Africa and will be discussed in more depth in the chapter on in-service training of educators to teach art.

Continuing the discussion about quality and meaningful art education, Zimmerman (2010:5) makes the possibilities that may emerge from a quality art programme that embrace creativity clear. The importance of the development of creativity through art education and in particular the skills of interdisciplinary thinking and creative problem solving that lead to innovation and the development of imagination is stressed.

The notion of getting art education curriculum programmes right is a simplification of educational progress. However, if there are opportunities for children to develop unpredictable thought, 'metaphorical leaps that charter innovation' can occur. Often art-based learning is evident in habits, rituals, reflection, expression and social agency of the practitioners. Most of these elements can only be assessed over time in order to reveal life practices, thinking habits and transformation of communities of learners. Such curricula would become a tool for transforming lives, giving voice to social issues and political ideas especially if they span across curricula of other subjects. New ideas and innovation that are based on the principles of possibility can be generated through the re-articulation of the elements of art (Rolling, 2010:111).

Trimmis and Savva (2002:20) report on an in-depth studio approach in Cyprus which enables students to explore materials and techniques and to progress in developmental stages (preliminary, enrichment, production, reflection). The programme has two thrusts: making art and looking at art. The programme was

based on a three-part unit model, consisting of children's preliminary work, followed by a guided gallery visit, with sequential art activities in the classroom. The children were encouraged to exchange ideas about their artworks, exhibit the works, and reflect on the process of creation. They referred to the materials they used and the techniques they employed to put together and decorate their constructions. The children reflected upon the process and their initial ideas. For example, the children were involved in problem solving situations and discussions about topics such as stability; balance and symmetry; dimensions and size. They discovered that in addition to painting, there are different forms of art (Trimis & Savva, 2002:20).

Pre-primary school children are 'open to seeing beauty in unconventional forms', because they 'have not yet been socialised to accept only the most conventional definitions of beauty'. The experience of seeing three-dimensional works of art or a life-size painting and the opportunity to examine the texture of a surface is very different from looking at a print. Learning to look at art is a skill that requires time and effort. The potential for the integration of visits to such places within everyday classroom art activities is significant (Trimis & Savva, 2002:20).

Trimis and Savva (2002:20) suggest that making and looking at art where children engage with actual artworks should be an essential part of the daily school curriculum. Visits to the art museum extended their own first-hand knowledge about materials and ideas. These children realised that art is more than just painting and that many materials can be used to visualise experiences, feelings, or ideas.

It is obvious from these excerpts from the literature that one simple definition of quality and meaningful visual art education is not possible. When speaking of quality, assessment and accountability comes to mind even though Eisner (2002:48) cautions that through art, learning is often a kind of learning that standardised tests cannot gauge, but the effects show up long after learners have left school.

This concludes a twenty-first century description of quality and meaningful art education. In the following section some insights into possibilities for the assessment of art education will be probed.

1.1.4. Assessment in art education

According to Remer (2010:87-88) there are many approaches to accounting for art. Assessors may choose to:

- Investigate the intrinsic impact of art on the children's learning and understanding.

- Capture the instrumental value of art regarding the degree to which their production improves understanding of other subjects.
- Focus on formative (process), performance-based qualitative (sometimes mixed with quantitative) assessments based on criteria and indicators aligned with standards.

The following are some important issues that Remer (2010:88) suggest when designing acceptable methods of accounting for art education:

- Art assessment is primarily about teaching and learning in and through art. In other words, assessment needs to be correlated with specific goals for art learning.
- Generally, local assessments focus on the learners' knowledge, skills, and understanding as gathered by observers and the learners themselves.
- There are a number of methods that can help validate findings, like using multiple methods, lenses, and observers to analyse and corroborate findings.
- Be sure to identify the specific purpose of any assessment and how it will help improve the teaching and learning in art.
- It is important to keep a journal to keep track of the process.

Robinson (2008:21-22) is of the opinion that art projects are unique places of learning and require multiple ways of assessing and understanding. For example, assessment can be product-oriented. However, much of the assessment in art occurs along the journey toward an end product often defined as 'assessment *for* learning', rather than 'assessment *of* learning' (evaluative). While learners deal with information through meta-cognition or meta-processing, they are often involved in their own self-assessment. Therefore, it becomes particularly important for the teachers to be flexible in their assessment practices, and to be sensitive in the instruction of their learners, knowing what encourages optimal artistic process and output (formative assessment), while still being able to gauge some evidence of the learning journey (formative and summative assessment).

The visual nature of art limits tightly-defined criteria but as children get older, the following criteria can be agreed upon as indicative of quality in school art: originality, conceptual content and technical competence. Qualities to look for in learners' work pose multi-layered and complex judgments. Although mostly applicable for secondary school art, according to (Bolton, 2006:66-73) assessment can be grouped into four categories with both intrinsic and extrinsic value:

- Firstly there should be originality which demonstrates creativity or imagination.
- Secondly technical competence led by an ability to manipulate the elements of art and art materials.
- The third is the conceptual content whereby ideas and feelings are conveyed.
- The fourth is the ability to criticise or make visual analyses of art.
- Pervading all of these is the criterion of aesthetic sensibility.

It is clear that the assessment of quality art is complex and certainly of a qualitative nature. More about the learning that occurs through quality and meaningful art education will follow at a later stage. In the following section the problems that occur in art education in schools in this country and across the globe, will briefly be considered as the study will eventually identify some of the shortfalls at the cases that were studied.

1.1.5. Quality and meaningful art education under threat

The most important requirement for the achievement of quality and meaningful art education is summed up in the following phrase by Talbott (2009:8):

True (quality, meaningful) basic art education should be taught sequentially by qualified teachers and the instruction should include the history, critical theory of art as well as the creation, production, knowledge of, and skills in art.

This quote finds resonance in a summary of a report presented by Sevigny (1987) after a literature search related to teacher education in art following the *Discipline Based Art Education* guidelines. At the time there was minimal documentation of teacher training methods in art, sparse conclusions relating to art curriculum theory and teaching practices, and limited empirical knowledge about teaching effectiveness in relation to *Discipline Based Art Education* at that time. The search did identify several art educators and a few isolated projects to serve as focal points for further probing.

Sevigny's report ends with the advice to teacher educators that they should obtain additional skills for integrating the components of *Discipline Based Art Education*. They will need to become more knowledgeable about the optimum conditions for integrating learning, and they will need a broad range of exemplary models to assist them in this task. Whether or not classroom teachers and art specialists have the capacity to acquire, in short term programmes, the breadth of knowledge, competencies, skills, attitudes, and modes of inquiry that are essential to the four

domains of art remains central to the unsolved controversies of *Discipline Based Art Education*. Even a two year residency programme for art specialists can fall short in meeting these ambitious goals. If our antecedents have taught us any lessons, it is that any attempt to implement a new curriculum will be short lived unless specific teaching contexts and instructional competencies are taken into consideration (Sevigny, 1987:118).

Art is not a static discipline, and its ever-changing nature will always challenge the adaptive ingenuity of art educators. The foremost question for the immediate future is no longer what to teach, but rather how to teach. Experienced, as well as pre-service teachers should be motivated to attain the necessary skills for the implementation of *Discipline Based Art Education* (Sevigny, 1987:121).

In many aspects the situation in South Africa is very similar to what Talbott and Sevigny describe in the section above. This situation is further expounded in 1.4 and 2.5 where the situation of art in schools in South Africa is dealt with. In the following section reports from literature of various other countries with regard to the threats to quality and meaningful art education are cited.

1.1.5.1. United States of America

A study commissioned by Illinois Creates, a state-wide coalition of partners in education formed by the Illinois *Arts Alliance Foundation* in 2004, found that learners in rural areas tend to receive the least amount of art education and levels are lower in rural districts regardless of socio-economic indicators, level of social problems or dominant race of students. The varying qualities of art programmes are directly linked to the location of school districts within the state. Government policies and access to art partnerships outside of the schools are contributing factors to the quality of art education programmes in schools in rural regions.

Art education in isolated schools in the State of Illinois is in crisis for various reasons. Some of the reasons mentioned are teacher shortages in rural areas and those teachers who are contracted are often not fully qualified. Rural schools experience difficulties in recruiting or retaining teachers because of social and collegial isolation, low salaries, multiple grade or subject teaching assignments, and lack of familiarity with rural schools and communities. These inequities demonstrate the need for high quality art education programmes to occur in schools with effective strategies for partnerships in rural regions (Talbott, 2009:8).

Specific problems for art classes have stemmed from the manner in which certain states have carried out 'No Child Left Behind' assessments. These problems have changed how administrators and teachers approach art classes in respect to funding, professional development, and scheduling. The underlying message is that art does not require skills, knowledge, commitment, or work, and that as long as the learners produce something, the quality of performance does not matter. State and national art standards for grade appropriate performance are often ignored. Learners in art classes receive the message that the effort they have put into learning these subjects is not valued. In some cases art classes are treated as merely 'for fun'. This undermines the professionalism and knowledge of any art educator, casting them as peripheral, rather than essential, players in a child's education (Beveridge, 2010:5).

Various factors have contributed to the low priority and marginal role of art in American public education. Lack of financial resources is usually blamed, but the major factor is the lack of clear understanding of the nature of the learning that occurs in art and the power and relevance of that learning in addressing personal, societal, cultural and economic needs. None of those needs will be fully met and young people will not be empowered with 21st century skills unless art is fully and robustly present in the curriculum and life of schools (Deasy, 2008:6).

The previous section touched on the factors that affect the quality of art education in some of the states of America. In the following section the tendencies which occur in Israel which threaten quality and meaningful art education will be scrutinised.

1.1.5.2. Israel

In a study conducted in Israel, Toren (2004:206) questions how it came about that after 50 years of widespread financial and human resources invested in education in Israel, with a declared policy of equal opportunity for all, that the educational system is unable to ameliorate the correlation between social status and ethnic origin that remained unchanged from one generation to the next for a long time. The fact that there exists in Israel a third generation of children who are unable to extract themselves from a vicious cycle of low scholastic achievements, as well as pre-ordained work and low socio-economic status, leads to a need to re-examine the relevant reproduction of class structure. Fundamental relations exist which enable society to reproduce itself in the form of a dominant and subordinate social order. Thus, the condition of various social groups (for instance, of their education) causes these groups to remain in the same social stratum, despite individuals' advances and achievements (Toren, 2004:206).

Toren's article focuses on curricula, educational resources, and professional literature regarding art in Israeli Kindergartens, the methods used for creative instruction, the art curriculum, learning materials, communication patterns and end products. The aims of this research was to describe and analyse the attitude toward artwork in the official Ministry of Education particularly pertaining to the Israeli kindergarten system and the role this attitude plays in the reproduction of the class structure (Toren, 2004:208).

Some of the findings highlighted the tendency to value upper class cultural capital and disregard that of the lower classes, for instance the book *Children's Encounter with Artistic Works: A Guide to Kindergarten Teachers*, (Ministry of Education and Culture, 1995b). This book endorses works of art that are deemed worthwhile to be exhibited in every kindergarten, and are all works of renowned European or North American artists of different schools, such as Picasso, Miro, Van Gogh, Monet, Mondrian etc. Not one Arab artist or Sephardic styled artwork is exhibited in the book. The culture of these Israelis is omitted. Not one work contains the style or mannerism prevailing in the East; ornaments, embellishments, adornments, mosaics, or religious motifs. None of the works shown contain articles prevalent in the East or sacred to the Sephardic Jews. Even the Israeli artists exhibited are all of European Jewish descent and nothing in their work reminds one of the East. The curriculum and pedagogic material in Israel places greater value on the cultural capital of the middle and high social classes. Thus, the cultural experience that these children receive at home is reinforced by the kindergarten teacher, while the lower classes are disregarded or devalued in kindergarten. Thus, from the very earliest days of pre-schooling, there is reproduction of class structure, with the European culture (mid-high classes) being the dominant culture of the state, thus reinforcing Western culture. Children belonging to the 'accepted' culture, have an early head start over their peers from the lower classes (Toren, 2004:208).

This approach to art education reveals the authoritative concept on the one hand, where the teacher plays a pivotal role, demonstrating to her pupils and providing normative work skills, techniques and vocabulary, accepted by a society that values the end product. At the other end of the spectrum, we have the creative concept, where teachers strive towards creativity, originality and personal expression of the child. They encourage activities by which art is an outlet for imagination. Both approaches coexist within the curriculum, in the pedagogical material and literature, and in the professional journals relating to art education for kindergarten children. These approaches represent basic principles within the system that holds different

values for different educators and affects the way they teach. In both approaches we see dimensions which distinguish between the classes (mid-low and mid-high) and which act as primary detractors in culture transfer as well as powerful mechanisms of social reproduction. The authoritative approach includes characteristics that are suited to working class labourers of the lower socioeconomic status. The creative approach befits future researchers, managers, and designers of the middle to upper classes. In this matter, kindergarten may prepare the children under its care towards their future anticipated role and profession, relying on the social class to which they belong and reinforcing it (Toren, 2004:215).

The findings in Toren's research finds resonance in some of the findings of the study at hand, after case study visits in South African schools, as will be clearly seen in following chapters.

After the review of the situation in some Israeli schools, the attention in the following section will fall on the situation in schools that hamper quality and meaningful art education in schools in Australia.

1.1.5.3. Australia

Factors that impact negatively on the quality of art education in Australia are taken into account when McArdle (2008:367) reports that those who teach art are constantly called on to justify the existence of the field. One solution has been an attempt to raise the status of art in schools. This is chiefly through placing the emphasis on the cognitive skills in the artistic process. The power of legitimacy has led many art educators to advocate for the recognition of art as a *Key Learning Area* not just as a frill. Along with recognition as a legitimate school subject come all the structures and expectations of a legitimate school subject, such as syllabi, outcomes, levels and assessment. Unfortunately, in many classrooms, children are seldom invited to express themselves genuinely through art, nor are they instructed in how to do this.

Artists and art educators' despair at teachers' lack of knowledge about art, let alone how best to teach it. The solution seems obvious – increase teachers' knowledge about art. Curiously, there is very little uproar from teachers expressing alarm about this lack of knowledge or expertise. Most teachers will be the first to admit that they lack skills in this field, but appear to have little or no desire to address this shortcoming (McArdle, 2008: 368).

Even though art is one of the *Key Learning Areas* in the Queensland Education curriculum, it most often exists as a marginalised field of study, devalued in the school curriculum – as indicated by the allocation of time, space, and position on the report card. Art is often an add-on, an aside. The case is made that generalist teachers are not the best people to teach art (McArdle, 2008:368).

Pertaining to teacher training Dinham, Wright, Pascoe, MacCallum and Grushka (2007:8-11) report that as new courses are brought on stream for primary teacher training, the trend is for the reduction of hours devoted to art education. As one university academic claimed, ‘they’ve reduced the two arts units we currently have to one, which will be impossible. I argued strongly against it but there is no time in the new structure, so we’re diminishing rather than expanding’. Another factor in the diminution of art is the nomination of *Learning Areas*, or their equivalents, as organisers for the school curriculum. Teacher education courses typically allocate a set number of units to curriculum studies. Competition for these timeslots by the different areas of the curriculum is fierce and it is difficult to argue for extra units so that the different subjects within a *Learning Area* can be addressed separately. In the courses examined, the researchers found that curriculum and pedagogic learning was consistently privileged over the development of subject knowledge (Dinham *et al.*, 2007:8-11).

The situation is seen as being a direct result of the limited hours available for art education in the *Early Childhood and Primary* courses. Emphasis on curriculum and pedagogical studies (or ‘the child as learner’ in some early childhood applications), have led to a concomitant de-emphasis on student-teachers’ own art learning. Interviews with academic staff working in visual education subjects revealed a consistent concern that overall, there was not enough time available in the course for the development of what they regarded as a satisfactory level of capacity and understanding within the discipline for all student-teachers (Dinham *et al.*, 2007:8-11).

The focus on valuing art in education was based on the belief that unless student teachers appreciated and believed in the value of art education, they would not take responsibility for incorporating it into their teaching nor be able to distinguish authentic art education from poor art education. Research shows that *Early Childhood and Primary* teacher education students were mostly ill-equipped to teach art as they had little art experience prior to enrolling in their pre-service course and were not confident in the area. Whilst the majority of student-teachers nominated ‘developing imagination and expression’ as the most important role of art in the

school curriculum, their understanding of what this means and how it is fostered, was untested (Dinham *et al.*, 2007:8-11).

Alter, Hays and O'Hara (2009:22-27) reviewed the position of art education in Australia, which has shown a continued serious deficit in these areas in primary education over the past decade. The report recognised the difficulties of delivering quality programmes, and recommended improving the equity of access, participation and engagement. A critical factor identified in the report was the role of the teacher in effective visual education.

The report suggests that the place and value of visual education within Australian primary schools needs to be reformed because the generalist primary teacher is ill-equipped to teach art. An issue often raised among art education professionals and researchers at an international level is whether generalist primary teachers (with no specialist art knowledge) are capable of realising the learning potential of the *Creative Arts* in schools (Alter *et al.*, 2009:22-27).

The findings of a study done by Alter *et al.* (2009) revealed that the participants were concerned with the teaching expectations of the primary school curriculum, specifically the learning standards and outcomes as set out for the *Creative Arts*. Key issues after interviewing the teachers were:

Feelings of being overwhelmed with the needs of all of the curriculum areas and a reduction in the time they devoted to creative art education. Some teachers felt that the time devoted to the *Creative Arts* was also pressured by the preparation necessary to facilitate activities such as provision of art materials, preparation and clean-up, as well as finding resources.

The view that too much was expected of teachers with regard to teaching all of the *Creative Arts* subjects was clearly expressed by the participants. The data analysis revealed varying levels of teacher confidence in relation to teaching in the four art disciplines (Dance, Drama, Music and Art).

Many participants expressed the view that their art experiences in the tertiary education environment had been limited and that they lacked the confidence to teach art. It was noted that little attention was given to cognitive aspects of learning in art. Many of the teachers related how the *Creative Arts* was 'not as academic' as other curriculum areas. Many admitted that *Creative Arts* subjects were practiced irregularly, and that the priority they give to the collective area was often lower than

other areas within the primary curriculum. There was a direct relationship between the participants' skills, knowledge and their confidence to teach each subject area. These factors were related to their prior experiences within the individual areas of the *Creative Arts* (Alter *et al.*, 2009:22-27).

All of the participants believed that the lack of quality art education, and the time devoted to teaching in this *Key Learning Area* at primary, secondary and tertiary levels, did not prepare them adequately for their responsibilities in the primary classroom. They felt overwhelmed by the demands of content knowledge and skills required to teach in all of the *Creative Arts* subjects. Many considered that it was impossible (including those specifically trained in art disciplines) to be skilled and competent in teaching all facets of the field. Those with limited art experiences, knowledge and skills in one or more of the *Creative Arts* subjects also found that they struggled to develop rich and varied learning in these areas. They either taught to their strengths or delegated responsibility for teaching to others with greater expertise (Alter *et al.*, 2009:22-27).

Suggestions were made that further levels of in-service teacher support within the area of the *Creative Arts* for generalist primary teachers, would provide professional teachers with the opportunity to improve their knowledge and skills in each of the arts disciplines, and develop a valuable range of teaching resources. The findings of this study show that there is an urgent need for in-service training and greater support from qualified teachers (mentors) in the classroom. The participants of this study often described how they actively sought out expert help from others when they felt that their skills and knowledge were insufficient to the task of teaching any one of the art strands (Alter *et al.*, 2009:22-27).

The appointment of specialist *Creative Arts* teachers in most Australian primary schools should provide mentorship, leadership and expertise within the whole school programme. The number of art specialists employed in primary schools varies between Australian states but there is an opportunity to break the cycle of neglect through active teacher recruitment. This study illustrates that the cycle of neglect begins in the early years of schooling, and that laying the foundations for future development in the *Creative Arts* is essential at this stage (Alter *et al.*, 2009:22-27).

It is clear how most of what is written in the section on the situation pertaining to art education in Australia could just as well have been said in South Africa. The attention is now on the factors that impact negatively on quality and meaningful art education in the United Kingdom.

1.1.5.4. United Kingdom

Davies (2009:630) reports on findings from surveys of primary initial teacher education and primary schools in the United Kingdom which suggest that the time allocated to art is limited and that beginning teachers felt inadequately prepared to teach this area of the primary curriculum. The lack of preparation for teaching art in initial primary education can be linked to increased UK government control of the training curriculum as well as assessment and quality assurance procedures over a number of years. For example, the Department for Education and Employment required that programmes of primary teacher Education in England follow a tightly prescribed curriculum in the subject areas of English, Mathematics and Science, specifying the minimum numbers of hours to be allocated to each of these 'core' elements. The inspection framework forced compliance with this requirement and initially focused exclusively on training in English and Mathematics. This had the effect of narrowing the curricula in primary education training programmes, thus reducing the attention that was given to art (Davies, 2009:630).

The increase in school-based training offered the potential for student teachers to learn about and practice teaching art during their time in schools. However, surveys of primary pre-service teachers in England found few opportunities for respondents to either observe or teach art in primary schools. This may be linked to schools' increased focus upon what the UK government described as 'the basics' of literacy and numeracy, prescribed in national strategies, inspected and publicly reported upon, assessed centrally and used as the basis for ranking schools in league tables (Davies, 2009:630).

Research in this area has suggested that primary student teachers lack confidence in their own creativity and those primary head teachers may consider new teachers to be lacking the flexibility required to implement a more cross-curricular approach to include art. Respondents suggested that more experienced colleagues, who may have started their careers before the introduction of a national curriculum, felt more confident to include art within what they perceived as cross-curricular work, whilst new teachers were fearful of stepping outside prescribed frameworks (Davies, 2009:630).

The curriculum in Scottish schools has, like in many countries been subjected to reform (Coutts, 2004:43). The publication of the National Guidelines for Expressive Arts (1992) was an attempt to map out a coherent and progressive curriculum for Art and Design Education for ages 5 to 14. Despite being published in 1992, the

guidelines have not been extensively revised. Art and design is grouped in the Expressive Arts area along with Music, Drama, and Physical Education. The guidelines advise primary teachers and those teaching the first two years of secondary education to design activities and locate learning within three broad attainment outcomes:

- 1) using materials, techniques, skills and media,
- 2) expressing feelings, ideas, thoughts and solutions,
- 3) evaluating and appreciating.

The outcomes look daunting for the generalist teacher in the primary school, especially the outcomes related to evaluating and appreciating. What sort of artwork is suitable for study? Where will resources be found and how should the topics be introduced? Despite the clear advice within the guidelines for teachers, a crowded curriculum and increasing bureaucracy act as inhibitors. According to the author there is an increasingly urgent need to look again at the curriculum in art education in the United Kingdom and in Scotland in particular (Coutts, 2004:43).

1.1.5.5. Conclusion

Curriculum change, teacher training and school governance play an important part in the delivery of quality and meaningful art education. The resemblance of problems in other parts of the world to what is going on in South Africa at the moment, is striking.

The previous section provides a background to the identifiers of quality and meaningful art education. In the next section the huge variety of opportunities for learning that can be facilitated through quality and meaningful art education will be brought to the fore as learning in and through art education forms an important part of the research. Learning theories form the basis for art learning, therefore by way of introduction, learning theories in general will be discussed and thereafter learning and art education will be the focus of further discussion.

1.2. Learning and art education

1.2.1. Introduction

In the previous section of this chapter it is evident that quality and meaningful art education provides opportunities for all to learn. To understand the concept of learning, what follows is a summary of the various forms of learning that can occur.

The complexity of the learning process makes it very difficult to formulate one ultimate learning theory. Theories of learning rely on the tradition of the past, which includes the Behaviourist, Social and Cognitive learning models (Gage and Berliner, 1988:258, 279), but also include theories about Information processing, Cooperative learning, Mastery learning, Behaviour modification, Discrimination learning, Associative learning, Incidental learning (Bisanz, 1983:127-137; Stevenson, 1972:207), Discovery learning, Problem solving, Experiential learning and Metacognition (Biehler and Snowman, 1997:361, 374). In modern times the realisation is that only some aspects of the learning process can be investigated, with the cognitive processes such as concept formation, risk taking and problem solving as constructs (Hergenhahn, 1982:426). Moreover, the role of motivation, variations in learning and thinking styles (Gage and Berliner, 1988:229), as well as theories on Multi-modality and Multi-literacy, further acknowledge multiple ways of knowing (Wright, 2003:127). Gardner's theory of Multiple Intelligence (Gardner, 1983) should also be considered when the concept of learning is studied.

In the following section the various theories of learning will be briefly considered. Although it must be remembered that most theories of learning combine the disciplines of sociology and psychology, in the following section, the theories will be organised into two main categories, namely: a sociological basis or a psychological basis.

1.2.2. Learning theories that are sociologically based

1.2.2.1. Behaviourist theory of learning

Behaviourism is a theory of learning that focuses on observable behaviour and the acquisition of new forms of behaviour (Pritchard, 2005:20). This is a theory that has been empirically demonstrated by Thorndike (1920), Watson (1924), Skinner (1938), building on the work of Pavlov (1941) and Guthrie (1952). The theory is based on the premise that nearly all behaviour is governed by environmental contingencies of stimulus-response and reinforcement (Hjelle & Ziegler, 1981:189, 229). Studies prove that behaviour is accompanied by consequences, which influence whether behaviour will be repeated or ceased. Positive reinforcement of behaviour will strengthen target behaviour (Biehler & Snowman, 1997:278-311).

Behaviour modification is an extension of the Behaviourist theory, which explains how the use of operant conditioning techniques can modify behaviour. Experiments have proved that under certain conditions, behaviour can be modified by positive

reinforcement. Learning is likely to occur if with the mastery of material and the desired responses are reinforced in some positive manner (Biehler & Snowman, 1997:380).

1.2.2.2. Social learning

As a result of the observation of models, new behaviour is learnt. This perspective on learning is best illustrated by the work of Bandura (1963). The theory implies a continuous reciprocal interaction of behavioural, cognitive and environmental influences. Learning occurs when students observe models or demonstrations, which they follow or reproduce. Self regulation, as well as the observation of others acts as reinforcement (Hjelle & Ziegler, 1981:273). This theory is particularly evident in skill learning and involves the processes of attention, retention, production and motivation (Biehler & Snowman, 1997:301-306).

When learning is discussed, Bloom's Taxonomy (1956) comes to mind. This theory of learning starts from the lowest taxon: gaining knowledge, facts and information, leading to comprehension and understanding information, followed by application of putting knowledge to use, which leads to the analysis and breaking down into parts of knowledge and thereafter the synthesis where information is combined and finally evaluated with the preparation of judgments based on certain criteria (Kaufhold & Kaufhold, 2006:6).

Elser and Rule (2008:1) discussed the relevance of Bloom's Taxonomy in order to describe the levels of thinking and learning within the cognitive domain. Six levels were identified: knowledge, comprehension, application, analysis, synthesis, and evaluation. Real learning beyond rote memorisation occurs when students are asked to provide reasoned explanations, see connections, break down information, and apply knowledge to new problems and make their own judgments.

1.2.2.3. Constructivism

Constructivism rests on the idea that knowledge and understanding are constructed by individual learners and that the underlying structures relating to knowledge and understanding are of prime importance. New knowledge is built into and added onto current structured units of knowledge, understanding and skill. This theory of learning falls under the umbrella of Cognitive Science, which investigates how people learn, remember and interact, with emphasis on mental processes. It investigates intelligence and intelligent behaviour. Prior knowledge plays a crucial part as an

underlying structure. Changes in mental associations are internal and not easily observed (Pritchard, 2005:4-21).

1.2.2.4. Situated learning

According to this theory, skills, knowledge and understanding are mastered in a specific context. Learning is mostly situated in social and cultural settings (Pritchard, 2005:34). Learners, mostly adults, are full participants and the learning takes place within a community of practice and through active participation (Lave & Wenger, 1991:30). More will be written about adult learning in the section on mentoring as mentors work with adults.

1.2.2.5. Experiential learning

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

The theory of experiential learning maintains that learning is a process involving the resolution of dialectical conflicts between opposing modes of dealing with the world, namely: action and reflection, concreteness and abstraction. Learning styles represent preferences for one mode of adaptation over the others, but these preferences do not operate to the exclusion of other adaptive modes and will vary from time to time and situation to situation. This idea of variability seems essential, since change and adaptation to environmental circumstances are central to any concept of learning. It recognises the uniqueness, complexity, and variability in individual approaches to learning (Kolb, 1981:290-291).

1.2.2.6. Rule learning

Rule learning is the learning of definite concepts. Rules are used in order to identify something that embodies a relation. The rule is an inferred capability that makes the regular performance possible. Verbal statements are important in the learning of new

rules. These communicate the to-be-learned rule and constitute the first step in its learning. Learning hierarchies represent an ordered set of rules that the student needs to learn in order to achieve an understanding of the topic (Gagné, 1970:195).

1.2.2.7. Discovery learning

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

1.2.2.8. Incidental learning

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

1.2.2.9. Co-operative learning

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

1.2.3. Learning theories that are psychologically based

1.2.3.1. Cognitive theory of learning

Cognitive Psychology sees learning as an active, mental, thought producing process of how people remember and process information. Learning is described as a way to make sense of the world (Kaufhold & Kaufhold, 2006:37). Building on the principles of Gestalt psychology and the research of Tolman (1948), Piaget (1952), and Kelly (1970), learning is seen as the cognitive accumulation of information (Bisanz, 1983:140).

Important theorists who contributed to the theory of cognitive learning, which had a marked influence on educationalists, are discussed briefly in the following paragraphs.

Piaget observed that children are active learners, constructing knowledge from their experiences, learning through assimilation, accommodation and interaction with the environment. Different rates of equilibrium, neurological maturation were noted in different children. Piaget recorded the Sensor-motor, Pre-operational, Concrete Operations, and Formal operations as stages in the cognitive development of children (Kaufhold & Kaufhold, 2006: 41-46).

The psychologist Erikson (1956) identified the stages of psychosocial development which influences learning. His theory postulated that humans go through stages that build on the preceding ones, namely in preschool: Trust, Autonomy and Initiative; in elementary and middle school years: Industry versus Inferiority; in adolescence: Identity versus Role Confusion (Kaufhold & Kaufhold, 2006: 49-54).

The theories of psychologist Bruner (1957) concerning the process of learning deals with motivation which can be extrinsic and intrinsic, and structures in the environment that leads to Discovery learning. His theories sort these processes into: Enactive mode birth to 3 years; Iconic mode 3-7 years; Symbolic mode 8 years and up. Learning occurs in sequence and reinforcement plays a role (Kaufhold & Kaufhold, 2006: 65-67).

Vygotsky (1962), who posed a socio-cognitive approach, described the zone of proximal development as an important stage that acts as scaffolding for the following experience to be meaningful (Kaufhold & Kaufhold, 2006:69). This zone of proximal

development is a space of understanding just above the level of understanding of an individual into which he will next move. This is different for each individual.

Vygotsky's theories drew on that of Ausubel (1963), who observed that learning involves the organization of content in logical ways and linking new knowledge to what is already known. There is a high priority given to language and dialogue (Kaufhold & Kaufhold, 2006:71).

1.2.3.2. The role of memory in the learning process

The important role of memory in the learning process, for the storage of information is recognised. An information processing model by Waugh and Norman (1968) (Houston, 1976:261), was designed upon the assumption that new information is processed in stages, namely: attending to the stimulus, recognising it, transforming it into a mental representation, comparing it with information already stored, assigning meaning to it and acting on it in some fashion (Biehler & Snowman, 1997:317-344). Information is stored as visual images and verbal representations as well as abstract codes (Anderson, 1980:95). Knowledge is learned more quickly and remembered longer if constructed in meaningful contexts (Wright, 2003:258).

Working memory capacity, cognitive style and learning.

Learning behaviour is affected by the capacity of the working memory and cognitive style in interaction. Working memory has a major influence on the learning performance of those who analyse (analytics) and those that verbalise (verbalisers) because these style groups use elaborated methods of processing information. These methods produce good results and are effective, provided there is sufficient processing capacity available. Holists and imagers – as varying operations in learning styles - make uses of more economical methods of processing which are more intuitive or impressionistic, arriving at decisions without fully analysing all information. This type of learning style is less affected by the working memory capacity. Effective working memory capacity is critical with memory load sensitive subjects like science, music, technology, art and geography. With analytics, working memory is critical in subjects like mathematics, language and history and for verbalisers in languages and religious instruction. Holist and imagery operations are less demanding of memory than those of analytics and verbalisers (Riding, 2002:47-51).

Long term memory

Meaningful learning results into the incorporation of knowledge into the organized structure of a person's memory. Learning activities must be active in order to integrate new information into the existing structure. Learning activity that includes recall and output of the information produces a memory structure that is easier to retrieve and more stable. The reception of information related to previous learning improves the availability of the subject matter in memory (Riding, 2002:65-78).

1.2.3.3. Problem solving

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

1.2.3.4. Associative learning

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

objects, concepts or situations that one tends to recall the other. Visual images form mediating links for verbal associates as part of a memory system (Anderson, 1980:63).

1.2.3.5. Discrimination learning

Discrimination learning describes concept formation tasks in which the concept is defined along one dimension, for example colour. Learners distinguish amongst distinctive features of the environment: colours, brightness, shapes, sizes, textures, and distances. The locations of doors or streets, differences between newly encountered faces, textures, tastes and smells are made through perceptual differentiation (Gagné, 1970:157). Concrete concepts (tree, house), or abstract concepts (mass, temperature) can be observed. Learning through discrimination frees individuals from control by specific stimuli. Mankind engages in intellectual activity as he reads in concepts, communicates with concepts and thinks with concepts (Gagné, 1970:171). Mental imagery is involved with the understanding of a person's environment. Visual information (e.g. size) and spatial information (e.g. position) can be imagined. Cognitive maps are internal representations of the spatial layout of one's environment (Anderson, 1980:63).

1.2.3.6. Mastery learning

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

1.2.3.7. Brain-based learning

Brain-based learning also forms bridges between social learning and psychology-based theories. Pritchard (2005:77-88) discusses the research on brain-based learning as follows: The brain is a complex adaptive system. Every brain is uniquely organised. Brain-based theory of learning is based on the structure and functions of the brain. Studies reveal the infinite complexity of how the brain works, with both hemispheres engaged. The two hemispheres of the brain operate and process information in different ways.

Learning involves both focused and peripheral attention through conscious and unconscious processes. Complex learning is enhanced by challenges and inhibited

by threats. The search for meaning is innate and it occurs through patterning. Three conditions prevail in the human brain, namely: relaxed alertness, where there is low threat and high challenge, orchestrated immersion into interesting and accessible topics, and active processing of previous experiences and real life events.

Gestalt principles are incorporated into this theory, which states that every brain simultaneously perceives and creates parts and wholes. The right brain is associated with the whole picture, intuitively and at random whilst the left, is associated with logic, analysing information piece by piece, in sequence and fine detail (Pritchard, 2005:77-88).

This theory summarises learning as a process of interaction between what is known (prior and existing knowledge) and what is to be learnt. It is furthermore a social process where there is a learner and more knowledgeable other involved. Learning is situated in the context of culture and it is a meta-cognitive process where the learner is aware of his/her own learning and thought processes. Finally, learning depends on each individual's preferred learning style and will be more effective if diverse learning needs are met (Pritchard, 2005:96-109).

1.2.3.8. The Whole Brain Model

Research done by MacLean (1983) proposed the triune brain theory. This work, coupled with the work of Sperry (1984) on the left brain right brain model (Herrmann 1995; Ornstein 1997), gave impetus to the development of Herrmann's whole brain model. This research eventually brought to light that specialised functions are associated with the left and right hemisphere. The left hemisphere is logic, analytical, quantitative, rational and verbal, whereas the right hemisphere is conceptual, holistic, intuitive, imaginative and non verbal. The four quadrants of the Herrmann model represent the four thinking structures of the brain. The left and right hemispheres represent cerebral processes and the two halves of the limbic system represent the more visceral (feeling based) processes. Each quarter has very distinct clusters of cognitive functions. According to Herrmann (1995, 1996 and 1998) preference for the A-quadrant (left cerebral mode) means that a person favours activities that involve logical, analytical and fact based information. A preference for the B-quadrant (processes of the left limbic mode) implies a linear approach to activities. Individuals with a B-quadrant preference favour organised, sequential, planned and detailed information. They are conservative in their actions and like to keep things as they are. A preference for the C-quadrant (processes of the right limbic mode) indicates favouring information that is interpersonal, feeling based and involves emotion. A

preference for the D-quadrant (processes of the right cerebral mode) is mainly characterised by a holistic and conceptual approach in thinking. Although an individual may favour cognitive activities associated with a specific quadrant, 'both hemispheres contribute to everything, but contribute differently' (Ornstein 1997:94).

The whole brain model can also be divided into four modes, namely, the left and right modes, which come from Sperry's work; and the cerebral and limbic modes which come from Herrmann's work based on the integration of MacLean's triune brain model. The four quadrants of the Herrmann model represent the four thinking structures of the brain. The left and right hemispheres represent cerebral processes and the two halves of the limbic system represent the more visceral (feeling based) processes. Each quarter has very distinct clusters of cognitive functions. According to Herrmann (1995, 1996 & 1998) preference for the A-quadrant (left cerebral mode) means that a person favours activities that involve logical, analytical and fact based information. A preference for the B-quadrant (processes of the left limbic mode) implies a linear approach to activities. Individuals with a B-quadrant preference favour organised, sequential, planned and detailed information. They are conservative in their actions and like to keep things as they are. A preference for the C-quadrant (processes of the right limbic mode) indicates favouring information that is interpersonal, feeling based and involves emotion. A preference for the D-quadrant (processes of the right cerebral mode) is mainly characterised by a holistic and conceptual approach in thinking (De Boer, Steyn & Du Toit, 2001:186).

The 4MAT system was designed by McCarthy (1980). He identified four major learning styles, namely: Imaginative learners, Analytic learners, Common-sense learners, and Dynamic learners. This theory emphasises whole brain engagement. The left hemisphere processes information that is serial, analytic, rational and verbal, whilst the right hemisphere processes information that is global, visual, and holistic. When put together this forms a complete developmental learning cycle moving from subjective knowing to objective and then to integrated knowing (Pressman, 1995:50).

Right brain thinking

In today's global society, the attitudes, skills, and knowledge needed for success are constantly evolving. With regards to art education, it is important to take note when Daniel Pink (2005) in his book: *A whole new mind: Moving from the Information Age to the Conceptual Age*, contends that the more creative skills, often called right brain directed skills (simultaneous, metaphorical, aesthetic, contextual and synthetic), are the ones that should be emphasised.

'Right brain' skills are emphasised in kinaesthetic, musical, visual/spatial, interpersonal, intrapersonal, spiritual, and moral intelligences. Educating the work force of the future should rely on the cultivation of these intelligence areas, without abandoning the linguistic and logical-mathematical intelligences. One way to accomplish this, while meeting the needs of diverse students, is to offer students a menu of activities from which to choose that may address the various intelligence areas at different levels of Bloom's taxonomy (Elser & Rule, 2008:1). More will be said about this in the section on learning through art education.

It is clear from the literature that many theories of learning are recognised. There are no clear boundaries between some of the theories and some are bridging and linking and encompassing others. In the following section some of the literature on the variations in learning and thinking styles will be examined briefly.

1.2.3.9. Variations in learning and thinking styles

There are huge differences in learning and cognitive style (Montgomery, 2002:99-117). Gagné (1970:33) describes varieties of learning that are distinguishable from each other in terms of the conditions required to bring them about. Distinctions are also made according to the corresponding kinds of change in the nervous system that has taken place due to learning (Gagné, 1970:62). Child (1981:228) distinguishes types of personal styles, namely the cognitive and affective that can be adopted during learning situations. More recent studies have shown variations in learning styles of individuals that are based on the distinctive approaches in the processing of knowledge (Jaques, 2000:46). Hamachek (1979:245) makes a distinction between visual, aural and physical learning styles. Gregory and Chapman (2002:20) classify learning styles as auditory, visual, tactile and kinaesthetic according to a model developed by Dunn and Dunn in 1987. From the same source comes another model developed by McCarthy in 1990, where four learning styles, namely the imaginative learner, the analytical learner, the common sense learner and the dynamic learner are identified. There is also an outline of the model of Silver, Strong and Perini of four learning styles: self expressive learners, mastery learners, understanding learners and interpersonal learners (Gregory & Chapman, 2002:22, 24-26). There are connections and similarities between these various learning styles, but the diversity of the needs of each of the styles are recognised.

Tomlinson (1999:11-18) reiterates that all learners differ in how they learn. This may be shaped by intelligence, preferences, gender, culture or learning style. There is a need for respect of the identity of the individual. In order to provide for this need,

educators should draw on a wide range of instructional strategies with regards to content, process and products according to their learners' readiness, interests and learning profiles.

This author draws attention to various theories like that of Gardner's Multiple Intelligences; Sternberg's (1984) three intelligences, namely analytical, practical and creative. He gives various other names for intelligences, but comes to two consistent conclusions: students think, learn and create in different ways. The development of human potential is affected by the match between what they learn and how they learn coupled with their particular intelligences. Providing children with rich learning experiences can amplify their intelligence as vigorous learning changes the physiology (neurons) of the brain (Tomlinson, 1999:11-18).

Learning style

Learning styles are cognitive, affective, and physiological traits that serve as relatively stable indicators of how learners perceive, interact with, and respond to learning environments. The cognitive component of learning styles involves information processing, 'the learner's typical mode of perceiving, thinking, problem solving and remembering' whilst the affective component involves motivation, 'viewed as the learner's typical mode of arousing, directing and sustaining behaviour'. The physiological component involves the characteristic learning behaviours of the human body, 'modes of responses that are founded on sex-related differences, personal nutrition and health, and reaction to the physical environment' (Keefe, 1986 cited by Sharp, Bowker & Byrne, 2008:295).

Terms like learning styles, cognitive styles and learning strategies are often used synonymously and interchangeably in the research literature. However, there is perhaps a useful, if only pragmatic, distinction to be made between them. According to Riding and Cheema (1991), for example, cognitive styles relate specifically to the information processing component of learning styles as described by Keefe (1986), while learning styles might be thought of more as all encompassing, including, in an addition to cognitive styles, 'more practical, educational or training applications and are thus more action orientated' (Sharp *et al.*, 2008:294).

The term 'learning style' should be understood to refer to an individual set of differences that not only include a stated personal preference for instruction or an association with a particular form of learning activity but also individual differences

found in intellectual or personal psychology (Riding & Rayner, 1998 in Riding, 2000:51).

Learning styles is used as a description of the attitudes and behaviours which determine an individual's preferred way of learning (Honey & Mumford, 1992:1). Learning styles indicate each individual person's preferred manner in which to think, process information and demonstrate learning; an individual's preferred means of acquiring knowledge and skills; habits, strategies and mental behaviours (Pritchard, 2005:51).

Various learning style models are presented in the literature, some of which are relevant to the study regarding the learning that can occur through art education. For that purpose, some of the authors in the field will be cited in the following section.

Learning style models

Children learn in different ways. Learning style is the way in which individuals begin to concentrate on, process, internalise, and retain new and difficult academic information (Dunn, Dunn, & Perrin, 1994:353). Dunn *et al.* (1994) based their Learning Style Model on the theoretical assumption that identical instructional environments, methods, and resources are effective for some learners and ineffective for others because of a personal learning style that is a biological and developmental characteristic. Therefore, the learning style and instructional preferences of individuals differ significantly. This research emphasises the importance of accommodating and matching learning styles as there is a relationship between academic achievement and learning style (Pritchard, 2005:66).

In 1988, Felder and Silverman designed a Learning Style Model designed to capture important learning style differences. Their model poses that students would have preferences regarding the following dimensions: sensing, intuitive, visual, verbal, inductive, deductive, active, reflective, sequential or global. The purpose of this model is to give guidance to instructors regarding the diversity of learning styles within classes and to help design instruction that address the learning needs of all their students (Felder & Spurlin, 2005:103-110).

Four learning styles are described by the Honey-Mumford Model (1982). Activists learn by doing; reflectors collect information and observe before deciding; theorists move one logical step at a time, whereas pragmatists learn by problem solving and

trying out new ideas. Most people have characteristics of all four dimensions (Pritchard, 2005:58).

Literature mentions the Myers-Biggs Type Indicator (1980), which gives 16 learning style types. Extrovert learners, introvert learners, sensing learners, intuitive learners, thinking learners, feeling learners, judging learners and perceiving learners are mentioned (Pritchard, 2005:60-64).

Kolb's Learning Style Model (1995) poses that learners seen as divergers, perform concrete and reflective procedures such as observation, brainstorming, and gathering information. They are imaginative and sensitive. Then there are assimilators who perform abstract and reflective procedures, where logical order and reflective observation are important. Another style is that of the converger who perform actively in solving problems and finding practical uses. The accommodator deals in a concrete, hands on and active way and is people orientated. They rely on feelings rather than logic (Pritchard, 2005:64-65).

Sliver, Strong and Perini (2000:25-28) expounds a Learning Style Model comprising four poles, namely Sensing (S), Feeling (F), Intuition (I) and Thinking (T) and combinations like mastery learners with the Sensing-Thinking styles, interpersonal learners with the Sensing-Feeling styles, understanding learners with the Intuitive-Thinking styles and the self-expressive learner with Intuitive-Feeling styles. Each learning style has best learning preferences, likes and dislikes which promotes or inhibits effective learning.

Van Rensburg (2009:181-182) argues that learning styles are individual differences and unique ways of perceiving information. It involves processes of organising information and learning experiences that can be consistent or changeable, depending on the situation. There are various approaches to learning or ways of engaging in learning. Learning styles involves attitudes towards the learning situation and material.

Cognitive processes are involved which determine the ways of problem solving and processing information. Learning styles are not merely study skills but are higher order cognition, which includes planning, monitoring, checking, revising and self testing. Learning styles are therefore described as attributes, characteristics and qualities of individuals that interact with instructional circumstances in such a way as to produce differential learning achievements. Students are categorised in terms of the educational conditions under which they are most likely to learn and the amount

of structure they require for learning to occur. Learning styles encompass sensory partiality, perceptual preferences and those environmental factors that are most conducive to the acquisition of knowledge (Van Rensburg, 2009:181-182).

In the literature which deals with learning and learning style, mention is made of Cognitive style, and meta-cognition. In the following section, these concepts will be discussed briefly.

Cognitive style

Cognitive style indicates the individual's approach to problem solving, based on intellectual schemes of thought and personal characteristics of cognitive processing. Each person has a typical approach to learning activities and problem solving and individual strategies or mental behaviours that are applied towards this process (Pritchard, 2005:54).

According to Riding (2002:23-32) cognitive style is an individual's preferred and habitual approach to organising and representing information. Riding and Rayner (1998:8) posed that cognitive style differ in two basic ways: that of the whole versus parts which is outgoing and verbal (holist-analytic) or that which is inward and in mental pictures or images (verbal-imagery).

Cognitive style is independent of intelligence. Cognitive styles are inbuilt, habitual in use and are fixed. Learning strategies may be developed in order to fit the task at hand. Individual cognitive style develops early in life as people prefer to use the style that suits their abilities (Riding, 2002:30-32).

Riding (2002:46) further expands the four different cognitive styles employed in learning, namely: the analytic verbaliser who would prefer information in the following order: text, speech, diagrams, pictures; the analytic imager who would prefer diagrams, pictures, text, speech; the holist verbaliser who would prefer speech, text, pictures, diagrams and finally the holist imager who would prefer in order of preference pictures, diagrams, speech, text.

1.2.3.10. Meta-cognition

Meta-cognition is defined as the learners' own awareness and thinking about learning and the ways in which information is processed and the way they think (Biehler & Snowman, 1997:329). Thinking on this level transcends immediate knowledge or skills to include learning about learning, problem based learning, self- and peer

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

During this process individual learners gain insight into their own thought processes. Cognition is the ability of the brain to think process and store information and solve problems. The learner is actively engaged with the new information and is in control of his/her own cognitive system (Pritchard, 2005:34). This theory places emphasis on the importance of mental activity in learning. It is not a passive process and promotes deep learning which encourages engagement, exploration, transformation and reflection (Pritchard, 2005:38).

1.2.3.11. Multimodality

It is important to take note of the fact that human intelligence is multifaceted and embraces a number of modes of learning. Multi-literacy encompasses multimodal ways of thinking and working. These modes include learning through thought, emotion and action, thinking through imagery and the body, using representational forms of communication, as well as knowing and understanding other than language (Wright, 2003:127). In order to be seen as being literate in contemporary society includes having the ability to integrate various modes of meaning making, where the textual is also related to the visual, audio, spatial, multimodal and the behavioural. Modern day 'grammars' require a 'meta-language' to describe knowledge in different forms (Wright, 2003:38).

Apart from modes of thinking and learning, the style of the learner will also be influenced by the culture in which he or she grows up. In the next section of this preface to the research, the importance of culture and its influence on learning will be discussed.

1.2.3.12. Culture and learning style

The cultural background of a person affects how and if learning takes place. Some students have field-sensitive learning styles according to Banks and McGee (2004:15). Salili and Hoosain (2003:226) discuss culturally different ways of learning and expression. Other ways of knowing and knowledge construction of non-Western

people can also be utilised in teaching and learning, creating an intercultural learning space in a spirit of connectedness and respect (Goduka, 2005:4, 5).

It is a known fact that biological characteristics influence learners' intelligence, learning styles and communication. However, there are an increasing number of researchers who have established that culture plays a very important role in the development of intelligence, learning styles and communication. Bennett (1990:200) discussed four factors that could lead to culture influencing intelligence, learning styles and communication, namely socialising, conformity, ecological adaptation and language. In terms of the four factors mentioned, it can be deduced that intelligence type, learning styles and ability to communicate are influenced by culture. It should, however, be kept in mind that exceptions might occur and that culture does not always influence the factors the same.

Culture influences the development of learning styles. Kolb (1981) identified four learning styles that can impact on the assessment of the teacher. Culture also influences the communication development of the child. Second language learners normally struggle with complex symbols and for that reason you will find many second language learners may struggle with traditional forms of assessment (Combrinck, 2003:347).

This section on learning cannot be complete without a brief scrutiny of the literature on the theory of Multiple Intelligences which has influenced learning theories of the present time considerably.

1.2.3.13. Multiple Intelligence

Howard Gardner developed a theory of multiple intelligences that he presented in 1983 in the book, *Frames of mind: The theory of multiple intelligences*. Gardner (1983) defined intelligence as 'the capacity to solve problems or to fashion products that are valued in one or more cultural setting'. Using biological as well as cultural research, he formulated a list of seven intelligences. Gardner believed that individuals learn differently because intelligence is composed of various independent faculties (Brualdi, 1996:2).

Awareness of the different intelligences that individuals possess allows recognition of a broader range of what it means to be intelligent. One measure of intelligence is not sufficient for all students. Gardner originally identified seven intelligences: logical-mathematical, verbal-linguistic, bodily-kinaesthetic, visual-spatial, musical-rhythmic,

interpersonal, and intrapersonal. He added the naturalist intelligence and discussed the possibility of adding spiritual and existential intelligences; although these have not been officially recognised (Moran, Kornhaber, & Gardner, 2006).

Individuals often have different combinations of intelligences (Gregory & Chapman, 2002:28). There is a range of intelligence within each student and each presents a unique intellectual profile (Jaques, 2000:56). Each of the intelligences has a different developmental trajectory and different core processing operations (Noble, 2004:193). Intelligences work together in the development of an individual, complementing and enhancing one another (Wright, 2003:124).

Sliver *et al.*, (2000:11) briefly expounded on the seven intelligences defined by Gardner:

- *Logical-Mathematical Intelligence*, which consists of the ability to detect patterns, reason deductively and inductively and think logically. This intelligence is most often associated with scientific and mathematical thinking and a strong disposition towards finding patterns, making calculations, forming and testing hypotheses and using scientific methods.
- *Verbal-Linguistic Intelligence*, involving the mastery of language. This intelligence includes the ability to effectively manipulate language to express oneself rhetorically or poetically. It also allows one to use language as a means to remember information. There is a strong disposition towards speaking, writing, listening and reading.
- *Spatial Intelligence*, which gives one the ability to manipulate and create mental images in order to solve problems. This intelligence is not limited to physically visual domains - Gardner notes that spatial intelligence is also formed in blind children, thus referring to imagination as well. There is an inclination to drawing and visual representation.
- *Musical Intelligence*, which encompasses the capability to recognise and compose musical pitches, tones, and rhythms. Here a disposition to listen, sing, play instruments is found.
- *Bodily-Kinaesthetic Intelligence*, referring to the ability to use one's mental abilities to coordinate one's own bodily movements. This intelligence challenges the popular belief that mental and physical activities are unrelated.
- *Personal Intelligences*, that includes interpersonal feelings and intentions of others and intrapersonal intelligence which constitutes the ability to understand one's own feelings and motivations. These two intelligences are separate from

each other. Nevertheless, because of their close association in most cultures, they are often linked together.

- *Naturalist Intelligence*, that leads to a tendency to identify and classify ecological and natural situations and learn from living things and natural objects as well as work in natural settings.

Although the intelligences are anatomically separated from each other, Gardner claims that the seven intelligences very rarely operate independently. Rather, the intelligences are used concurrently and typically complement each other as individuals develop skills or solve problems (Brualdi, 1996:2).

Neurobiological research indicates that learning is an outcome of the modifications in the synaptic connections between cells. Primary elements of different types of learning are found in particular areas of the brain where corresponding transformations have occurred. The conclusion is made that various types of learning results in synaptic connections in different areas of the brain (Brualdi, 1996:3).

Silver *et al.*, (2000:42-43) integrates Multiple Intelligences with Learning Styles. According to these authors Multiple Intelligence theory pivots on the notion that the content of learning and the relationship between learning and eight fields of knowledge are linked. Learning Styles revolves around the individualised process of learning. They start with intelligences and divide the intelligences in four ways according to each learning style as mentioned above in the section on Learning Styles. The end result of their article culminates in steps one, two and three that could assist teachers in the planning of lessons that could meet the needs of diversity in modern day classrooms.

Lazear (2005:8-11) expounds on the implications of Multiple Intelligences theory on higher order thinking. According to this author, certain core capabilities are outcomes of certain intelligences. Bloom's Taxonomy is applied to the Multiple Intelligences as levels of thought move from gathering and understanding of basic knowledge to processing and analysing information to higher-order thinking and reasoning and at each level the various intelligences would manifest.

Goleman (1995) cited by Van Hook (2008:11) proposed other forces deemed as *emotional intelligence*, encompassing abilities such as 'being able to motivate oneself and persist in the face of frustrations, to control impulse and delay gratification, to regulate one's moods and keep distress from swamping the ability to think, to empathise and to hope'. By developing emotional intelligence, one may not only

improve her or his own chances for success, but may influence the success of classmates and colleagues as well.

Although the Multiple Intelligences theory is often contested and criticised, it is influential in school reform across the world (White, 2006:611).

In the following section learning in art education will be aligned with the theories of learning that were discussed in the section above.

1.3. Art and learning

The theories on learning mentioned in the preceding section are resonated by the rich variety of learning that can be experienced through art education. The literature on art education which follows, will give an insight into the potential for rich and varied learning that can be attained. A brief historical overview of the literature on art education will introduce art and learning.

1.3.1. Introduction

The earliest writings on art education came from Ruskin (1870), Dewey (1916), Cizek (1936), Read (1945), Lowenfeld (1957), Kellog (1969), Feldman (1970), Jameson (1971), Lark-Horovitz, Lewis and Luca (1973), Goodnow (1977), Chapman (1978), Gaitskell, Hurwitz and Day (1982), Golomb (1983), Hargreaves (1989), Arnheim (1989), Gardner (1990), Taylor (1992), Robinson (1993), Edwards (1993), Greene (1995), Neisser (1998), and many others. All of these authors report on and discuss research findings on the value of art education as an ideal opportunity for learning (Eisner, 2002:33, 35, 44, 77; Wright, 2003:22, 38, 78, 155). These publications were followed by that of Kear and Callaway (2000), Eisner (2002), Sedgwick (2002), Wright (2003) and many others and they all provide substantial evidence that quality and meaningful art education can provide rich and diverse learning experiences to all children.

Understanding of art in education gradually moved from aesthetically pleasing activities to include 'intellectual' and 'interpretive' processes that supported holistic and multi-symbolic learning. Children could demonstrate enhanced cognitive performance, social learning and connectedness while engaging in arts-rich programmes, a position affirmed by large-scale studies such as the '*Champions of Change*' (Fiske, 1999) and '*Critical Links*' (Deasy, 2002). These landmark studies also added weight to the significant role of the artist/teacher in educational contexts. In order to be able to communicate effectively through art, children need to be taught

how to read and use the symbol systems – just as in the sense of developing more traditional forms of literacy (Deans & Brown, 2008:342). More about this will be written in following sections. The focus in this section will be on learning and art education.

1.3.2. Learning in art education and the links with learning theories

As mentioned earlier, the educational potential of art, with learning as a result, can only be fully attained if what is taught is quality and meaningful art education.

In section 1.2 various theories on learning, conditions and prerequisites which enable and promote learning have been introduced. It has become clear that human intelligence is multifaceted and embraces a number of modes of learning. According to Kear and Callaway (2000:140) art becomes a tool for learning in a variety of areas, underpinning multiple intelligences (linguistic, musical, logical-mathematical, spatial, bodily kinaesthetic, intra-personal, interpersonal and spiritual). Art lessons provide opportunities to educate the whole child. The process involves faculties of intelligence, skill, emotion and memory. Disciplines of material and form and the appreciation of the language of the visual elements can lead to unique experiences that are not replicated by any other area of the curriculum (Hickman, 2000:140, 146).

Learning through art provides knowledge which can be applied to other aspects of the world. It is often, however, a kind of learning that standardised tests cannot measure, but the effects show up long after students leave school (Eisner, 2002:48-50). Kalgren (2005:9) cites from *Renaissance in the Classroom* (Aprill, Burnaford, and Weiss, 2001) that art provide varied, connected, and increasingly challenging opportunities to generate and represent knowledge over time. Art functions as a way of committing concepts and content to memory and present concrete evidence of learning. In an article on measuring learner achievement in art, Gruber (2008:40) advocates that the learning that takes place during art production can be measured by observation, checklists, rubrics and portfolios with finished products as a balanced assessment to account for their learning.

Art draws from different modes of understanding, namely: visual, aural, kinaesthetic, verbal and enactive (Robinson, 1993:25). Bancroft argues that three levels of knowledge and understanding - knowledge gained by observation, contextual knowledge and knowledge gained in a cultural, social and philosophical context, can be active during art lessons (Hickman, 2000:40).

Multimodal ways of thinking and working, which include visual, aural and bodily-kinaesthetic, is possible in art, leading to high levels of cognition and artistic literacy. Visual thinking encourages bridges between left and right brain hemisphere, leading to complementary modes of thought. This argument is emphasised by Wright (2003:127-128), stating the fact that traditional academic areas no longer prepare learners adequately for jobs of the future. When art education is presented as a problem solving experience, the multiple languages provide numerous avenues for learning (Wright, 2003:279). Contemporary learners relate to information presented visually. Multimodal learning can take place when visual literacy and multimodal resources are employed, especially when the visually rich contemporary culture is utilised to develop a critical eye and independent thinking (Knight, 2004).

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

As discussed in 1.2.3.9, cultural background affects how and if learning takes place. Scientific and philosophical literature questions the prevailing mindset, seeking links with non-Western understandings, acknowledging alternate ways of knowing (Moodie, 2003:15). Art education offers different ways of knowing that can include the aesthetic, scientific, interpersonal, formal and practical modes which can be encountered through the senses, intellect and emotions (Hickman, 2000:147). Thinking and learning through art often involves non-verbal forms of communication. Other ways of knowing which are different from the linguistic or scientific are at work (Wright, 2003:48). Somatic knowledge implies a sense of rightness which can be an outcome of experiences through art education. This implies the involvement of emotional and mental faculties, in fact the learner in totality (Eisner, 2002:76).

Art provides an empowering environment which allows for a diverse variety of people to participate in activities and develop perceptive and expressive skills (Kear & Callaway, 2000:135). The possibilities of the World Wide Web provide a divergent approach for learners of mixed abilities within a group, broadening scope and also allowing for pupils to keep pace with current practice. Learners can control their own

learning process, being actively engaged in modern media. Children can learn about art and use art language in a contemporary context (Hickman, 2000:85).

When young children engage in art making they learn that they can observe, organise, and interpret their experiences. They can make decisions, take actions, and monitor the effect of those actions. They can create form and meaning where none existed before. The art experience becomes a source of communication and interaction for children and adults. During museum and studio experiences as part of art appreciation experiences, children develop language, visual perception, critical thinking, problem solving, and cultural sensitivity skills. Children learn to construct meaning based on interactions they experience in their immediate environment (Danko-McGhee, 2004:35).

Robinson (2008:41) states that art play a central role in cognitive, motor, language, and social-emotional development for all children, at all ability levels. Art motivates and engages children in learning, stimulates memory and facilitates understanding, enhances symbolic communication, promotes relationships, and provides an avenue for building competence.

1.3.3. Holistic development through art learning

There is a growing body of evidence which indicates that engagement in creative art learning has a range of positive outcomes in the lives of young people both in and out of school settings (Alter *et al.*, 2009:23). Manifestations of learning through art can be traced by changes in the development of the child in totality (Westraadt, 2006:5-8). Art education involves the whole child in all of the learning domains: cognitive (creative and critical thinking), affective (emotional), conative (motivational), kinaesthetic, and spiritual and therefore nurtures the whole child through multifaceted learning experiences (Robinson, 2008:61).

The facets in the development of children that can be affected positively by the rich variety of learning through art education are the following and will be discussed in more detail:

- Cognitive development.
- Aesthetic development and visual literacy.
- Perceptual development.
- Emotional/spiritual development.

- Social development.
- Manipulative/physical development.
- Entrepreneurial/vocational preparedness

In the following discussion the alignment with learning as expounded in section 1.2 becomes clear. Although the various facets are discussed separately, learning in art happens in an interchangeable manner amongst the different facets and in practice it cannot be valued in isolation.

1.3.3.1. Cognitive development

This facet of cognitive development deals with thinking processes and the procedures resulting in the accumulation of knowledge, facts and information. The cognitive domain includes comprehension, translation, interpretation, extrapolation, application, analysis, synthesis and evaluation (Bieler & Snowman, 1997:251). Cognitive skills that can be developed through quality and meaningful art education are organisation, problem solving, sequencing, ordering and sorting, critical analysis, planning, prediction, estimation, memory development, humour, concentration, decision making, flexibility, inventive thinking, imagination (Kear & Callaway, 2000:142). The domains of intelligence that Gardner (1983) described that could be apparent here are the linguistic and logical-mathematic (Wright, 2003:82).

Art making can result in the expansion of cognition in a variety of ways. Language is a principal means by which knowledge is recorded, transmitted and communicated. There is a greater possibility for learning to take place if there is ample listening to verbal language (Anderson, 1980:395). A rich and comprehensive vocabulary will lead to the expansion of knowledge and concept formation. Vocabulary is extended during the introduction of a lesson, not only of art terminology, but also of concepts that can be linked with other subjects and the world of the learners in general. When the context and execution of the art project is discussed numerous new words can be learnt. Matthews (2003:211) suggests that language organises the drawing process when he explains the link between language and graphic representation. A motivational introduction to an art project can stimulate and inspire an awakening of the imagination (Westraadt, 2006:12). The narrative brings alive what is to be taught. Ideas and information are presented to the learners. The clearer the instructions, with articulation of the learning intentions, the more focus can be achieved. If the task is elucidated clearly, there is a greater chance of increased motivation to create quality art works (Kear & Callaway, 2000:78, 85).

Logical thinking comprises executing tasks by making reasonable decisions and deducing reasonable conclusions (Wright, 2003:11), where the process includes sequencing, ordering, sorting, planning, prediction and estimation. Processes are used by which logical arguments can be generated through mental operations (Anderson, 1980:297). During the creative process for visual art, learners deal with logical aspects about form, space and dimension. Spatial concepts are developed, for example during the planning of a composition. Concepts of relations, scale, proportion and the qualities of materials improve. Problems of placing, colour and shape are solved in picture making projects (Westraadt, 2006:5). Tasks often require decision making and deduction of reasonable conclusions (Wright, 2003:11). Some art-making processes generate logical arguments that require mental operations (Anderson, 1980:297).

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

Edwards (2010:158) writes about the links between drawing and learning that leads to cognitive development. While they draw, children formulate mental representations and express what they have learnt in concrete ways. They record ideas using high level thinking skills such as decision making, flexible thinking, evaluation and problem solving. Their final products reflect their growth and understanding of their world. This author continues to explain how the art making and appreciation process can promote knowledge acquisition for the various intelligences according to Gardner's theory, especially Spatial, Natural and Affective Intelligences (Edwards, 2010:168).

In a study called *Promising Practices and Core Learning in the Fine Arts*, Robinson (2008:49-52) reports that critical thinking competencies of art students were high in truth seeking and open mindedness. One of the dominant techniques mentioned in art educational literature which enhances the critical thinking process is the act of

stepping back and reflecting on the act of thinking. Reflection is often considered to be the most powerful part of learning, and to do so in art is a complex networking of various types of cognitive functioning, which include the interdependence of: memory systems, communication systems, reasoning, attention, emotion, social awareness, physical experiences, and sensory modalities. The various art disciplines often assist pupils in monitoring their own levels of critical understanding so meta-cognition occurs. Learners can generate ideas after considering various possibilities, they need to be flexible, have to experiment, use their imagination, and create. Art requires that learners make decisions that accommodate their creativity and in turn, their learning. Children develop into good problem solvers, capable of using a variety of systems to accomplish a successful outcome. Creative thinking and problem solving can be taught effectively in any of the arts disciplines through the refinement of the sensory system and the cultivation of imagination.

Sroufe (2004:4) cites research by Deasy (2002) in *Critical Links*, which identifies a range of cognitive capacities engaged in and nurtured by learning in art, including focused perception, elaboration, problem solving, and elements of creative thinking that include fluency, originality, and abstract thinking.

The purpose of teaching art is to enable learners to develop the capacities to create with understanding, critical judgment and appreciation of works of art. Mind, heart and body are challenged in doing so. The human being is fully engaged. Deasy (2008:4) describes peer-reviewed independent studies published in recent years that have begun to provide research-based answers to these questions. These studies identify the cognitive capacities such as habits of mind and personal dispositions which are developed as learners tackle the specific challenges of art making like for instance the design and creation of a picture or sculpture as follows (Deasy, 2008:4):

Imagination. To plan a picture we must visualise new possibilities for human thought and action and the use of materials. This engages the cognitive capacity of imagination.

Innovation and creativity. When imagination is put into action, the results can be a wonderful work of art. Getting the results takes discipline, persistence and resilience. One needs to stay on task despite challenges and frustrations.

Engagement and achievement motivation. Imagining and pursuing a personal vision is profoundly engaging. It's an act of self expression and an act of communicating meaning and feelings.

Conditional reasoning. A child has to have an idea or image in mind of what is to be made and be prepared to adjust it during the process. This is conditional reasoning, proceeding by trial and error. It is theorising about actions, outcomes and consequences, defining and generating optional approaches and solutions to problems and conditions.

Symbolic understanding. Reading, writing and doing math are processes of grasping and using symbols. So is playing the notes on sheet music, assembling colours and shapes into a portrait. The understanding and use of multiple modes to represent and communicate ideas and feelings helps children get better at all of them. That can form a links between the arts and literacy.

Critical thinking. To make and appreciate an art product, you have to develop and apply criteria and standards that evaluate products to determine whether the elements of art were employed.

More could be said about the cognitive development that is possible through quality and meaningful art education. The following facet, namely aesthetic development will receive attention in the section that follows.

1.3.3.2. Aesthetic development

The concepts discussed under 'Quality and Meaningful Art Education' in section 1.1.3 are echoed in the section that follows.

The inclusion of appreciation of art and aesthetics as powerful stimuli for diversity in learning has been strongly advocated by Greene (1995:130). The multiple entry points possible as part of the aesthetic experience offer opportunities for the producer, the perceiver and the reflector, as argued by Hargreaves (1989:25). Appreciation of art is a skill that can be acquired through training. It is based on knowledge of traditions, genres, stylistic periods and the symbolic language of art (Smith, 1989:106). McFee and Degge (1980:280) explain how art as a universal language can provide solutions for the huge variety of individual differences in learners, by nature of the versatility of the subject. Non-linguistic forms of communication are possible through art, often expressing what language cannot do (Wright, 2003:43). Common human experiences can be read in the ordering of the elements of art. There are opportunities to learn a 'new language': that of design, analysis and the organisation of visual symbols (McFee & Degge 1980:165).

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

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

It is important to note what is written on visual literacy as in the post-modern era a vast amount of learning is facilitated through visual media, making it more important for children to be visually literate.

Visual Literacy

Meaningful involvement with art can lead to visual literacy, which encompasses the visual, aural, spatial, bodily kinaesthetic and aesthetic domains. This form of literacy can be attained through the processes of making, presenting and responding to art (Wright, 2003:133). Visual literacy learning can lead to the development of a critical eye and independent thinking. Knight (2004) advocates the ability to critique with confidence. An enriched educational experience, using multimodal texts, leads to multimodal ways of learning through the 'reading' of visual information. Visual literacy includes analytical and verbal-based skills to describe the formal elements of art as well as the knowledge to interpret artworks. The vocabulary and awareness to evaluate, interpret, describe, to enter into discourse and to communicate aesthetic

observations about own work, as well as that of artists, can lead to complete artistic literacy (Wright, 2003:145).

Visual literacy is a learned skill, not an intuitive one. Pupils can become visually literate by studying the techniques used to create images, learning the vocabulary of shapes and colours, identifying the characteristics of an image that give it meaning and by developing the cognitive skills necessary to interpret or create the ideas that inform an image. This skill relates to a person's ability to interpret and create visual information. It is the first step in acquiring visual intelligence, which is essential in developing critical thinking in the 21st century. It is an important skill to have in the professional world where digital images are used as a means of communication more often (Burmark, 2002:V).

Knowledge, as central to sustaining society and culture, is becoming increasingly dependent on the visual. While other signs and symbol systems such as text and numbers have dominated in the visual arena, other arts forms such as music and dance are able to express and reveal the pulse of human existence, it is the emergence of new visual technologies and new multimodal forms of the visual that see us expressing and communicating, as never before, in a wide variety of visual forms and materials - including multi-media, web, video, photography and film, along with expressions and communications through design objects and the more traditional forms of art and crafts. Many of these forms of visual expression and presentation are penetrating deeply into everyday work and life. As the nature of the visual world is transforming and enlarging, so is the way we develop knowledge and act in the world (Dinham *et al.*, 2007:2).

According to Wachowiak, and Clemens (2001:6) art is a means of learning about oneself in the world. The language of art uses different symbol systems, fusing the cognitive, affective, psychomotor modes of learning. This provides for communication in a language that is not only verbal or mathematical, as those which are dominating in school curricula. Visual literacy means understanding visual phenomenon. Cognition refers to the way of processing information and becoming aware of self and environment through sight, sound, taste, movement. Visual education develops literacy in all symbol systems, all modes of thought and all means of enquiry.

Eisner (2002:30) writes about the importance of visual education which teaches children to decode values and ideas embedded in popular culture. Critical analysis of popular media helps learners recognise how people are influenced through mass-media. They learn how to read the messages of a visual text. Art education, if

focussed on the visual world within its frame of reference, is interested in helping learners become astute readers of visual images and sensitive, informed interpreters of its meanings.

Cowan and Albers (2006:130), in recognising art in literacy development draws from the theory of social semiotics to explore the potential of art to develop complex literacy practices in which thinking through multiple sign systems is necessary to read and produce a complex semiotic system or text. Experiencing learning through multiple sign systems enables learners to perceive their world in new ways, solve problems, read and write, and create texts that are interestingly complex. With 3-D construction for instance, learners become creative problem solvers as they consider a number of art and language questions about form, structure and dimension. This form of literacy suggests that when written words are combined with images, both must be read with the logic of the other in mind. There are indications that art, as an intense form of self and group expression and realisation, engages and motivates children to learn and to master oral and written communication. This relates art to literacy and language development (Sroufe, 2004:10).

Duncum (2004:253) employs the term multi-literacy and multimodality (as described in section 1.6.3.5) in an attempt to unpack contemporary visual culture. Both terms are of concern to art educators in modern times as they deal with the current drive to reconceptualise the focus of art education as visual culture. There is a new status given to the visual as a source of knowledge. Today people derive meaning from all kinds of imagery as part of their everyday experience. For art education, the study of visual imagery is concerned with the whole context of images, their production and the lived experience of those who view and interpret them.

Young children's early creation of pictures is often supported by their narratives. The same is true of the unsolicited drawing of older children, when they use words to help carry the visual narrative or to anchor the meaning of images. Children's own practices of both making and appraising images demonstrate the importance of the interaction between illustrations, narrative and later even written text in making meaning. Calling line, colour, tone, and so on 'elements of art', overlooked the fact that the cultural meaning of a particular painting or sculpture was always reliant on an interaction between people's prior knowledge, the artefact, and its title. The formal elements were the elements of the image, but not of meaning. Even in art galleries images are contextualised by language at both their immediate reception in the gallery space and in terms of the histories, criticism, and theories written about them.

The importance of titles and accompanying text with work in galleries is clear. Even when there is the minimal information provided, like the artist's name, the title of the work, its media and its date, meaning is provided through an interaction between language and the artefact exhibited (Duncum, 2004:255).

Duncum (2004:258) reasons that there is no avoiding the multimodal nature of dominant and emerging cultural sites. Whether it be television, the internet, magazines, video games or simulation rides, each is clearly a hybrid of communicative modes. Moreover, one does not read the language and then the pictures and then listen to the sounds; rather, one takes them in as a gestalt, a whole, all at once. This then is the challenge of multimodality for education.

Aesthetic development of the school-going population, accompanied by the development of visual literacy is a possibility and challenge to art educators in the post-modern era. Former sections contain positions on the possibility of attainment of this form of literacy through learning in and through quality and meaningful art.

In the following section the possibility for perceptual development through quality and meaningful art education will be traced.

1.3.3.3. Perceptual development

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

Eisner (2002:75) writes that art teaches children to give attention to the relationships amongst the parts that constitute the whole. Pupils learn to see how in artworks the interactions amongst the qualities, constitute the whole. Somatic knowledge is gained through being tuned in to the work. Body knowledge comes into being as children learn how to use sight to inform feeling. Art education is the training ground for visual thinking as pupils learn to look at pictures attentively as well as train to do art work

themselves. Visual thinking is the ability of the mind to unite observing and reasoning in every field of learning (Pressman & Dublin, 1995:73).

Appreciation of art, linked with the creative making process, heightens perceptive awareness. The study of art forms within a specific period of time or within a specific community or culture can provide historical and cultural insight for pupils (Kear & Callaway, 2000:139). According to Eckhoff (2008:462) engagement in art viewing and art making experiences can be an important and rich domain of learning for young children. Research reports highlights support for integrating rich, meaningful art viewing as a regular part of young children's art experience. As teachers and children communicate with each other through an art-focused dialogue, they negotiate the meanings of the artwork and of art itself. It is precisely this process of meaning making that will support children's views of the art in the present and into their futures.

It is clear that the quality and meaningful art lessons provide opportunities for children to learn through their senses, not only using sight, but also by using the senses of hearing, touching and sensing/feeling/being aware. The focus in the following paragraphs will be on the emotional and spiritual development of children, which links closely with the sensing/feeling/being aware aspect that can develop through learning in art education.

1.3.3.4. Emotional/Spiritual development

Effective art education has dispositional outcomes (Eisner, 2002:91). Learners become self-reflective, self-regulatory and display dispositions that lead to persistence, creativity and learning behaviours such as critical reflection and introspection, which relate to empathy and understanding others (Robinson, 2008:60). Valuable traits and attitudes that are conducive to optimal learning, like patience to try again, honesty in expression and responsibility in the use of equipment can be attained through art education (Westraadt, 2006:6).

Emotional literacy (as mentioned where Goleman's concept of emotional intelligence is discussed) is enhanced through opportunities to express and communicate. Children learn to make judgments about the relationships between qualities within art forms (Kear and Callaway, 2000:138). These experiences have the potential to help learners develop a positive sense of identity in two ways: by envisioning a positive future for themselves; and by developing an identity for themselves as individuals who can make positive contributions to the social and cultural life of their

communities. Given the critical nature of identity formation and personality development that occurs in adolescence, it is especially important to understand these processes as they take place in middle school and high school arts settings. Art provides important opportunities for older pupils to hone their skills for exploration and analysis and direct them inward, and to develop a positive self-identity and understanding of themselves in relation to the world around them. In addition, art often includes a strong component of self-assessment, which may also support identity development (Sroufe, 2004:20). Catterall in Sroufe (2004:35) discusses the growth in self-efficacy as the positive and authentic view of one's capabilities and achievements that develops in mastering an art form, and the critical and reflective dispositions that accompany its development.

The spiritual awareness that some art education experiences offer manifests through heart and intuition and can embody somatic ways of learning (Wright, 2003:156). Snow and McLaughlin (2005:20) observe that the cultivation of focus techniques and the valuable dispositional trait of perseverance could be results of practical art activities. Aptitudes and attitudes that lead to life-long learning can be observed following meaningful art education (Smith, 1989:45). The key intelligences that can play a role in this kind of learning are interpersonal, existential, emotional and spiritual (Wright, 2003:87).

The merit of confronting artworks is that they break open the path to fresh modes of experience in which learners find fulfilment of a novel kind. Artworks extend and open the way to new modes of enhanced experiences. Art provides strong satisfaction and gives learners and experience of an existential nature. Art can be striking, its beauty or exceptional profundity touching the core of our existence. Great works of art carry learners beyond the limits of ordinary experience. Furthermore, art constitutes rich sources of rewarding activity, ranging from the pleasurable, to the intense and further still to the existential. Because of the wide range of fulfilling experiences it offers, it extends and deepens the experiences of children and strengthens their acuity of perception, enhances their critical abilities and acquaints them with a wide range of art forms and styles. Moments of insight and enhanced moral or social awareness are part of the very fulfilment we find in art (Koopman, 2005:92-96).

Robinson (2008:57) cites Perrin's (2008) statement that engagement in art actively supports the psychological, physical, and social and cultural development of preadolescent and adolescent students. Because training in art often engages the whole child, it is also effective in schools with learner populations who have a wide

variety of learning styles, experiences, and background. It has been shown, for example, to reduce the incidence of such problems as apathy and aggression among learners in urban settings. The activities undertaken in art education encourages pupils to enjoy learning in other subjects too and in some cases, increase learner attendance and high school completion.

Deasy (2008:5) reports on a study on the *Transformative Prospects of Visual Art Education* in Dallas which explored the impact of art education in schools with high-poverty rates, which had adopted art as a focus of the curriculum and school culture. The crucial finding after the study is that the schools made significant progress in academic performance and other measures of school success. Art subjects created positive and empowering learning environments in the school. Teacher attitudes toward the artworks produced by learners altered, seeing them primarily as expressive communications of the learners. These were read for insight into how to motivate and guide the learners' academic, personal and social development. Learners matured individually and as a community of learners. They were encouraged by teachers to be more competent and progressive in their use of the techniques art. More positive habits and dispositions were developing, and there were also strong and significant personal and social effects. These effects like empathy, social tolerance, self-esteem and self-efficacy speak directly to the public concerns and beliefs that schools must prepare students not just for economic roles but for family life and citizenship.

From this review of literature the possibilities for transformation and prospects for the empowerment of learners in schools is clear. The following section dealing with social development can be an outcome of the emotional and spiritual development mentioned above.

1.3.3.5. Social development

Art learning experiences provide a rich environment for personal and social development. Research suggests that positive experiences during art education can challenge pupils to work collaboratively, build a sense of responsibility to the group and the project, and to persist despite anxieties and fears. The development of this capacity to persist in the face of both internal and external challenges is crucial to the functioning of young people. Art learning experiences engage a set of competencies that can define and influence a child's relationship with others, including peers, teachers, and family. Group processes are an obvious feature of the art. It can take the form of group reflection and peer critiquing as a mural takes shape; and a host of

other complex and engaging interactions. When children work collaboratively in an art learning experience, they learn to respect differing viewpoints, take alternative perspectives, listen to others, compromise, and harness their skills in service of an overall artistic vision (Sroufe, 2004:21-22). Art education provides several avenues for group learning, portraying the dynamics of group learning in general, including the distributed nature of expertise in groups and motivation related learning experiences for all members in a group. The intellectual and social processes engaged in art learning promote empathy, tolerance, and the inclination to seek solutions to problems by invoking multiple perspectives (Sroufe, 2004:34-35).

Social norms, models of behaviour and opportunities to converse and share work with others are opportunities to learn. Situated learning has a social character and places the learner within a social context (Eisner, 2002:93). The key intelligences to feature here are the interpersonal and intra-personal (Wright, 2003:87). Children learn from each other. They will help and appreciate one another. They learn to wait their turn and to be considerate as they have to share resources and facilities (Westraadt, 2006:8). Art making is often a social activity, teaching caring values. The subject extends throughout the entire range of human needs and interests. Art forms are carriers of social change (McFee & Degge, 1980:319). Social stereotypes can be unlearned and barriers due to bias broken down through participation in group projects and art appreciation projects, especially evident in the study of cinema and photography (Van Eeden & Du Preez, 2005:200-245).

Art education develops in learners a capacity for empathy and collaborative work. The culture of schools where art is part of the core curriculum is engaging and positive. In such schools, one finds self motivated pupils, greater parental involvement, intensified learner and teacher engagement, strengthened collegiate aspirations, and respect for cultural differences. The language of art bridges cultures and articulates the highest aspirations of humankind. Through art education people understand themselves and others better as it provides a higher quality of human experience. Learners connect to each other better and there is a greater sense of camaraderie, fewer fights, less racism, and reduced use of hurtful sarcasm. It changes the environment to one of discovery. Learners of lower socioeconomic status gain as much from art instruction than those of higher socioeconomic status (Perrin, 2008 in Robinson, 2008:45-46).

Engagement in art that is rooted in cultural traditions enables the youth to identify more deeply with their cultures and share their cultures with others. Art provides a

vehicle for learners to introduce their life experiences into the classroom in purposeful ways for the recognition of their peers and teachers. Learners from diverse backgrounds can also use art to engage with each other and to build an understanding around issues of race, culture, and socio-economics, as they explore and express important ideas and relationships (Wootton, 2004; Deasy, 2002 in Sroufe, 2004:37).

Art strengthens relationships in schools, often involving multiple opportunities for collaboration among pupils, teachers, visiting artists, and parents. At opportunities like art exhibitions where the entire school community can come together (Burton, Horowitz & Abeles, 2000 in Sroufe, 2004:22).

This section dealt with the social development that is possible through quality and meaningful art education. In the next part of this literature review the manipulative/physical development will be attended to.

1.3.3.6. Manipulative/physical development

Learning in art involves achieving physical skills and techniques through the development of a practical understanding of the materials, ideas and concepts of a particular art form. Materials get converted into media through which feelings, ideas and concepts are conveyed (Kear & Callaway, 2000:136).

The main thrust of art education is towards creating/making, expression and the appreciation of art forms (National Curriculum Statement, 2002:6). The spatial, as well as bodily kinaesthetic intelligences can work together in the kind of learning that is experienced during creating/making and expression of art (Wright, 2003:86). Through the acquisition of skills in the handling of materials and techniques, senses become focused and organised. The learners become more receptive and their observation improves. Reading and writing abilities improve and a better concept of self and his/her environment can develop as a result of concentration techniques, through for instance, drawing (Snow & McLaughlin, 2005:20).

Depending on the age of the learners, art education implies working/creating/making as well as appreciating. Gradually their competence and skill in the handling of art materials and manipulation of the elements of art experiences of drawing, printing, modelling, construction and new media will increase. Skill learning and acquisition implies regular exercise and concentrated effort to achieve the desired control of media (Wachowiak & Clemens, 2007:7).

In previous sections some of the authors claimed that quality and meaningful art education can prepare children for life and the world of work. In the following section the literature with this regard will be cited.

1.3.3.7. Entrepreneurial/vocational preparedness

A good background in art nurtures healthy, critical consumers and the ability to make judgments about quality (Hickman, 2000:130). Art activities teach productivity and economical use of materials. Learners can be prepared for a variety of jobs in the formal and informal sector of the economy. When craft and the possibility of manufacturing to sell are introduced, an interest in the free market is kindled (Westraadt, 2006:8). Art learning experiences provide young people with opportunities to be 'producers' as well as educated 'consumers' of art and culture (Sroufe, 2004:20).

Participation in art exhibitions provide learners with a sense of their own competence and their ability to make things that are valued in their communities. Community-based arts learning provide opportunities for pupils to learn about employment in the arts. All of these experiences provide learners with images of a variety of alternative roles to take in their own futures (Sroufe, 2004:20).

In studies cited by Jensen (2006:226–227) it was found that art centred schools have fewer dropouts, higher attendance, better team players, and an increased love of learning, greater learner dignity, and enhanced creativity, and they produce citizens better prepared for the workplace of tomorrow and with greater cultural awareness as a bonus (Robinson, 2008:65).

Traditional academic areas are no longer seen as adequate preparation for the jobs of the future as career options are rapidly changing. Learning in artistic ways provides for multi-literacy, shifting from learning content to the learning process. The importance of this form of learning lies in its emphasis on intellectual flexibility and lateral thinking, lifelong learning, whole-person and cross-disciplinary education (Wright, 2003:39, 38). Many of the skills and habits developed through art are similar to those that have been identified by employers as highly desirable (Sroufe, 2004:8).

Heilig, Cole & Aguilar (2010:140) cites an article by Daniel Pink in which he states that employers today seek people who can innovate, communicate, and adapt to change. Pink told the politicians that 'those are the sorts of abilities that kids learn in the arts'. Art education guides learners to think, to be productive and innovative and,

most of all, enables the pursuit of knowledge (Heilig, *et al.*, 2010:143). Wachowiak, and Clemens (2001:7) echoes this statement by writing that art education prepares the young for future vocations such as making of films, web page design, advertising and opportunities for effective and lucrative leisure time activities.

The capacities cultivated by art are the same skills as those that business and corporate leaders tell us are essential for success in the global economy. However, the desire for schools to develop learners' imaginative capacities should reach beyond the economic imperative. Modern public is equally concerned about the ability of young people to navigate their way successfully through the challenges of daily life and to be contributing citizens now and in the future. The development and application of the imagination in visualising new possibilities for human thought, behaviour and the use of materials is a much sought-after value. Such is the embodiment of those visions creatively in tangible and multiple forms of communication (Deasy, 2008:3).

It is clear that from preceding sections that quality and meaningful art education can exercise the various intelligences and shape various facets of the child's personality. There are opportunities for a variety of learning styles to function, giving learners from varying cultural backgrounds opportunities to succeed. Verbal, as well as non verbal processes are recognised and sensory and motor development in kinaesthetic, tactile, auditory, visual and graphic thinking occurs (Pressman & Dublin, 1995:30-33). Although it is known that personalities develop in a holistic manner, the facets were discussed one by one for the purpose of the citation.

1.3.3.8. Conclusion

Quality and meaningful art education as expounded in the preceding sections is the ideal and a possibility for all learners in schools. Unfortunately, this ideal is not realised in many schools in South Africa and abroad. Reasons for this unfortunate situation that threatens valuable learning opportunities seem similar in many countries, but are more evident in poorer and under-developed communities.

In the following part of this study, the situation pertaining to art education in schools in South Africa will come under scrutiny. Once this situation is elucidated, the relevance of the design of this research project that aims to mentor educators in facilitating art education that can provide quality rich and meaningful learning opportunities for all learners will become clear.

Therefore, literature explaining the state of education in South Africa is cited in the following section. To be able to understand that, it is necessary to take a look at the reasons for the current situation. It is only when the total picture of education has been reviewed that one can look at the state of art education in the country.

1.4. Background to education in South Africa

Education in South Africa is a loaded topic at present, especially in the light of the recent controversy with regards to exit level results, high drop-out rates, and the poor performances of many schools in the country.

South Africa has a long history of segregated and unequal education as the norm since the time of the British rule. Before that, education to 'Africans' was offered by missionaries. Fewer than half of 'African' children ever attended school. The Nationalist Party converted the inequitable system of schools into control agencies as a means of maintaining order and keeping up the supply of cheap labour (Fiske & Ladd, 2004:41).

Nationalist control from 1960-1994 ensured that the four ethnic groups lived and developed independently, with separate education systems. The tri-cameral parliament favoured Coloured, Indian and White learners, while Africans in townships remained under the Department of Education and Training. Independent homelands were set up with separate self-governing departments. Language became a separating factor. Mother tongue was the medium of instruction for the first years of education (Fiske & Ladd, 2004:43).

During this time Government funding for schools of white children was much more than that for schools of black children. Curricula emphasised racial identity and separateness. Advanced vocational and technical subjects, higher level maths and science were only available to white schools. The role of Afrikaners was glorified in history (Fiske & Ladd, 2004:45).

Between 1965 and 1975 the number of African children attending schools increased dramatically, as did secondary level enrolments. In spite of enormous class sizes, poorly trained teachers and inadequate resources youths were trained to be literate, inquisitive and activist-minded. Nationalist control over education led to greater investment into black secondary training and reduction of restrictions on black enrolment to universities. There was the movement towards 'Liberation before Education' versus 'Education for Liberation'. These movements led to the call for

'People's Education'. Due to uprisings and resistance against the apartheid regime a state of emergency was called in the country in 1986 (Fiske & Ladd, 2004:49).

Educational reform gained momentum from 1980 and in 1991. Models A, B, C and D schools developed. Model C schools allowed 50% black learners. The racial integration in schools and higher education progressed slowly, with universities quietly accepting black students (Fiske & Ladd, 2004:51).

The following aspects of the apartheid legacy are pertinent for education to this day (Fiske & Ladd, 2004:52-59):

- Residential segregation, poverty and inequality.
- Poor quality of schooling for black learners (there are too many children in classes).
- Low educational attainment and achievement.
- The absence of a culture of learning.
- Negative attitudes towards schooling due to the uprisings in the past.

Nykiel-Herbert (2004:251) reported that teachers in township schools defended rote drilling as the only way for the pupils to learn the content, because although the latter could not read, they needed to acquire a lot of information in order to pass the exams. The dilapidated condition of school buildings and shortages of even the most basic furniture made rural classrooms utterly dismal places.

1.4.1. C2005 and the National Curriculum Statement

When a new democratic government was established in South Africa in 1994, educational change followed. The African National Congress (ANC) with its ally the Congress of South African Trade Unions (COSATU) drafted a Policy Framework for Education and Training in 1994. The new curriculum was released under Minister Bengu in March, 1997. This new curriculum introduced Outcomes Based Education into schools, phased in from 1998. The changed curriculum became known as Curriculum 2005 (C2005) (Fiske & Ladd, 2004:64).

The educational system during the apartheid era was characterised by fragmentation along racial and ethnic lines, while the new system was seen as the dawning of a new day. The system was to ensure development of human resources and potential, offering reconstruction under the new democracy. There was hope to develop lifelong

learners and to substitute the authoritarian and rote learning methods of apartheid era schools with critical thinking and creativity (Paasche, 2006:226).

The South African Government instructed that the new curriculum had to prepare individuals for the world of work and social and political participation (Fiske & Ladd, 2004:64). The Department of Education set about designing the new curriculum. The emphasis was on the vocational and the entrepreneurial education of the learners and the following requirements were set:

- Instruction had to reflect the social values that define the new South Africa – peace, prosperity, non-sexism, non-racialism, democracy, equity and human rights.
- The content had to be non-authoritarian. Schools and communities would be able to participate in shaping the content.
- The curriculum needed to be delivered in a democratic fashion. The focus would be on the child, would promote active learning, with learners responsible for shaping their own education. It would be a curriculum of liberation (Fiske & Ladd, 2004:155).

It was decided that Outcomes Based Education would be the instructional method in which curriculum planners define the general knowledge, skills and values that learners should acquire. Teachers then had to work backwards to design teaching strategies for reaching these outcomes, tailored to the needs of learners. The origins of this system are Behaviourist psychology of Skinner and the pedagogical principles of Freire (1921), the mastery learning techniques of Bloom and the curriculum objectives of Tyler (1950). It was consistent with progressive learner centred educational principles at English private schools and enjoyed popularity in English speaking countries like Australia and New Zealand. The main influence was Spady (1971), an American proponent of the method who visited South Africa as consultant at that time (Fiske & Ladd, 2004:155).

The new educational philosophy permeated all education and training policies. The central tenet was that the entire education system should be re-engineered away from an emphasis on what the teacher or curriculum covers in a period of instructional time, towards what learners can actually do (perform or demonstrate) as a result of certain educational inputs. In a short period of time, therefore, an anti-apartheid politics premised on the primacy of process had been displaced by a post-apartheid politics premised on the primacy of performance. Such performance was to be measured in terms of discrete outcomes using specified assessment criteria. This

orientation in the post apartheid education and training system had pervaded every major policy position of the State (Jansen, 2001:554-556).

Soon after its inception, it was clear that this flagship policy was not working. The South African curriculum reform, which was based on ideological rather than pragmatic grounds, posed a radical progressive/constructivist pedagogy model, with the expectation that it would help to redress the educational (as well as political, social and economic) inequalities of the country's inglorious racist past. However, a severe shortage of the necessary expertise within the existing school system specifically, extremely poor mastery of the content area, and low levels of language skills and pedagogical know-how on the part of South African teachers turned the intended recipe for educational success into a new variety of educational malpractice, producing yet another generation of illiterate, innumerate South Africans (Nykiel-Herbert, 2005:250).

Under the minister of education, Professor Kader Asmal, a Review Committee was appointed to conduct a thorough investigation. It was clear that there were serious problems with the implementation of the new curriculum; however there was still strong support for Outcomes Based Education. This curriculum was reviewed in 2000 by a six member Review Committee, headed by Professor Linda Chisholm. After thorough investigation this committee tabled a report with recommendations for the simplification of C2005.

The draft revised curriculum statement was published mid-2001. The National Curriculum Statement as a clearer and simpler version of C2005 was completed February 2002 and approved by cabinet in March 2002. The revision process went well as a process of curriculum development based on democracy, citizenship and learner achievement. The National Curriculum Statement that was proposed allocated more time for Mathematics and Language instruction. Terminology was revised to make the documents clearer. It was suggested that more attention should be paid to teacher orientation, training and support. More learning support materials, textbooks and a better coordination of support services were recommended. The streamlined National Curriculum Statement was introduced into schools in phases from 2002 onwards (Fiske & Ladd, 2004:167-169).

The Progress in Reading Literacy Study as well as the *Trends in International Mathematics and Science Study* was conducted in 2006. South African learners yet again proved to be amongst the lowest scoring in the world (Fontannaz, 2009:90, 91). School exit level results showed an alarming decline in 2008. When Parliament

opened in 2009 the new minister of Basic Education, Minister Angie Motshekga announced that a task team had been appointed to investigate the situation in schools pertaining to the teaching of the National Curriculum.

The following excerpt from the statement of the minister issued in the Hansard report of 2009 declared that a panel was appointed to review the curriculum to improve education:

‘The task team has recommended that the changes occur within a framework of a five-year plan from 2010 to 2014. This plan needs to be widely communicated. The plan will be shared with teachers before the end of the year. I will present the recommendations within the timeframes anticipated for implementation.

The major issue that has been affecting us is about international testing of literacy and numeracy. We are going to be implementing the Foundations for Learning Programme from 2010. The programme establishes that resources, teacher planning and effective teaching is non-negotiable. The focus is on reading, writing and mental maths each day, and on regular, standardised assessments of learner performance. The Department of Basic Education has developed extensive learning and teaching packages for Grades R to 6 teachers to assist with planning, teaching and learning. These packs will be distributed to all primary schools at the start of the school year in 2010’ (Hansard, 2009).

A review of the National Curriculum Statement was expected by everybody involved with education in South Africa. The task team that was appointed by the minister of Basic Education investigated the nature of the challenges and problems experienced in the implementation of the National Curriculum Statement. The panel reviewed documents and conducted interviews with teachers and unions from all nine provinces. A report from the task team was tabled in 2009. In this report important changes were recommended. These changes were widely communicated to stakeholders for comment and it is envisaged that implementation of the National Curriculum now known as the Curriculum and Assessment Policy Statement will take place in three phases from 2012 to 2014. The ultimate goal of the review is to improve teaching and learning and to relieve teachers of the administrative burden of the present system (Report of the task team, 2009:16).

At this point in time, schools in South Africa are implementing the third educational review in a decade.

The next section will illustrate some of the reasons cited in the literature explaining why C2005 failed.

1.4.2. Reasons for the failure of C2005

Outcomes Based Education principles were encoded in C2005, a set of curriculum guidelines for compulsory schooling. It included twelve critical outcomes that broadly defined the educational goals. Initially there were 66 Specific Outcomes and 8 Learning Outcomes with a wide range of Assessment Criteria. The design involved many stakeholders and there were opportunities for public response. The timetable for implementation was tight and there was no time for testing. The Department of Education pushed ahead although officials argued that the system still needed work (Fiske & Ladd, 2004:159).

The expectations amongst ordinary South Africans, the majority of whom had to endure inferior 'Bantu' education in the old dispensation, were very high, and included easy access to free education, quality teaching and learning in adequate schooling facilities, improved learner performance in examinations, and subsequent improvement in the qualifications they received. As the experience of the last few years has shown, this was not to be. The challenges facing public schools, despite the revolutionary policy framework, still remained the same as those that faced South African schooling years ago (Chinsamy, 2002:1).

A vast majority of South African schools are 'underperforming abysmally and might be called dysfunctional'. Education as it stands today continues to reproduce inequalities in society (Bloch, 2009:10-25). The reasons for the failure and serious predicament that education is in are complex (Van der Merwe, 2009:4). This author blames government and its inefficiency. Professor Jonathan Jansen, then dean of a faculty of Education at a University involved with teacher training, pronounced that C2005 was successful as a political gesture rather than as educational reform (Fiske & Ladd, 2004:169).

According to Christie (2008:130) policy frameworks were formed, without considering how these could be implemented. Furthermore, the curriculum was not redesigned, only reshaped. The ideas were far too sophisticated for the South African situation. The system worked best in privileged schools with small classes that had access to

textbooks and resources and were accustomed to group work and the teaching of critical thinking. The prevailing inequality in conditions in schools posed insurmountable challenges for low income communities with poorly qualified teachers, lack of libraries, media centres and other resources.

Fiske and Ladd (2004:171) agree that the design caused problems. The complexity and over-estimation of the capacity of teachers to develop their own curriculum materials caused problems with the implementation of C2005. There was inadequate time and resources for training teachers. Approximately 70% of teachers currently in practice did not have formal training in Outcomes Based Education. Teachers in the field at the inception of C2005 were retrained during school holidays in order to enable them to follow the new curriculum. It was widely expressed that the one week of training offered during school holidays was not adequate to successfully initiate C2005 (Rademeyer, 2009:8).

The one week of training given to educators was unsuccessful in many ways. According to Nykiel-Herbert (2004:254) the trainers themselves had only attended crash courses and were only verbally acquainted with the new approach, but more telling was the fact that these trainers did not have practical experience in learner-centred teaching. They were unable to answer specific questions, provide examples, or elaborate on the concepts that they were presenting. The training basically consisted of introducing the new terminology and explaining the design and structure of the curriculum framework itself. Furthermore, the language of C2005 was heavily laden with constructivist jargon, replacing traditional well-understood terms.

Fiske and Ladd (2004:159) explain that it is in the three purposes of Outcomes Based Education that problems were encountered, namely:

Democracy with respect to the teachers: The outcomes were specified, but teachers were expected to generate the content, using various sources. They were expected to determine how to teach the material they created as well as determining the pace of instruction. Teachers did not have the skills, time or inclination to create their own curriculum content, especially educators in African residential areas, especially those who had received modest teacher training, relied on inadequate infrastructures, had large classes and were subject to a lack of materials. Terminology was confusing for a lot of people, especially those whose mother tongue was not English. Shaky administrative structures, lack of technical expertise and pressure to move quickly made matters worse. Many teachers were very uncertain.

Democracy with respect to the learners: There was a misinterpretation that children should play a major part in their own learning. Some teachers thought that they did not need to do anything. There was the idea that no one could fail. The alarming result was that many learners ended up not being able to read and write.

Equal expectations for all learners: Some of the central pedagogical principles built into the new approach only worked well in wealthy schools where ample fees, smaller classes and resources were readily available. These schools could afford to employ consultants. In poorer communities learners did not have access to the resources they needed for the learner centred demands of the new curriculum.

Under the new Government poor schools improved, but were still under-resourced in comparison to former white only schools. In wealthier communities private funding was obtained and higher fees charged, therefore inequalities persisted. Patterns of privilege and disadvantage carried forward, now driven by wealth not race. The gap in fact, has widened (Christie, 2008:147).

In spite of huge amounts of money that were spent in order to implement C2005, or as the curriculum was named later, the National Curriculum Statement, school visits indicated that in many cases planning was superficial and because teachers did not have discipline knowledge, they were not able to make assessment judgments (Western Cape Education Department: Tradeworld reference). The support for Outcomes Based Education was still strong, because of the opportunities for learner participation, the activity based education, an emphasis on the relevance of subject matter, its flexibility, anti bias, inclusion of all, the holistic development of children, the development of critical thinking and the integration of subject matter. However, there were more and more reports of problems regarding the implementation (Fiske & Ladd, 2004:160).

Government had not managed to change core activities through policy. The implementation of policy depends on people's ability to do what is required and motivate them to accept change. How teachers understand the nature of knowledge, the learner's role in learning, how these ideas are put into practice, how structural arrangements support teaching and learning are very difficult to change. Changing what teachers do in classrooms involves more than policy change. It involves teachers learning to do things differently (Christie, 2008:152). A warning rang out from Paasche (2006:263) that C2005 caused fragmentation of knowledge with the

danger of excluding imagination, creativity and innovation. According to her education is no longer a transforming experience. This warning is particularly relevant to educators in the field of art education, considering the possibility of learning and holistic development that is possible for all learners through art education, as expounded in preceding sections.

Before looking at the design of this research there will be a brief exposition on the latest curriculum developments in South African schools.

1.4.3. Curriculum and Assessment Policy Statement (CAPS)

The curriculum review is in progress at this point in time. In October 2009 the Task Team for the Review of the Implementation of the National Curriculum Statement presented a set of 16 recommendations to Minister Angie Motshekga, Minister for Basic Education. These recommendations were aimed at addressing the concerns and needs of teachers, parents and concerned South Africans with regard to the improvement of learning and teaching in South Africa, with specific reference to the quality of the implementation of the National Curriculum Statements for Grades R to 12. On the 29th December 2009, Minister Motshekga gazetted her acceptance and the forthcoming implementation of the recommendations and the contents of the Task Team's report.

The report was the work of the Committee for the Review of the Implementation of the *National Curriculum Statement*, October 2009 (Final Report, 2009). In February 2010, Minister Motshekga appointed three Ministerial Teams to help implement these recommendations. During 2010 the documents were published on the website of the Department of Education and stakeholders were requested to submit their comments. The final documents were published soon after and during 2011 teachers responsible for the Foundation Phase and Grade 10 were trained in the use of the CAPS document for one week during the June/July school holidays. In 2012 the first stages were phased in schools in the country.

Whilst the process is going on, teachers are busy with their jobs in schools day by day. To assist and improve in the process of change, schools need to improve in order to meet the need of the population in South Africa. The following section will deal with improvements in schools that could possibly assist with the transition from one system to the other.

1.4.4. School Improvement

It is clear from the previous section that change is upon the education system in South Africa again – the third review in one decade! South African schools are constantly faced with evolving needs and challenges characterised by change (Steyn, 2007:1). The socio-political history still leads to inequalities in schools. Attempts at national level to address inequalities have not filtered down to all levels (Scholtz, 2006:13). Township schools face challenges like heavy workloads, large class groups, limited resources, poor socio-economic contexts and under-qualified teachers. Teachers are still grappling with the methodologies of the new curriculum and it is changing again (Scholtz, 2006:41).

The switch from one system to another is difficult for poorly resourced schools and under qualified teachers. It is of great importance to improve the quality of teachers, their training and professional development (Kraak & Young, 2001:35). The new curriculum entails a total re-conceptualisation of the nature of teaching, which implies that teachers need to do new preparation, assess continuously, and develop their subject competence. This is mainly because the new curriculum assumes that teachers are required to select their own content and deliver it differently to their classes. Teachers are now teaching in ways that they themselves were never taught. Thus it is important that teachers undergo effective professional development to move with the times (Ryan, 2007:12).

Chinsamy (2002:7) suggests that school improvement initiatives that make a positive impact on the performance of learners are those which are supported by the education district office through the necessary capacity building of school level personnel, regular follow-up through classroom and school support visits, systematic monitoring of the implementation of planned programmes, application of appropriate pressure and use of appropriate data. Such initiatives are most effective and sustainable when the district and school leaders see and conduct themselves as instructional leaders as opposed to merely administrators and rule enforcers.

Couts (1995:43-96) is of the opinion that there is an enormous need for in-service training to empower the bulk of teachers in South Africa. If good education is to take place it must emerge from what happens in the classroom. The curriculum should enable the teacher and pupils to engage in activities considered to be educationally desirable. Four major areas require special attention: the classroom environment which includes teaching and learning aids; curriculum structure involving planning

and preparation; school management; the assessment system including summative and formative, and the teacher's control of the curriculum.

Many teachers still do not meet the most minimum qualification level as they were poorly trained in low-quality schools of education. Ongoing professional support is needed. Mentoring can be an extremely valuable means of providing in-service support and development for struggling teachers. Unfortunately there is a shortage of people available to provide the mentoring and support required to bridge the divide (Fiske & Ladd, 2004:195).

Teachers have a variety of competencies and experiences. How they respond and change their practice will depend on personal beliefs, biographies and circumstances. In South Africa there is a perception amongst teachers that they need to change in order to meet the needs of the new curriculum towards a more facilitative mode of interaction where active learning takes place in the classroom. Change will occur by means of critical self-reflection of one's own practice. Teachers must desire to improve. One way of attaining this kind of practice, is through mentoring. This will require a relationship between mentor and mentee through which they can connect and respond in spite of differences. Both need to be seen as part of the community of learning where novice and experts can improve practice through shared learning and interests (Lave & Wenger, 1991 in Scholtz, 2006:60).

It is clear from the literature that mentoring is a possible means to attain the professional development that is necessary to equip the current workforce in the teaching profession with the necessary skills to cope with the demands of the curriculum and the changes that are implied.

1.4.5. Teacher training for South African schools

Government was faced with a number of tasks in 1994. It had inherited a teacher education system that was fragmented, segregated, bureaucratic, authoritarian, inefficient and of a very poor quality in many instances. New educational thinking with a focus on schools and classrooms, on educational outcomes, and the use of more imaginative and flexible forms of delivery was required (Welch, 2001:36).

At the level of Higher Education, the former Teacher's Diploma had to be revised in order to provide for the training of teachers with a B. Ed. degree (Adler & Read, 2002:33). The White Paper on Higher Education (RSA 1997) recommended that teacher education be unified in a system of higher education. Five principles were

recommended as a basis on which to grow, namely: global and national relevance, learner centeredness, professionalism, co-operation and collegiality and innovation. A Committee on Teacher Education and Policy (COTEP) put together Norms and Standards (1995), national policy sanctioned by the minister of Education in 1995 (Pretorius & Lemmer, 2004:114).

New structures for quality assurance such as Council for Higher Education (CHE), Higher Education Qualifications Committee (HEQC) and South African Qualifications Authority (SAQA) were put in place. Substantial reform took place in a very short period of time. Future curricula were expected to be congruent with standards set out in the Higher Education Qualifications Framework (HEQF). The transformation was based on equality, human dignity, social justice and basic human rights. The approach to education and training, lifelong learning and outcomes-based delivery was organised on the basis of the qualifications framework (Pretorius in Wolhuter, Lemmer & De Wet, 2007:44-45).

Training for the teaching profession has resulted in the equipping of students with a set of skills or techniques, like an apprenticeship, rather than providing critical academic schooling or grounding (Altbach cited by Wolhuter, 2007:216). The autonomy of universities became threatened by quality assurance and accountability. The Dean of the Faculty of Education of a university analysed the role of the state as follows: 'Government, through NQF and SAQA determines the curricula of courses and decides on the trustworthiness of qualifications, programmes and institutions by means of quality audits and this determines whether institutions will continue to exist'. He cautions that a university ceased to be when its intellectual projects no longer defines its identity. Overt national governmental involvement and bureaucratic administration could impact negatively on the academic profession. Reshaping, informed by thorough research could redress and insure that universities remain the citadels from where the wise could give counsel (Jansen, 2004 in Wolhuter, 2007:217).

Welch (2001:36) states that considerable progress has been made during the past couple of years, especially at a systemic level. The racially segregated and fragmented governance structures have been rationalised, and an attempt to limit systemic inefficiencies have been addressed through down-sizing the teacher education system and concentrating on institutions perceived to be of a relatively better quality than colleges. The system has also been democratised: the

responsibility for curriculum-making has been broadened and democratic participation in curriculum processes has been increased.

Robinson (2003:20) reports on the process of establishing a regulatory framework for teacher education programmes that began in 1995. It was published for discussion in 1998 and was gazetted as the *Norms and Standards for Educators* in 2000. The new policy created, for the first time, a framework and a procedure for the approval of teacher education programmes and outlined the kinds of qualifications that the Department of Education would consider for funding and for employment. The policy provides an outline of the knowledge, skills and values that are seen as the hallmarks of a professional and competent educator. The cornerstone of the policy is the identification of the following seven roles for educators. Added to the seven roles, a set of associated competences provide key organisers for the design of teacher education programmes. These are divided into practical, foundational and reflexive competences and are aimed at removing the dichotomy between theory and practice.

Robinson (2003:22) emphasises that the demands and responsibility on teacher educators was huge, entailing the preparation of new teachers to cope with all the above roles and also to show these new teachers how to teach the next generation of learners. They needed to understand the deep political and knowledge-based challenges of their role, and simultaneously develop forms of pedagogy which could promote good teaching practice in South African classrooms. Challenges for teacher educators were still there, as in many instances student teachers had difficulty with academic reading and writing, they often lacked confidence and some had limited subject knowledge. Many students came from difficult social circumstances that might have affected their capacity for study (Robinson, 2003:25). The restructuring and rationalisation in Higher Education resulted in 120 teacher training colleges being closed and all teachers' training shifted to universities. The notion of professionalising education by making teachers study at universities made it harder for rural students to access the calling to become teachers, with expenses now including higher costs (Bloch, 2009:110).

The Norms and Standards were followed as guidelines for B. Ed. programmes until July 2011 when Minister Bonginkosi Emmanuel Nzimande, Minister of Higher Education and Training published *The Minimum Requirements for Teacher Education Qualifications*. This document replaced the *Norms and Standards for Educators* (NSE). *The Minimum Requirements for Teacher Education Qualifications* is based on the Higher Education Qualifications Framework (HEQF) and should be read in

conjunction with the HEQF. It meets all the minimum requirements and criteria for higher education qualifications, as described in the HEQF. The specification of a set of minimum requirements for teacher education qualifications is aimed at ensuring that the higher education system produces the kinds of teachers that the country needs (NSE, 2011:7).

The Minimum Requirements for Teacher Education Qualifications pays close attention to the various types of knowledge that underpin teachers' practice, while encapsulating all of these in the notion of integrated and applied knowledge. Integrated and applied knowledge should be understood as being both the condition for, and the effect of scrutinising, fusing together and expressing different types of knowing in the moment of practice. This is closely related to the notion of applied and integrated competence but, by explicitly placing knowledge, reflection, connection, synthesis and research in the foreground, it gives renewed emphasis to what is to be learned and how it is to be learnt (NSE, 2011:7).

The types of learning associated with the acquisition, integration and application of knowledge for teaching purposes are: Disciplinary Learning, Pedagogical Learning, Practical Learning, Fundamental Learning, and Situational Learning. Specific mixes of these five types of learning and knowledge depend on the purpose of the qualification and provide the basis for the design of curricula for specific learning programmes (NSE, 2011:7).

The Minimum Requirements for Teacher Education Qualifications has to be considered in the design of the B. Ed. programmes at universities in South Africa. The document explaining the requirements is comprehensive and clear with detailed descriptions and guidelines for teacher education. However, the emphasis is on 'reading, writing and numeracy' with art broadly mentioned as a 'field of knowledge'. Art falls under the umbrella of *Life Skills* and *Social Sciences* in the document and it is only implied without clear information about the importance of visual literacy (NSE, 2011:20).

In the following section the situation pertaining to teacher training in art in South Africa will be briefly investigated.

1.4.6. Teacher training in art in South Africa

The former Teacher's Diploma had to be revised in order to provide for the training of teachers in a B. Ed. degree. The White Paper on Higher Education (RSA 1997)

recommended that teacher education be unified in a system of higher education (Adler & Read, 2002: 33).

During the previous dispensation teacher training took place during a three year diploma course with the possibility of a fourth year specialisation in various strands like Art, Drama, Geography, History, Needlework, Music, Physical Education and Woodwork at various colleges of education. Over a period of years these colleges were merged with Higher Education institutions. The workforce holding these specialist diplomas are now middle-aged and a new generation of teachers with B. Ed. degrees are in positions in schools (Westraadt, 2011b:12).

Since 2001 pre-service teachers at various universities in South Africa have had the changed school curriculum built into their subject didactics for the learning areas, as expounded in the National Curriculum Statement for C2005 (National Curriculum Statement, Grade R – 9 (Schools) Policy, 2002). However, at this point in time, teachers who have had the didactics of the National Curriculum Statement taught as a formal part of their B. Ed. degree comprise approximately only 20% of the workforce currently teaching in schools (Westraadt, 2010:30).

It is clear after a comparison of the curricula of various universities that there are huge differences in the programmes for teacher training in art (Westraadt, 2011a:169-187). The majority of universities have structured their B. Ed. courses and the provision for art education according to the current curricula in schools. This situation poses questions about the generalist versus the subject specialist qualifications and the impact that it has on quality art education. Most students entering the B. Ed. programme have not experienced quality art education at school level. With two or in some cases more majors forming part of the B. Ed. final year there is less time for nurturing the art of teaching art, which requires time to practice skills, time to focus and reflect on the potential for rich and varied learning that is possible through quality art education (Westraadt, 2010:30).

The low status and time allocated to art in education in comparison with the other educational imperatives such as the sciences, mathematics and technologies points to the general lack of appreciation regarding the contribution of the humanities to the development of people as social, cultural, productive, collaborative citizens. The advantages of art education developing 'competencies necessary to become economically self-sufficient over the long term' and the potential impact of art education on workforce preparation is overlooked (Psilos, 2002 in Le Roux, 2007:11).

Recent discussions with regards to the development of a Humanities and Social Sciences Charter at ministerial level have not yet affected the policy regarding bursaries for teacher training. Bursaries for teacher training are only awarded to students who choose technology, the sciences and mathematics as majors. This is done in order to encourage more students to consider these subjects. During the past three years, the exit of graduates majoring in art could not supply in the demand, with the result that in many schools there are no suitably qualified educators to facilitate quality visual art education. The art that is done at primary school level has to form a foundation for subject choices in the FET, but if it is not quality education, there is no basis from which to work and this informs subject and career choices (Westraadt, 2011c:14).

Case study visits to schools revealed problem areas that were identified with quality art education. These were: the lack of subject-specific knowledge; lack of experience; a poor awareness of how children learned and what needed to be taught through art education. Teachers reported insufficient knowledge with regards to age-appropriate subject matter, the presentation of the elements of art in their teaching, media that would be suitable for projects and how and where to obtain it. This situation affected their confidence when teaching art. Due to lack of confidence and experience the teachers could not inspire the children to be creative.

At many of the cases visited it was particularly evident that educational reforms and constant changes in the curriculum affected the performance of the teachers. The switch to a new curriculum implied that they were expected to teach subjects that they were not trained to teach and in ways that they had never experienced. In an attempt to supplement their shortfalls in the teaching of art some of them depended on and used prescriptive literature and resource material uncritically, which curtailed creativity and restricted teachers to unimaginative lessons.

1.5. Conclusion

Taking all of the information in this chapter into account, the relevance of this research is clear as it investigates the role that the mentoring of educators can play in improving the quality of art education which would provide learning opportunities for all learners and lead to the professional development of educators.

In the following chapter the literature on mentoring, mentoring in education and mentoring in art education will be reviewed. Literature on the situation pertaining to

mentoring in schools in South Africa is reported on and the chapter concludes with the conceptual framework against which the data of the research will be analysed.

Chapter 2

MENTORING, IN EDUCATION AND IN ART EDUCATION

CHAPTER OUTLINE

In the review of the literature that follows, the concept of mentoring, mentoring in education and mentoring in art education will be clarified. The first part under 2.1 deals with the literature on mentoring in general. The second part, 2.2 reviews the literature on mentoring in education. After that, in section 2.3 the focus is on mentoring in art education. The situation with regard to mentoring in schools in South Africa is reported on in section 2.4. Section 2.5 expands on the concept of art education in South Africa. The final section, 2.6, concludes with the conceptual framework against which the data of the research will be analysed.

2.1. Mentoring

2.1.1. Introduction

According to the definition formulated by the Coaches and Mentors of South Africa (COMENSA), mentoring is a partnership in which a mentee is assisted in making significant advances in knowledge, perspective and vision in order to develop his or her full potential; the mentor's wisdom is utilised by the mentee to facilitate and enhance new learning and insight (Hewson & O'Brien, 2006:8).

In most of the literature the term 'mentee' is used of the person being mentored instead of 'protégé' or 'mentoree'. Zellers, Howard and Barcic (2008:563) claim that 21st-century mentoring proposes the term mentee as indicating a more reciprocal rather than subordinate relationship with the mentor.

In the business sector, mentoring has evolved as a tool for professional development to retain assets and to sustain a competitive advantage (Zellers *et al.*, 2008:552). These authors claim that mentoring is a reciprocal learning relationship characterised by trust, respect and commitment in which the mentor supports and influences the professional and personal development of another by sharing experience and expertise (Zellers *et al.*, 2008:555).

Mentoring occurs when one individual assists with the learning and development of another. The mentor's role includes that of counsellor. It can encourage self-assessment and personal goal setting, especially in relation to career, professional

and skills development. It can also include the role of consultant, as it can assist in exploring options and selecting strategies to achieve goals (Rolfe, 2004: 4-6). An important aspect of mentoring is that the mentor should assist the mentee in meeting standards of excellence (Correia & McHenry, 2002:59). Mentoring is geared at adult learners and is aimed at professional renewal (Fletcher, 2007:76). Part of the role of mentor is also that of coach, to assist the mentee in implementing plans and achieving goals (Rolfe, 2004:6). Mentoring is an empowering interaction amongst individuals and can encompass collaborating, assisting, instructing and co-learning (Mullen & Lick, 1999: 31).

2.1.2. Mentoring Programmes

Mentoring can take on many forms, depending on the reasons that led to the programme, or the situation of the stakeholders involved. Descriptions from the literature of various possibilities for mentoring programmes follow in this section.

Zellers *et al.* (2008:563) describe the following mentoring programmes as typical of 21st century mentoring:

- Formal mentoring: this is a professional development vehicle where the mentoring relationship is assigned. This form of mentoring is particularly successful in contemporary workplaces where members would not have had access to mentoring and some type of institutional intervention was responsible for initiating and designing the programme. This is a one-to-one arrangement with clear goals. There is less interaction than in some other forms of mentoring and the relationship is of shorter duration.
- Informal mentoring: this manifests when relationships are formed within a workforce. It leads to career related support.
- Peer mentoring: in this model participants are equals of comparative status.
- Group or collaborative mentoring: this is a variation of peer mentoring in which a senior colleague interacts amongst a group of peers.
- Collective mentoring: this is when senior colleagues construct and maintain a mentoring team.
- Co-mentoring: is a complex learning process that deserves study, careful practice and considered negotiation. It energises people to develop appreciatively and critically while creating and sustaining synergistic development in concert with others (Mullen & Lick, 1999:11).

Mullen and Lick (1999:196) published a manifesto of mentoring that postulates:

- Mentoring is for everybody.
- Mentoring is a lifelong pursuit.
- Mentoring involves different capabilities to suit mentor and mentee.
- Specific mentoring needs are shaped by particular life-situations.
- Different people have different needs, abilities and resources which determine the need for a mentoring mosaic.
- The potential for synergistic co-mentoring exists between mentors and mentees.

Various forms of mentoring can take place as seen in this section. The characteristics and roles of the mentor according to contemporary literature will be discussed in the following section.

2.1.3. Characteristics and roles of a mentor

A contemporary definition for a mentor used by many authors divide the role of mentor into four subsidiary roles: sponsor, coach, role model and counsellor (Zellers *et al.*, 2008:555).

Correia and McHenry (2002:2) describe a mentor as an experienced teacher, a successful and knowledgeable professional facilitating growth and support through a mutually beneficial relationship. A positive attitude, wide experience, willingness to assist and support is needed. The process should be handled sensitively, discreetly, with wisdom, and care. The mentor should listen patiently, build a relationship, nurture self-sufficiency, establish protected time; share knowledge and be constructive. Good mentors are both friends and teachers to their mentees and are expected to somehow manage highly intimate, mutual relationships without compromising their objective evaluation of mentee performance (Gormley, 2008:47).

All mentors must be sufficiently skilled and experienced in their profession and should be respected by others. This is not to say that mentors must necessarily be older than their mentees, but they must be in a position to open up opportunities for mentees and to be able to focus on mentoring without concerns about their own capacity to do the work (Fletcher, 2007:77).

According to Rolfe (2004:6-7) the mentor's role includes that of counsellor, helping mentees take stock of where they are and where they want to be through personal goal setting especially in relation to their career, professional and skills development. Secondly, to act as a consultant providing guidance of how mentees may get to where they want to go and to select strategies to achieve goals. A third role is that of

a coach who assists and motivates mentees implement plans and achieve goals. The mentor's job is to listen, provide constructive feedback and help their mentees consider various options, refer them to available resources and facilitate their decisions regarding work or career matters. The mentor may choose to share their own experiences and, if asked, give advice. The mentor may help mentees identify skills that could be developed, coach mentees and give them an opportunity to practice and receive feedback. They may act as a sounding board for the mentee's problems, ideas or career plans, ask questions that make mentees explore issues, or challenge the mentee's thinking. It is in these ways that mentors provide guidance to their mentees. The mentor does not solve the mentee's problems; they assist in a problem solving process.

Caring and effective mentors will spend extra time with their mentees. They will provide mentees with emotional support, nurture, and guidance; they will show caring and a personal interest in the struggles and challenges faced by the mentee (Barnett, 2008:14).

Rice (2007:7) identifies the major roles of the mentor, as key: reflective coach, effective facilitator and counsellor.

It is clear that the role of the mentor is complex and laden with responsibility.

2.1.4. The mentee

As was seen in the introduction, mentoring is a two-way process in which the mentee plays as important a role as the mentor. In the next section literature will be reviewed that sheds light on the mentee.

Mentees should express the need for professional development. They should identify target areas in which they desire lasting, positive change (Correia & McHenry, 2002:64). Furthermore, good mentees are both friends and students to their mentors, have similar pressures, but have less experience and power with which to maneuver. Mentees facilitate their own professional development by arranging to spend time with mentors who are psychologically and physically available (Gormley, 2008:49).

The mentee can approach the mentor to discuss issues and ideas. The mentee may ask for feedback or advice or simply take the opportunity to express them. In speaking to the mentor the mentee may gain greater clarity of a situation. The mentor's questions or comments may cause the mentee to see another perspective, consider other options and review actions or plans. Whatever the matter discussed, it

is the mentee who must make decisions, act and take responsibility for decisions and actions made (Rolfe, 2004:7).

According to Mullen and Lick (1999:74-78) a person seeking mentoring must be willing to try out new things, take advice and be open to suggestions. The critical function of mentoring is to support and facilitate the realisation of people's dreams.

The two parties involved in the process have been described in this section. Mentoring implies a relationship between the two parties. Literature that describes the mentoring relationship will be reviewed in the next section.

2.1.5. The mentoring relationship

In the paragraphs that follow, the nature of the relationship between mentor and mentee will be investigated.

The process of building a relationship between a mentor and mentee is complex. Results are often not immediately identifiable or easily predictable in terms of overall success. For planned mentoring, the goals of the relationship are predetermined and people are matched and screened in a formal process (Lucas, 2001:23-25).

A planned mentoring relationship presents a unique interpersonal experience. The more experienced partner enters the relationship committed to developing a supportive relationship with a less-experienced person. On a philosophical level, the relationship is prefabricated. Getting to know one another and learning to appreciate each other, takes a great deal of acceptance of individual differences (Lucas, 2001:34).

Lucas (2001:44-45) maintains that the process of getting to know a new person, hearing his or her stories for the first time, can be very interesting. Time together can emphasise the contrast between two people. With regard to socio-economic, values, and family differences, partners in mentoring programmes may have very different life experiences. Knowing personal information about the other could also be confusing and overwhelming. Often a mentor who is part guide, part friend, and part teacher in another person's life finds it a dynamic, interpersonal process. Time, experience together, and the perceptions and interpretations of each person continually re-instates the roles of the mentor and mentee.

Mutual trust is a prerequisite in the formation of a mentoring relationship, with the development of mutual trust dependent on reciprocal self-disclosure between mentee and mentor (Shore, Toyokawa & Anderson, 2008:19).

Fletcher (2007:76-78) describes mentoring as a transformational relationship for continuing personal and professional renewal, including the structuring of a supporting culture within which to mentor adult learners. Mentoring includes the crucial component of coaching that can be transformational for the individual and for the organisation in which he or she works. Mentoring enables transition, and it has been described as a means of guiding less experienced colleagues through difficult transitions in their careers, bolstering their professional and their personal growth, and a two way opportunity for the growth of educational knowledge.

Mentoring as a pathway to personal growth indicates a relationship of acceptance and understanding. A high level of commitment from both mentor and mentee will affect the success of the relationship. Mentees develop relationships with their mentors that foster professional development, usually through the provision of psychosocial support over a significant period of time (Gormley, 2008:47). As a mentoring relationship begins to develop, there should be a relationship of increasing trust between both parties. Mentoring must provide a safe space where possible selves can be defined and refined and where the sometimes painful, and always challenging, process of deep personal and professional transformation can occur (Fletcher, 2007:78).

A mentoring relationship may form as a result of the potential mentor seeking out a student or supervisee, or it may result from the student, supervisee, or more junior colleague explicitly seeking out a mentoring relationship with a respected, more senior professional, or it may develop naturally out of an ongoing professional relationship or collaboration where both parties are drawn to the potential benefits of adding a mentoring dimension to the relationship. Mentoring relationships are of great importance and value for many developing professionals, and are also often rewarding for mentors (Barnett, 2008:5).

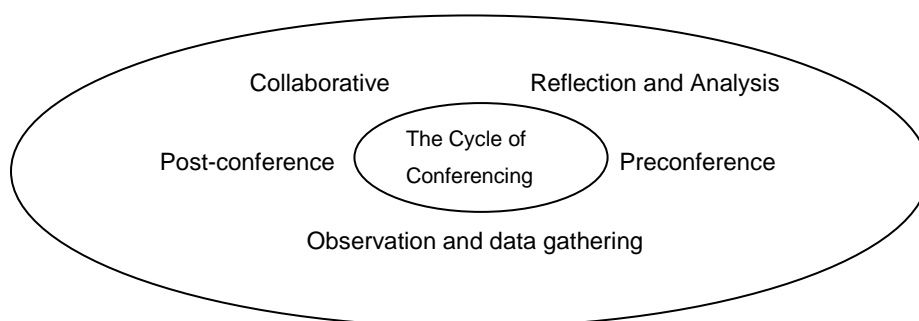
Effective mentors will have an investment in their mentee's professional development. It is important to enter into this process with the mentee's best interests in consideration. The suggestion is to be a good role model and engage in open discussion with mentees regarding each other's expectations of one another. This agreement should be reviewed and updated as needed when significant changes in the mentoring relationship are being considered. The aim should be to empower

mentees and to increase their independent functioning. Actions likely to create dependence on the mentor or that accentuate the power differential in the relationship should be avoided.

The perceived quality of the mentoring relationship contributes to its effectiveness. Closeness, attraction and trust contribute to the quality of the mentoring relationship. Mentors reported higher levels of trust when they perceived their mentees to be demonstrating sufficient work performance, whereas mentees reported higher levels of trust when mentors met their expectations for providing psychosocial support (Gormlee, 2008:47).

Correia and McHenry (2002:6) suggest the following diagram to illustrate the mentor/mentee relationship, which suggests that conferencing is an essential component of the mentor/mentee relationship:

Diagram 2.1: The mentor/mentee relationship



A collaboratively supportive and challenging mentoring relationship can assist in personal growth and the improvement of practice. Mentor and mentee should undertake sustained and systematic inquiry into their development. This in turn enables them to understand the changes that they have initiated and offers insights regarding the creation of more effective forms of development (Fletcher, 2007:76).

This review shed some light on the relationship between mentor and mentee. Independent functioning of the mentee is the goal, and in the following section the phases in the mentoring process to attain that goal will be investigated.

2.1.6. Phases in mentoring

Mentoring is a process which usually happens in phases or stages. These phases are expounded below.

Mullen and Lick (1999: 89–99) describe four phases in the mentoring process, namely:

1. Groundwork, which includes the establishment of mentor-mentee relationship, goals for the project, assessment of strengths and weaknesses.
2. Warm-up towards a workable relationship with interdependence acknowledged.
3. Working - the mentor and mentee function together, resulting in empowerment and participation.
4. The long term status with successful mentoring evolving into job competency.

Rowley (2006:24) describes the four phases in a mentoring relationship as follows: initiation, exploration, collaboration and consolidation.

According to Rice (2007:6) three phases have been identified in mentoring, namely apprenticeship, competency and reflection.

Four stages in mentoring relationships are identified by Kram (1985), namely: initiation, cultivation, separation and redefinition (Zellers *et al.*, 2008:555).

It is thus clear from the literature that there are different phases for the mentoring process. Closely linked to the phases of mentoring, are the techniques and processes that can be utilised for a mentoring project.

2.1.7. Mentoring process and techniques

Phases or stages as mentioned in the previous part of the literature review imply a process. While this process is underway, there are certain techniques that can be followed so that the desired outcomes can be reached.

Fletcher (2007:85) describes the mentoring process as a scaffolded experience that is structured but not constraining. Fletcher poses several questions:

- How does a mentor begin the process of assisting another person to explain who they wish to become as the basis for enabling development?
- What kinds of questions might they ask to stimulate and sustain reflective practice?
- What are the ethical dimensions of disclosure in relation to using the possible selves construct as a central premise in a collaborative mentoring relationship?
- How might a mentor assist a mentee to recognise who he or she is as a basis for which he or she might wish to become?

- How might a mentor nurture more generative mentoring? (Fletcher, 2007:78)

Mentoring enables transition, and it has been described as a means of induction and guidance to less experienced colleagues through difficult transitions in their careers, a means of bolstering their professional and their personal growth, and a two-way opportunity for the growth of educational knowledge. It means developing individuals' strengths to maximise their professional and personal potential. As a starting point, the mentor needs to assist the mentee in setting goals. The process of transition is far more likely to succeed when mentees feel that they are at the helm, with expert guidance at hand when needed. If they are to be self-reliant once the mentoring relationship ends, mentees must know that they are the driving force in bringing about positive change (Fletcher, 2007:79).

The mentor is bound to attend to the developmental shifts experienced by the mentee and adjust his or her mentoring as indicated by the mentee's needs and apparent best interests (Shore *et al.*, 2008:19). Rice (2007:27) identifies mentoring as dynamic, moving and changing according to the mentees' needs, implementing various strategies and a fusion of learning theories.

Mentoring cannot continue without an end in sight. At some stage during the progress of the project certain outcomes are expected. The next section will look at possible outcomes of the mentoring process.

2.1.8. Mentoring outcomes

Mentoring has developmental outcomes and at certain stages of the process certain accomplishments should begin to manifest. Professional development is one of the main aims. The following section will explore the outcomes of mentoring.

The development of competence as professionals involves the acquisition of knowledge, skills and attitudes and the ability to effectively implement them. Mentors can play a vital role in helping their mentees become competent professionals. The attitudes held by compassionate, ethical, and well-functioning professionals and the ability to effectively and appropriately implement one's knowledge, skills, and judgment are the aspects of competence most directly impacted by mentoring relationships. A core role and function of mentors is to model and promote these values for developing professionals at various stages of their careers (Barnett, 2005:4).

An outcome of mentoring can be that the mentor also benefits from the process. Mentoring is a two-way learning process. The entire mentoring process can be a learning tool for the mentor too (Fletcher, 2007:77).

Change is an outcome of mentoring. This change is a process and often takes time. If the change leads to improvement then the mentoring can be seen as successful. In organisations change starts with individuals and then gets absorbed by the rest. It requires leaders that are committed to set the right conditions for the adoption of these changes (Martin, 1994:81 in Newton, 1994).

When the outcomes of mentoring are considered, the attention obviously shifts to the benefits of mentoring both for the mentee and mentor. In the next section the benefits of mentoring will come under scrutiny.

2.1.9. Benefits of mentoring

The benefits of efficient and successful mentoring are numerous. In the following section these benefits are discussed.

Mentoring can add richness, a valuable dimension of informal guidance, role modelling, support, and encouragement to professional development. Additionally, mentoring relationships may result in a wide range of benefits to mentees and mentors and the institutions in which they work. Possible benefits for mentees include increased satisfaction with their overall education and training experience, professional acculturation and skills development, networking opportunities, employment and early career assistance and professional identity development. Potential benefits to mentors include professional stimulation and collaboration, personal fulfillment, friendship and support, motivation to remain current in one's field, and networking opportunities (Aladejana, Aladejana & Ehindero, 2006:1).

Zellers *et al.* (2008:554-557) mention the dual dimensions of mentoring, namely career or technical functions and psychosocial personal functions. Career functions involve sponsorship, coaching, protection, challenge, exposure and visibility. Psychosocial functions include role modelling, counselling, acceptance, confirmation and friendship. Organisations benefit from mentoring as productivity increases, organisational stability ensues and retention of valued employees results.

Potential benefits for mentees include increased satisfaction with their overall education and training experience, higher grades and increased scholarly activity, professional acculturation and skill development, networking opportunities,

employment and early career assistance, professional identity development, and even psychological health benefits (Barnett, 2008:2).

Mentoring, including the crucial component of coaching, can be transformational for the individual, for the organisation in which he or she works, and in family and friendship circles. Mullen and Lick (1999) show that mentoring can be a synergistic process where collaborative efforts toward improvement can assist in bringing about life enhancing change (Fletcher, 2007:77).

Rolfe (2004:5) indicates that mentoring can benefit the organisation, resulting in increased productivity and performance, discovery of talent, retention of talented and motivated staff and reduced turnover, real learning and behavioural change, fostering shared values and teamwork, developing leadership and leadership qualities, as well as socialisation of newcomers into the organisation. Zellers *et al.* (2008:557) add to this by stating that mentoring leads to the retention of valued employees, the preservation of intellectual capital cost-effectiveness and improved leadership capacity.

The gift of wisdom is passed on to the mentee who has to awaken to an awareness of the gift. The mentee could be so inspired by the gift that it might lead to a new sense of self-purpose and potential and harder work to achieve the future which the mentor sees in the mentee. Ultimately, the mentee could pass the gift on to someone else (Lucas, 2001:43).

When mentoring is situated within the academic research context the expectation is appropriate, mutual, and usually explicit. Here, the mentor-mentee relationship occurs within a professional, collegial context that values collaboration and cooperation. At its best, mentoring in this context is reciprocal as both mentor and mentee have consented to, even actively sought, the mentoring relationship, and both benefit from the relationship in professionally appropriate and transparent ways (Shore *et al.*, 2008:18). Furthermore, mentors report that they have contributed and accomplished something and that they experience revitalisation and new perspectives in their careers (Zellers *et al.*, 2008:558).

Evidence of the benefits of mentoring is ample in the literature. In the following section some of the theories of learning that are operational during the mentoring process are reviewed. Links with the learning theories in the previous section, 1.2 are significant.

2.1.10. Theories of learning active during mentoring

Mentoring is a process that takes place between adults. Therefore, theory on mentoring draws on adult learning theories such as experiential learning, situated learning and reflective practice.

Adults have to know why they need to learn before they undertake to learn it; they must move from a dependent self-concept to a self-directing one and their readiness to learn should be linked to tasks associated with their role in life. The most prominent adult learning theories that mentors apply are experiential learning and facilitation as developed by Kolb (1984), Daloz (1986) and Brookfield(1994); Reflective Coaching as Schön proposed (1984) and the Apprenticeship Model shaped by role modelling (Maynard and Furlong, 1993) as well as the situated learning of Vygotsky, (1962) and Rice (2007:8 and 26).

Adult learning

Adult learning is at the core of the mentoring process. There are two main stances in the theories on adult learning, namely the 'phase theory' and 'stage theory'. Phase theorists focus on major life tasks or conflicts that stimulate growth. Stage theorists focus on underlying patterns of thought and problem solving that play an important role in the individual's approach to the world. Both theories have the following in common: adult development is an ongoing process with patterns and sequences. Each stage offers a different frame of reference through which the individual interacts during the process. Growth occurs through interactions with self, others and the environment. Individuals play an active role in determining the course and content of their development. Adults are naturally inclined to growth (Martin, 1994:47 in Newton, 1994).

Knowles (1980), an authority on adult learning, is cited by Martin (1994:55 in Newton, 1994) on the characteristics of adult learning as follows: adult learning is self-directed; they have rich experiences as sources for their own learning; the motivations for their learning are driven by their own needs, interests and social roles; they want to apply what they have learned immediately in their own practice; they are problem centered in their own learning. The importance of the various learning styles as posited by Kolb (1981), Myers-Briggs (1984) and that of Dunn and Dunn (1980) should be taken into account when dealing with adults regarding their learning.

Mentoring as a workplace learning strategy can be viewed and understood in terms of three domains of perspective transformation, as proposed by Marsick and Watkins (1990). These three domains, which are different types and processes of learning, are: instrumental learning, which is job focussed and is aimed at skills development or improving individual productivity; dialogic learning, which includes learning about the organisation and one's relationship to it; and self-reflective learning which seeks to extend one's understanding of oneself in the workplace through confidence and competence, dealing with issues of authority and changes in personal values or beliefs and one's orientation toward the job. Mentoring can also be based on the action learning model which is a developmental process that extends over time where learning takes place from action or concrete experiences as well as taking action as a result of this learning (Aladejana *et al.*, 2006:3).

Reflective Practice

As seen above, reflection is an important aspect of mentoring. Schön (1990) a prominent writer on reflective practice, claims that there are three integrated phases in the reflection process, namely: 1) knowing-in-action, 2) reflection-on-action, 3) reflection-in-action. Through mentoring, practitioners are coached to reflect on their own practice. Reflection that leads to change is the goal of mentoring. It is important to consider that change is a process which usually takes time (Martin, 1994:71 in Newton, 1994).

More will be said on reflective practice in the section on mentoring in education. The following section looks at possible problems, the boundaries and dilemmas that are sometimes encountered during the mentoring process.

2.1.11. Problems, boundaries and dilemmas that can occur during mentoring

Most mentoring relationships develop over time, and by mutual consent from both mentor and mentee. Mentoring relationships are of great importance and value for many developing professionals and are also often gratifying and rewarding for mentors. Yet, despite all their potential benefits, mentoring relationships bring with them potential challenges. Issues of boundaries and roles exist and if they are not addressed and handled appropriately they may lead to conflicts. Barnett (2008:12) suggests that appropriate forethought, sensitivity and attention are necessary to avoid potential pitfalls and achieve the benefits of the mentoring relationship.

At times, mentees may bring up problems that are outside the scope of the mentoring role and which the mentor may not be equipped to deal with. It is important that both parties recognise the limitations of the mentoring relationship (Rolfe, 2004:9).

Mentoring relationships may be intense and long term and thus are unlikely to escape some conflict. Mentees may provoke frustration in their mentors because of the amount of time and energy put into the relationship without productive results. Some adults tend to become distressed by negative feedback from relationship partners, which leads to negative responses. Dependency on the mentor, rather than professional independence might be reinforced. Mentees who are members of historically oppressed groups may perceive the power differential between themselves and mentors from dominant cultural groups as an indicator of the potential for oppression, rather than as an opportunity to develop a healthy attachment (Gormley, 2008:52-58).

When the mentor's cultural background matches the mentees', they are likely to share expectations. However, when the mentor and mentee do not share the same culture, they are more likely to bring different expectations into the situation, which may cause uncomfortable feelings in both the mentor and mentee, and interfere with effective mentoring. The influences of power distance on the mentoring relationship could lead to behaviours such as hesitating to ask for their mentors' time altogether, or not spending enough time when they do interact (Shore, 2008:24).

Zellers *et al.* (2008:560) mentions that cross-race mentoring presents challenges, including negative preconceptions and feelings of mistrust, leading to less psychosocial support. A tendency to avoid discussing sensitive issues might detract from the formation of open and honest relationships. In this regard pitfalls like the promotion of dependency and subordination could occur and that having a mentor could be a sign of deficiency or weakness.

These arguments are relevant to the situation in schools in South Africa, taking their multi-cultural composition and the historical imbalances into consideration. In the following section, suggestions in the literature on how to overcome problems that might occur during the mentoring programme will be considered.

2.1.12. Suggestions to overcome problems

At the onset of the mentoring process, it is crucial to establish a mentoring relationship as became clear in 2.1.5. Within this relationship it is important to engage

in a thoughtful process of ethical decision-making. The mentee's best interests should be considered. The mentor should be a good role model. Open discussion between mentor and mentees concerning expectations of each other should be encouraged. This agreement should be upgraded as needed over time when changes in the mentoring relationship are being considered. The mentor must be sensitive about individual differences such as gender, culture, and age. The mentor should work to empower mentees and to increase their independent functioning. Actions likely to create dependence on the mentor, or that accentuate the power differential in the relationship, should be avoided (Barnett, 2008: 14).

Johnson-Bailey and Cervero (2004:15-20) suggest that trust in the relationship is vital. Paternalism in mentoring is a serious obstacle that has to be faced by some mentors as a paternalistic element can be inherent in the mentoring process. The hierarchically prescribed mentor/protégé relationship resembles the paternalistic model of the authoritative superior and deferential subordinate. The central dynamic of any mentoring relationship is hierarchical in nature. It should be made clear that mentoring benefits both parties. The mentee gains access to an experienced and expert guide. In exchange for their services, which significantly benefit the mentee, the mentor receives career enhancement, recognition and personal satisfaction. Both persons involved in the mentoring equation grow from the process.

In summary, a trusting reciprocal relationship is of utmost importance for mentoring to succeed. It is important that a mentoring programme should be evaluated. From time to time both mentors and mentees should be asked to comment on the progress of the programme. In the following section the emphasis will be on the evaluation of the mentoring programme.

2.1.13. Evaluation of the mentoring programme

Various evaluating instruments can be used to collect data in order to measure the outcomes of mentoring. Newton (1994:328) suggests criteria for the evaluation of a mentoring programme using the following guidelines:

- Effectiveness of the programme to meet the needs of the organisation;
- Pre- and post-measure of participants' concerns;
- Effectiveness of the process and procedures employed;
- Benefits and problems identified by mentors and mentees;
- Mentees' perceptions of the impact of the mentoring on their careers;
- Impact on the organisation;

- Needs that were addressed;
- Skills that were improved;
- Changes in the mentee's ability.

More will be written about the evaluation in the following section on mentoring in education.

2.2. Mentoring in Education

2.2.1. Introduction

The impact of mentoring has been very successful in business and industry. Mentoring is still not that common in the world of education.

The earlier work on mentoring in education builds on that of Dewey (1959) and Piaget (1971) through which it is clear that new knowledge and improved teaching follows if there is support given by mentors. Daloz (1986), an expert on adult education, suggest developmental theory as most useful for mentors in education.

There are several examples of the involvement of higher education in the mentoring of teachers in schools, for example the Learning Consortium consisting of summer schools, in- service training, pre-service training, coaching and mentoring, as well as less formal activities such as reflective and monitoring strategies, networking and the linking of activities. Some universities offer courses for mentor teachers to enable them to become better mentors (Villegas-Reimers, 2003:76-78). The literature mentions that mentoring in higher education often occurs when one staff member mentors another and experienced lecturers provide support for new academic staff. Mention is also made of student-to-student schemes, where on campus more senior students provide support to new students. In this respect, mentoring and peer tutoring schemes are becoming a familiar part of the educational scene around the world (Mullen & Lick, 1999:88).

Most of the literature on mentoring in schools deals mainly with two forms of mentoring. The first is the mentoring that happens during the teaching practicum where experienced teachers mentor pre-service teachers. The second is mentoring as induction into schools for novice teachers into the profession. In most of the literature on mentoring in education, the process either targets new teachers or student teachers. In some states in America mentoring as induction of new teachers is a prerequisite for their license to teach (Norman, 2004:131).

Mentoring in education is understood as an experienced veteran guiding a novice. The roles of a mentor can be that of a local guide, educational companion, or an agent of change who builds networks and challenge the norms of traditional isolation of teachers. It indicates a novice-expert relationship. The novice in this case (mentee) being a person willing to try out new things, take advice, and be open to suggestions. The expert (mentor) is an experienced veteran guiding the novice (Shulman & Sato, 2006:1).

The mentoring happens through the engagement in teaching activities, like the skill of assisting learners to learn, and monitoring these activities and their effects. The process implies active assistance and adapting strategies for reflection, which in turn will motivate mentees to assimilate the learned skills into their own practice and discover their personal strengths (Tomlinson, 1995:9, 20).

In the following section the literature with regards to the role of mentoring in schools will be surveyed.

2.2.2. The role of mentoring in schools

For the purpose of this study, the emphasis will fall on the mentoring of teachers already in practice, excluding the mentoring of pre-service teachers.

Mentoring in the teaching situation is a means of providing support, challenge and the extension of the learning of one person through the guidance of another who is more skilled, knowledgeable and experienced (Pollard, 2005:29).

Mentoring has long been recognised as being a highly effective and proactive means of professional development for junior and inexperienced academics, all over the world. It serves to enhance not only their pedagogical effectiveness but also their scholarly productivity in meeting global academic standards (Brimoh, 2009:1). Teacher development and changes in practices are seldom affected by single day or short courses. Longer periods of systematic in-service training with systematic assignments in classrooms linking theory and practice, can induce development and change in teacher thinking and practices (Montgomery 2002:139).

The ultimate result of mentoring activities will most likely be an improvement in the professional development of teachers. It must also be recognised that many of the advantages derived from mentoring are concerned with guidance and support, from which teachers will benefit if they are effectively involved. Mentoring can be seen as a workplace learning model of teacher professional development; in this case

mentoring offers the opportunity to integrate theoretical and practical elements in the experience of the individual and to enable the development of relevant knowledge bases and practical skills. It is, therefore a professional learning strategy (Aladejana, 2006:1-3).

Stephens (1996:60) states that school-based mentoring helps to equip teachers with the competence to demonstrate secure subject knowledge and teach within the school curriculum. The planning and teaching of coherent lessons, setting realistic learning tasks and the employment of relevant, stimulating teaching strategies and resources can be added, as well as the use of clear language and an orderly classroom atmosphere. Philip-Jones (1982) talks of the need for joint planning of lessons involving the trainee (mentee) and the mentor, with the mentor leading the way in (Kerry & Mayes, 1995). Lesson preparation involves making documents like schemes of work, lesson plans, teaching notes and assessment strategies that assist in the teaching and learning.

In lesson delivery, the mentors have to lead by example. Ideally, the mentor has to deliver a number of lessons with the mentee observing and making notes. Follow up discussion of the mentor's lessons should be made soon after each lesson, highlighting the strengths and weaknesses of the lesson(s) (Maphosa, Shumba & Shumba, 2007:297). Initially the mentee will stay within the mentor's framework, but with support, progressively try out a wider range of extensive aspects (Tomlinson, 1995:51).

Lifelong learning is necessary for human development and especially in the teaching profession and this could imply lifelong mentoring. In schools it can be seen as an activity created by educators as they shape the experience of mentees, establishing conditions that lead to growth (Mullen & Lick, 1999:190).

Bartell (2005:87) writes about mentoring for the underprepared teacher. This kind of mentoring should begin with an assessment of what is already known and understood. Some under-qualified teachers often lack basic knowledge about classroom management, how students learn and what needs to be taught. In this instance mentoring is most effective when guided by a vision of excellent teaching and focus with a written plan as a guide, on helping to improve instructional practice.

Research conducted on the mentoring of teachers proved that out of the possible categories where support was given, namely the emotional, instructional, disciplinary, parental issues, school management, access to resources and improving systems,

the most valued was when emotional support was given, instructional strategies imparted, and obtaining resources for the classroom shared (Parker, Ndoye, & Imig, 2009:3). Rowley (2006:170) suggests that there will be heightened inspiration if the mentor encourages and praises the mentee, holds and communicates high expectations, projects a positive disposition, avoids criticism and models personal and professional self-efficacy.

The importance of the role of mentoring in schools is clear. In the following part of the study the mentoring relationship in schools is studied. The section in 2.1.5 expounded on the mentoring relationship in general. The focus will now shift to what happens in schools, therefore notable differences in mentoring relationships will be encountered.

2.2.3. The mentoring relationship in schools

A successful mentoring relationship takes time to develop. The teacher/mentee needs to be treated with respect. When the mentor and mentee reach consensus and work as a team teachers are more likely to take risks and try new things and feel safe when they venture away from the roles to which they are accustomed. Teachers have to be in favour of reform and committed to change through collaboration with the mentor (Schussler, 2006:67).

Mentoring relationships require a high level of commitment, sustained development, motivation, planning and organisation. Mentors are more experienced educators who provide support to less experienced educators. They listen, advise, promote, nurture, suggest, guide, encourage and seek to develop the skills and abilities of their mentees (Bartell, 2005:73). Mentors are educational leaders and agents of change. Mentors hold the key to closing the achievement gap (Achinstein & Athanases, 2006:10).

According to Correia and McHenry (2002:1–2) mentors in schools need to be dedicated to the field of education, be professionally developed, have knowledge of standards, be willing to help others, have objectives and be patient. The responsibilities of the mentor include establishing a relationship with the mentee, to engage in collaborative reflection and analysis, conduct observations, share time and resources, foster professional development, offer emotional support and encourage self reliance.

According to Rowley (2006:24) the quality of a mentoring relationship can be as good as the conversation that connects the mentor and the mentee. Rowley (2006) describes four phases in the mentoring relationship, namely:

1. Initiation, which includes introduction and orientation,
2. Exploration, which includes accepting and self-disclosing,
3. Collaboration, with sharing and trust and
4. Consolidation coupled with respect and appreciation.

Norman (2004:133-137) emphasises the importance of listening to the mentee. It is important to listen first and then instruct, and to make mentees feel that they are heard. To establish a relationship, it is important that mentees feel that the mentor understands their struggle to achieve high pedagogical performance. After listening and understanding, the counsel that follows should address the needs of the mentee. Teacher mentors should affirm themselves as agents of support and accomplishment of the mentees' desired goals.

The communication aspect of the mentoring relationship occurs frequently in the literature. Rowley (2006:104) describes the indicators of good communication during the mentoring process as being repeated reflection, after which the teaching style of the mentee can be adjusted. The mentor respects the confidentiality agreement. Because of this mentees will feel free to trust and disclose information to the mentor. Mentors can then make suggestions which can help the mentee to find satisfaction and success in a certain field of their teaching career.

It is once the relationship is established that the roles of the mentor in the teaching situation can follow: sharing information regarding school or district procedures, guidelines and expectations, linking teachers with appropriate resources, sharing teaching strategies and information about the instructional process, offering support through emphatic listening and sharing experiences, giving guidance and ideas related to discipline, scheduling, planning and organising the school day. Furthermore, assisting teachers with the organisation and arrangement of the classroom, counselling when difficulties arise, and allowing teachers to observe model lessons, promote self-observation and analysis, promote problem-solving activities and modelling professionalism (Newton, 1994:341).

Mentoring in educational settings is an interpersonal activity which involves working with people and skilfully helping them. Some interpersonal aspects of mentoring are motivation, considering the force of habit and the power of motives and values. There

could be stress involved as novelty can cause uncertainty. Ethical issues should be considered as well as potential cost and benefits. Through this the mentor should be alert, listening, looking for and integrating information. The mentor needs to be accepting, sensitive, empathic and genuine (Tomlinson, 1995:64).

According to Pollard (2005:30) the role of the mentor in a school has three dimensions. The first is structural, with the mentor working as planner, organiser, and negotiator. The second is supportive, working as host, friend and counsellor, whilst the third is professional, working as trainer, educator and assessor. Throughout the process the mentor analyses the performance of the mentee, offering advice and challenge.

Nowadays there seems to be a collapse of some of the traditional mentoring relationship structures. There has been a re-examination of the former senior/subordinate stance of mentor and mentee towards a shared enterprise which can be beneficial to both mentor and mentee (Mullen & Lick, 1999:191).

Graves (2010:15) discuss how the three major tenets of social constructivist theory can be applied to mentoring relationships in teacher education:

- Knowledge is constructed by learners (mentees) with beliefs, values and attitudes that serve as filters for subsequent learning.
- Learning involves social interaction between mentor and mentee with dialogue as an important catalyst for knowledge acquisition. The mentor guides mentees to achieve successively more complex skills, understanding and ultimately independent competence.
- Learning is situated. During educational mentoring learning occurs within the context of the real classroom.

Expectations are central to the mentoring relationship. Both parties need to openly articulate their expectations of each other. One way to achieve this would be to require regular meetings. This strategy would ensure that all parties are aware of their roles and responsibilities. This development of this kind of relationship requires sufficient time to get to know each other (Graves, 2010:19).

Lucas (2001:32-46) posits that a mentoring relationship poses a unique combination of two people with different personalities and life experiences. The place where the mentoring happens impacts the development of relationship. Personal and in-depth conversations can reveal differences between the individuals and lead to discomfort

instead of closeness. Taking on the role of a mentor or mentee in a planned mentoring relationship is a dynamic, interpersonal process. The experiences, perceptions and interpretations of each person continually evolve as partners come to recognise their similarities and differences. They are sometimes challenged to reassess their commitment to the relationship and respond to the reactions of their partners. In a planned mentoring programme one person does not control the parameters, but engages with a partner in the social construction of both their roles through shared experiences.

It is clear that there are similarities in the literature dealing with mentoring in general and mentoring within an educational setting, but there are also some differences which are important for the study undertaken. The following section will explore some mentoring models in schools.

2.2.4. Mentoring models in schools

There are several models of mentoring to be found in the literature. The following models were defined by Maynard and Furlong (1995) in Villegas-Reimers (2003:117-118) with the suggestion that the three mentor models be employed at different stages of the mentee's development.

- The apprenticeship model: where the mentor is the master teacher to be emulated. The mentor acts as role model and guide and trains the teacher in basic skills (Lave & Wenger, 1991).
- The competence model: where the mentor relates training and assessment to pre-determined standards of practise. The mentor is responsible for instructing and coaching the mentee on a list of behaviours that are specified by others (Fletcher, 2000).
- The reflective model: where the mentor adopts the role of 'critical friend' who assists in the evaluation of teaching. The mentor is expected to encourage the mentee in reflective practice (Schön, 1987).

Vozzo, Abusson, Steele and Watson (2004:337) describe mentoring as a web of interacting activities that attempt to meet the needs of teachers in a school setting. The needs of teachers are perceived as requiring a hierarchy of mentoring roles - from local guides to the agent who promotes reflective practice. The network incorporates a wider range of roles that meet different teacher's needs at different stages of their development.

With the mentoring models in schools expounded in the section above, the following part will consider objectives and outcomes of mentoring in schools. This portion of the literature study links with the section on mentoring outcomes as set out in 2.1.8.

2.2.5. Objectives and outcomes of mentoring in schools

Roberts (2000) quoted by Tang and Choi (2005:384) suggest that successful mentoring has the following attributes: a supportive relationship, a helping process, a teaching-learning process, a reflective process, and a career development process. The mentoring process is an avenue to appropriate professional development as teachers will engage deeply in dialogue about their own practice (Shulman & Sato, 2006:61). During the mentoring process mentees will become reflective practitioners, constantly concerned with developing their knowledge base and the pedagogy employed (Weinstein, 2008:6).

A positive outcome after mentoring should be the professional development of teachers. Professional development amongst the teaching fraternity can lead to improved collegiality, shared responsibilities, resourcefulness, coherence of goals and mission, renewal, growth and development and positive change as an on-going process. This process promotes an ethic of improved practice and empowerment of educators (Newton, 1994:811).

Successful school transformation requires a transition process to help negotiate societal, organisational, cultural and interpersonal barriers. This involves teachers, administrators and school personnel (Mullen & Lick, 1999:203). The development of mentoring as a vehicle for educational change will be reinforced by a professional learning community where all teachers can learn (Tang & Choi, 2005:384).

Mentorship can be a beneficial adjunct to in-service training. It is a unique possibility for human development particularly for a workforce that includes women and minorities; women and people of colour where the specialised expertise and connections with mentors can facilitate their development as important contributors in the educational field (Mullen & Lick, 1999:190).

Achinstein and Athanases (2006:169) suggest that the mentor adopt the stance of co-learner and inquirer into classroom practice to enable transformative mentoring. School cultures should change so that all teachers feel supported across a career span. Mentors intentionally support their mentees while developing their autonomy to

replace the mentor when the mentoring period is done. Collaboration with colleagues, who are not part of the mentoring, should be encouraged.

Professional development is one of the main outcomes of mentoring. Therefore, a brief study of the professional development of teachers follows.

Professional Development for teachers

Professional development for educators has recently been accepted as a long term process and far more than in-service training or short courses. The concept is broader than career development and consists of regular systematically planned opportunities that promote growth and development in the profession.

In the post-modern era professional development is based on Constructivism (Theories of learning, 1.2.2.3) with teachers as active learners and reflective practitioners. The process takes place within a particular context and it is often linked to school reform. Furthermore, it is a collaborative process which does not occur in isolation (Villegas-Reimers, 2003:12-14). Although mentoring is aimed at adults, important in education is the fact that most of the activity of mentoring takes place in the classroom with children and their learning playing an important role, constituting the community of practice that Lave and Wenger (1991) propose.

In many parts of the world there are still a large number of underprepared teachers. Many teach what they have not been trained for, especially first time teachers and in lower income communities, small schools and lower achieving schools. Professional development can have a noticeable effect on the work of these teachers. There is ample evidence from literature that professional development can lead to heightened student learning and achievement. Reform that centred on the professional development of teachers has been successful in transforming education. It is most successful when professional development and educational reform go hand in hand (Villegas-Reimers, 2003:17-24).

Most primary school teachers are trained as generalists. Professional development often takes the form of in-service training to improve knowledge, skills and attitudes to teach more effectively. In-service training is effective for under qualified teachers, to upgrade teachers, to prepare teachers for new roles and when curriculum changes occur. The training is often done for human resource development, planned change and self-development by schools and teachers (Villegas-Reimers, 2003:53-55).

Mentoring is often implemented as a model or type of technique for in-service training as an appropriate way to address the professional development needs of individuals or smaller groups of teachers. Several studies prove the effectiveness of mentoring in professional development (Villegas-Reimers, 2003:71-75). Evaluations from professional development schools are positive: children benefit from the impact of the mentoring on the teacher's practise. Teachers become more informed (Villegas-Reimers, 2003:118).

The huge benefit of mentoring towards the professional development of teachers is clear as one of the important outcomes of the process. In the following section the mentoring process in schools will be traced.

2.2.6. The mentoring process in schools

The mentoring process in schools will correspond in some instances with the mentoring phases as reflected in 2.1.6.

To ensure success of the mentoring process it is important to develop a protocol prior to the mentoring. Mentors will need the support of site administrators. During the initial planning, conversations with headmasters should be conducted. This meeting should clearly articulate the vision of the programme and the mentor's purpose (Achinstein & Athanases, 2006:173).

Teacher mentoring is a formal process of helping a teacher seeking professional renewal through an intense dialogue with a widely experienced educator. The mentee will accept the mentor as guide, supporter, friend, advocate and role model. The object of the process is to assist the mentee in establishing realistic performance benchmarks for teaching. An important aspect of teacher mentoring is reflection on the pedagogical approach as well as an understanding of the subject-matter (Pitton, 2006 in Weinstein, 2008:2, 6, 8).

Mentoring in schools will require a diagnosis of problems, agreement on specific improvements to be made and the provision of support to make these improvements. There should be regular monitoring and review of the progress and improvement (Fidler & Atton, 1999:31).

Observation techniques that can be employed by mentors include: documenting word for word, keeping track of time, mapping the classroom, measuring methodology, sights and sounds of the classroom. The observed practise should be linked to standards. The mentor should support the teacher in meeting the standards for

teaching excellence. Collaborative reflection can be done to assess practise by listing the evidence which can show accomplishment with the standards. It is necessary to collect and review sources of evidence. A portfolio to document growth in knowledge and skills for teaching should be kept. On-going reflection of the process and the insights gained is needed (Correia & McHenry, 2002:21-59).

Long (2009:321) discusses mentoring as a process that requires time for people to meet, and to explore issues of relevance that address individual and organisational needs. Some of the organisational needs are concerned with meeting professional standards. These standards focus on professional knowledge and skills, but do little to foster professional and personal values that are essential in assisting teachers to promote positive classroom climates that support students in their learning and demonstrates teachers that genuinely care for their pupils as individuals.

After initial meetings and identification of needs, structures to support the mentoring programme need to be identified, such as meeting times, places of meeting, tracking of learning and systems of accountability. Mentors and mentees should negotiate what they will learn and how. Negotiation of the focus and tasks of the mentoring programme recognises the changing profile and varying needs of teachers, many of whom are already highly skilled and qualified in other areas. Thus mentors need to help teachers to develop strategies that build competence and resilience while acknowledging that teaching does have its ups and downs, but that it is the learning from these experiences that is important. A mentoring programme can become a vehicle for change and renewal as it is integrated into the school's wider professional learning network. When mentoring is embedded within professional learning activities and networked amongst teachers, and where all participants are focused on learning together, then schools will have opportunities to be dynamic and active agents of change (Long, 2009:322).

Tomlinson (1995:51-52) discusses mentoring in schools as progressive collaborative teaching. Initially the mentee will stay within the mentor's framework and undertake limited aspects of teaching with support but progressively try out and take on a wider range of more extensive aspects. The process involves repeated collaboration and assisted learning with respect to the teaching skill cycle with the mentor building on and acknowledging flexible scaffolding. It is important to systematically plan who will be in charge, with clarity on what both mentor and mentee are supposed to be doing at a particular time. There should be opportunities to observe each other carrying out teaching functions in real teaching situations with mentor and mentee learning from

each other. The observations should be recorded by cassette or video. The recordings should be jointly analysed and reflected on during mini discussions to support the mentee's teaching (Tomlinson, 1995:200).

Mentoring is more than just helping. The goal in mentoring is to equip the mentee with improved teaching capability and all actions should be directed towards positive outcomes. This includes purposeful interpersonal dealings over a period of time. These dealings can include a functional analysis of the mentee's teaching: planning and preparation with attention given to the aims and processes; the teaching activity itself; monitoring the outcomes and the process; giving feedback which is followed by reflection and often re-planning (Tomlinson, 1995:62, 64-89).

A teaching competence profiling as for example set out in Table 2.1, can be helpful prior to the mentoring process. Such a profile can table the teacher's strengths, weaknesses and the implications on the teaching practice. With this on paper, a qualified combination of judgments about the different levels of hierarchical competence is clear, allowing for corrective action to follow (Tomlinson, 1995:172).

Table 2.1

Teaching competence hierarchy: overall, main and subarea levels (Tomlinson, 1995:154).

Overall level	Main areas	Sub areas
Overall teaching competence	Explicit knowledge base	1. Subject knowledge and skills, curriculum resources 2. Pupils and pedagogy 3. Professional matters and commitment
	Planning and preparation	4. Clear learning goals appropriate for pupils, context, resources 5. Adequate range of learning activities and resources for pupils, goals and resources
	Interactive teaching	6. Intelligent and effective assistance for pupil learning, organisation and resourcing 7. Effective assessment and monitoring of pupil learning activities and progress 8. Appropriate relating to and influencing pupils, their behaviour, motivation and well being 9. Effective assessment and monitoring of pupil behaviour, motivation and well being
	Wider professional roles	10. Wider educational role fulfilment through effective collaboration with various others
	Professional Self-development	11. Development of explicit knowledge base of subject, pedagogy and professional matters 12. Improvement of professional capabilities through appropriate mentoring, reflection and change

To continue the mentoring process, Achinstein and Athanases (2006:79-81) recommend structured conversations between mentor and mentee to provide opportunities for reflective thinking about teaching content and instructional practices and teaching and learning in the classroom. They describe the following mentoring tools that can be employed during the process:

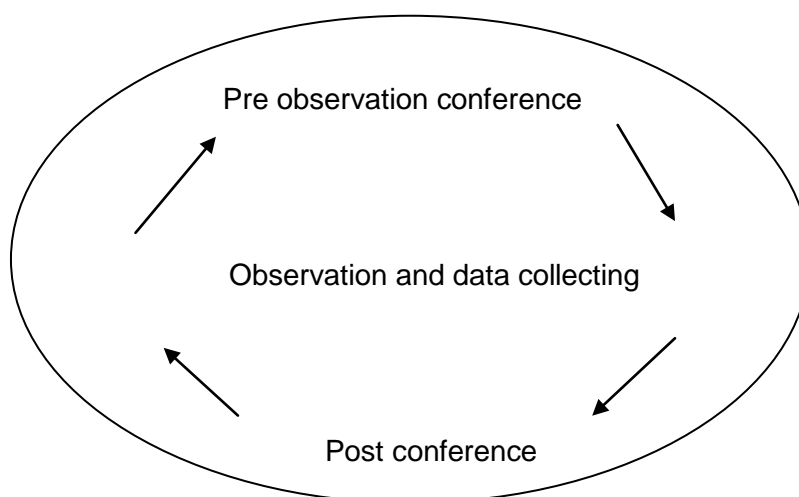
1. Conversations, to assess the teacher's need, build trust and establish a focus for work, with collaborative problem-solving and reflective questioning as the way forward. Two types of conversations are suggested:
 - Structured conversations between mentor and mentee, and
 - Coaching conversations which provide opportunities for the mentor to vary the stance, depending on the circumstances.
2. Thinking about lessons through clarifying, paraphrasing, probing, connecting, projecting, brainstorming and pausing. The stance taken by the mentor depends on the relationship of the mentor with the mentee, the level of the knowledge base of the mentee and the expectations of both.
3. Assessment logs, which plans instruction by the mentor and designs learning experiences as well as assessment of the teacher's learning. This log should capture mentor-mentee exchanges like dialogue and other exchanges. Documenting conversations through reflection logs, planning and reflecting conference protocols, analysis of student work should be kept up to date.
4. In-depth analysis and observation. The teacher's work and her focus on the learners, with artefacts as the key to identifying gaps in the understanding and skills of the class. Through this the reflective experience can be scaffolded. Techniques such as video, observations, self-observations can be employed. This includes analysing student work with opportunities to assess learning of skills and to know where students are in terms of meeting standards. Once reflection is completed, the mentor should use non-judgmental, low-risk feedback (Achinstein & Athanases, 2006:169).
5. Guiding teacher growth toward student (pupil) learning goals. Mentoring must involve attention to guiding teachers to attend to the learning needs of diverse students and investigate issues including equity with regards to race and ethnicity, socioeconomics, language, gender and sexual orientation. The mentor can take a stance to probe, teach and suggest while focussing on accountability to the school and standards (Achinstein & Athanases, 2006:115-120). The focus should

be on data about classroom practice and student learning. Transformational mentoring begins in classrooms.

Stephens (1996:63) suggests that as part of the process, prototype lessons should be trialled and the results revised. Modifications can indicate that further observation of an experienced teacher (mentor) is required which can be followed by 'imitative' practice. This author suggests that co-teaching by mentor and mentee should be followed by observation of whether subject knowledge was transmitted clearly.

In the following diagram Newton (1994:483) also describe the mentoring process as cyclical:

Diagram 2.2: The mentoring process



This diagram shows some resemblance to the diagram 2.1 by Correia and McHenry (2002) in 2.1, although the emphasis there was on the mentoring relationship and here it exemplifies the phases in the process of mentoring.

All the phases in the process are of equal importance. Active listening skills are important. During the pre-conference an agreement should be made about the times and dates of the next stage, namely observation and data collection. Several sessions will be needed to get a complete picture of the teaching practice of the mentee. The data collected will become a tool for the reflection that follows. Several techniques of data collection like scripting and recording can be employed. During the post-conference the data is discussed. It forms a bridge to the next observation session and it often also informs the next pre-conference, hence the cyclical nature of the process (Newton, 1994:483).

What was stated earlier (2.10.1) with regards to adult learning also comes to play here as research by Rice (2005:25) shows that mentors applied principles of adult learning theories in the process, namely experiential learning for support, challenge and facilitation. Reflective coaching was also important and finally the apprenticeship model where role modelling and situated learning was important. During the latter modelling of good practice by the mentors was followed by the mentee teaching. Non-judgemental feedback and discussion about the teaching performance led to reflection by the mentee.

School-based mentoring requires a new holistic model of mentoring which integrates the needs and goals of a particular teacher (mentee) and the school. The abilities of the mentor as being a combination of characteristics like empathy, content specialisation, networking capability, connection, goodwill, and social intelligence will determine the process. According to Tomlinson (1995:39) the various functions in mentoring culminate in assistance in relation to the teaching skill cycle of planning – attempt – monitor - reflect:

- Assisting in planning: This involves thinking about the goals for the lesson and the strategies that can be employed for the management of learning. Refer to factors that might influence success;
- Assistance and support for a teaching strategy: Exploration if the ideas and intentions of the mentee are pedagogically appropriate and realistic;
- Assistance with the monitoring of teaching activity and its effects: Focus in advance on the intended outcomes. Have the outcomes been reached?
- Assistance in analysis and reflection during and after action: Prompting the mentee to reflect and analyse the teaching and aims. Remind the mentee to carry out the planned strategies and tactics with guidance, suggestions, encouragement and feedback. Be proactive and plan for further development.

It is important that the mentor figure is present and actively supporting the teaching activity. After observation a record of the events should be provided, reflected on and debriefing provided (Tomlinson, 1995:175-190).

Stephens (1996:16-17) describes that effective mentors help mentees become competent, accurate and compassionate members of a caring profession. Effective mentoring involves practical skills development and is anchored within a critical and informed theoretical and ethical framework. Mentors should provide mentees with opportunities to observe and gain experience and be assisted to relearn subject knowledge in a manner that targets syllabi and makes it accessible to learners of

varying abilities. Honest feedback should follow the mentee's lessons. Demonstrations of lessons by mentors should also be provided as examples for mentees to follow.

There are essential mentoring skills needed such as planning, liaising, demonstrating and facilitating. The process requires scaffolding, working alongside the mentee for a while before initiating solo work and observing. Participant observation enables the mentor to offer professional support as well as monitoring the development of the teaching competences of the mentee. As non-participant observer the mentor can brief the mentee beforehand. Feedback and assessment should be done in spoken and written form. The guidance of the mentor imparts skills. This guidance implies an ethical element as there will be counselling and sometimes confidential information imparted. It is therefore important that the partners in the mentoring process should become well- acquainted. This will require that enough time will be spent on the project and that the mentee accepts the advice given by the mentor (Stephens, 1996:38-57).

Mullen and Lick (1999:203-208) suggest that successful school transformation requires a transition process to help negotiate societal, organisational, cultural and interpersonal barriers. This process should involve teachers, administrators and school personnel. An ideal is a study group as a smaller group of school personnel joining together to increase capacity through new learning opportunities for the benefit of the students and the school. Study groups allow for the creation of individual, team and school wide co mentoring processes that provide new and appropriate learning opportunities, reduce resistance to change and modify the culture of the school.

Mentors should provide support at each stage of the teaching cycle and assist performance. Mentoring is developmental and should depart from where the mentee finds him/herself and progress through cumulative stages until the mentee becomes sufficiently confident and able to face greater challenges. Pollard (2005: 32) presents how learning-through-mentoring occurs as mentees learn from the teaching of others, through their own activities, through collaborative teaching, and eventually through exploring central ideas and broader issues.

Rowley (2006:94-104) describes the different approaches that mentors can follow, namely:

- The developmental approach: This approach assists mentees through developmental stages. It is important to match the mentoring level to the developmental level of the mentee.
- The directive approach: This is based on directing, standardising and reinforcing.
- The collaborative approach: This includes reflecting, presenting, problem solving and negotiating.
- The non-directive approach: Listening, clarifying and encouraging will play an important role in this approach.

The eventual outcome of the mentoring is expected to be professional autonomy when mentees can find their own way and solve their own problems. Any mentoring programme should include an exit strategy at which mentoring will cease as mutually agreed objectives have been met (Weinstein, 2008:6).

Martin writes in Newton (1994:55) on the effect of mentoring on teacher retention and the growth process from new teacher to fully functioning professional, and points out adult development theories in this process. Development occurs in stages of progression.

Professional development that leads to positive, lasting change should be the aim of the mentoring process (Correia & McHenry, 2002:64). Classroom observation can serve performance management and school development by helping teachers to improve their teaching performance and as a result, also improve their pupil's learning. This takes place within a cycle of continuing professional development (Montgomery, 2002:i-ii).

The process of mentoring in schools and the cyclical nature of the process became clear from this study of the literature. In the following section the emphasis will fall on the mentor's knowledge domains.

2.2.7. Mentor knowledge domains

For mentoring to be successful, the mentor should be knowledgeable, informed expert as was seen in 2.1.3. Added to this, the mentor should be well-prepared for the mentoring procedure. Wang and Odell (2002:528) pose a knowledge transmission model, a theory-and-practice connection model and the collaborative enquiry model to ascertain that the mentor would be prepared for the mentoring task. To be prepared for the task, the mentor should be conversed with adult learning,

professional knowledge, curriculum and teaching and reflective practice as important domains in mentoring.

Adult (teacher) learning

Adult learning underpins mentoring (sections 2.1.10 and chapter 1). The mentor needs to have knowledge about adult learners. This requires knowledge of their learning style, values and vision, understanding of their development, needs and concerns. The mentees are individuals with prior experiences that they bring into teaching. Different interactive approaches are suggested, depending on the circumstances and needs of the mentee: instruction, collaboration and facilitation, with the mentor actively probing, listening and clarifying (Achinstein & Athanases, 2006:13).

Strategies for the management of adult learning include reflective teaching and mentoring. This also entails linking strategies and functions, considering psychology of adult learning which encompasses motives and attitudes and the desire to become (Tomlinson, 1995:90-93).

One of the roles of the mentor in teaching is to help mentees deconstruct prior beliefs and to help them to construct their own professional practice theories. Mentoring is dynamic and, as the mentees' needs vary and change, the mentor's strategies need to change accordingly. Instructional design based on a fusion of learning theories is perceived to work best (Rice, 2007:11, 27).

To accommodate adult learners, mentoring can follow cognitive apprenticeship strategies such as modelling lessons with the mentee observing, followed by coaching during which projects are scaffolded upon lessons of the past. Co-teaching and team planning are valuable opportunities to articulate what has been decided. This should be followed by reflection and exploration of new possibilities. This happens during the post observation conference (Rowley, 2006:133). Methods that can be used to record lessons are videotaping and audio taping. Through this, a non-judgmental record of the teaching and learning episode is created (Rowley, 2006:145).

Professional knowledge

The mentor should know what teachers need to know, namely: general pedagogic knowledge, subject matter knowledge, pedagogical content knowledge, knowledge of context of the learners, knowledge of strategies, techniques and tools, knowledge,

skills and dispositions to work with diverse learners, knowledge and attitudes to support political and social justice, knowledge and skills to implement technology in the classroom (Villegas-Reimers, 2003:37-38).

Knowledge of standards of assessment of learners is required. This includes knowledge of formative assessment and how to align it to the curriculum (Achinstein & Athanases, 2006:25). Subject knowledge, content knowledge and pedagogic content knowledge is important to guide and scaffold the mentees' knowledge and provide professional support (Pollard, 2005:196).

Knowledge of effective teaching practices and openness to new ideas are important for the mentor. A secure framework for teacher learning which is pupil centred, knowledge centred and assessment centred will enhance the process (Rowley, 2006:155). Rice (2007:12) adds that knowledge of craft skills and knowledge of content and processes, practical knowledge of teaching and how to bring the professional and theoretical knowledge together are important mentor domains. Knowledge of the context is also important. Tang and Choi (2005:398) affirm that mentors that can connect theory and practice will do best to improve teaching and learning.

Curriculum and teaching

Beside a sound knowledge of learning in schools, the mentor has to be equipped with sufficient knowledge of curriculum and teaching. This should include: teaching for thinking and learning and knowledge acquisition. Background knowledge of a cognitive curriculum, skilful problem solving, and creative thinking is required (Montgomery, 2002:156).

Mentors should be able to help teachers develop the competence to demonstrate secure subject knowledge and teach the school curriculum. Furthermore, the mentor ought to assist with the planning and teaching of coherent lessons, the setting of realistic learning tasks, the employment of relevant and stimulating teaching strategies and resources, the use of clear language and the development and maintenance of an orderly classroom atmosphere. The process should motivate and sustain student learning, evidenced by a high level of involvement in the task at hand; this includes class management skills (Stephens, 1996:60, 69).

Mentors should have a sound knowledge of the kinds of learning that teaching aims to promote and the factors that influence learning effectiveness. This includes the

ability to develop classroom strategies to address this effectiveness and to analyse teaching strategies for their learning potential. Knowledge of teaching methods which contribute to learning is necessary. The major categories are skills, knowledge/understanding, concept formation, skill learning and cognitive learning (Tomlinson, 1995:101).

Reflective practice

Reflective practice as an outcome of mentoring towards self-directed learning was briefly discussed (2.1.10). A more extensive study of the literature on reflective practice will follow in this section.

The goal of most teacher mentoring programmes is to help the mentee to become a reflective practitioner, that is an educational professional concerned with the development of a knowledge base about the subjects they are teaching and the pedagogy employed (Weinstein, 2008:6).

Reflective teaching is evidence based. There are several sources of evidence to inform teaching practice and there are many variables involved. Teachers must show a willingness to engage in constant self-appraisal and development. This implies flexibility, rigorous analysis and social awareness. It requires attitudes of open mindedness, responsibility and wholeheartedness. Reflective teaching is a cyclical process in which teachers monitor, evaluate and revise their own practice continuously. The process calls for evidence-based classroom enquiry in which relevant, existing research is reviewed; new evidence is gathered, analysed and evaluated. It happens in collaboration and dialogue with colleagues teaching the same grade (Pollard, 2005:5-21).

Mentoring and reflection go hand in hand. Reflection is a process through which teachers become aware of the complexity of their work and are able to take actions which impart positively on this. Mentoring provides a stimulus, drawing on accumulated professional knowledge and experience, which can help teachers to reflect with purpose and focus. There is an important synergy. Pollard presents a developmental model of mentoring in which the review of the teacher's performance deals with the evidence that can be collected and how to analyse and interpret the findings. Techniques of enquiry that are suggested are studying, observing, listening and asking (Pollard, 2005:42).

During reflection the teacher pays attention to the daily events during a regular day and reflects on their meaning and effectiveness. There is technical reflection on the curriculum; practical reflection considering action taken; critical reflection considering ethical and moral situations faced in the teaching profession. This process brings about improvement in teaching and is essential for professional development (Villegas-Reimers, 2003:105).

Correia and McHenry (2002:59) suggest collaborative reflection over sources of evidence. A portfolio of evidence which documents growth in knowledge and skills for teaching should be kept. Accomplishments should be listed as evidence.

Montgomery (2002:41) presents several methods of classroom observation, such as: ethnography, participant observation, diary description, problem point lists and checklists. This observation system can be developed along steps in which qualitative data can be ordered. Keeping a continuous running record is important. To assist in this, lessons can be DVD encoded. The teacher's reflection on their own practice is currently viewed as a paramount vehicle for enhancing the development of effective teachers (Allen & Casbergus, 1995 in Montgomery, 2002:145). Systematic reflection allows the teacher to be self-directed; it facilitates the growth from novice to expert. This causes the teacher to view their own teaching from an interpretative and critical perspective, whilst assessing the origins, purposes and consequences thereof.

Taking Schön's (1990) three integrated phases in the reflection process namely: knowing-in-action; reflection-on-action; reflection-in-action, into consideration assumes that teachers review their actions against their current repertoire of skills to determine whether their instruction was effective. When teachers become reflective practitioners they can identify new ways of engagement in similar situations; have a broader sense of how they respond in the classroom; recognise when it becomes necessary to seek assistance to improve their own practice. Mentoring provides teachers with opportunities for inquiry as there will be dialogue after the observation of lessons (Martin, in Newton, 1994:71)

Martin, in Newton, 1994:73–80 suggests writing teaching experiences up in a journal to articulate reflective thinking and enhance a constructive conversation afterwards. This ongoing process of reflection and revision allows changes to occur. Challenges can be identified and strategies to overcome them can be designed. This changes planning to preparation. Understanding of the change process is important as mentoring is a change being introduced into a school setting.

Change will be evident during the final stage of the mentoring process when teacher and mentor become co-inquirers with the aim of promoting critical reflection on teaching (Maynard & Furlong, 1993:82). Critical reflection requires considering the social and political implications of teaching and schooling (Loza, de Guzman and Jose, 2010:69). This kind of reflection is evident with the emergence of fresh and imaginative action, based on critical reflection rather than reproduction of current practice (Scholtz, 2006:19). Critical reflection does not just happen, it needs to be introduced and sustained (Scholtz, 2006:56).

The school setting is an important aspect in the mentoring process. In the following section the conditions in schools that influence and direct action in the mentoring process will be covered.

2.2.8. Conditions in schools that affect mentoring

As was seen in the beginning of section on mentoring in education (2.2), mentoring is not widely practiced in schools. A mentoring culture, or the absence thereof, will play an important role in the success of mentoring. A mentoring culture is created by school leaders to promote the professional growth of new teachers or experienced teachers needing a rebirth of dedication and focus. A mentoring culture is an environment which enhances the possibility of professional growth through discussion of classroom practice on a daily basis. Within a mentoring culture, teachers needing guidance in dealing with complex challenges can learn from more experienced teachers (Weinstein, 2009:4).

Most classroom teachers already feel overburdened and underappreciated. To add to their responsibilities, without taking any responsibilities away might add to the burden. For professional development in schools to transform the role of classroom teachers by fundamentally changing professional development and enhance the role of classroom teachers, patience will be required as changing a school's culture takes time. It is therefore recommended that there should be some reward to encourage teacher participation (Schussler, 2006:65).

Rowley (2006) quoted by Weinstein (2009:4-5) lists the top eight problems that teachers experience and need help with: classroom discipline, motivating learners, dealing with individual differences, assessment of work, relationship with parents, planning and organising class work, lack of materials and supplies, dealing with pupils with problems. Often teachers who would profit most from a mentoring

programme are unwilling to assume responsibility for learning and are not convinced that they need professional growth.

Numerous factors influence the mentoring process. Working conditions such as preparation for numerous classes, duties beyond the classroom, students with special needs in a class, lack of resources, long working hours, feelings of ineffectiveness and sometimes burnout, is common. To this we can add challenges such as meeting the needs of diverse learners, lack of collaboration between colleagues, poor resources, time constraints, lack of materials, poor quality classrooms and unsuitable school conditions (Achinstein & Athanases, 2006:127).

Classroom teachers are affected by educational reforms. Changes in policy, and subsequently the altered requirements on the teachers' role affect their performance. Training and skills development is essential when change is underway. Learning must precede change. Educational changes within the curriculum and in methods of assessment are often the problem areas. Questions that require investigation are: do teachers know what they should be doing? Do they have the skills to do the job? Can they acquire the skills to do it? (Fidler & Atton, 1999:49-53)

In many schools effective teaching is hindered by problems like teachers involved in too many group activities. Furthermore, true assessment of learners' work is often lacking. In many cases the teacher's subject knowledge is insufficient as teachers have to spread their knowledge across a lot of subject areas. Often an overfull curriculum creates pressures on teachers to cover the syllabus at the expense of true and deep learning (Montgomery, 2002:131-134).

In many of schools the problems relate to inadequate management structures. The mentor should attempt to understand the organisation and politics of the school. There is also a moral component in that there could be conflict between the mentor's own ideals and the organisational context. Some classroom problems might have their origin beyond the classroom (Weinstein, 2009:6).

The demanding nature of teaching often leaves very little time and energy for reflection. There is a lack of expectation that teachers should write about their own practice and a lack of professional confidence and in some countries a marginalisation of teachers (Villegas-Reimers, 2003:110).

Vozzo *et al.* (2004:342) caution that perceived mentoring needs, such as help in extending content knowledge, including suggestions for ideas, help with resources,

assessment and use of equipment, role modelling for teaching, emotional support, structured discipline policy, and ways to continue to update specialised content knowledge could predispose the mentor. Vozzo *et al.* established that the actual needs of the mentees were for guidance and support to facilitate survival in the classroom, needs similar to those reported by other studies of mentoring. Mentees felt that they needed emotional support and assistance in acquiring content knowledge. Although the mentor expressed a desire to encourage the teachers to focus on acquiring strategies for reflective teaching, they did not express a need for this type of mentoring. As they were aware of the importance of reflective practice it is probable that it was the demands of survival, and the pressures of time, that caused the mentees to give this need a very low priority (Vozzo *et al.*, 2004:342).

Mentoring in schools could be influenced by a lack of appreciation of the importance of the work. A low level of commitment from the mentee could be caused by a desire to be autonomous and fear of being judged to be inadequate. The mentee might feel that asking for help could be seen as a sign of incompetence. Sometimes mentoring is hampered by time constraints, obstacles and setbacks and non-committed behaviour (Rowley, 2006:41-53).

In a later section the conditions in schools in South Africa will come under scrutiny and links will be made with this section. What follows now is an outline of the evaluation of mentoring in schools.

2.2.9. Evaluation of a mentoring programme in schools

The evaluation of mentoring programmes in general was discussed previously (2.1.13). In the following section literature on the evaluation of a mentoring programme specifically in schools, will be outlined.

Tomlinson (1995:39) suggests that it is important to take account of the skill acquisition phases of the mentee so that motivation and commitment can be harnessed. Pre and post mentoring diagnoses can be made by looking at and discussing DVD or audio recordings taken during lesson presentations in real teaching situations (Tomlinson, 1995: 220). Other data collection methods for the evaluation of a mentoring project include: surveys and questionnaires, document analysis, individual and group interviews to gather in-depth information and observation. Evaluation ought to be on-going from the beginning, during, and at the end of the programme and can be written up in a report (Newton, 1994:773).

Pollard (2005:38) states that mentees are concerned with the development of their own performance as teachers. They would like to develop more confidence with subject knowledge and particular ways in which knowledge can be taught effectively. An important part of the process is to reassess their teaching in terms of the learning that took place in the classroom. This can be achieved by the design of well-matched activities that address the learning needs and interests of the class, taking account of how they learn and how to support the understanding of the subject area.

Newton (1994:328) suggests that the following matters should be considered when the mentoring programme is assessed:

- The effectiveness of the programme in meeting the goals of the teacher and the school;
- Pre and post mentoring measure of the teacher's concerns;
- Effectiveness of the process and procedures employed;
- Changes in the teacher's needs;
- The effectiveness of the programme in addressing skills and content needs of the teachers;
- Benefits and problems identified by mentors and mentees;
- Mentees' perceptions of the impact of the mentoring on their careers;
- Impact on the school;
- Teacher's impact in class, on staff and parents;
- Needs that were addressed;
- Skills that were improved;
- Changes in the teacher's ability to process classroom procedure and modify student behavior.

Each mentoring programme is unique, but most will have elements of the above in the programme that can be taken into account during evaluation. The following part of the study will take account of mentoring in art education.

2.3. Mentoring in art education

The literature on mentoring in art education is sparse. Mention is made that mentoring relationships and projects fostered in an art department will involve artistic and creative mentoring in a respectful atmosphere. It suggests time for incubation and experimentation, learning new techniques and taking risks without fear of failure and with respect for the individual's unique contribution. Teaching and learning mentoring is implied, with a clear connection between art and academic standards as

well as achievements across the curriculum. The mentee should be exposed to a holistic approach of how knowledge and learning is connected (Mullen & Lick, 1999:138).

There are suggestions by Montgomery (2002:156-159) that, in the mentoring of art teachers, the emphasis should be on the kind of teaching that would lead to learning that uses cognitive process strategies such as problem solving, investigative learning, experiential learning and collaborative learning. The process should entail creativity training, being innovative, considering alternative possibilities, having a flexible approach to thinking, and the capacity for induction and use of analogies and models in new and productive ways.

Mentors should assist mentees in the ability to develop classroom strategies that address the effectiveness of teaching strategies that lead to learning in art and through art. Knowledge of teaching methods which contribute to this particular kind of learning is necessary. This will include classroom management to promote a positive working climate and prevent problems (Tomlinson, 1999:12).

It is clear that the same principles that apply to mentoring in education, apply to the mentoring process in art education, but with special emphasis on the teaching of quality and meaningful art education.

Alter *et al.* (2009:28) suggest, after a study undertaken on the problems with Arts Education in Australian schools, that further levels of in-service teacher support in the area of the creative arts for generalist primary teachers provided teachers with the opportunity to improve their knowledge and skills in each of the arts disciplines, and develop a valuable range of teaching resources. The findings of this study show an urgent need for greater support of qualified teachers in the classroom. The participants of this study often described how they actively sought out expert help from others when they felt their skills and knowledge were insufficient to the task of teaching any one of the arts disciplines. The authors suggest the appointment of specialist creative arts teachers to provide mentorship, leadership and expertise within the whole school programme to break the cycle of neglect that exists in many schools with regard to the teaching of art. This study illustrates that the cycle of neglect begins in the early years of schooling, and that laying the foundations for future development in the creative arts is essential.

In the USA, the *'Fine Arts Curriculum Team'* worked with pre and in-service art educators to implement the *'No Child Left Behind Policy'* of 2002 and discipline

specific standards in a mentoring project. Art teachers with expertise in particular areas served on the mentoring panel that designed the programme (Henry & Lazzari, 2007:3). Beveridge (2010:6) suggests professional development to alleviate the problems in the United States of America with the '*No Child Left Behind Education Policy*' during which art educators could be trained to access money from grants and government funds instead of relying solely on local money for support. This money should be used for curricular materials, necessary maintenance of classroom equipment.

Universities are one of the three key players in providing professional development and training for art teachers in rural schools. In a report by the '*Arts Education Partnership*' (2001) it became clear that universities, public education systems at the state and local levels, and art and cultural organisations were determined to be the three sectors in strengthening America's art teaching force to ensure that art is being well taught in schools. This strategy includes: sharing values and philosophies of education, having leaders with personal experiences in art, creating personal and institutional relationships, and documenting results of improved teaching and learning (Talbot, 2009:18).

Burnaford (2009:27-36) reports on a '*Fine Arts School Network*' that was formed for elementary school improvement in a large urban district in the United States of America. The development topics for art teachers in this study reflected three project component areas: curriculum, community, and leadership for art teachers. The topics included sessions on school improvement plans and art teachers' involvement, working with literacy in art classrooms, process documentation, and collaboration with classroom teachers. This project focussed on professional development as the means of effecting improvement in these schools. The project staff realised that workshops could not provide sufficient support for change. They began a system of visiting art teachers at their sites of work, meeting headmasters, providing on-site professional development for schools as requested, and working with teachers on a one-to-one basis. Professional development leaders worked with individual teachers on their teaching practices. The vision for professional development was to address teachers as individuals and to help them achieve their professional goals, while, at the same time, support the group as a whole. This balance between attention to the individual and to the group has led professional development toward increasingly differentiated approaches for schools. There were schools that could be models, some that progressed with support, and others that needed ongoing individualised mentoring. In this project, the art teachers were taught to document their planning,

implementation and assessment. They indicated that the documentation began to help them pay attention to their pupil's learning. Photographing, writing, and collecting learners' work helped teachers focus on their pupil's learning through the integration of art with other subjects. The data from this study indicate that art teachers in the case study schools spent much more time with their headmasters than they did prior to the project. Headmasters also noted the interaction that they now had with their art teachers. Headmasters perceived the integration of art with other subjects and the other art disciplines as a strategy to address content learning in and through art.

Some of the findings in this study were that consistent professional development should be two-tiered, occurring at the workshop level and at the classroom/school level where the teaching actually happens. Changes in elementary schools occurred when teachers knew that they would be working with each other and with art specialists regularly to build meaningful, connected content across classrooms and thereby raising the visibility and accessibility of art learning in their schools and in the district (Burnaford, 2009:27-36).

One solution in the State of Illinois intended to address problems in the teaching of visual art is an instructional partnership referred to as artist-in-residency or artist-in-schools. Artist residencies are workshops, presentations, master classes, and may also include professional development for teachers; training for the artists, headmasters, and supervisors; and the development of instructional materials. Artist residencies began in the 1960s as an approach to extend the art subjects and it provides an array of learning opportunities for participating partners (Talbot, 2009:18).

Charland (2008:33-39) reports on the professional development of art educators in Michigan, United States of America in the form of a summer residential institute with a university partner. This was an opportunity to intensively explore a range of topics that were identified by teachers responsible for art in the pK-12 grades. There was a focus on higher-order thinking and rigorous investigation and this discourse infused into the practical activities. The opportunities for deeper learning could be translated into classroom practice. A range of workshop topics were provided, moving away from simplistic lesson-plan demonstrations. Because of the partnering with a university, academic credits were awarded to attendees upon completion of the programme. Workshops were structured into compulsory contact hours with progress from exercises, to lessons and advanced exploration. Spontaneous learning circles were formed by art teachers who lived and worked closely with one another during

the week of residency at the university. This partnership provided a means to address the professional needs of teachers responsible for the teaching of art.

In the United Kingdom the '*Higher Education the Arts and Schools*' (HEARTS), project was established in 2004 to address a perceived deficit in the training of teachers responsible for the teaching of art within the primary curriculum (for learners aged 5–11) in England. Beginning teachers felt inadequately prepared to teach this area of the primary curriculum. The curriculum included the incorporation of creative development – art, music, and dance activities – as one of six areas of learning within the early year's curriculum (Davies, 2009:361-363).

The HEARTS initiative, by giving beginning teachers confidence to participate in the arts, demonstrated the benefits of arts integration and prepared them to 'fly the trapeze' in their future careers. It was towards this goal that the HEARTS project moved, by providing funding for Higher Education Institutions to reinvigorate the art component of their programmes. This required a model of teacher education in which beginning teachers were immersed in an integrated art experience, working as apprentices alongside more experienced educators and artists, towards becoming a 'creative planner, effective practitioner, and critical thinker' (Davies, 2009:361-363). Participants' experience during the project, compared with their observations in primary schools during their previous teaching placement, led them to be increasingly critical of the position of art in the taught curriculum, with students agreeing strongly that 'most primary schools fail to devote sufficient time to art' (Davies, 2009:361-363). The importance attached to art in the primary curriculum by participants was reflected in interview data and their subsequent reports of work undertaken during the early weeks of their teaching careers.

Similarly, the shifts in attitude towards the value of art education in the primary curriculum are supported by findings from earlier projects which pointed to the importance of working directly with children in an art project of this nature, in order to observe the effects of participation on children's learning and self-esteem. There is evidence that this partnership provided an experience for student teachers that strengthened their self-image as individuals who recognise the value of art in children's education and enhanced their confidence through working with different professionals to teach the art subjects in a cross-disciplinary way (Davies, 2009:361-363).

Professional development that supports subject knowledge and skills learning, as well as pedagogic skills, would to be effective for achieving a high quality of visual

education. Dinham, Wright, Pacoe, MacCallum and Grushka (2007:15-16) discuss that 'The National Review of Visual Educations' researchers found that visual education teachers stated the need for extended blocks of time to undertake artistic development as professional development. Allocation of blocks of time is something that is regarded as being particularly relevant for teachers working in practice-based areas of visual education.

Another theme emerging from this review is that pedagogic skills need to be linked to content knowledge. In the case of visual education, this is grounded in practical creating/making. For teachers of the early childhood, primary and middle school sectors, the message was that limited time in a crowded course, coupled with the generally poor levels of students' prior experiences, created many challenges in terms of adequately preparing graduates for teaching visual education. All learning requires allocation of time for forms of embodied learning such as studio and materials-based practice. This has implications for substantial blocks of time in teacher training (Dinham *et al.*, 2007:15-16).

The preparation of teachers for the effective delivery of visual education in the early childhood and primary sectors is a major challenge. A form of mentoring that can address this is the introduction of specialist and/or artist-teacher models of teacher preparation. Artists often require part-time, peripatetic or project-based employment. Artist-teachers can provide a focus on visual education and assist and guide generalist teachers in some of the aspects of art education that they might require (Dinham *et al.*, 2007:15-16).

Linking with the passage above, Duma and Silverstein (2008:119-124) reports on a professional development programme at the John F. Kennedy Center for the Arts, in Washington, DC. Teaching artists who are successful residency artists have led professional development workshops/courses for teachers. When teaching artists transfer a small part of what they know and do to teachers in professional development workshops/courses, teachers often come to see the power of art education that actively engages and motivates pupils in learning, while addressing multiple intelligences and diverse learning styles. Teachers also experience art as worthy areas of study that it can be learned by all students. Through carefully constructed workshops/courses, teachers can learn how to teach aspects of an art form that makes a natural and significant connection to another subject area that they teach.

Teaching artists can demystify art education and help teachers feel successful in some art techniques and processes; thus teachers are empowered. Teachers come to see how art offers natural and significant connections to other subjects in the curriculum, and can help learners to process their learning in personally meaningful ways. Teachers are further empowered when they learn to facilitate art learning activities and see the powerful effects on student learning. As teachers learn how to teach in and through art, they become more interested, and they seek help from teaching artists (Duma & Silverstein, 2008:119-124).

When teaching artists are hired to lead workshops/courses for teachers at the John F. Kennedy Center for the Arts, they participate in the development cycle. Such professional development is ongoing, in depth, needs-based, and practical. At times, the professional learning takes the form of a seminar-style discussion in which philosophy and practice are introduced and discussed. Sometimes professional learning takes place in workshops. At other times, teaching artists work in one-to-one coaching that takes into account the individual's needs, including specific professional learning opportunities (Duma & Silverstein, 2008:119-124).

Sroufe (2004:24) reports on a study which gauged the success of professional development programmes for teachers. The outcome stressed that if the programmes strengthened their self-image and self-efficacy relative to art and developed their understanding and art-making capacities, it was deemed successful. Furthermore, professional development programmes that engaged an entire school faculty in exploring the role of art instruction in creating a context of support for experimentation and change. Likewise, forming networks of school personnel across schools fostered a sense of support for innovation (Sroufe, 2004:24).

Loza, *et al.*, (2010:64-67) report on an in-service training project in the Philippines. The teachers' prior learning and art experiences were their strengths and acted as channels that facilitated learning. Keeping journals helped adult learners increase their ability to reflect critically on what they were studying or learning. Journaling has been known to be beneficial for personal development and more. Some found that the writing of comprehensive reflective journals was a time consuming process. The reluctance to write about the training experience may also stem from a feeling of discomfort about their thoughts being 'exposed' through the journal, even as they were expressly informed that their identity would be kept in the strictest of confidence. Some teachers feared being critiqued by another person. Most of the teachers came up with reflections that expressed useful and worthwhile thoughts on how they could

relate their newly acquired knowledge to their lessons for the coming term, its implications for students' learning, and for the art and design curriculum. The findings of this study revealed that their reflections were centered on learning in the arts by their students and the various requirements associated with this. They also needed more support from school managers in order to implement what they had learnt during the training.

In an article on mentoring in art education Milne (2004:38-50) writes about mentoring and the use of reflective art-making. The emphasis here is on producing art that leads to improved teaching skills, personal renewal, and a better understanding of the creative process. In the literature on teaching and school reform there is an assumption that if teachers engage in reflection it will improve their pedagogy. This mentor engaged in a process of reflective art-making with the aim of building a trusting, positive relationship with the mentee.

The partnership discussed by Milne (2004) grew into one that was based upon the virtues of trust: fidelity, veracity, friendliness and care. Journal entries were made and regular conferences were held during which the art work and personal thoughts were shared. This entailed taking risks for both mentor and mentee. Creative mentors can model how to reflect on ideas and solutions that were successful as well as other ones that were not, but that may have played an integral part in problem solving. Mentees made sincere efforts to create unique, quality drawings which resulted in honest dialogue and educational inquiry into arts-based pedagogy (Milne, 2004:38-50).

Endeavours as described by Milne (2004) support the notion of non-traditional mentorships for teacher change. The cyclical nature of the process is clear. The mentor taught in front of the mentee, thus opening herself up to criticism. The mentee responded with respect and honesty. When drawings and thoughts about the teaching were shared between mentor and mentee, the trusting relationship was reinforced. The process of reflective art-making also posed some unexpected components and certainly opened up a process of mentoring that moved away from the power imbalances that sometimes occur in more traditional models of mentoring (Milne, 2004:38-50).

Mentoring especially aimed at professional development and in the form of in-service training was scrutinised in this section. Some of these insights are reinforced in chapters that follow. The focus in the following section is mentoring in education in South Africa.

2.4. Mentoring in education in South Africa

A background to Education in South Africa was given in Chapter 1. In the following section the focus will be on mentoring in education in South Africa.

Most of the literature on mentoring in schools in the Western Cape deals with the mentoring of pre-service teachers by in-service teachers as a potentially powerful form of teacher development (Robinson, 2001:1) and the induction of novice teachers into the profession (Scholtz, 2006:13).

Scholtz (2006:iii) has written a thesis on the development of a mentorship programme for teachers mentoring student teachers during their internship in the fourth year, acknowledging the contribution that mentor teachers can make to the professional development of student interns during the school based component of their teacher development careers. A mentorship programme for teachers who will be working closely with the student teachers is suggested.

In South Africa and other developing countries the practical component of support in schools is minimal because of economic and logistic problems. It is expected from Higher Education Institutions to meet requirements and implement policies for teacher training. There is very little research on school based mentoring in South Africa. Some schools have a mentorship policy, but it is not known how and if it is applied (Robinson, 2001:99-110).

There are several examples in the literature of students mentoring students to bridge the gap between school and university, personally, socially and academically (Collett and Davidson, 1997). Subject and curriculum advisors for all learning areas are encouraged to attend coaching and mentoring workshops that are offered by 'The Coaching Centre' (Lundie, 2009). In the rest of the country mentoring is undertaken as in-service projects to improve practice, or to assist under-qualified staff, or for teachers seeking renewal. There are examples found in the literature especially on mentoring in mathematics, science, technology, special needs and gifted child education (Villegas-Reimers, 2003:11). Van Velze (2009:1) wrote a thesis on the necessity of mentoring the historically disadvantaged History teacher.

Successful mentoring can empower all teachers to become effective in the classroom. This will be demonstrated if they can bring about intended learning outcomes, are able to plan for learning to take place and ensure that the class

achieves that learning. Their careers should be a lifelong process of learning, in-service as well as on-the-job self-improvement (Couts, 1995:124).

Ryan (2007:10) reports on case studies into school initiated professional development that the lack of capacity and resources are the biggest challenges to the implementation of effective professional development that improves the school and learners' performance. Off-site training opportunities are time-consuming and are often not as effective for the development of teachers as on-site initiatives. Therefore, on-site professional development in the form of ongoing continuous activities like mentoring, clusters, teacher leaders and heads of departments as teacher trainers, are suitable professional development opportunities.

In a discussion on the improvement of teacher education, Welch (2001:22) mentions the idea of learnerships has emerged. Learnerships re-assert the importance of work-based mentoring as an important teaching methodology, and make school-based and classroom focussed education central to the teacher education process. The programme reported on took theoretical teaching, mentoring and developing reflective abilities seriously. Intervention in the school based period is made to improve teachers' abilities to teach, and reflect on their teaching. It achieves this by a means of delivery that teaches new theory and then supports teachers as they attempt to implement these in practice. Amongst others, this programme comprises of contact teaching blocks, in-school mentoring, and on-going support.

There might be a lot more mentoring programmes running in schools in South Africa, but it has not been written up or researched at the time of the compilation of this thesis.

What follows now is a brief exposition on the status of art education in the Western Cape, South Africa.

2.5. South African art education

2.5.1. Background to art education in South Africa

Throughout the rule of the British and the Nationalist Government, visual art was part of the school curriculum in Government schools. The segregated society led to the exclusion of art education to the majority of learners in South Africa. Art education was primarily offered at schools formally known as 'white' and at some 'coloured' schools. Only a number of schools from the ex-department of education and training for black learners provided tuition in art and crafts. Children from higher socio-

economic brackets, who were exposed to art through other sources such as families and communities, reaped the benefits of these activities; children lacking these resources lost out on the educational advantages that art provides (Le Roux, 2007:11).

Prior to 1994 and the change in South Africa that led the birth of a democratic government, most former model C schools employed trained subject specialist teachers for art instruction. Art rooms in schools were well-equipped and sufficient materials were supplied by the Department of Education. At the majority of these schools a very high quality of art work was produced for many years. Various art centres supplemented the work done in schools, giving learners who could attend opportunities to engage in the kind of art education that led to holistic learning experiences as were mentioned in 1.1.3 as quality and meaningful art education (Westraadt, 2008:30).

2.5.2. Educational change – C2005 and art education

Educational change followed the institution of a democratic government in South Africa (1.4). A new curriculum rooted in Outcomes Based Education was introduced in schools in 2002. The new curriculum was called C2005. It was expounded in the National Curriculum Statement (NCS). Art education formed part of the 'Learning Area' Arts and Culture. Arts and Culture was one of eight 'Learning Areas' that were part of the compulsory programmes offered in the General Education and Training band (GET) in schools. Art and Design were optional subject choices in the Further Education and Training band (FET) up to school exit level, grade 12.

In the past in South Africa, prior to the revision of the curriculum, the practical aspect, namely art making, enjoyed far more attention than the study of aesthetics, history and appreciation of art. For years, teachers have taught excellent picture making as well as craft and modelling skills. Little or no attention had been given, especially at primary school level, to aesthetics, history and appreciation of art. Cultures other than Western cultures were only studied from a historical perspective and indigenous art and crafts were marginally considered (Western Cape Provincial Arts and Culture Task Group, 1995:9-11).

Curriculum 2005 (C2005) was launched in March 1997 and implemented in phases from 1998. This curriculum was reviewed in 2001 and replaced by the Revised National Curriculum Statement (RNCS) in 2002. According to the revised curriculum Arts and Culture was to be one of eight compulsory learning areas from Grade R–9.

Arts and Culture included dance, drama, music and art, as well as a comprehensive knowledge of the diverse cultures of South Africa.

The Revised National Curriculum Statement that was instituted and followed at schools until 2010, offered opportunities for learning through the arts and about the art subjects. Practical work, as well as appreciation (reflecting) and visual literacy were possible through the learning outcomes. Art forms of various cultures were studied (WCED, 1995:9-11). During the initial planning by the task group, Gardner's (1983) theory of multiple intelligences, which makes provision for multiple ways of learning and knowledge acquisition, was a source of information. The kind of learner that was envisaged was one with values, a lifelong learner who would be confident, independent, literate, numerate, multi-skilled, and compassionate, with respect for the environment and the ability to participate in society (NCS, 2002:3).

A case study research conducted at schools during 2007 showed that a rich quality of learning opportunities occurred through art in some schools where C2005 was followed with the National Curriculum Statement as a guideline. However, complications were detected in some schools from historically disadvantaged and rural areas (Westraadt, 2007:105). In one instance case study visits had to be cancelled because teachers were using the Arts and Culture periods to catch up with other work. During some of the lessons visited, no attention was given to shape, size, colours, line, composition and the other elements of art. No appreciation or study of aesthetics as required under 'Reflection' for Learning Outcome 2 in the National Curriculum Statement formed part of the offering of art in this case (NCS, 2002:12). Added to this, was a lack of confidence that teachers experienced in teaching the subject. This observation was verified by correspondence with the Western Cape Education Department's subject advisors for Arts and Culture as they have compiled a list of under-achieving schools (WCED, 2008:1).

The Western Cape Education Department underwent a complete restructuring towards the end of 2008. Everything is not yet in place, and several vacancies have not been filled. There are no discipline-specific subject advisors serving the districts of the Cape Province as in the past. The list of under-achieving schools is very long, not only for Arts and Culture, but for all 'Learning Areas' that form part of the National Curriculum Statement. This list was compiled by subject advisors as a special project for school improvement by the former Premier of the Western Cape (Lundie, 2009).

Approximately 70% of teachers currently in practice in South African schools did not receive formal training in Outcomes Based Education. Teachers already in the field of

teaching at the inception of C2005 were retrained during school holidays to enable them to follow the new curriculum. It was widely expressed that the short training sessions offered during school holidays were not adequate (Rademeyer, 2009:8).

For teachers in the Intermediate Phase (grades 4–6) the one week of compulsory training in Outcomes Based Education was offered prior to the introduction and implementation of the new curriculum. The first half of this training was dedicated to the principles of Outcomes Based Education, and the second half of the week was learning area specific. Generalist teachers in the primary school had to choose which learning area training sessions they would attend. Teachers who selected to receive the training in the Arts and Culture learning area were not necessarily the teachers who eventually taught the integrated four disciplines, namely dance, drama, music and art as this learning area was generally bestowed on teachers not for their interest, skill or expertise, but for their free periods on the timetables. Launched in April 1997, C2005, instead of heralding a brighter educational future for all, brought educators into a quagmire of poorly understood curricular dreams and promises that were almost impossible to fulfil in a regular classroom (Johnson, 2007:2).

Although huge amounts of money had been spent on implementing the then new curriculum, school visits have indicated that lesson planning was superficial, and because teachers did not have subject discipline knowledge, they were not able to make assessment judgments. In many of the so-called under-achieving schools identified by the Western Cape Education Department, Arts and Culture was not offered at all (WCED, 2008:1).

Several projects have been offered by various non-Governmental organisations and by the Western Cape Education Department Directorate for Curriculum Development, for in-service training in Arts and Culture, especially with regards to the 'Specific Pathways' for the Senior Phase (grades 7–9) and Focus Schools for Arts and Culture. These were presented as workshops and planning sessions. Unfortunately, several of these projects were not accessible for all educators, while a number of teachers, who have attended, reported that their teaching of Arts and Culture hardly improved through attendance of the workshops (Johnson, 2007:5).

During 2008 available funding was implemented by the Western Cape Education Department to improve the quality of arts education for under-achieving schools in the rural areas by offering skills building workshops (WCED, 2008:1). The main need in the Intermediate Phase learning area, Arts and Culture, was the training of teachers to implement the curriculum. The vast majority of teachers did not have a background

in art, whereas some may have background or talent in only one of the four art forms, namely dance, drama, music or art.

The conditions mentioned above prevail while the third curriculum review in one decade is underway. As mentioned in 1.4 the former National Curriculum statement has been reviewed and a new Curriculum and Assessment Policy (CAPS) is presently being phased into schools. More about the new policy and how it impacts on visual art follows.

2.5.3. Curriculum and Assessment Policy Statement and art

The Final Report presented by the review task team in October 2009 proposed changes for all subjects. Pertaining to art education the report suggested that the former 'outcomes' be replaced with content, concepts and skills that are most appropriate to learning at different levels. It was also suggested that the generic integrated attempts of the National Curriculum Statement should be replaced by more distinct focus on drama, dance, music and visual arts (DOE, 2009:42-44).

The Final Report was followed in September 2010 by the Curriculum and Assessment Policy Statement (CAPS), published on the website of the Department of Education. With regards to the former learning area Arts and Culture in the Foundation Phase the name Arts and Culture is being replaced by Arts and Crafts. This subject forms part of the 'Learning Programme' Life Skills with time allocation of 2 hours per week. In the Intermediate Phase Arts and Culture is replaced by Creative Arts, forming part of Life Skills with a reduced time allocation of 1½ hours per week teaching time. For the Senior Phase, pupils can select two of the arts disciplines with a time allocation of two hours per week and bringing in the Creative Arts pathways (CAPS, 2010:4). Upon scrutiny of the documents it was clear that the entire curriculum was re-written, simplified and without the former Critical Outcomes, Learning Outcomes, and Assessment Standards making it clearer, more concise and easier to follow.

With regards to the curriculum for visual art as set out in CAPS for the Foundation and Intermediate Phases, it is clearly a comprehensive document which will enable any person to follow what is required for every grade. The main constraint is time and the fact that very few educators will be able to present all four art forms as required for grades R–6. However, it remains to be seen how teachers will deal with this in their classrooms.

The complete documents for all subjects are available on the website of the National, as well as Provincial Department of Education. Teachers for the Foundation Phase and grade 10 have undergone one week of training in the use of the documents in 2011 and those responsible for grade 6 in the Intermediate Phase received their training in 2012, with the rest to follow in 2013. It is envisaged that by 2014 the revised curriculum will be followed in all grades in all schools in South Africa (DOE, 2010:4).

The new curriculum imposes numerous changes upon teachers in practice. Change often leads to uncertainty. Uncertainty leads to problems. There are concerns amongst art educators pertaining to good practice after the curriculum review. General problems that are reported are lack of specialised teachers, funds, and a lack of vision and knowledge of the educational potential of the art. Generalist teachers commented on their vulnerability in teaching art and the little time allocated to art teaching, leading to slow development in the expressive subjects. A lack of confidence, low teaching morale, and over-large groups with little resources are problems that are experienced in many schools (Westraadt, 2010:4).

Teachers are still grappling with the methodologies of the new curriculum and it is changing again. Quality and meaningful art education (1.1.3) is at stake. In the following section the role of mentoring as a possible means to address some of the problems that are encountered in schools in South Africa, will be the focus.

2.5.4. Mentoring and school improvement in South Africa

South African schools are constantly faced with evolving needs and challenges characterised by change (Steyn, 2007:1). The socio-political history still leads to inequalities in schools. Attempts at national level to address inequalities have not filtered to all levels. Township schools face challenges like a heavy workload, large class groups, limited resources, poor socio-economic context and under-qualified teachers (Scholtz, 2006:41).

The switch from one system to another is difficult for poorly resourced schools and under qualified teachers. It is of great importance to improve the quality of teachers, their training and professional development (Kraak & Young, 2001:35). The new curriculum entails a total re-conceptualisation of the nature of teaching, which implies that teachers need to do new preparation, assess continuously, and develop their subject competence. This is mainly because the new curriculum assumes that teachers are required to select their own content and deliver it differently to their

classes. Teachers are now teaching in ways that they themselves were never taught. Thus it is important that teachers undergo effective professional development to move with the times (Ryan, 2007:12).

Chinsamy (2002:7) suggests that school improvement initiatives that make a positive impact on the performance of learners are those which are supported by the education district office through the necessary capacity building of school level personnel, regular follow-up through classroom and school support visits, systematic monitoring of the implementation of planned programmes, application of appropriate pressure and use of appropriate data. Such initiatives are most effective and sustainable when the district and school leaders see and conduct themselves as instructional leaders as opposed to merely administrators and rule enforcers.

Couts (1995:43-96) is of opinion that there is an enormous need for in-service training to empower the bulk of teachers in South Africa. If good education is to take place it must emerge from what happens in the classroom. The curriculum should enable the teacher and pupils to engage in activities considered to be educationally desirable. Four major areas require special attention: the classroom environment, which includes teaching and learning aids, curriculum structure involving planning and preparation, school management, the assessment system including summative and formative and the teacher's control of the curriculum.

Many teachers still do not meet the most minimum qualification level as they were poorly trained in low-quality schools of education. On-going professional support is needed. Mentoring can be an extremely valuable means of providing in-service support and development for struggling teachers. Unfortunately there is a shortage of people available to provide the mentoring and support required to bridge the divide (Fiske & Ladd, 2004:195).

Teachers have a variety of competencies and experience. How they respond and change their practice will depend on personal belief, their biography and circumstances. In South Africa there is a perception among teachers that they need to change to meet the needs of the new curriculum and move towards a more facilitative mode where active learning takes place in the classroom. Change will occur by means of critical self-reflection of one's own practice. Teachers must desire to improve. One way of attaining this kind of practice, is through mentoring. This will require a relationship between mentor and mentee through which they can connect and respond in spite of their differences. Both need to be seen as part of the

community of learning where novice and experts can improve practice through shared learning and interests (Lave & Wenger, 1991 in Scholtz, 2006:60).

It is clear from the literature study above as well as in the earlier section on mentoring in art education (2.3) that mentoring is a possible means to attain the professional development that is necessary to equip the current workforce in the teaching profession with the necessary skills to cope with the demands of the new curriculum and the changes that are implied for art education.

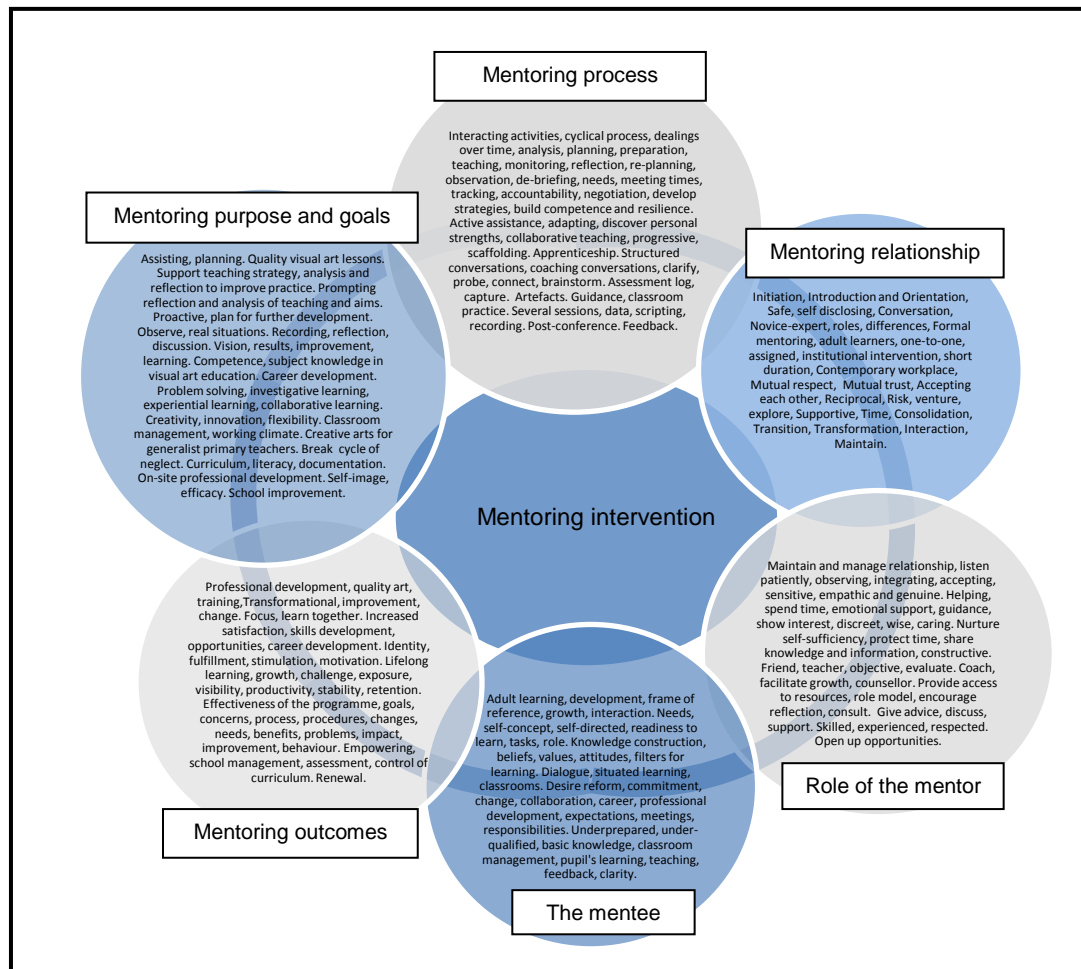
This concludes the review of the literature for this research. What follows now is the conceptual framework according to which the data that has been collected will be analysed.

2.6. Conceptual framework

The literature that was reviewed in this chapter formed the basis for the conceptual framework. The framework established a focus for the research and analysis and provided guidelines by which groups of data could be organised, processed and checked. Domains, themes and sub-themes were developed which will be analysed, clarified and expressed by means of a qualitative description following the recommendation by Cohen, Manion and Morrison (2000:150).

The themes were developed from the literature on mentoring in education as well as the literature on quality and meaningful art education. Six main domains have emerged as significant of the mentoring intervention, namely the mentoring relationship, the role of the mentor, the role of the mentee/teacher, the purpose and goals of the mentoring, the mentoring process and the mentoring outcomes. Within each of the multi-faceted and inter-connected domains several themes are evident as clarified in diagram 2.3.

Diagram 2.3: Conceptual framework - mentoring intervention



In the following chapter the research methodology pertaining to the mentoring of educators in the teaching of art will be explained

Chapter 3

RESEARCH METHODOLOGY

CHAPTER OUTLINE

The focus of this research was to study the mentoring of educators for the purpose of facilitating high quality and meaningful art education such as was described in chapter 1, which would provide a variety of learning opportunities to children in schools. In the previous chapter the literature on mentoring, education and art education was taken into account. In this chapter the research methodology of the project during which educators were mentored, is set out. The first section (3.1) introduces the research focus and explains the rationale for this research project. The next section (3.2) explains the research design and the following section (3.3) explains the methodology in more detail, clarifying research instruments, data collection and analysis methods. That will lead to a section (3.4) in which the delimitations of the study are explained. The ethical considerations follow in section 3.5 and a brief conclusion to this chapter is provided in section 3.6.

3.1. Introduction

Teachers in schools in South Africa are faced with the process of the implementation of the third curriculum review in a decade. The existing National Curriculum Statement (NCS) for education in schools was recently reviewed and is now clarified in the Curriculum and Assessment Policy Document (CAPS). Art education forms part of the compulsory curriculum for all schools in the country. Art educators agree that if the quality of art lessons is high, the potential for learning in this field is certainly immense, although it is hugely underestimated.

Case study research conducted at schools showed that a rich quality of learning opportunities through art occurred in those schools where the NCS was followed as a guideline and not as being prescriptive. Unfortunately, serious difficulties were detected in many other schools (Westraadt, 2007:105). In 2008 funding was implemented by the Western Cape Education Department to improve the quality of art education for schools in the rural areas by offering skills building workshops (Western Cape Education Department: 2008a). The main need in the Intermediate Phase learning area: Arts and Culture was the equipping of skills for teachers to be able to implement the curriculum. Lecturers from Cape Peninsula University of Technology accepted the challenge to get involved in this project in rural schools. In-service training was provided to teachers over a period of 8 weeks in afternoon

sessions giving practical, as well as theoretical workshops in the learning area Arts and Culture. Up to 50 teachers per workshop were transported to centres within the district of the schools. The project allowed for needs analysis followed by a structured programme to meet the needs of the teachers.

In brief, the outcome was that the majority of teachers underwent the compulsory one-week holiday training at the onset of C2005, received all the documents, but did not have the time or inclination to study or follow the curriculum in their classroom practice. They remembered vaguely what the training was about, but commented that it was superfluous, ill-presented and unconvincing. These outcomes underpinned Christie's statement (2008:156) that the Government had worked from the top-down, drawing from advanced Western democracies rather than engaging with actual conditions in classrooms and working out how to positively change them.

Informal study visits sometime after the skills-building workshops proved that less than 25% of the attendees attempted to put into practice what they had learnt during the workshops. During informal interviews it was clear that those who had made an effort to implement some of the new skills reported a tendency to reflect on their own practice in a way that had never occurred to them before. The feedback of those respondents led me to seriously consider methods of assistance for teachers in practice to attempt to improve their current teaching of art, including reflective practice.

The importance of art education for children as a learning tool and an important aspect of them becoming literate and develop holistically was a driving force in this study. The development of a mentoring programme to address the current shortfalls with regard to the teaching of art is the main research aim. Research will enlighten whether the design, development and evaluation of the mentoring programme will empower educators to present quality and meaningful art education.

During interviews conducted with teachers who attended the skills building workshops mentioned above, they requested a more personal intervention on a one-to-one basis into their own practice in their own situations with a focus on their own particular strengths and shortcomings. Their requests led me to propose the implementation of a research project into the mentoring of inexperienced teachers who are responsible for art education.

3.2. Research question

The overarching research question involves the role that the mentoring of educators can play in the improvement of the quality of art education, which provides learning opportunities for all learners and which leads to professional development of the educators. It is formulated as follows:

Can a mentoring programme provide educators with the competencies to facilitate learning through quality and meaningful art education?

3.3. Research design: the development and evaluation of a mentoring programme for educators responsible for art education

The research design for this project, took the form of a mentoring intervention that was developed in collaboration with and between the mentor and mentees, and formatively evaluated by both.

During the mentoring process the mentor and mentee met face to face and explored issues of relevance with regard to addressing both individual and organisational needs. Some of the organisational needs were concerned with meeting professional standards and focussing on professional knowledge and skills. The focus of this research project was on classroom practice that would promote learning through art education.

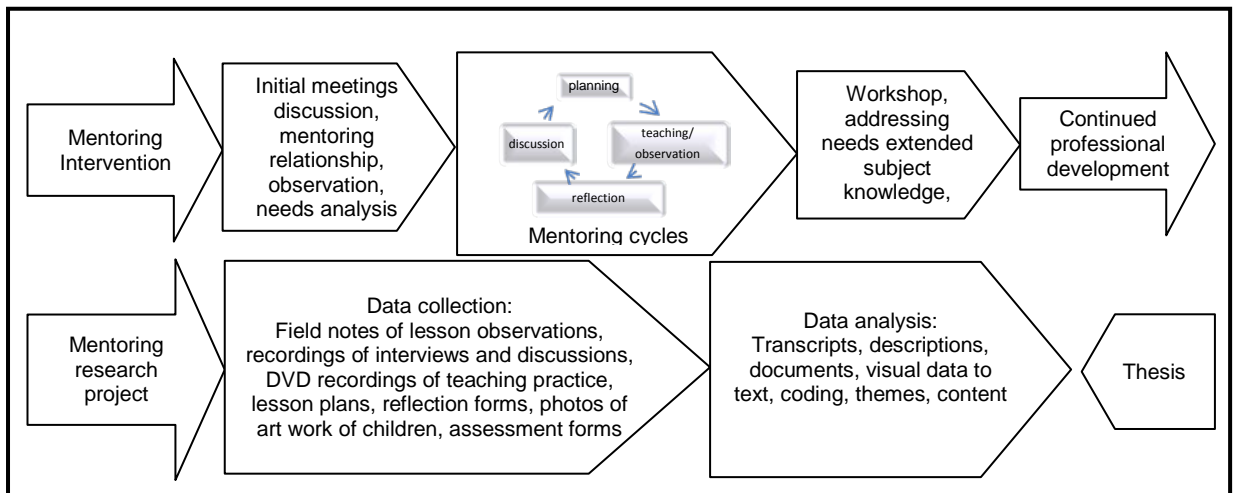
Because it was impossible to reach all of the teachers who required support for the teaching of art in the Western Cape, four sites were selected with the help of subject advisors for Arts and Culture from the Western Cape Educational Department and headmasters of schools. The sampling was purposive in that the educators in question were in need of mentoring, with a desire to improve their practice and willing participants in the mentoring programme and related research activities. Close proximity to the campus in the Western Cape played a role in sampling, so as to enable frequent visits to the schools selected. Schools selected were in close proximity to one another in the hope that clusters could be formed upon termination of the mentoring project.

As the researcher/mentor in this case was a lecturer in art at the local university and the mentees generalists with no specialist training in art, there was an obvious hierarchy of novice-expert that Shulman and Sato (2006:1) mention. In order to help address the power imbalance the terms 'mentor' and 'mentee' were not used in the research project. The terms 'researcher' and 'teacher' were chosen as more neutral

terms. This was decided to prevent the possible obstacle of paternalism that Johnson-Bailey and Cervero (2004:15-20) warn about. A trusting relationship was formed with the researcher as an experienced professional who initiated an association with a teacher who was looking for advice and guidance in the teaching of art.

The research design can be diagrammatically represented as follows:

Diagram 3.1: Research design



3.3.1. Methodology

3.3.1.1. Selection of sites

After an interview with the acting subject advisor for Arts and Culture at the Western Cape Education Department during which I explained the intended project, I obtained a list with the names of schools close enough to the campus to enable frequent visits, considering the cost of travelling and tight schedules of all involved. I obtained permission from the Western Cape Education Department (Appendix 1 and 2) to conduct research in these schools.

The criteria for the selection of the sites were that the teachers should be teaching art without specialist training and that the schools would be situated in a rural area.

A letter (Appendix 3) was sent to all the schools, requesting possible participation in the mentoring project, and explaining the purpose of the project. After waiting a fortnight, I phoned the schools to enquire whether they had received the letters and whether they would like to participate. Secretaries had to confirm with headmasters and teachers and eventually I made appointments and visited eight of the schools

that indicated an interest in the mentoring. At each appointment I first met with the headmaster to ascertain the support of school management, as recommended by Achinstein and Athanases (2006:173).

Once support for the mentoring intervention was obtained, I was directed to the staff room where I met with and explained the project to the teachers responsible for art education in the particular school. During this meeting I explained the project to them and made it clear that participation would be voluntary, that their own needs and requirements would be addressed on how to improve their own practice and finally, that their identities would remain anonymous during the writing up of the research. I asked them to consider and decide and in a week's time I called them to confirm their participation in the project.

3.3.1.2. Delimitation

Cases were limited to four schools in order to enable a deep and purposeful intervention for the duration of the project that Tomlinson writes about (1995:62; 64-89). The four teachers, who responded, indicated that they needed help. None of these teachers were trained art specialists, but they were responsible for the teaching of art for their own and other classes in the schools where they taught. Two of the teachers had graduated with a B. Ed., one teacher was a music specialist and the fourth held a teacher's diploma.

At the time of the mentoring intervention the NCS was still in use in the Intermediate Phase, although the teaching fraternity have been notified about the upcoming curriculum change and the revised documents and new curriculum (CAPS) had been made available for comment. Teachers in the Foundation Phase had been trained and CAPS phased in for the Foundation Phase and grade 10. The learning area Arts and Culture comprised art, drama, dance and music as was expounded in chapter 1 on education in South Africa. I made it clear to the teachers that the intervention would concentrate on visual art to ensure real depth and because art is my field of specialisation.

The times that I visited the schools for the mentoring intervention were allocated by the teachers on their time-tables and coincided with the art classes that they taught.

3.3.2. Participants in the study

The teachers who responded as willing participants in the study were all teaching classes in the Intermediate Phase (Grade 4-6) in the primary school. Their

participation was voluntary and they indicated a desire to improve their own practice with regards to the teaching of art lessons. All participants received a letter that explained the extent of the project to them beforehand (Appendix 4). All the teachers signed a form, as Flick (2009:41) recommends, in which they gave their informed consent to the study, the presence of the researcher in the classroom, video and voice recordings to be made and the transcription of everything that happened during their teaching of art (Appendix 5, consent letter). It was agreed that I could contact them after hours on their own cell-phones, landlines or via SMS to make appointments. As the mentoring progressed, I found that SMSes were the most effective form of communication as these also helped me keep record of dates and times for my field notes.

At all the schools selected for the study, the headmasters were in favour of the mentoring project and assured me of their support and that I was welcome to work in the school for as long as it would take to ensure the success of the mentoring project. I assured them that I would not intrude upon the daily running of the class and that I would always make appointments prior to my visits. I fitted my visits into the timetables of the schools and at times arranged in advance with the individual teachers.

The four teachers and their sites of work are briefly introduced in the following section:

Site C

Unlike the other cases, this teacher heard about the project and contacted me to enquire about it. I followed the same procedure; I first sent the letter to the headmaster and made an appointment with him to discuss the project. He then agreed to assign her to the mentoring programme as she had very distinct needs that needed to be addressed.

She teaches at a big school in a large town. The parents in this community would fall in the middle and higher income group. The teacher works with both Afrikaans and English speaking children. Interviews and discussions were conducted in Afrikaans and translated into English afterwards. The grounds and buildings are well-maintained with gardens and attractive play areas for the children. There are a lot of activities at this school and the teachers are very busy. Classes are large and the children are very lively and informed. The school is recognised in the district as being progressive.

The teacher holds a qualification in music. She is very experienced in the teaching of music but is now responsible for Arts and Culture, which means that she has to teach all four disciplines, namely dance, drama, music and art to all the classes in the Intermediate and Senior Phase as was explained in chapter 1 during the discussion of South African education. Her needs were obvious:

I really need help, especially with ideas. I have tried to get them to make picture frames, but I don't know how to present a real painting lesson as I can't draw. My field is music and in that I am completely confident, but I would like to improve the art lessons (Teacher at site C, 2010).

Unlike the other cases, the school has a well-equipped art and culture centre with sufficient equipment, light and space. There are three periods in succession on the time table, allowing 90 minutes per class per week for Arts and Culture.

An initial meeting was scheduled to meet and discuss the details of the project. Although willing and eager to participate, the school was in the midst of rehearsals for a concert and the Eisteddfod and the teacher requested that the mentoring should start later in the year. This request was honoured and I started working with the other teachers in the meantime.

I called the teacher at a later stage to arrange for a meeting. The concert was a great success and the teacher was still very enthusiastic to participate in the mentoring project. She suggested that the visits could start after the holidays, as pupils needed to catch up on the work that they had neglected during the concert. She was keen to show the art room and facilities. A decision was made to work mainly with grade 4 pupils.

Site A

This school was selected because of the good working relationship with university staff and the headmaster in the past. Visits during the teaching practise revealed a great need for guidance and assistance in the teaching of art. The school is situated in a small town and learners are from a poor community. After I met with the headmaster to explain the purpose and extent of the project, he discussed the project with his staff and a willing participant

was identified. The headmaster was very keen to have the project running in the school.

The school grounds and buildings showed signs of over-use and the walls in the passages were dirty, damaged and had graffiti written on them. There was some effort made to put up posters and pictures on the boards inside the classroom, but most looked faded and worn. The administrative block looked neater.

Unfortunately the initial meetings with the teacher had to be postponed a couple of times because of union initiated countrywide strikes amongst teaching staff. This set the project back but eventually we were able to have our first meeting.

This is an Afrikaans speaking community; therefore the interviews and discussions were conducted in Afrikaans and translated into English. Classes are crowded and the art room is used as an ordinary classroom for lack of enough space. This is unfortunate as it is a fully equipped art room with a storeroom next to it and it even has an electric kiln which has been standing unused for years. This school was built during the time of the former government.

There were two separate half-hour time slots on the time table for Arts and Culture.

The teacher was a B. Ed. graduate who was responsible for the teaching of Arts and Culture in grades 4 and 5. During our first informal meeting I explained what the mentoring project was about and handed her the letter that explained the purpose and scope of the project. She expressed an eagerness to participate in the mentoring project as she was keen to improve her own practise. Although she had passed the subject didactics for the Art and Culture module that was offered as part of the B. Ed. degree at university, she did not consider art seriously then as she presented two other subjects as majors and only realised once she was teaching that there were deficits in her own practice. She was very keen to participate in the project to improve her teaching of art.

I really am battling with ideas for art and need assistance in the planning and presentation of the lessons. I am trying to apply what I

have learnt in the subject didactics at university but know that it is not the way it should be. I have to teach art in the classroom as the art room is utilised as an ordinary classroom. The classes are big; my one group is 55 children (Teacher at site A, 2010).

The programme was conducted with the teacher for the rest of that year and the hope was expressed to carry on the following year. Unfortunately, her contract ended and she had to move to another town too far away to enable the mentoring to be carried forth. Data was collected for the duration of the project.

Site S

This is a small school in a rural area which mainly serves the farming community outside a small village. It is an Afrikaans speaking community. Interviews and discussions were conducted in Afrikaans and translated into English afterwards. There were less than 20 pupils in a class. The children come from middle-class families. The grounds and buildings were clean and well-kept. There were colourful and neat posters and recent examples of the children's work put up on boards on the walls in the passages and classroom.

I set up a meeting with the headmaster to explain the purpose and extent of the project. He discussed the project with his staff and a willing participant was identified and contacted to set up a meeting. The teacher, who is a B. Ed. graduate, was in her second year of teaching. She was responsible for the art education of her own class, grade 4 and two other classes. There was no art room and the teacher taught art in the classroom. An hour per week was allocated on her time table for Arts and Culture. This teacher expressed her eagerness to participate.

I would very much like to be part of the project as I didn't take art as one of my majors. I chose mathematics and science, but now I have to teach art because I needed the post to be close to my fiancée. We got married in the meantime and I am very happy at the school. I really enjoy teaching the art, because we had the subject didactics as part of the degree up to third year level, but I realise that I need help. I would like to improve and need new ideas for lessons (Teacher at site B, 2010).

The programme was conducted with the teacher for a couple of months and had to be interrupted because she fell pregnant and went away on four months' maternity leave. When she returned after the confinement, the programme was resumed.

Site W

The teacher works at a big school in a small town. The children come from a very poor Afrikaans speaking community. The building shows signs of damage and the walls in the passages are dirty and scarred. Tops of desks are loose and there is no evidence of attractive posters or charts on walls in the classrooms. Classes are crammed with large groups of children. The art room is utilised as a classroom for lack of space.

After several attempts, the headmaster agreed to meet with me and a date was set. During this meeting the project was explained to him and a request made for him to ask if there were staff willing to participate. After a couple of days, I called again and he suggested that I could come to the school and address the teachers responsible for Arts and Culture.

A date was set and the meeting was attended by 8 teachers responsible for teaching art in several grades. It was held in the staffroom after school. During this meeting I explained what the mentoring project would entail and tried to answer the questions they asked. Copies of the letter explaining the mentoring project were handed to each teacher present. It was clear from their questions that there was great uncertainty amongst them pertaining to art education.

Questions and comments were recorded and translated from Afrikaans into English.

We want to teach the art subjects and have to provide marks but we don't know where to start and there is nobody to give us guidance. We take the 'blue book' (Guides provided by the WCED) and try to use that as guidance but never progress further than theoretical reading of drama or dance (Teacher at site W, 2010).

None of the teachers had been trained in the B. Ed. programme and they all felt that they lacked the knowledge and skills to teach art. They felt that they were in the dark with regard to most of the NCS. They all attended the training offered by the WCED regarding the NCS, but admitted that they did not follow

those guidelines. They were not visited by subject advisors from the EMDC and because of this, they regarded the teaching of Arts and Culture as redundant, although they realised that they had to present marks for assessment for the learning area. There was a plea for assistance and guidance in the teaching of the art subjects as they did not know what to do. The teacher in charge of Arts and Culture took it upon himself to discuss the matter with the teachers and then they would decide who would be the participant in the project. It was agreed that one teacher would be the mentee and that she would then attempt to give the rest guidance upon termination of the mentoring process.

I called the next day to enquire about their decision. They reported that they had not yet discussed the matter. After three days the delegate teacher contacted me via SMS to inform me that we could set up a meeting. At this short meeting the teacher explained what she has been doing so far. She used a guideline for lessons that had been compiled by the WCED and she had followed the theoretical section. No practical work had been done. I made a request to attend a lesson to establish and analyse the needs of the particular teacher and the school as the teacher expressed that she would like to do practical work very much, but that she lacked knowledge of what and how to do it. Bartell (2005:87) recommends in mentoring for the underprepared teacher that the process of mentoring should begin with an assessment of what is already known and understood to fulfil the role of mentoring in schools (2.2.2).

It was clear from this initial introduction to the four teachers that there were tremendous variations in their circumstances, background and training therefore, also their needs. It is therefore a sample that represents some of the variations in the schools in the country that were mentioned when the situation in schools in South Africa was discussed in 1.4. One thing they all had in common was the fact that they had to teach art and that they needed help in doing so. They all expressed the desire to improve on what they were doing and how they were doing it.

All of the teachers were women, devoted to their task. Three of them were mothers and had families to care for. In spite of tight schedules and many responsibilities they accommodated me in their workspace and co-operated most of the time.

3.3.3. Data collection

Data was collected with the use of a variety of strategies that Flick (2009:251; 269) recommends for qualitative research.

Once the educators were identified, pre-research meetings took place. During these meetings I explained the purpose and procedure of the project and started to build a trusting relationship with the teachers. I made it clear that mentoring should be seen as supporting rather than supervising, guiding rather than assessing, empowering rather than managing. One teacher indicated that she could only participate in the project after the school concert, for which she was responsible. This was accepted and I began the intervention with the other three teachers until she was ready to join the project.

After the initial meetings, an observation period followed during which I visited their classes per appointment. The use of teaching and learning materials, lesson plans, and classroom practise and assessment, were observed following recommendations by Cohen *et al.* (2000:187-188) regarding classroom observation research, to establish the focus of the mentoring and each teacher's unique situation and needs. Document analysis (lesson plans) and artefact analysis (art projects produced) as well teaching practice was observed. This is in alignment with research methods for qualitative classroom research as Henning, Van Rensburg and Smit, (2004:120) suggest. The initial visits provided an opportunity for close observation and in-depth understanding of the teaching and learning process in their classes. Merriam (1998:165) recommends a research design that enables both detailed observational opportunities followed by an interview or discussion on the observation. Teaching activities were digitally photographed to assist in the diagnosis of needs as recommended by Tomlinson (1995:102). The process of mentoring in schools (2.2.6) unfolded and the cyclical nature that Newton (1994:483) describes soon became evident.

The observation period was important for diagnosis, as Fidler and Atton (1999:31) suggest. This period was followed by an in-service mentoring programme designed with the needs and requirements of each individual educator in mind, following guidelines by Tang and Choi (2005:384) and with standards for quality art education as the criteria. Redress and repair of art education was based on the teachers' conceptual knowledge of the subject. The disciplinary knowledge for teaching and knowing about quality art education according to Wachowiak and Clemens (1997:7-11), which includes the ideas of Discipline Based Art Education set out by Walling

(2001:627), was the aim. The National Curriculum Statement (NCS) as explicated in the Curriculum and Assessment Policy Statement (CAPS) as well as best practice for learning through art were followed as guidelines. The management and budgeting for an art unit at schools was incorporated in the process.

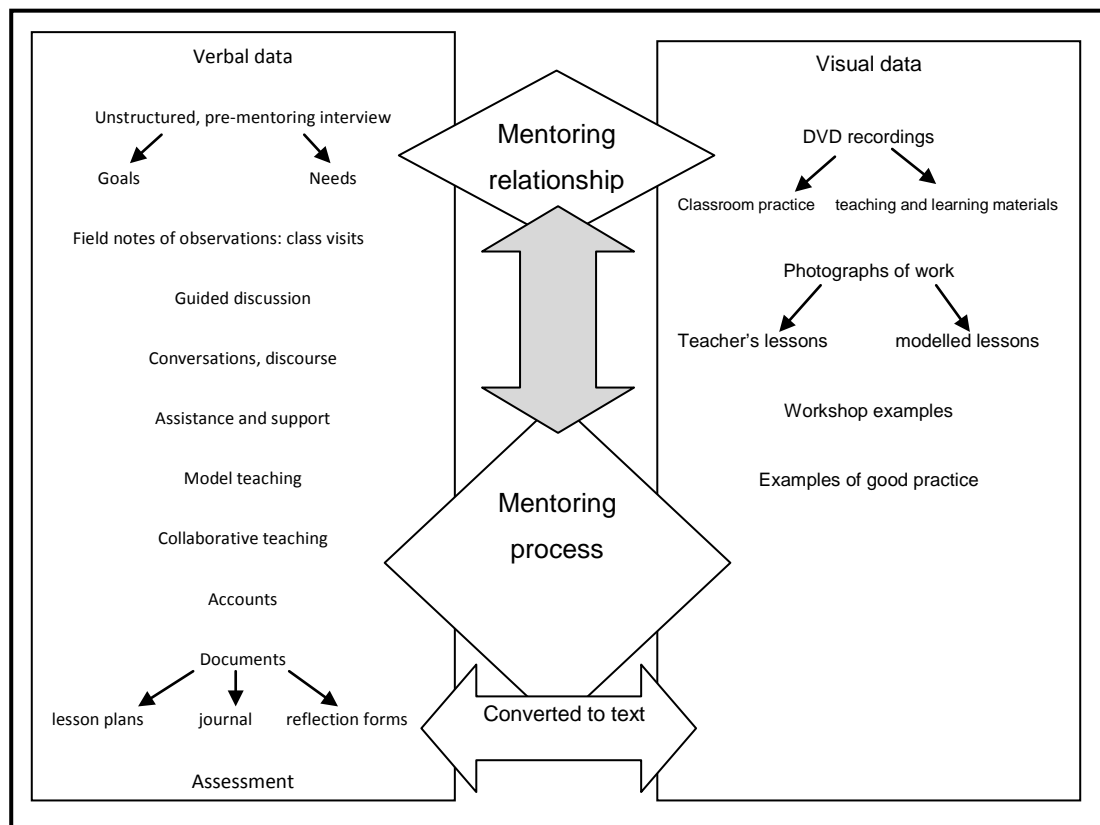
The mentoring intervention programme was a professional learning process, a reflective process and a career development process. I worked alongside the teachers at their schools, assisting them with the planning and presentation of quality art projects which enabled pupil's learning through art. DVD recordings of the lessons were observed and reflected upon during pre and post lesson conferences. Conferences and discussions were recorded and transcribed. Shifts and alterations were recommended, tried out and reflected upon after each session, following the recommendation by Tang and Choi (2005:384 391) with regard to how meetings can become valid research data. I kept and updated field notes after every encounter with the teachers.

The mentoring programme was conducted over a period of eighteen months. During this period there was regular reflection conducted through structured conversations between myself and the teachers. The entire process was recorded digitally and in text, keeping a record of the progress. Correia and McHenry (2002:59) recommend that portfolios should be kept during the mentoring process; therefore, I kept a portfolio to document growth and to list evidence of accomplishments with standards after assessment of the project. This portfolio was in the form of files on my computer with the detailed written field notes, transcribed problem-centred interviews and photographs as visual data. I also kept a folder for each teacher which contained the lesson plans, reflections after lessons and assessments after the project. The video recorded lessons were saved on disks. As seen in Adler and Read's (2002:150) description of mentoring, the key dimension throughout was an increasing sense of professional self-confidence in the teaching of art which can lead to rich and varied learning for all learners in schools.

Conversations were transcribed in-depth, DVD recordings of lessons presented by the teachers as well as myself, field-notes that provide expansive accounts, analysis and interpretations after observation contacts, documents like lesson plans, reflection forms and assessment sheets, transcriptions of recorded interviews and photographs of art work presented by the learners all form part of the portfolio of each site ensuring the rich and comprehensive data as recommended by Flick (2009:251; 269).

The strategies and methods for data collection are diagrammatically set as follows:

Diagram 3.2: Data collection



The techniques employed were obtained from the literature on mentoring and mentoring in education as cited in 2.1 to 2.3 and can be described as participant observation that Flick (2009:226) writes about in which document analysis, interviews, direct participation and observation and introspection (reflection) form part of the strategy. A selection from a variety of possible techniques and strategies for data collection was made that would provide sound and reliable data for this research project.

3.3.4. Data analysis

The data that was collected by means of the techniques mentioned above was analysed according to the framework that was deduced from the literature on mentoring, mentoring in education and learning through quality and meaningful art education as set out in chapters 1 and 2, following suggestions by Bak (2004:17-20).

With the theories about mentoring and learning through quality and meaningful art as guideline, themes and sub-themes were structured into a framework along which the empirical data was categorised. The data was paraphrased and converted into text, coded and grouped to slot into the various themes following guidelines of Flick

(2009:323). The concepts from the literature study in chapter 2 form the basis of the categories for analysis.

The steps for data analysis that Cohen *et al.* (2000:147-152) suggest pertaining to ethnographic research, was employed to a certain extent, namely to establish units of analysis by ascribing codes to data, followed by the grouping of units into clusters or themes to form domains. The next step was to establish relationships between the domains, followed by the fourth step during which I made inferences on the basis of the evidence. According to the time-frame of the project the research was terminated, upon which the report was written.

3.4. Ethical considerations

Permission to conduct the research and to enter the schools for case study purposes was obtained from the WCED at the Directorate for Educational Research. Letters that explained the research questions and research methodology and requested permission to visit the schools for the purpose of the study were sent to the headmasters of the schools. Headmasters of schools gave their approval and support for the study. Assurance was given that there would be transparency and openness about the intended procedures at all times. Henning *et al.* (2004:70) recommend that the research process and related requirements are made as clear as possible to the research participants. Co-operation and open communication with the WCED and the school was maintained throughout the study period.

Participation was voluntary and the teachers were assured beforehand that the purpose of the study would combine a mentoring intervention with a research process. All the teachers signed a form giving their consent to the mentoring programme and research and understood that this implied the presence of the researcher in their classrooms, and that DVD and voice recordings would be made and that there would be transcriptions of the verbal data generated during the teaching of art, as is the accepted practice according to Cohen *et al.* (2006:51).

Visits to the school were by appointment only. The day before the visit it was confirmed via SMS. The visits fitted in with the time-table of the school and the schedules provided by the teachers involved.

Permission and ethical clearance was obtained from the Ethics Committee of CPUT Faculty of Education and Social Sciences to proceed with the research.

3.5. Conclusion

The research design and methodology comprised both a mentoring intervention and a research process. The various stages of the mentoring intervention were implemented, and the mentoring and related activities were accompanied with, or followed by a data collection and data analysis processes. With regard to the intervention, each participant in the study was met at the point that they were with regards to art education. The focus of the mentoring intervention was the teaching of high quality and meaningful art education in the primary school, taught by generalist trained teachers in classes in the Intermediate Phase in the Western Cape Wine-land district.

The mentoring interventions generated data in the form of classroom observations, field notes, visual artefacts, lesson plans, interviews, and reflections. The intervention was multi-faceted with concurrent events at the four sites. Every site that was visited for the mentoring intervention was treated as a case study and a combination of appropriate techniques for data analysis was employed. The different data were analysed thematically in order to establish categories and typologies. In the following chapters the data that was collected will be analysed according to the conceptual framework as set out in chapter 2.

Chapter 4

FINDINGS FROM SITE C: PLAYING THE NOTES ON AN ART SCALE

In chapter 4, the data obtained at site C is analysed, following the conceptual framework as set out in chapter 2 (Diagram 2.3). The themes that emerged from the analysis were developed from the literature on mentoring in education as well as that on quality and meaningful art education; these themes are clarified by means of a qualitative description in the following sections. The inter-connected nature of the themes is clear throughout the mentoring process and the six main domains, namely: 1) the mentoring relationship, 2) the role of the mentor, 3) the role of the teacher/mentee, 4) the purpose and goals of the mentoring, 5) the mentoring process and 6) the mentoring outcomes, are presented simultaneously, but are divided into themes and sub-themes for the sake of analysis. There were marked differences in the four sites; therefore not all the themes featured in equal proportions at all the sites.

Chapter 4 focuses on site C, which was a big school in a fairly large town. The parents in this community would have fallen in the middle and higher income group. The teacher worked with both Afrikaans and English speaking children. The school grounds and buildings were well-maintained with gardens and attractive play areas for the children. There were a lot of activities at this school and the teachers were very busy. Classes were large and the children were lively and informed. The school was recognised in the district as being progressive.

The teacher who participated in the mentoring at this site held a qualification in music. She was very experienced in the teaching of music, but was then responsible for Arts and Culture, which means that she had to teach all four disciplines, namely dance, drama, music and art for all the classes in the intermediate and Senior Phase. Data that was collected during the intervention at this site will be analysed in this chapter.

4.1. Mentoring takes place within a relationship

Johnson-Bailey and Cervero (2004:15-20) suggest that a trusting, reciprocal relationship is of utmost importance for mentoring to succeed. The different aspects of the mentoring relationship at site C are analysed below.

4.1.1. The mentor/mentee relationship needs to be comfortable and trusting

The mentoring was introduced during an orientation meeting:

I introduced the project to her during an unstructured pre-conference interview providing the necessary detail, after which I gave her the opportunity to express her goals for the improvement of her teaching of art. The teacher was eager to participate and remained enthusiastic about the project (Researcher's field notes, 20100319).

Shore *et al.* (2008:19) suggest the development of mutual trust and honest self-disclosure between mentee and mentor to ensure a comfortable, friendly atmosphere for the proposed mentoring interventions:

During personal contact sessions between us the atmosphere was relaxed as we discussed the way forward. There was often a lighter side to our interaction with laughter and the sharing of stories of our own children, husbands, and our shared interest and love for music (Researcher's field notes, 20110318).

Schussler (2006:67) emphasises that it is important for the teacher/mentee to feel safe and at ease so that difficulties and problems can be openly discussed during conversations. Transcriptions of the unstructured interviews contain descriptions of incidents that indicate that the teacher/mentee felt safe to disclose her needs, for example:

During a discussion after the initial observation the teacher acknowledged her shortcomings. Here she talked freely about her frustrations and problems. She admitted that she was a novice in the teaching of art, lacking experience and training as she was trained in music education and that she needed help with art lessons. She openly expressed that her need was for ideas for picture-making lessons in particular. She mentioned that she would have liked to present painting and other media, but did not know how to deal with the mess that learners would make (Researcher's field notes, 20110318).

The teacher openly disclosed her lack of confidence in the presentation of drawing lessons:

I do what I have to do and complete that as quickly as possible so that I can continue with the other disciplines. I don't look with an expert eye. I tried to

read up a lot but I don't know how to teach drawing to the children. I myself can't do it, I cannot get it right. I have never practiced it (Transcribed interview 20111121).

Following good practice, the mentoring relationship was established with an introductory, orientation meeting between the researcher/mentor and the teacher/mentee as partners in the intervention. It was ascertained at the onset that the teacher/mentee was open to mentoring, willing to try out new things, take advice and was open to suggestions as Mullen and Lick (1999:74-78) recommend. The development of a comfortable, friendly atmosphere ensured that the teacher/mentee felt safe and at ease to discuss difficulties and problems openly. In an atmosphere of mutual trust both teacher/mentee and researcher/mentor could honestly disclose relevant information.

4.1.2. The mentoring relationship should be one of mutual respect

The field notes below show how a mutually respectful relationship was built:

I showed my respect towards her and her practice by asking her to voice her own opinion every time. I always consulted with her before turning up at the school. Her recognition and approval was given with every lesson. I arrived on time and provided equipment if required. I did not want to push her and possibly cause tension between us. I called her during times that she suggested would suit her best. I sent an SMS to thank the teacher after the lessons, as she had put considerable effort into the process. I thanked the teacher for her response, enthusiasm and cooperation. It was very difficult for me to be present and keep quiet when things went wrong, but I did, so that she would not lose face in front of the children (Researcher's field notes, 20110721).

With regard to the teacher/mentee a similarly respectful relationship is required for successful mentoring:

The mutual respect between the teacher and I was clear from the onset of the intervention and can be illustrated by the fact that she kept her side of the agreements and times and was always well-prepared for our sessions together and everything was in place and neatly set out when I arrived. She returned the books that I had lent her after studying the literature on art education. The teacher sent children to my car to help me carry the crates

with equipment. She replied to most of my SMSes promptly (Researcher's field notes, 20110721).

The extract from the researcher's field notes below show that mutual respect was particularly important for efficiency, such as planning meetings, co-teaching and other activities related to the intervention:

The teacher sent me her time-table so that I could establish which lessons would fit into both our programmes. Decisions were taken upon mutual agreement, for instance, that I would model teach a couple of lessons. At a point during the progress of the intervention we both agreed that it would be a good idea if I planned and presented a picture-making lesson with the teacher as co-presenter. Her opinion and approval of the lessons mattered and she was asked to comment before procedures resumed. Every lesson plan was sent to the teacher in advance so that she could approve and familiarise herself with the planning (Researcher's field notes, 20110324).

Zellers *et al.* (2008:555) claim that mentoring is a reciprocal learning relationship characterised by trust, respect and commitment. It is evident that the researcher/mentor showed respect towards the teacher/mentee at site C with regard to her duties, time constraints and the effort to participate in the mentoring. The importance that the researcher/mentor placed on the contribution of the teacher/mentee with regard to the dealings prevented her from experiencing the mentoring as patronising, paying attention to the suggestion by Johnson-Bailey and Cervero (2004:15-20) that paternalism can be an obstacle which some mentors have to face.

4.1.3. The mentoring relationship is focussed on learning

The following extract from the researcher's field notes indicates the focus clearly:

We had in-depth discussions on what lessons and topics would be suitable for Intermediate Phase learners. There were brief and longer discussions all the time, depending on the need and the time available. In the meetings we had in her office the atmosphere was relaxed, as time was then not such an issue and both could discuss the needs and strengths at ease. We often had brainstorming sessions during which we planned our following projects and we conducted frequent and thorough discussions as often as possible, probing

some of her problems and questions about art education (Researcher's field notes 20110721).

To make full use of our often limited time together, after friendly chats or interruptions, the researcher/mentor steered conversations back to the planning of projects that would lead to quality art education, for example:

I asked her how she would define quality and meaningful art education in her own words and, referring to her own work on the 'Cats' project, how and what the children had learnt through their art (Researcher's field notes, 20111123).

The teacher/mentee did not hesitate to give her opinion:

They learn by experiencing things visually. It is through the tactile and through things like the use of colour, to observe. Things are much more visual nowadays. Now I hope that the children's eyes will also be opened like that. For me that is how they are learning. Added to that is the touching, the cutting, pasting, and the development of these muscles (indicate fingers). Even the handling of the pencil and brush, for me that is important. The use of line, shapes are created by lines. For me it is the most interesting that with the use of line one can do so many things. There are lines and shapes (Transcribed interview, 20111123).

While a comfortable, open and respectful relationship that Tomlinson (1995:90-93) reminds us of is important, mentoring has to be maintained as an adult learning experience. The mentoring activities at site C took place within a community of learning, such as Lave and Wenger (1991) describe, which was reciprocal, with benefits for both mentor and mentee; was based on team work, collaboration and sharing. The main focus of the coaching sessions was geared toward the improvement of the teacher's art education practice.

4.1.4. A trusting relationship for mentoring takes time to develop

As time went by the relationship between teacher/mentee and researcher/mentor grew and developed. As the relationship developed, the trust grew:

For her, the intervention was to learn and she contacted me on several occasions for advice and contributed her own ideas during the numerous discussions we had. I trusted her because she had approached me with

genuinely valid reasons to want to improve her practice. I asked her to be open if she felt that I was overstepping (Transcribed interview, 20111123).

Time for meetings and interventions were slotted in with the normal programme of the school and the schedules of both parties involved in the intervention:

The time-table provided sufficient time for art, namely 3x30 minutes per week per group. The school had a time-frame for assessment which we complied with and year-end assessments had to be done by a certain date. There was a very busy programme, with sports and cultural activities taking up time. In spite of heavy schedules for both of us, we fitted in regular meetings for discussion, lesson planning and coaching sessions and we had many fruitful sessions during which lots of questions from the teacher were addressed (Researcher's field notes 20110721).

Intensive work was done in the time that was available:

From time to time we could do more intensive work together, but most of the time she was under pressure. Her time did not allow for a planning meeting before the final lesson and we could not fit in the team-teaching. At the end, when the children were busy with exams we fitted in a workshop (Researcher's field notes 20111125).

The intervention had a termination date:

Her feeling was that the mentoring period was far too short and that she was only beginning to understand what art education was about and would have liked the intervention to continue for a longer period of time (Researcher's field notes 20111125).

The formal mentoring nature of the relationship that Zellers *et al.* (2008:563) expound upon had developed over time at site C, as it was conducted on a one-to-one basis with the researcher/mentor as an assigned mentor; it was an institutional intervention and had a termination date. It was explained from the onset that the project would terminate after eighteen months to fit in with the time-frame of the research. During the time available the relationship grew and in spite of tight schedules for both parties, the relationship developed and intensive work was done in the field of art education.

4.1.5. The mentoring relationship can pose challenges

The following challenging incidents were noted during the intervention process at site C:

It was mutually decided that the 'basket' lesson would be taught by the teacher with me present to assist and guide if necessary. I asked her whether she wanted me to come through for a short discussion in preparation of the lesson and was hoping to be involved with the planning, but she had a definite idea of what she wanted to do with the children and declined. She consented however, that I could come and attend and take photos of the last lesson of our project. When I saw the lesson plan I knew that I could have assisted in many ways, but realised that it was too late to change anything or make suggestions ('Basket' lesson plan, 20111110; Researcher's field notes 20111110).

Honest comments from the researcher/mentor caused tension in the relationship as the teacher/mentee at site C interpreted it as criticism:

Towards the second stage of the intervention I gave her a copy of the field-notes that I had kept up during each session. I explained to her that the field-notes were confidential and preliminary and that she could read through and comment and make suggestions for changes if she did not agree with what was written. She read my comments about her reluctance to consult with me before the final lesson and the high expectations that I had had and was upset because I noticed incidents like the high noise levels, the fact that the children became bored and therefore misbehaved. She disliked my comments and at the following meeting there was an atmosphere in the room when I entered. I became aware of it when she did not come to greet me as usual and she carried on with some work while I was waiting for her (Researcher's field notes 20111125).

Discussion and open communication about the field notes addressed her uneasiness:

When I sensed that she was upset I waited for her to settle. I explained to her that I had to be honest with my observations and as objective as possible as she was expected to be open in hers. She explained to me that she was very unhappy about some of the things that I had observed and written up and said that after reading that, she had lost all confidence and was convinced that she

could not teach art at all. To rectify this I encouraged her and suggested a practical workshop to try and address the problems that still persisted (Researcher's field notes 20111125).

Lucas (2001:46) posits that some stages during the development of the mentoring relationship can be challenging. At site C there were challenges like reluctance from the teacher/mentee to allow the researcher/mentor to assist in the planning of the final lesson as well as resistance to co-teaching. She tried the lessons that I had modelled on her own with her other groups, but was not keen for me to observe her lessons. She wanted to exercise her autonomy too soon and the result was a lesson devoid of the symbol systems that would extend the children's thinking through the process of perception, exploration, expression and reflection that Deans and Brown (2008:339-344) uphold as desired qualities in art education (DVD recording 20111110).

Gormley (2008:52) cautions that some adults might become distressed by feedback from relationship partners, which could lead to negative responses. For the success of the mentoring process the researcher/mentor had to give honest feedback. This was interpreted as criticism by the teacher/mentee at site C and she was offended by what was written up in some of the researcher/mentor's comments in the field notes.

4.1.6. The mentoring relationship should be supportive

Bearing the research question in mind, the purpose of the intervention was to support the teacher to facilitate quality art lessons. There are many examples of the supporting nature of the relationship, to cite some:

During the first phase of the intervention she relied heavily on me for guidance with the planning and teaching of the lessons. When I introduced a pinch pot project using clay as medium, learners paid careful attention to the explanation and demonstration and produced work which was a great success considering that it was their very first attempt at pot-making. She taught the same lesson to her other groups and the results were satisfactory, although the pots were very heavy and many appeared clumsy. We discussed this and I gave her advice on how to motivate the learners to really work with attention to the size of the pot in relation to the thickness of the walls (Photographs 4.1 'pinch pot' lesson, 20110609; Researcher's field notes, 20110709).

Photograph 4.1: Glazed pinch pots



Wider-ranging support for the presentation of art lessons was offered:

Most of the support throughout the intervention was towards the improvement of her practice of the teaching of art. There was also a lot of support of a practical nature, for instance for some of the lessons I supplied the media that the school did not have at hand, like the clay. I took all the work to campus where I fired the clay work in the kiln and took it back to the school after firing. I modelled the glazing of the pinch pots to one group because she did not know how to, enabling her to repeat the process with her other groups. I arrived early so that I could set up a glazing station with everything ready while she was still busy with music pupils (Researcher's field notes, 20110728).

A collaboratively supportive and challenging mentoring relationship can assist in personal growth and the improvement of practice, according to Fletcher (2007:76). The entire process at site C supported the teacher/mentee towards attaining the goal of quality and meaningful art lessons in a variety of media. On several occasions the support from the researcher/mentor went beyond the planning and preparation of lessons and included preparing work stations, supplying media and firing the clay work that the learners had made.

4.1.7. The mentoring relationship is dynamic

The relationship between the teacher/mentee and researcher/mentor at site C grew:

It was clear that we accepted each other in the roles of mentor/mentee during the intervention as she was comfortable with me model-teaching a lesson with her observing all the time. She accepted my suggestions for the lessons, which I filled out on lesson-planners and forwarded to her for approval. She gave her input during the planning of lessons and we reached consensus about the topics of lessons (Researcher's field notes, 20110324).

The teacher was willing to try out all the lessons that I had modelled:

The teacher taught the lessons that I had modelled for her other classes and she put up some examples of her own attempts for comparison and discussion. For this she accepted my indications of the shortcomings in the lesson, for instance the bareness of the background, the hard outlines and the random use of colours in the examples of the 'self-portraits, laughing' (Photograph 4.2a; 4.2b, 20110310; Photograph 4.3a; 4.3b, 20101013; Researcher's field notes, 20110519).

Photograph 4.2a: 'Self-portrait laughing', model-taught by researcher/mentor



Photograph 4.3a: 'Self-portrait', taught by teacher/mentee



Photograph 4.3b: 'Self-portrait', taught by teacher/mentee



Team-teaching was suggested:

I shared her workplace when I conducted lessons. The grade 4 pupils started to know me and responded very well to me in their environment. I conducted several lessons and learners participated with great enthusiasm. The teacher assisted while I taught the lessons and her instructions and advice to the learners was constructive and showed collaboration. Towards the end of the intervention I suggested that we move towards team-teaching (Researcher's field notes, 20110609).

Lucas (2001:44-45) maintains that mentoring is a dynamic process with two adults working alongside in different roles towards a common goal. The partners in the mentoring programme at site C had very different life experiences, one being what Shulman and Sato (2006:1) call a veteran guiding a teacher who is inexperienced and insufficiently trained, as in this case, in art education. The needs and goals of the teacher/mentee and the school at site C were taken into account and the process was geared towards her growth in what Talbott (2009:8) describes as true quality and meaningful basic art education that include creation, production, knowledge of, and skills in art.

4.1.8. The nature of the mentoring relationship is reciprocal

The reciprocal nature of the relationship is shown in the researcher's field notes below:

Both of us maintained the working relationship throughout the duration of the project by making and keeping appointments, returning calls, faxing and reading documents and discussing past and future projects. The teacher was very enthusiastic and wanted me to come through to the school as often as possible. Dates and upcoming projects were discussed and finalised after each sequence of events. I did my best to meet the needs and requirements that the teacher made, but once or twice felt I was pressurised, like with the firing of the clay figures which were still too damp (Researcher's field notes, 20110602).

The teacher/mentee really showed interest and enthusiasm:

Our interaction was easy on most occasions and during our regular meetings she communicated that her expectations to improve her own practice, her beliefs, values and attitudes towards art education had reached more clarity

towards the end of the intervention. This was clear from her remarks on the assessment form that she completed (Evaluation form site C, 20111130).

Remarks from the teacher/mentee that were recorded:

I have learnt so much so far from the project. Every lesson you teach offers something new for me to learn. It has helped me tremendously in my thinking and planning for the art lessons. It has great value for me and the children love it. They ask when you are coming again for art (Transcribed conversation, 20110721).

For the researcher/mentor the reciprocal nature of the mentoring relationship was an exceptionally rewarding experience of teaching art to children again after many years of lecturing students:

It was a very rewarding experience and my firm belief in the educational value of quality art education was once again confirmed. I also became aware of the many pitfalls that could arise and the importance of good planning. This had a very positive impact on my didactics teaching back at university, especially pertaining to lesson preparation for teaching practice. Furthermore, I gathered ample data which would enable me to write up the research (Researcher's field notes, 20110709).

Considering the information provided by the various data, it was clear that at this site the mentoring relationship was reciprocal as both researcher/mentor and teacher/mentee benefitted and gained from the relationship in professionally appropriate ways, as Shore (2008:18) writes.

Events during the intervention were concurrent and are separated into domains for the purpose of the research to give an impression of the nature of the relationship between the mentor and the teacher from site C. In the following section findings implicating the role of the researcher as leader in the mentoring intervention, being involved in the art teaching practice of the teacher at site C will be filtered from the data.

4.2. The role of the mentor

The findings with regard to the roles of the researcher/mentor and the teacher overlap with the findings on the nature of the mentoring relationship. They are presented separately for analytic purposes.

4.2.1. The mentor maintains and manages the relationship

The researcher/mentor has to guide and steer the process towards the attainment of the mentoring goals as stated by Gormley (2008:47). From the field notes there are many examples, like:

I listened to the personal stories and problems of the teacher patiently and showed a genuine interest in her life and career. I had made notes of the needs that the teacher expressed. After the initial observation period more needs were evident which could be summarised: she was not sufficiently trained to present quality art lessons (Researcher's field notes, 20101006).

The time spent with the teacher/mentee was geared towards the goals that were set:

I accepted the fact that she was trained as a music teacher and was sensitive to her self-expressed inabilities in art teaching and aimed the intervention at addressing that. I spent as much time as was possible during the eighteen months to help her with the planning and presentation of a wide variety of art lessons, some of which she had no knowledge about, for instance the 3D work in clay, and others she had no confidence in, like the 'cat sitting upright' drawing lessons, during which she could be witness of how learners were led to observe carefully and draw freely and spontaneously (Photograph 4.4, 20111110; Photograph 4.5, 20110818; Researcher's field notes, 20110728).

Photograph 4.4: 'Cat sitting upright', taught by researcher/mentor



Photograph 4.5: 'Cat sitting upright', taught by teacher/mentee



The relationship between teacher/mentee and researcher/mentor was courteous and friendly and the researcher/mentor used wisdom and tact to convert a difficult situation into an opportunity:

When we met after recess, I showed interest by inquiring how she was and for instance how the concert went. By my questions she could gather that I cared about her and had empathy and understanding regarding her shortcomings. During the process we became friends and there was only tension between us

on one occasion when she did not like what I had written in my field-notes about her final lesson. Her reaction towards my remarks in the field-notes opened up the opportunity to conduct the workshop during which we dealt with the problems that had occurred (Researcher's field notes, 20111117).

Gormley (2008:47) states that good mentors are expected to manage mutual relationships without compromising their objective evaluation of mentee performance. Throughout the intervention at site C it was the role and responsibility of the researcher/mentor to manage and maintain the mentoring relationship in a courteous and friendly manner. The process was guided and steered towards the attainment of the mentoring goals and the researcher/mentor often had to act with wisdom and tact to convert difficult situations into opportunities.

4.2.2. The mentor is trustworthy

The researcher/mentor's experience was evident:

The teacher trusted and respected me because she knew that I was a lecturer in art education at a teacher training institution (Researcher's field notes, 20111123).

The researcher/mentor had the skills to be a role model:

I managed to facilitate growth, as was seen in the results of the lessons that she presented on her own after observing me model-teach and from the results of the lessons that I had taught as well as from the response from the learners (Researcher's field notes, 20110318, photographs of lessons 4.3; 4.4; 4.5).

There were many coaching sessions, during which advice that could assist the teacher/mentee's art education practice was given:

Our time together was applied constructively and I honoured our undertakings. Sessions were well-prepared and I showed her numerous examples of good art teaching practice while explaining how the teachers went about to achieve those results, addressing subject knowledge, lesson planning and preparation of the various types of art lesson possibilities. I also gave her advice on many aspects related to her classroom organisation like the ordering of stock and I also guided her in the management of the art unit (Researcher's field notes, 20110318).

Fletcher (2007:77) states that mentors ought to be sufficiently skilled and experienced in their profession and respected by others. The researcher/mentor was in a position to focus on the mentoring in art education without concerns about her capacity to do the work. With years of experience in art education the researcher/mentor coached, advised, guided, encouraged and assisted the teacher/mentee at site C to develop skills and abilities in her teaching of art.

4.2.3. The mentor needs to be observant with regard to the teacher's situation

The needs that the teacher/mentee had expressed are discussed in 4.3.2 therefore; in the extract below difficulties observed by the researcher/mentor that the teacher was not aware of are indicated:

She wanted things correct and precise and although a good teacher, lacked the art-specific didactic knowledge of how to stimulate the creative thinking process. She did not realise these shortcomings for lack of subject knowledge for example, her definition of quality art was that the work had to be neat and nicely finished off. Her instructions had to be followed exactly and everything had to be done the way she expected from them, tidiness was important and it also had to be good to look at. No mention was made of the teaching of the elements of art, creativity and problem-solving which would make it quality and meaningful art. Her opinion was that the children needed to see an example of what the end result should look like, for she explained that she wished she could have made a sketch to explain to them what they had to do (Researcher's field notes, 20111123; transcribed discussion, 20111123).

The following field notes, similarly, identify additional difficulties observed in the teacher/mentee's practice:

As this teacher had no training in art she did not fully understand the process of drying, firing and cooling down of clay ware as she has never worked with a kiln, for instance, the glazing of the pinch pots was a completely new field and experience for the teacher. She wanted immediate results and put pressure on me to complete the project because she needed marks for the term. She was disappointed when we had to postpone the project because I could not fire the clay models on time as they were not dry enough for firing (Researcher's field notes, 20110602).

Transcribed discussions as well as written reflections after lessons made the researcher/mentor aware of the needs of the teacher/mentee so that the intervention could be guided towards addressing those needs:

Her reflection after lessons indicated clearly that she lacked knowledge about the subject and the didactics of the subject, for example collage was understood as pasting pictures that were cut from magazines. Furthermore, the need that she disclosed on the reflection form and during discussion was her lack of confidence in the presentation of drawing lessons (Reflection form, 20101013).

It was evident that the teacher/mentee could not inspire the children to draw spontaneously and with confidence:

Most of them wanted to draw in pencil first and then go over the pencil lines using the fine-liners, so as to produce more 'correct' drawings. A couple of them were ashamed and covered their work as one walked past to look at what they were doing. They were very results-driven and wanted their work to answer to stereotype 'correctness' and look 'pretty'. Because of this they had acquired bad habits like constantly rubbing out; not being confident, free and spontaneous and she did not know how to address this (Photograph 4.5; 4.6; Researcher's field notes 20110728).

Photograph 4.6: Tracing around a template for 'correctness'



Correia and McHenry (2002:56) suggest observation techniques that can be employed by mentors to inform them of the mentee's situation. Because the teacher/mentee lacked knowledge in subject specific areas, there were needs that she was unaware of and therefore unable to express. The researcher/mentor paid close attention to identifying art-specific teaching needs during classroom visits.

4.2.4. The mentor should respond to the teacher's needs

Rice (2007:7) identifies the major roles of the mentor as consultant, coach, and advisor in response to the needs of the teacher:

During more than one occasion she told me of her problems with the management of the art room, which she shared with teachers in the Foundation Phase, but it was her responsibility to tidy and maintain. Assessment of projects was discussed, and she requested guidance with the planning and presentation of art lessons. She also disclosed that she felt she did not have the background needed and expressed her problems and concerns about CAPS and the changes in the curriculum during a recorded discussion. As far as possible, the needs of the mentee were addressed as I listened to all the problems she voiced, and made suggestions (Researcher's field notes, 20110318).

The researcher/mentor advised the teacher/mentee on how to deal with the problems that she had experienced:

When for some projects the school did not have the resources, I provided what was required and gave the teacher the supplier's contact details for future use, never hesitating to share knowledge and information. I also supplied notes on budgeting, ordering and distribution of stock for an art unit at school and a CD with the CAPS document for her future use (Researcher's field notes, 20111125).

Regular reflection of the teacher's art teaching practice was encouraged and revealed evident strengths and weaknesses that were addressed, as the following indicates:

Regular reflection on lessons was something new to this educator; therefore I designed reflection forms to be completed after every lesson, the ones I had taught, as well as her own lessons. The teacher completed the reflection forms after lessons and wrote up her own experiences of the lessons. Her reflection after lessons indicated clearly that she lacked knowledge about the subject and the didactics of the subject (Reflection forms 20110804; 20110818; Researcher's field notes, 20110728).

Considering the teacher/mentee's request for guidance in the presentation of drawing, example lessons were modelled:

I modelled the 'self-portrait laughing' and later the 'cat sitting upright' pictures to one class group with her observing. She subsequently presented it to her other groups. Results of the lessons presented by myself and the teacher were photographed. She was willing to put up some examples of her attempts on the wall to compare her own attempts with the results of the lessons that I had taught. Afterwards we reflected on the results to identify the strengths and weaknesses that were evident in her presentations (Photographs 4.2-4.5; Researcher's field notes, 20110728).

There was sensitivity towards the teacher's lack of subject knowledge and possible feelings of helplessness:

Throughout the intervention we concentrated on the needs that the teacher had expressed. Beside the coaching with presentation of art lessons, there was emotional support and constant encouragement, for instance I assured

her that she was doing her best and that there was nothing to be ashamed of as she was a music specialist after all (Researcher's field notes, 2011112).

Encouragement and reassurance were given:

I had to encourage her when the children got out of hand and assured her that I was not mentoring the children, but her own practice and situations like this was an opportunity for me to intervene and assist her. My advice was not critique on her abilities as a teacher. When she became upset I calmed her and drew her attention to the many positive things in her practice. I often praised and encouraged her when she became despondent and reassured her that she could ask my advice in future (Researcher's field notes, 2011112).

Criticism from the researcher/mentor was constructive:

My critique towards her attempts was constructive and geared at her learning, as I gave her a lot of input with regards to colour application techniques and how to inspire children to draw without showing them how (Researcher's field notes, 20111125).

The researcher/mentor tried to attend to everything that was noted in need of improvement:

The intervention was wrapped up with the workshop/demonstration after which she completed an assessment of the mentoring intervention. One of her remarks stated that when she saw the examples of good practice, she became even more aware of the lack in her training and that she would have liked to have observed these teachers working. Although the mentoring opened her eyes, gave her more confidence and a new perspective and ideas, she would have liked a longer mentoring period and more time to discuss lessons directly after completion (Researcher's field notes, 20111125).

The needs of teachers often goes beyond subject work, as Barnett (2008:14) suggests; effective mentors will provide mentees with emotional support, guidance and show caring and a personal interest in the struggles and challenges faced by the mentee. Therefore, beside the development of the programme to address the teacher/mentee's needs with regard to art education, encouragement beyond that of purely art teaching was given when needed.

4.2.5. The mentor needs to nurture self-sufficiency of the mentee

The nurturing of autonomy of the teacher/mentee becomes clear from the following excerpt from the researcher's field notes:

When I encouraged her to think of interesting themes for their art projects, the teacher came up with the suggestion to work around the musical *Cats* and possibly correlate all art disciplines along that theme. She mentioned that she would have liked to attempt more drawing projects as she still felt somewhat uncertain about that. Unfortunately she was not keen for me to attend her presentations of these lessons. She admitted that she still lacked the ability to inspire the children to draw like I did with the 'cat sitting upright' pictures (Photographs 4.4; 4.5, 20110818).

The teacher/mentee was keen to try out the lesson with her other group:

She declined my offer for help with the drawing lesson but undertook to do the drawing lesson with her other group as control and that I could take photographs of the results. She was not happy with her results and she wanted another chance to attempt the lesson with the other group. After this attempt, she showed me the examples which we could discuss and photograph (Photographs 4.1-4.4).

Evident shortfalls were addressed:

Upon her request I modelled several different kinds of lessons like picture-making in mixed media, clay modelling, drawing and craft with the teacher 'imitating' that to her other groups. We agreed that I would gradually step back to allow her to test her wings. The teacher indicated that she was happy with the progress (Researcher's field notes, 20110721).

Progress of the teacher/mentee was evident, but she made unfortunate decisions and declined assistance from the researcher/mentor:

She was well-prepared and seemed confident about the final lesson. It was as if she felt that it was now her turn to show her progress. Her progress was evident in the way that she had made the children aware of the shapes, colours and patterns as she emphasised the art elements as a very important aspect of their work. She captured their attention by showing them examples of real baskets, and they were interested in her introduction. The 'basket'

lesson was taken from a workbook for Arts and Culture and it was clear once the learners had to start their work that they found it extremely boring and stereotype with no stimulation of creative thinking. The learners started wandering around, bothered each other, talked a lot and had to be reprimanded all the time to work and get finished. Unfortunately she did not accept my offer to assist in the planning of the final project although I gave her several opportunities to do so, as together we could have adapted the lesson to be more challenging and conducive to creative thinking (Photograph 4.7a; 4.7 b, 201111110; Transcribed DVD recording, 20111117).

Photograph 4.7a: 'Basket' lesson, with photo-copied examples



Photograph 4.7b: 'Basket' lesson, taught by teacher/mentee



As a conclusion, a participating workshop during which an attempt was made to address shortcomings and to clear up the many questions of the teacher/mentee was conducted:

During the practical workshop I demonstrated techniques and the use of media for Intermediate Phase learners. Classroom management and distribution of media, cleaning up and grouping of learners that could improve the discipline in the art room was also discussed. The workshop seemed to clarify matters and resolve her uneasiness (Researcher's field notes, 20111125).

Achinstein and Athanases (2006:169) advocate transformative mentoring during which mentors should support their mentees while developing their autonomy. Throughout the mentoring process at site C, dependency on the researcher/mentor was not encouraged as the main aim was the professional development of the teacher/mentee. The entire mentoring process was geared at the teacher becoming self-sufficient in the teaching of art lessons upon termination of the intervention. Unfortunately, the teacher/mentee's final lesson was taken directly from a workbook for Arts and Culture and her dependency on, and uncritical use of prescriptive

instructional literature was evident, resounding a statement by Beveridge (2010:5) about the impression amongst some educators that as long as the learners produced something, the quality does not matter and that in some cases art classes are treated as merely for 'fun'.

4.2.6. The mentor needs to be skilful, experienced and informed

Wang and Odell (2002:528) state that there is an awareness of the relationship between adult learning and situated learning. This theme will be unfolded fully when the domain of the mentoring process is discussed (4.5) therefore, only a couple of examples from the researcher's field notes illustrate this theme at this point:

Intermediate Phase teachers in government schools were expecting to undergo the CAPS training and receive the accompanying documentation from the department the following year but to date they were uninformed about the expected changes. To give the teacher an insight into the altered curriculum I downloaded the CAPS documents for art from the Department of Education's website and provided her with a CD containing the information of future plans (Researcher's field notes, 20111125).

Visual literacy, a new field to the teacher/mentee, was introduced:

The school had sufficient equipment and we could use the white board and data projector to show some original photographs of a cat sitting upright for the learners to refer to during their life drawing project. The teacher had never taught visual literacy and this was required in the curriculum for art. I made the slide-show for the visual literacy lesson as an example of the use of modern facilities for the screening of art by masters and for discussion during the visual literacy lesson. The learners were very lively and although not used to a visual literacy lesson screened on the whiteboard via data projection, they answered the questions and a couple of them were well-informed and had been to galleries and therefore knew some of the artists and the work. They completed the group task in pairs and responded well to the questions on the last slide (Photograph 4.8, 20110728; Visual literacy lesson, 20110728).

Photograph 4.8: 'Eternal Child', painting by Irma Stern



(Arnold, 1994)

Through the visual literacy lesson project the teacher/mentee's problem of integration of lessons was probed:

The visual literacy lesson was planned to link with the portraits that the pupils had made of themselves laughing at jokes. The learners had to portray humour and laughter in their pictures, but in the visual literacy lesson, a variety of emotions, mostly more serious, were discussed as it was portrayed by painters like Renoir, Matisse, Van Gogh and closer to home, Stern (Photographs 4.2-4.3; visual literacy lesson, 20110728; Researcher's field notes, 20110331).

Reflection on art teaching practice was introduced:

I designed a reflection form which prompted the teacher to reflect after her and my lessons. The outcomes of the lessons, as well as her remarks on the reflection forms were discussed and used as guidelines for us to proactively

plan for further development. Added to the reflection forms, the lesson planners, photographs, recordings, assessment forms and field-notes contained full documentation of the entire mentoring intervention. These documents were open to both of us and were discussed and contemplated on during regular meetings (Researcher's field notes, 20111125).

Advice was given on the management of the art unit at the school:

We discussed many aspects concerning classroom management, as during art lessons the atmosphere in a classroom would be different from for instance a mathematics lesson, however, if the learners are stimulated, motivated and inspired they will be engrossed in the creative activity, something that develops with experience and could be termed the art of teaching art. During a coaching session, the possible re-arrangement of desks, distribution of media and cleaning up after art lessons received attention, as these were all matters that were problematic for her. Furthermore, I gave her guidance and advice concerning the management of the art unit of the school, budgeting and ordering of stock, the maintenance of tidiness and cleanliness in this situation where the art unit was shared by her, the Foundation Phase teachers, as well as a teacher coming in for extra-curricular art and dance (Transcribed discussion, 20111125).

The researcher/mentor was conversed with, and applied adult learning techniques such as dialogue and the theory-and-practice connection model, combined with the knowledge transmission model that Wang and Odell (2002:528) propose.

Dialogue mostly took place in the form of feedback after lessons. Professional knowledge about art room management was shared, as well as information on the expected new curriculum: CAPS. Situated learning occurred during the model-teaching of lessons that the teacher/mentee was not familiar with, for instance the clay modelling and visual literacy. Furthermore, reflection on her own practice was introduced and wisdom imparted with regards to the possibilities of integration of various lessons.

This section has given somewhat of an impression of the role of the researcher as mentor in the process. In the following section the role of the teacher/mentee as active participant in the mentoring intervention will be the domain into which the data will be filtered.

4.3. The role of the teacher/mentee

Mentoring is a process that takes place in a one-to-one situation where most of the learning takes place in the workplace of the teacher. The role of the teacher/mentee is of equal importance to that of the researcher/mentor in the process of mentoring.

4.3.1. The teacher is an adult learner desiring professional development

Findings from the field notes indicate this dynamic in the intervention:

The teachers participating in the mentoring intervention desired improvement in their own practice because she felt underprepared, as in this case the teacher was trained prior to the inception of C2005 in schools. She was qualified in music education, lacking the basic knowledge of quality visual art education, but because of the post she was in, was expected to teach all four art forms of Arts and Culture, namely dance, drama, music and art. Because of this she experienced numerous problems in her lesson preparation and classroom management and she relied heavily on workbooks for lesson ideas. (Researcher's field notes, 20100319).

The teacher/mentee was aware of many of her shortcomings:

She openly discussed her needs and problems, and was ready to learn in order to improve her teaching of art. She desired reform and was willing to change her teaching practice so that she could develop in her profession and improve her own teaching career (Researcher's field notes, 20100319).

She expressed the following during a discussion:

I want to learn more, I want to make the best of this, my teaching. I want to do all the disciplines (art, music, drama and dance) well. I really need help, especially with ideas. I am trying and have made picture frames, but I don't know how to present a real painting lesson as I can't draw. My field is music and in that I am completely confident, but I would like to improve the art lessons (Transcribed interview, 20100319).

The teacher/mentee expressed her needs with regard to the teaching of visual art:

She explained that her needs were especially ideas for lessons, and the planning and presenting of lessons. On the reflection form after the 'traffic

sign' lesson the teacher had indicated that she lacked confidence and that her knowledge with regards to art was very limited. She listed her needs and expectations of the mentoring (Reflection form, 20101013).

The teacher/mentee voiced her problems with the interpretation of the assessment standards in the NCS:

The interpretation of the NCS and meaningful application of the Specific Outcomes and the Assessment Standards in the Intermediate Phase was important for her and she was uncertain of the correct interpretation (Researcher's field notes, 20100319).

Villegas-Reimers (2003:53-55) state that professional development in schools can take the form of in-service training to improve knowledge, skills and attitudes to teach more effectively. Such training is done for human resource development, planned change and self-development of teachers. The teacher/mentee at site C was an adult learner who desired professional development and the improvement of her practice as she was under-qualified for the teaching of art. She participated in the mentoring programme as in-service training to improve her knowledge and skills in the teaching of art and to prepare herself for her role as an effective facilitator in the changed curriculum whilst upgrading her teaching of art lessons.

4.3.2. The intervention focuses on the mentee's needs and constraints

The researcher/mentor's awareness of needs have been touched on in 4.1.1 and 4.2.3, but the following examples provide needs and constraints that were expressed by the teacher/mentee:

From my analysis after the initial observation of her teaching of art as well as the interviews and reflection forms, it was clear that she lacked basic art education subject knowledge, for instance during the first lesson no art elements were dealt with in the 'traffic sign' posters. She was fully aware of this fact and our vision was to improve this situation and adjust her competence in the teaching of art, thus developing her career (Photograph 4.9, 20101013).

Photograph 4.9: 'Traffic signs'

The teacher/mentee presented the following lesson for observation:

The teacher had made an example 'picture' which she showed them. Instructions for the steps to follow for this project were set out on the board, stating the following: Select a theme, look for pictures that would portray this theme, cut out the pictures and arrange on the background around the road sign, when satisfied, paste onto the background. Learners went to their desks and started paging through magazines. The noise levels and discussion rose whilst the teacher tried to maintain order. Some pupils paged randomly through magazines and did not really pay attention to her requests (Transcribed DVD recording, 20101006).

During conversations the teacher/mentee announced that she had a low self-concept with regards to the teaching of art and often stressed that she felt inadequate, for example:

There are things I don't even know about, like drawing instruction. There are a lot of things that I am not certain about of how to do. Then I leave it. I don't want to make a fool of myself in front of the children. I don't know how to motivate the children to get it right (Transcribed interview, 20110318).

The teacher/mentee was evidently an experienced teacher, confident, self-assured and in control during her classroom management most of the time, but her frame of reference was music education. Knowledge and application of the elements of art

were only vaguely present in her teaching, as portrayed in the following excerpts from the field notes:

When during a discussion I asked her definition of quality art, she mentioned that the work had to be neatly finished according to the instructions given. She did not mention learning, the holistic development, problem-solving, creativity and cultivation of imagination that form part of the characteristics of quality visual art education. Therefore, her teaching was not geared at developing these qualities, because she did not have this knowledge (Researcher's field notes, 20111123).

A lack of art specific subject-knowledge was noted and caused unsatisfactory results:

Her lack of art specific subject knowledge was evident for instance when she explained that she had attempted the same lesson that I had modelled with the other group but that she could not persuade them to work directly and spontaneously with the fine-liners. She did not know how to motivate and inspire the learners to dare, create freely and use and incorporate 'mistakes' into their work. They lacked confidence as they wanted to draw lightly in pencil first to get it 'right' and then go over the lines with the permanent liners. Because of this she felt that her results were not satisfactory and she wanted another chance to attempt the lesson. For her, results were very important for assessment purposes. This result-orientated way of teaching did not allow the children freedom and spontaneity to imagine and create freely (Researcher's field notes, 20110818).

The teacher/mentee did not have knowledge of children's stages of development in art:

Her subject-knowledge was lacking with regards to the stages of development of children's drawing and artistic expression. Therefore, subject matter to teach grade 4 learners, suitable media and the presentation of the elements of art was lacking. All of these observations stressed the fact that she was not suitably qualified for the job assigned to her (Researcher's field notes, 20111123).

Questions were asked to probe the teacher/mentee's knowledge of art education:

During a taped conversation I asked probing questions like: 'Do you think that their imaginations were stimulated and their ability to think differently and solve problems was encouraged during the drawing lesson?'

The teacher/mentee gave sincere answers:

Problem solving? The use of imagination can be very clearly seen. Only, the way I see the picture in my head is quite different from what it comes out (laugh). I don't know how to motivate the children to get it right. To portray that which he sees in his mind's eye and what he experienced in pictorial form. I don't know how to carry that over to them. Everybody has imagination and can see things in the mind. So it is to get that image on paper that it looks the way you imagined, I can't do that. I don't know how to teach that to children. I myself can't do it, I cannot get it right. The imagination is there. Art kindles that. It stimulates that and the children want to experience that regularly. It stimulates their imagination very much (Transcribed conversation, 20111123).

Results in attaining the outcomes expected in the RNCS were very important for the teacher/mentee for assessment purposes:

Only a portion of Arts and Culture is for visual art. I am responsible for all the other disciplines as well. There is so little time for all of that and I want to divide the time equally amongst the disciplines. So I have to see that what I have to do I have to complete as quickly as possible so that I can continue with the other discipline (Transcribed interview, 20111123).

The changes in the curriculum caused uncertainty in many schools in South Africa and as a result of this insecurity; the teacher/mentee blindly accepted advisory material that was prescriptive:

She pointed to some remarks that I had made about the 'basket' lesson and said she could not understand that because the lesson that she had presented came directly from a publication for Arts and Culture and therefore she felt that she did not need my guidance because she presumed that if it came from a book, it had to be good quality art (Researcher's field notes, 20111125).

Due to lack of subject knowledge the teacher/mentee was not able to discern whether it was quality art or not:

This particular lesson was unimaginative, uncreative and lacked originality. The work did not link up with the world of this age group. They were repeatedly reprimanded to re-outline their white drawn lines with colour pastel and then colour inside the lines, pressing very hard and there was a lot of repetitive, tiring, colouring-in of the same triangular shapes. This led to stark, hard outlines, whereas if the white lines had been retained it would have contrasted very well with the black backgrounds. These learners were very bright and therefore became bored for lack of stimulation, creativity and originality of thought. Class discipline was affected as they started wondering around, visiting other tables and talked loudly in the classroom (Transcribed DVD recording, 20111117).

Vozzo *et al.* (2004:337) describe mentoring as a web of interacting activities that attempt to meet the needs of teachers in a school setting. The teacher/mentee at site C was aware of many of her shortcomings and wanted assistance to improve her teaching of quality and meaningful art education. Her frame of reference was music education and it was through this lens that she filtered her learning and experience of art education. This situation affected her beliefs, values and attitude towards art education and knowledge of the valuable learning experiences that children could have through art, like Rolling (2010:111) describes as an art education programme which offer opportunities for children to develop unpredictable thought, new ideas and innovations that are based on the re-articulation of the elements of art. Her teaching was not geared at developing these qualities, because her subject-knowledge was lacking with regards to age-appropriate subject matter, suitable media and the presentation of the elements of art. Because of this she felt that she was ill-equipped to teach art, a situation that, according to Alter *et al.* (2009:22-27) is often encountered when generalist trained primary school teachers become responsible for the teaching of art. As was typical in many schools in South Africa at this point in time, the teacher experienced problems with the interpretation of the RNCS. The demands of art education caused her to rely heavily on resource material that she had found in an attempt to supplement her shortfall in the teaching of the subject.

4.3.3. Effective mentoring requires a committed and enthusiastic mentee

The expectancy is that mentoring will bring clarity with regards to art teaching and that the procedure will culminate in professional development of the teacher/mentee. Schussler (2006:67) writes about a commitment to the mentoring/intervention through

collaboration and the fulfilling of responsibilities and tasks. Findings from the data provide examples that the teacher as mentee in this case displayed such qualities:

The teacher was eager to participate in the mentoring project. Her desire to improve her own practice in the teaching of art was genuine, as she was trained in music education but was made responsible for the teaching of all the disciplines of Arts and Culture to all the classes in the Intermediate Phase in the school (Researcher's field notes, 20100906).

The teacher/mentee showed commitment and collaborated diligently:

The teacher was committed throughout the intervention and collaborated with me in her self-directed role as mentee. For this she assumed the responsibility of teacher/mentee and carried out the tasks designated to her diligently, for instance having the paper ready for the making of masks that we had decided on, although she did not know the correct term for cartridge paper and had cut brown paper instead. She prepared her lessons, teaching the lesson that I modelled to her other groups, and completed the reflection and assessment forms. All of this occurred on top of a heavy schedule with all the music pupils and choir practice, concerts and the Eisteddfod that she had to take care of. Her desire to successfully manage the art section was remarkable (Researcher's field notes, 20110728).

There was a willingness to improve her art teaching practice:

Throughout the intervention the teacher constantly showed a willingness to improve her art teaching practice and often made suggestions for themes, for instance with the 'identity' pictures. She requested guidance with the planning and presentation of picture-making lessons using paint and other media. Her keenness to proceed with the mentoring was clear when she approved my suggestions for lesson plans and accommodated contact sessions with me when she had some free time (Researcher's field notes, 20110519).

The teacher/mentee was enthusiastic about the intervention and cooperated in all the projects:

During our first meeting she keenly showed me the art room and facilities. She was enthusiastic to participate in the mentoring project and occasionally took initiative by making a display in the front of the room with interesting and stimulating natural objects for the children to look at like the hat with autumn

leaves, when a clay modelling lesson of their 'own heads with hats on' was presented (Photograph 4.11, 20110526; Researcher's field notes, 20110709).

The teacher/mentee's need for career improvement created a willingness to change, a readiness to learn within the classroom situation and acquire new knowledge of, in this case, art education. Her commitment to the intervention led to collaboration and the fulfilling of responsibilities and tasks like keeping appointments, preparing lessons and receiving and giving feedback during meetings. The expectancy was for more clarity with regards to art teaching and the culmination of the process into professional development.

This section has proposed a summarised account of what the data presented with regards to the role of the teacher/mentee. In the following section the data pertaining to the purpose and goals of the mentoring intervention will be measured.

4.4. Mentoring has a purpose and goals

The purpose of mentoring is to assist teachers in improving their practice in the teaching of art lessons, with the goal quality and meaningful art education as expounded in 1.1.1. Many findings pertaining to the mentoring relationship (4.1.3, 4.1.6, 1.4.7) and the needs of the mentee (4.2.1, 4.2.2) are interconnected with the purpose and goals of the mentoring intervention. Further findings from the data will explain whether and to what extent the purpose and goals of the intervention were met.

4.4.1. Mentoring emphasises quality and meaningful art education

Alter *et al.* (2009:28) suggest that in-service teacher support in the area of art for generalist primary teachers provide teachers with the opportunity to improve their knowledge and skills in art teaching. Many incidents during the intervention which fall under this theme have been mentioned in the sections above, adding to that, for example:

I provided exemplars of *Emphasis Art* by Wachowiak and Clemens (2007) and *Young Art Nature and Seeing* by Lacey (1989) as resources for quality art education as well as many examples of good practice of children's art. My own textbook on art education, notes and guidelines were made available to her as reference because she had not had that kind of training as part of her preparation for teaching (Researcher's field notes, 20110318).

Knowledge and skills informing quality art education were imparted to the teacher/mentee:

I explained subject-specific topics and processes to her and she accepted my advice on how to solve problems with regards to the art centre, stock control and the assessment of art projects. During the process, I tried to answer her questions, showed examples of good practice, provided resource material and modelled lessons (Researcher's field notes, 20110318).

The presentation of meaningful and creative picture-making lessons enjoyed attention:

We mutually agreed that I would model teach a picture-making lesson to demonstrate the presentation of the elements of art to grade 4 learners. The teacher suggested the theme of 'emotions' and we planned the mixed media self-portraits together. The results of the lesson opened her eyes to a wide variety of possibilities for lessons with grade 4 learners. She taught the same lesson to her other group, thus experiencing the process herself. Her learning was evident in the results of this and subsequent projects during which she investigated further possibilities of the application of the art elements in the artwork of children (Photographs 4.2-4.4; Researcher's field notes, 20110310).

The intervention at site C emphasised inspirational teaching to discourage stereotypes:

As the learners in this school were prone to stereotyping for a variety of reasons, we discussed methods of overcoming that, for example introducing fresh, original topics, novel ideas and once again, observation of things in nature and the world around them. We discussed ideas for lessons which could take care of their habit of wanting to draw with pencil first and then outlining the 'real' or 'correct' drawing finally, like doing small, well-observed drawings of things from nature (Researcher's field notes, 20111125).

McFee and Degge (1980:322) promote quality art education that respects the uniqueness of each learner's frame of reference. Such an art practice steers away from stereotyping and is focussed on the development of the individual. The intervention at site C was geared to support a generalist trained primary school teacher in the planning and presentation of art lessons which would inspire fresh and

original thinking. The main goal and purpose was to uphold excellent art teaching strategies through the researcher/mentor's sharing of art-specific knowledge and skills and the provision of examples of good practice.

4.4.2. Mentoring addresses the needs of the mentee

Some examples of how the needs of the teacher/mentee were addressed were discussed in 4.2 of this chapter. Further examples from the data are the following:

The initial observation period during which I attended and recorded her practice to identify needs and shortcomings, was followed by the planning of the intervention accordingly (Researcher's field notes, 20101013).

Conversations during coaching were structured around the needs of the teacher:

An attempt was made to systematically clarify the many questions that the teacher/mentee had asked. During planning sessions we brainstormed to come up with ideas that would be suitable for her themes, like the 'cat masks' that the children had made to wear for the Cats theme (Photograph 4.10a; 4.10b, 20110818; Researcher's field notes, 20110804).

Photograph 4.10a: 'Cat mask', model-taught by researcher/mentor



Photograph 4.10b: 'Cat mask', taught by teacher/mentee



The teacher/mentee's fear of her own inability to draw was addressed:

I gave detailed instructions on how to inspire and motivate children to draw and in this I coached the teacher/mentee by using examples from literature, for instance Edwards (2002) *Drawing on the Right side of the Brain*, which explains that she should never draw for them or show them how, but needed to make them aware, open their eyes, inspire them and kindle imaginative thinking (Transcribed discussion, 20111125).

The researcher/mentor advised the following with regard to drawing instruction:

You never draw for a child or show them how. The art of teaching art is to explain it in such a way that it would not be necessary to show them how. Your explanation should create a mental picture. That is very important. Make them aware and open their eyes to the world around them. You never need to draw for them. All you need to demonstrate is new and difficult techniques and use of media, but that you do on your own separate piece of paper, not on their work (Transcribed discussion, 20111125).

The teacher/mentee had no experience in the teaching of three-dimensional work:

As she requested, I took crates full of real examples of 3D lessons. We also looked at the numerous photographs of 3D projects that I had taken at schools as examples of good practice. The teacher was willing to attempt the 'clay modelling' lesson with her other grade 4 class after observing me teach and

had good very results as becomes clear when the photographs of both lessons are compared. It is obvious that the teacher had learnt a lot about the teaching of clay modelling by observing me teach the lesson to her first group (Photograph 4.11a, 20110526; Photograph 4.11b, 20110609, Researcher's field notes, 20110519).

Photograph 4.11a: 'Clay modelling', model-taught by researcher/mentor



Photograph 4.11b: 'Clay modelling' taught by teacher/mentee



Achinstein and Athanases (2006:13) re-iterate that mentoring should respond to the needs of the teacher to improve current practice. At site C the needs of the teacher/mentee channelled the procedure. The need for guidance with regard to drawing instruction and ideas for lessons was addressed during discussions, instruction and coaching sessions and by means of modelling lessons with the teacher/mentee observing. The planning and teaching of a clay modelling lesson

followed an apprenticeship model of mentoring that Rice (2007:6) mentions as the teacher/mentee presented the same lesson to another group following the researcher/mentor's example.

4.4.3. The planning and presentation of art lessons is important

Inter-connected with the themes above and illustrated through many incidents during the intervention, is the planning and presentation of lessons that would answer to the criteria of quality and meaningful art. The following excerpts from the field notes are connected to the analysis at 4.1.6 and 4.1.7:

Every project that we prepared to teach to the learners was planned on a lesson planner which made provision for thorough planning as the success of art teaching depends on proper planning and thinking through of the entire procedure. Important here was the organisation of the class and distribution of media once the lesson had been introduced (Lesson planners, 20110310; 20110331; 20110526; 20110728; 20110804; Researcher's field notes, 20110721).

The presentation of art lessons was modelled by the researcher/mentor:

I model taught many of the lessons and she taught the same lessons to her other group in the same standard. This we monitored by looking at the work that learners had produced, took photographs as record and during feedback sessions discussed strategies to improve and sometimes re-planned, for instance the clay modelling was replaced by a pot-making lesson during which the learners achieved far more. For the glazing session I had to actively assist the teacher as she had never done this kind of lesson before (Researcher's field notes, 20110728).

The mentoring concluded with a workshop to summarise and wrap up everything that had been dealt with over the intervention period:

During the workshop I discussed many possibilities and solutions for problems and demonstrated techniques which would encourage creativity and freedom of expression for the Intermediate Phase learner, for instance to consider the composition and background of the 'basket' lesson as well as pastel techniques that would be less tiring with interesting texture on the black sugar paper. I tried to convey the idea that learners should be encouraged to

unlearn habits like dark outlines and flat colour application by demonstrating other possibilities to the teacher (Photograph 4.12, 20111125).

Photograph 4.12: Workshop demonstration



Examples of good practice were shown and their planning and presentation discussed:

We once again looked at many examples of good practice and I pointed out how expert teachers had dealt with the problem of the backgrounds in the teaching of children's pictures. Photographs and examples of lesson ideas in which media and interesting combinations suitable for the Intermediate Phase was looked at and discussed, for example for example 'my things', in which children drew their own things that they had brought to school (Photograph 4.13, 20111125).

Photograph 4.13: Example lesson 'my things'



(Reproduced with permission)

Ideas for the planning of lesson topics were emphasised:

The subject of lessons should come from the learner's frame of reference, from their own experience, from their world, and be suitable for their age-group. The lesson topics should stimulate their imaginations and the techniques and media encourage creative solutions. I made a point of explaining that the aim of art education should be to inspire and stimulate their imaginations, to create mental pictures through a vivid explanation and an inspiring introduction which would motivate them to create (Researcher's field notes, 20111125).

The planning and presentation of quality and meaningful art lessons was upheld:

She discovered that what put the work that I showed her in the category of quality art was because it was fresh and original, coming from the world of children and from their field of experience, not from workbooks. The emphasis was on the stimulation of imagination and the inspiration to be creative and

original and not necessarily the 'correctness and tidiness' of the work (Researcher's field notes, 20111125).

Wachowiak and Clemens (2007:7) describe quality art as meaningful experiences of drawing, painting, printing, modelling, construction, and new media that are planned and well-prepared to stimulate the imagination the learners. Throughout the intervention at site C, lessons that would answer to the criteria of quality and meaningful art were upheld as the ideal and aimed for, given special attention to thorough planning and sequential presentation of a variety of art projects.

4.4.4. Mentoring should be aimed at professional development of the mentee

Dinham *et al.* (2007:15-16) argue that professional development that supports subject knowledge, skills learning and pedagogic skills, would be effective for achieving a high quality of, in this case, art education. The field notes taken at site C expose many incidents like the following:

During the discussions and coaching sessions as well as the workshop at the end, the quest for creativity and innovation was addressed when the results of the 'self-portrait' and 'cat sitting' lessons were compared. Flexibility and the shedding of old habits were addressed when I demonstrated innovative colouring-in techniques that deviated from stereotype methods. It was clear that subject literacy, although beginning to emerge was still an ideal to strive for (Photographs 4.2; 4.3; 4.4; 4.5; 4.6; Researcher's filed notes, 20111125).

In order to analyse the aims and teaching that occurred during the art lessons reflection was encouraged and reflection forms were provided for completion after every lesson:

The teacher completed the reflection forms after lessons, especially the lessons I had modelled, but she was reluctant to complete the reflection forms after her own lessons. Really deep and thorough reflection on her practice as was unknown to her and seemed very difficult as it was sparsely and hurriedly done. It was clear from the reflections that the learning that could have been facilitated through quality art was not in her grasp; although enjoyment of the lesson was always mentioned (Reflection forms site C, 2011).

Reflection after lessons taught by the teacher/mentee brought more needs to the fore:

Her lessons that were analysed, like the 'cat sitting upright' drawing lesson brought more needs to the surface that had to be addressed, like an inability to inspire the children to create imaginatively as opposed to working neatly and correctly (Photograph 4.6; Reflection form, 20110728).

The teacher/mentee achieved fairly good results when teaching modelled lessons:

The response of the learners and the outcomes of the lessons that she attempted after I had modelled them for her was satisfactory most of the time. When she attempted the 'pinch pot' lesson that I had modelled for her, she achieved fairly good results considering that it was her first ever attempt at teaching clay-work (Photograph 4.1, 20110609).

Rice (2007:12) stresses that knowledge of craft skills and knowledge of content and processes, practical knowledge of teaching and how to bring the professional and theoretical knowledge together are important mentor domains. The mentoring intervention at site C provided on-site professional development and for this purpose reflection on practice that Schön (1990) recommends was introduced. Further professional development was aimed at the teacher/mentee's competence in the teaching of quality art and as such addressed subject knowledge of art education. Although many of the goals were attained and purposes met, there remained much more to aim for in the facilitation of quality and meaningful art.

In the following section the mentoring process that was evident during the intervention at this site will be disclosed through the data.

4.5. The mentoring process

The mentoring process comprised a series of interactions during several sessions over a period of time which included observation, analysis of the work produced by the learners, as well as other documents, planning, preparation, teaching and reflection, focussing on classroom practice as Achinstein and Athanases (2006:115-120) suggest. Aspects that have been analysed in the sections above are interconnected with the following data pertaining to the mentoring process.

4.5.1. Mentoring is a process that unfolds over a period

Tomlinson (1995:62) calls mentoring a set of purposeful interpersonal dealings over a period of time. Data from the field notes show such procedures:

I spent as much time during school hours as was possible at the school and we had many sessions with meeting times to suit both our work schedules. Once the mentoring relationship had been established, the process started with an observation period during which the teacher planned and taught the 'road signs' lesson. I observed and noted the entire procedure and it was recorded on DVD. I analysed the work produced by the learners, the DVD and the teacher's reflection and made notes of the many needs and shortcomings in her planning and presentation of art lessons (Researcher's field notes, 20101006).

Initial observations paved the way for the intervention that followed:

My observation was that they did not make pictures, but actually designed posters. There was no attention given to the elements of art like composition as it was merely an arrangement of signs and symbols. Technique in application of media was left to their own will, whilst for the age-group that they were in one could instruct them to apply interesting shading in their colour application. The mere cutting photos of cars out of magazines and pasting it down on a background did not encourage them to solve problems in a creative way (Researcher's field notes, 20101006).

During this time there was a lot of planning, preparation and presentation of lessons as well as feedback sessions to address the needs of the teacher/mentee:

Many interacting activities followed like the planning of art lessons in line with her suggestions of themes, which she could correlate in her music, drama and dance activities. During several coaching sessions in her office we addressed the requests that she had made on the reflection forms. Every lesson that I presented, she presented to the other group and results proved her dedication to improve (Researcher's field notes, 2011).

The teacher/mentee was guided through progressive stages in the development of her art education practice:

She participated in discussions, asked questions and confidently answered and responded to my questions. Her development went through stages which were initially tentative and dependent on me to guide the process, give advice, model-teach, help, and assist, towards gradual growth where she wanted to plan the lesson without my assistance. She was very much driven by results

of work that could be assessed for marks, where I would steer towards art lessons during which the children could learn, because in this case with the excellent facilities and infrastructure the possibility for quality visual art education was high (Researcher's field notes, 20110802).

During the mentoring intervention in this site a series of events occurred. The goal of the mentoring programme was to equip the mentee with an improved art teaching capability and all actions were directed towards this outcome. These actions included analysis of the teacher/mentee's teaching, planning and preparation, the teaching activity itself, monitoring the outcomes and the process, giving feedback. At site C the researcher/mentor and teacher/mentee met regularly over a period of eighteen months and during many sessions matters pertaining to art education were probed and clarified.

4.5.2. Mentoring is a cyclical process

According to Newton (1994:483) (Diagram 2.2) mentoring is a cyclical process. Examples from the data are the following:

The mentoring process consisted of discussions followed by lesson planning, re-planning to adjust if necessary, myself modelling the lesson with the teacher observing, reflection, followed by the teacher presenting the lesson, reflection, followed by discussion, to repeat the cycle again. Subsequent lessons were planned using the previous experiences as scaffolding, for instance the 'cat sitting upright' drawings were a progression upon the visual literacy slide-show during which the learners had to identify the elements of art that was dealt with in the 'self-portrait' project (Researcher's field notes, 20110721).

When the cycle was interrupted, opportunities were missed:

The intervention had reached a stage where I felt that the model-teaching should gradually have evolved into team-teaching with me and the teacher complementing and assisting each other. I suggested to the teacher that I would gradually move into the background, with the responsibility shifting to her to plan and present lessons but with me still present as co-teacher. It seemed that she was not keen to accommodate me in that situation because she did not notify me of the date and time of her 'cat sitting upright' lesson,

therefore the opportunity for collaborative teaching was missed (Researcher's field notes, 20110818).

The teacher/mentee 'practised' lessons to get better results:

When photographs of my 'cat sitting upright' pictures are compared with the ones that were produced when the teacher presented the lesson, she confessed that it was her second attempt at the same lesson and that she found it very challenging for her to motivate the learners to draw freely. However, there was clearly some competence developing, although much more time would be required to attain quality drawing lessons (Researcher's field notes, 20110818).

As a conclusion to the intervention the workshop/demonstration proved to be a very valuable learning experience as the entire procedure was summarised and feedback was given. Data pertaining to this theme illustrate the following:

I negotiated with her to conduct a workshop/demonstration session to work on many of the problems that had occurred during the picture-making lesson and throughout the intervention in a practical way to try and improve the quality of art education in her practice. The teacher agreed to and participated in the workshop as a final session to sum up everything about the intervention. (Researcher's field notes, 20111123).

The mentoring cycle at site C started with the initial observation and needs analysis. Data that was collected during the observation was discussed to form a bridge to the next observation session. During discussions and reflection on the lessons guidance was given on the classroom practice of the teacher/mentee to develop strategies that would lead to improved art education. The cycle was interrupted when the teacher/mentee declined active assistance and she did not want to allow the researcher/mentor to observe her teaching of the 'cat sitting upright' pictures. Unfortunately it seemed that mentoring was misunderstood and the teacher/mentee wanted to impress or please the researcher/mentor by rehearsing the lesson for better effect and the opportunity to build on her lesson and adapt art teaching strategies was missed. To complete the cycle at this site a practical workshop was conducted to address some persisting problems and to conclude the intervention.

4.5.3. The mentoring process has to be accounted for

Newton (1994:773) recommends data collection methods for the evaluation of a mentoring project. The procedure was assessed upon termination to determine the outcomes:

The teacher mentioned in her evaluation of the mentoring that her needs were addressed, she had received answers to many of her problems, her eyes were opened and that the reflection helped her to become aware of problems in her own teaching practice (Evaluation form site C, 20111130).

Data for the evaluation of the mentoring intervention at site C was collected in the form of noted observation, document analysis and recorded interviews. Furthermore, for the sake of accountability the entire procedure was recorded by photographs, DVD recordings, lesson planners, reflection forms, an assessment form and field notes to capture data and to keep track of the mentoring activities.

This section provided a brief recap of the procedures and the process that was followed during the mentoring intervention at site C. In the following section the mentoring outcomes will become clear.

4.6. Mentoring outcomes

Throughout the intervention there were diagnoses made by looking at and discussing DVD and audio recordings taken during lesson presentation in real teaching situations, following Tomlinson's (1995:220) suggestion. An important part of this research was the measuring of the outcomes upon termination of the mentoring intervention.

4.6.1. The needs of the teacher were met during the mentoring

To gauge whether the needs of the teacher/mentee were met, assessment of the intervention presented the following data pertaining to the needs of the teacher/mentee:

The teacher stated in her assessment of the intervention that her needs were addressed but that she still experienced problems with the interpretation of the curriculum for the grades that we did not have time to work with. She mentioned that she had learnt so much, but suggested a longer period of

mentoring to improve the shortcomings in her training and deepen her understanding of art education (Evaluation form site C, 20111130).

The teacher/mentee evaluated the conversations as follows:

She considered our conversations during the intervention effective, as she could express her feelings and describe her problems, many of which have been addressed, for instance effective class management with regards to distribution of media and cleaning up after picture-making lessons (Evaluation form site C, 20111130).

Joint lesson planning and model-teaching were evaluated:

By means of the joint lesson planning she obtained an insight into how creative thinking could be encouraged and this exposure gave her a new perception of art education. The model-lessons that she had observed were learning experiences that contributed to her knowledge of the use of art materials and the inspiring presentation of art lessons. Prior to the mentoring she had had no experience of clay modelling and the demonstration of techniques empowered her to attempt the same kind of work in future (Evaluation form site C, 20111130).

The workshop empowered her to overcome self-expressed inabilities:

The teacher/mentee's often-pronounced inability to draw was dealt with by step-by step instructions for drawing lessons. I emphasised again that she herself need not draw to show them how, but that she should rather make them observant and aware (Researcher's field note, 20111125).

The teacher/mentee was encouraged in drawing instruction:

The ideal would be to encourage them to look at shapes and follow outlines of shapes with their eyes and even with their fingers if they are battling. Showing them how to, or drawing for them will only discourage them. If you show them how, they want to draw like you and think that their own work is not 'right'. They will think that is the only example to follow. It cuts out their imaginative thinking there and then and should be avoided at all times (Transcribed conversation, 20111125).

The importance of kindling the imaginations of the learners with vivid explanations was dealt with:

The art of teaching art is to explain it in such a way that it will not be necessary to show them how. Your explanation should create a mental picture. It is important that the children pay attention very well and listen to your explanation to understand what you want them to do. If they do not listen it shows in their work (Transcribed conversation, 20111125).

The teacher/mentee expressed the following when the mentoring intervention concluded:

She suggested that observation of experienced teachers in action would supplement the deficits in her training to teach art. She concluded that she would very much like to attend workshops with me on a regular basis in future to work on her teaching of art as there was no support or guidance from the Department and there was not even an art specialist at the EMDC (Researcher's field notes, 20111125).

Added to the observations and other assessments of the mentoring, the teacher/mentee completed an evaluation form to determine the outcome of the intervention. For the design of the evaluation form, the guidelines that Newton (1994:328) suggests were used. The evaluation gauged whether the programme was effective in meeting the needs of the teacher and the school. The teacher/mentee's needs changed as she became aware of the shortcomings in her own training, problems were identified by both parties. Due to the improvement of her art teaching skills, the teacher/mentee's ability in the teaching of quality art education changed. This had an impact on her career and the school, but the teacher/mentee at site C expressed the desire for a much longer period of intervention for the mentoring to be really effective in addressing all her art teaching needs.

4.6.2. The mentoring intervention encouraged reflection

The data suggest the following with regard to the teacher/mentee's reflection on her teaching:

By means of the reflection after lessons, she became aware of aspects that needed to improve, for instance after presentation of the drawing lesson of the 'cat sitting upright' she saw how important the introduction and making learners aware of the shape of the cat was and that they had to be instructed

to fill the picture space with the main character in their drawing (Reflection form, 20111110).

The teacher/mentee's own practice was improved by the insight into the possibilities for integration:

All the disciplines of Arts and Culture could be integrated on a higher level through the 'autumn hats clay modelling' after the Vivaldi music theme and the 'cat masks' for the Cats theme. She also gained insight into sequential teaching through the picture-making lessons of the 'self-portrait, laughing' that was followed by a visual literacy lesson studying the interpretation of emotion by some of the master painters (Evaluation form site C, 20111130).

An important aspect of teacher mentoring is reflection on the pedagogical approach as well as an understanding of the subject-matter, says Pitton (2006 in Weinstein, 2008:2). Reflection in which teachers monitor, evaluate and revise their own art education practice continuously is not generally done in primary schools. Throughout the intervention reflection was encouraged, and although not always the real deep, critical analysis that would be ideal, reflection was introduced into the practice of the teacher/mentee at site C.

4.6.3. Mentoring has an impact

Some connections regarding the impact of mentoring have been made in the sections above, however further data analyses illustrate the following:

In her evaluation of the programme the teacher mentioned that although she was inspired by the examples of quality art education that I showed her, it also made her more aware of the shortcomings in her training (Evaluation form site C, 20111130).

The literature that was consulted and suggested as reference for art education kindled the teacher/mentee's interest and desire for life-long learning:

The teacher/mentee mentioned that she would have liked some exemplars at hand in her classroom. Because of this exposure her insight into art education has deepened and she had much more confidence in the teaching of art (Researcher's field notes, 20111130).

The teacher/mentee started to enjoy teaching art:

I was not that keen on all the disciplines but am beginning to enjoy it now. I am enjoying the art now, as I said, I have much more self-confidence now. In the beginning I just had to do it, it was given to me to teach so some of the results were not quality, but now I enjoy it more and I am noticing a lot of things that I haven't noticed before (Transcribed conversation, 20111123).

The positive impact of the mentoring on the school was noticed in the enthusiasm of the learners and favourable feedback of other teachers and would certainly filter through the entire school:

Although the teacher did not think the mentoring had an impact on the rest of the school, I experienced the contrary when one group were accompanied to the art room by their own class teacher, who commented that they were so excited and it was clear that the clay modelling project intrigued them. Their expressions were keen and eager and were very excited about the work they had produced. Furthermore, a couple of the 'self-portraits laughing' were framed and exhibited in the passage with parents who saw it passing very positive comments about the work. (Researcher's field notes, 20110709).

The mentoring intervention will have an impact on the teacher/mentee's future teaching of art lessons:

To improve her vision of art as a form of literacy acquisition the learning through art was addressed when I had emphasised that the process of creating art was when the learning took place. Her remarks upon conclusion indicated that she now placed a lot more value on the learning through visual art (Researcher's field notes, 20111125).

The teacher/mentee expressed a keenness to try out the lessons in the following year:

After the workshop/demonstration the teacher lightened up with the possibility of trying out new the new ideas that I had shown her the following year. She undertook to try out as much of the lessons, media and techniques that we have worked on with the new groups of learners the following year and that she would plan better, using this knowledge and that she would contact me to show the results (Researcher's field notes, 20111125).

Closely linked to the purpose and goals of mentoring, is the impact of the intervention on the people involved in the process. Villegas-Reimers (2003:118) expounds that the

positive impact of mentoring on a teacher/mentee's practise is that they become more informed. Although further investigation would be necessary to determine the extent and impact of the mentoring intervention on the art teaching practice of the teacher/mentee at site C, most of the problems pertaining to her inadequate training were identified and addressed and she gained so much information that she became very enthusiastic about her art teaching competence. Furthermore, she was motivated to increase her knowledge about art education in the future.

This section concludes the analysis of the data pertaining to site C, where a teacher trained in music education was mentored in an attempt to improve her teaching of art. In the following chapter the data that was collected during the mentoring at site A will be analysed.

Chapter 5

FINDINGS FROM SITE A: A SMALL, BUT POWERFULL PACKAGE

In this section the findings from site A, a school situated in a small town with learners from a very poor community, will be analysed. The number of children attending this school exceeded the capacity of the school and the grounds and buildings showed signs of over-use. Walls in the passages were dirty, damaged and had graffiti written on them. Classes were crowded and the art room was used as an ordinary classroom for lack of enough teaching space. There were two separate half-hour time slots on the time table for Arts and Culture.

The teacher was a generalist trained B. Ed. graduate who was responsible for the teaching of Arts and Culture in grades 4 and 5. Although she had passed the module for subject didactics of Art and Culture that was offered as part of the B. Ed. degree at university, she did not regard the art subjects as important and presented two other subjects as majors. She was very keen to participate in the project to improve her teaching of art.

The data from site A is analysed in the following section, using the 'six domains' framework previously established (2.6).

5.1. Mentoring takes place within a relationship

Barnett (2008:5) describes formal mentoring as a process initiated by a senior professional, in this case from a higher education institution. The proceedings are geared towards the development of the art education practice of a junior teacher. In the following section the various aspects of the mentoring relationship between the teacher/mentee and researcher/mentor at site A, are discussed.

5.1.1. The roles of both parties in the mentoring are important for the relationship

The following extract from the field notes shows that the relationship between the researcher/mentor and teacher/mentee was established and developed:

I explained the mentoring project to the teacher and handed her the letter that explained the purpose and scope of the project. She expressed an eagerness to participate in the mentoring project as she was keen to improve her own art education practice (Researcher's field notes, 201006).

The teacher/mentee expressed her needs with regards to art education openly:

The first need that she expressed was assistance and instructions in the planning and presentation of lessons that would fit the requirements of the NCS. She disclosed during our discussion that she never used to consider art seriously and only realised once she was teaching that there were deficits with this regard in her own practice. She was very keen to participate in the project to improve her teaching of art (Researcher's field notes, 201006).

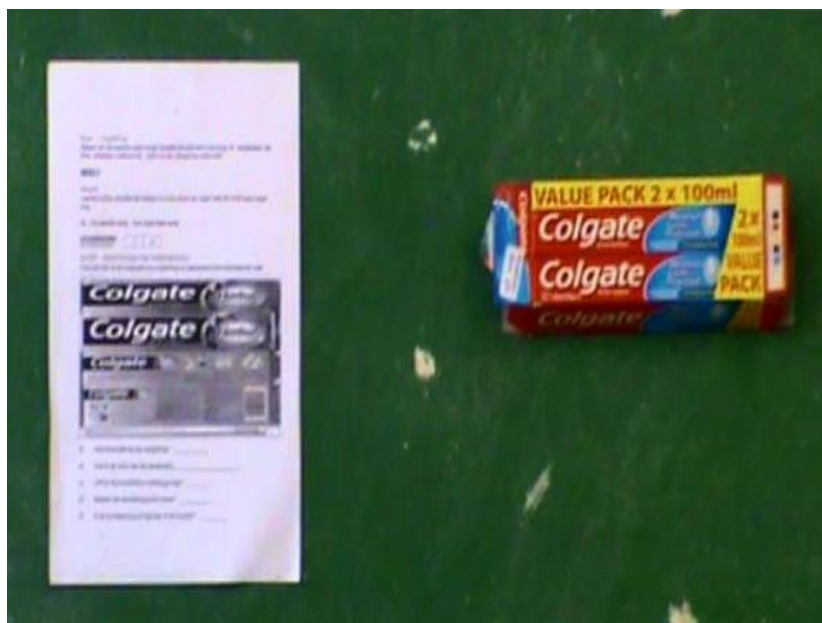
A respectful and trusting relationship between the two parties developed gradually:

During initial contact sessions the atmosphere was rather polite between us as she was very young and inexperienced. She gradually eased and communicated more openly about her inability to design interesting and inspiring art lessons. The relationship remained respectful and trusting throughout. All decisions were taken upon mutual agreement, and her opinion and approval of the lesson mattered and her comments were asked before the procedure resumed (Researcher's field notes, 20100902).

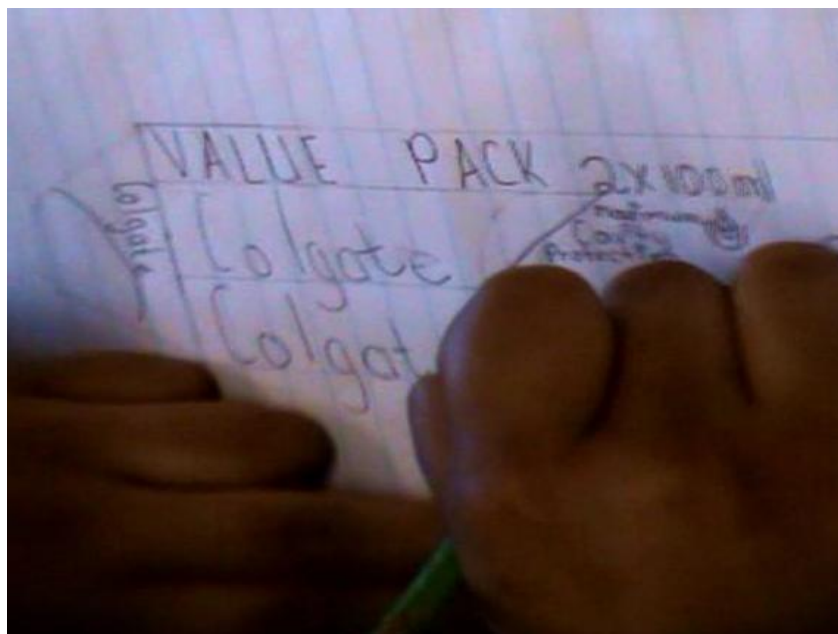
The teacher/mentee was a novice seeking guidance and as a starting point taught the first lesson with the researcher/mentor observing:

They had to draw a copy of the Colgate toothpaste box that was displayed on the board in the classroom in their Arts and Culture books. They took out their books and followed her instructions and drew the outlines of the box first. It was a long rectangle. They could place it any way on a lined page in their books. They used their pencils and rulers. They had to make sure that the name of the product was clearly visible. After some time, she handed out a worksheet from some Arts and Culture workbook, which revised packaging. She wrote the questions on the board for them to copy and answer in their workbooks. After 2 questions, the time was up (Photograph 5.1a; 5.1b; 5.1c, 20100813; Transcribed DVD recording, 20100813).

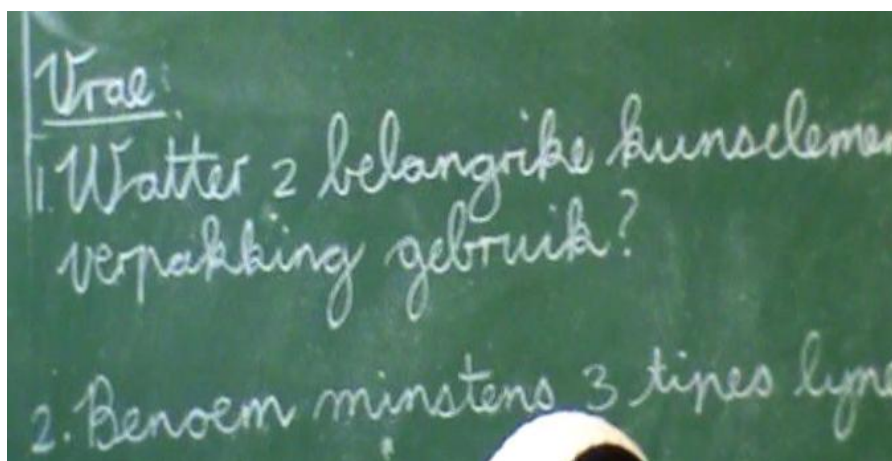
Photograph 5.1a: 'Colgate' lesson



Photograph 5.1b: 'Colgate' lesson



Photograph 5.1c: 'Colgate' lesson



Serious shortfalls with regards to quality art education were noted:

On the reflection form she indicated that she was new in the school and the lesson was given to her by her predecessor and she had unquestioning taught the lesson following instructions from a more senior teacher (Reflection form, 20100830).

Both parties involved in the mentoring at site A played an important role in the mentoring relationship. The roles were completely different, with the teacher/mentee as a total novice seeking guidance from the experienced researcher/mentor, whom she respected and trusted. Both parties involved in the mentoring intervention accepted each other in their roles and interacted with each other in a situation of mutual respect and trust. It is clear from the data above that the teacher/mentee felt safe, she prepared well and was at ease teaching in front of the researcher/mentor. The lesson that she presented revealed serious shortfalls with regards to art education as it was devoid of creativity, the learners merely copied a toothpaste box and did not need to use their imagination, and there was no creative problem solving or innovative thinking such as Zimmerman (2010:5) describes as the characteristics of quality art education.

5.1.2. The mentoring relationship takes time and implies commitment

The mentoring relationship that developed at site A was not without difficulties and certain constraints posed challenges:

This was a difficult relationship to maintain because appointments for discussion were postponed due to union-incited strikes and then the illness of the teacher. A brief meeting could be fitted in during a short session once she

returned. By then, a couple of weeks have lapsed. We had very little time to discuss future plans for the intervention, so during a brief session I assured her that her feedback and input would be welcome (Researcher's field notes, 20100902).

Time for contact had to be carefully negotiated:

Contact times for the teaching fitted into the teacher's very full time-table and the programme of the school. The programme of the school was often altered. However, I persisted in my attempts to make appointments for contact and model-teaching sessions (Researcher's field notes, 20100902).

The teacher/mentee completed the reflection forms after her first lesson:

I gave her the reflection forms for completion. She undertook to complete the forms so that the intervention could be designed according to her needs. I collected the completed form from the school two days later. Her request on the reflection form was that I would model a lesson after which she could shape her future teaching of art (Researcher's field notes, 20100902).

The teacher/mentee requested model-teaching from the researcher/mentor, but did not contribute to the planning of the lesson:

I took note of the suggestion from the teacher for a model lesson for her to follow as example. She left the planning of the lesson to me and I filled out a lesson planner for the 'flower' lesson and delivered it to the school notifying the teacher per SMS. I asked her to read through the plan and get back to me with suggestions of amendments or changes. There was no reaction from her; therefore two days later, I contacted her again. She replied that she had received the lesson plan and that I could come and teach the lesson the following week. I had to supply all the media and equipment for 44 learners (Lesson planner, 20100922; Researcher's field notes, 20100922).

The persistence of the researcher/mentee eventually paid off:

Model-teaching sessions were conducted and eventually the 'flower' pictures were finished with astounding results, considering that most of these learners have not made art at all probably in their entire lives. The teacher was present during lessons to observe and helped maintain order as it was a very large group and there was only one wash-basin for cleaning-up. She was always

very grateful for the demonstration and thanked me and explained how much the model-teaching had meant to her (Photograph 5.2; 5.3, 20101029; Researcher's field notes, 20101029).

Photograph 5.2: 'Flower' pictures



The teacher/mentee's commitment gradually increased:

I requested that if at all possible, if she could try and arrange a room with flat desk-tops for us, as her request was for a picture-making lesson and it would have been very difficult for learners to draw on slanted school desks. She

consented to my request and managed to arrange for a room for us with flat desks (Researcher's field notes, 20100922).

Shore (2008:18) defines collaboration and communication as important to sustain the development of the mentoring relationship through various stages. The mentoring relationship at site A took some time to develop whilst the more experienced partner supported the inexperienced one in the quest for quality and meaningful art education through which learners could develop the visual language that Gude (2004:8) describes. In a situation where the teacher/mentee was overburdened and experienced numerous difficulties, it took commitment on the part of the researcher/mentor and teacher/mentee to enable the mentoring relationship to progress, but commitment and persistence eventually paid off.

5.1.3. Mentoring is beneficial

The teaching activities as part of the mentoring intervention benefitted everybody involved:

I shared her workplace when I conducted lessons, while she was present to observe and assist. The learners participated with great enthusiasm. They were spell-bound by my introduction and their unspoilt sincerity was touching. For me it was a most rewarding teaching experience. The work produced by the grade 5 learners re-iterated once again that all children could and would draw if encouraged by a stimulating and inspiring lesson. Most of the learners came from very poor home environments and some were shy and self-conscious, but they made art-work that was really beautiful in the process of a really meaningful learning experience (Photograph 5.3, 20101029; Transcribed DVD recording, 20101029).

Photograph 5.3: 'Flower' pictures



Unfortunately the mentoring relationship was terminated prematurely and without any notification from the teacher:

When I enquired about the projects for the new school year, I was informed that her contract was not renewed and that she had moved to another school quite far off, making travelling there and back impossible. I still had her cell number and contacted her. She filled out the final reflection form and faxed it

back to me. The progress thus far was recorded for the purpose of my research and results were photographed (Reflection form site A, 2011; Researcher's field notes, 2011).

The teaching activities that formed part of the intervention at site A occurred in real teaching situations in a classroom in the everyday running of the school. The model-teaching brought about what Lave and Wenger (1991) describe as a community of learning with the teacher as active participant. The relationship was short, but meaningful because during the intervention there was team work and collaboration which benefitted the teacher/mentee, the researcher/mentor and most of all the learners, who experienced quality art education, and produced work that portrayed some of the creativity and innovation that Sheridan-Rabideau (2010:57) describes for the first time in their school careers.

In the following section data implicating the role of the mentor as leader in the mentoring intervention, involved in the practice of the teacher at site A will be filtered from the data.

5.2. The role of the mentor

According to Gormely (2008:47) the mentor should listen patiently, build a relationship, nurture in this case, art teaching abilities, share knowledge and be constructive.

5.2.1. The mentor builds and maintains the mentoring relationship

The researcher/mentor established the relationship and managed the intervention. From the data, some examples pertaining to the role of the researcher as mentor at site A:

At this site it was a challenge to maintain the mentoring relationship with this young teacher, still finding her feet in her teaching career. She was overloaded with class teaching as well as the Arts and Culture of two very large class-groups. For the duration of the mentoring I managed the relationship by continuous contact and correspondence with the teacher. I observed and analysed her practice and tried to plan a mentoring programme to suit her needs (Researcher's field notes, 20101013).

Time together was protected and used constructively to coach and give advice:

Discussions were only brief because she had very little time, but I listened patiently to her problems and employed every measure to support her with advice and guidance with regards to art education. I was sensitive about the fact that she was inexperienced and therefore accepted her attempt at teaching art and the fact that she was not a trained specialist (Researcher's field notes, 20100813).

At site A, although brief, the researcher/mentor initiated and maintained the mentoring relationship and assumed the role of guide, coach and counsellor cautiously, because the teacher/mentee was a novice, nurturing her towards some understanding of the teaching of art lessons in spite of numerous difficulties and constraints.

5.2.2. The mentor opens up opportunities for the future

Newton (1994:341) describes that the role of the mentor is to offer support and give guidance and ideas that the mentee can apply in future. Data collected at site A shows the following:

As the mentoring only moved through the first phases there was not enough time to achieve all our goals, however, the model-teaching sessions provided her with guidance, knowledge and information to open her mind as she mentioned how it had helped her to realise that all the learning outcomes could be met in one lesson (Reflection form site A, 2011).

It was clear from reflection after the lessons that the teacher/mentee had grown:

By viewing an experienced teacher in action opened her eyes and she learned that the difficult circumstances of the school need not limit quality art education. The fact that I had encouraged her to enquire about the use of the art room, provided access to resources that she would otherwise not have thought about (Researcher's field notes, 20101015).

The incorrect advice from a predecessor was dealt with professionally:

After the lesson that she had taught for me to observe I was careful and discreet not to criticise the colleague that had suggested that lesson as an example, but in a constructive way I tactfully pointed out that it was actually a technology lesson and not art, coaching her by giving hints about the

elements of art and original and creative ideas for pictures (Researcher's field notes, 20100813).

Guidance related to scheduling and planning of, in this case, art instruction was given. The mentoring gave the teacher/mentee insight into the organisation and arrangement of the classroom and resources, offered advice on how to deal with practical difficulties like one washbasin for 44 learners, allowed the teacher/mentee to observe model lessons, encouraged reflection, and modelled professionalism in dealing with situations that a novice teacher might encounter in her future career.

This section has given an impression of the role of the researcher/mentor in the process at site A. In the following section the role of the teacher/mentee as active participant in the mentoring intervention at site A will be the construct against which data will be measured.

5.3. The role of the teacher/mentee

Mentoring implies a relationship between two equally important parties of which one is an inexperienced teacher who desires professional development. The learning that occurs through this interaction takes place in the workplace of the teacher, making the teacher/mentee and important partner in the mentoring undertaking.

5.3.1. The mentee is aware of needs and shortcomings

Villegas-Reimers (2003:17) writes that many underprepared teachers teach what they have not been trained for, especially first time teachers in lower income communities, small schools and lower achieving schools. The following data uncovers the situation at site A:

The teacher had had only the subject didactics of Art and Culture as part of her training course but did not consider it important at that time and art education was not part of her own school education. The way she constructed her 'newly' acquired knowledge of art was filtered by the fact that prior experiences of quality art education were non-existent (Transcribed conversation, 201007).

This generalist trained classroom teacher felt inadequate and under-qualified to teach art:

The fact that she accepted her colleague's advice with regards to the 'Colgate lesson' illustrated that she was under-prepared and lacked the basic knowledge to question whether the lesson really answered to the requirements of quality art education. She could not apply the subject didactics knowledge that was part of her training to the real teaching situation and the management of the art-making lesson was amiss in her practice (Researcher's field notes, 201007).

The teacher/mentee at site A was a generalist trained, first-time teacher who felt inadequate and under-qualified to teach art. She required expert help because she experienced insufficient skills and knowledge required in the teaching of art. The absence of art education during the early years of her own schooling reinforced her stance towards art education, such as Alter *et al.* (2009:28) call the cycle of neglect which lay the foundations for future development. In her situation at a lower achieving school, she wanted to improve and develop more confidence and subject knowledge and required guidance in ways to conduct art teaching effectively.

5.3.2. The mentee is a willing participant in the intervention

From the data collected at this site, the following is clear:

The teacher at this site, a novice, held a degree in education but was generalist trained with other subjects than art as majors. She had been employed on a contract at this school and was keen to improve her own practice, as she had to teach art and realised that there were many shortcomings. She had mentioned that she lacked ideas and wanted to know how to teach the elements of art. During our interview she announced her desire to develop her knowledge in the teaching of art as she was responsible for her own as well as another groups' art education. (Researcher's field notes, 201007).

According to Mullen and Lick (1999:74-78) a person seeking mentoring must be willing to try out new things, take advice and be open to suggestions and desire professional development to grow, learn and develop in the teaching of in this case, art. The teacher/mentee at site A was a willing participant in the mentoring intervention because her awareness of her own shortcomings made her ready to learn about art education, she took suggestions and advice from the researcher/mentee for she was keen to develop and improve her own art teaching practice.

5.3.3. The mentee collaborates towards growth and improvement

In the role of mentee the teacher carried out the tasks assigned to her:

The teacher arranged for a switch of rooms so that we could use the art room for our picture-making lesson. Her expectations were to work with me and present the lesson that I had modelled to her other groups, with me in assistance. She mentioned that she wanted to extend the learners' field of knowledge through art and that she wanted to inspire them and cultivate a love for art (Researcher's field notes, 20100922; Evaluation form site A, 2011).

The collaboration between the mentee in the planning of lessons, assistance in the teaching of and learning followed the suggestion by Aladejana *et al.* (2006:1-3) of mentoring as a workplace learning model of teacher professional development. The teacher/mentee was committed to change and growth in her career and collaborated with the researcher/mentor during the model-teaching sessions. Most of her learning during the mentoring intervention occurred through the model-teaching situation of art lessons in the school. These occasions presented opportunities to integrate theoretical and practical knowledge of art teaching that could have led to growth and improvement of her perception of art education. It is a pity that due to the circumstances at the school our ideals for the mentoring could only be partially met.

This section has proposed an account of what the data presented with regards to the role of the mentee at site A. The fourth construct against which the data will be measured is the purpose and goals of the mentoring intervention at site A.

5.4. Mentoring has a purpose and goals

The purpose of mentoring is to assist teachers in becoming more competent in the teaching of art lessons, striving towards the ideal of quality and meaningful art education as expounded in 1.1.1. Findings interconnect with those cited in 5.1–5.3, however, further findings from the data will explain whether and to what extent the purpose and goals of the mentoring at site A were met.

5.4.1. Mentoring is geared towards quality and meaningful art education

An important goal that was expressed by the teacher/mentee at this site was the planning and presentation of quality art lessons. The following data illustrate this theme:

After my initial observation and subsequent needs analysis, I noted that her needs were far wider than she had mentioned during our discussion and that we would have to address her subject literacy. The 'Colgate' lesson (5.1.1) was devoid of all creativity, and did not lead to innovation, as the learners had to copy the toothpaste box exactly. Pupils were not accustomed to experiential learning and discovery learning was unusual. When we watched the DVD it was clear that they had learnt mostly by drilling and repetition. We envisioned addressing her lack of subject knowledge with regards to art education and in so doing, improve her competence to facilitate learning through art (Transcribed DVD recording, 20100813).

Even though the mentoring period was brief, the teacher/mentee observed quality art lessons examples:

In spite of the brief encounter, with only the one lesson that I had demonstrated to go by, the class teacher thanked me and explained that she had learnt a great deal from observing my presentation of a picture making lesson. She mentioned that the project had given her an idea that it was not that difficult to teach quality art education. She became aware of the possibilities to integrate art with other subjects and how one lesson could cover many outcomes. Her desire was collaborative teaching of the lesson that I had modelled, but time did not allow us to reach that goal (Reflection form site A, 2011).

At this site the young educator had problems in applying what she had learnt in the subject didactics of Art and Culture at university to the real classroom situation. We planned proactively for the development of a teaching strategy as Tomlinson (1995:39) describes, that would enable a generalist primary teacher in this case, to teach art which would encourage learners to be creative. The teacher/mentee became aware that it was within her reach to teach art which would encourage learners to be creative. Experiential learning and learning through discovery was introduced and showed her that she could steer away from workbooks that suggested technical worksheets for art, towards inspired art-making with fresh ideas coming from the world these children lived in, providing opportunities to express themselves through the elements of art with the use of art media.

5.4.2. Mentoring addresses the needs of the mentee

Mullen and Lick (1999:196) reason that mentoring needs are shaped by the situations of the mentee, whilst Achinstein and Athanases (2006:13) suggest approaches that address the circumstances and needs of the mentee. Some of these themes have been presented in previous sections, additional data pertaining to the needs of the teacher/mentee at site A, reveal the following:

During the first lesson that she had presented, learners wandered around borrowing crayons from classmates because not all of them had crayons to use. In an overcrowded classroom, this caused disciplinary problems.

Lack of guidance for novice teachers, inappropriate time-tabling arrangements and classroom allocations exemplified the needs of the teacher/mentee:

If it was possible to vacate the art room during some occasions, the possibility for a rotation roster to make the facility available for art could be drawn up so that learners could have flat desks for drawing and picture-making projects. A time-table that provided for the two Arts and Culture lessons adjoining could allow for an hour during which quality work could be produced instead of the two rushed half-hour sessions. Arrangements like these could benefit the entire school (Researcher's field notes, 20101015).

The needs of the teacher/mentee for guidance and support to facilitate quality art education, the planning and organising of art lessons, art-room discipline, motivating learners, lack of materials and supplies, were addressed:

I noticed that pupils were not keen to share media. They grabbed as many pastels as possible and clung to it. I had to intervene and explain that they could not use more than one pastel at a time and that there was enough for everybody to use. To share working space in such crowded classroom was also quite a challenge. Pupils were not all considerate and polite towards their mates. I had to show them that if one moved up, the others could easily fit in and work comfortably (Transcribed DVD recording, 20100813).

Class-management skills pertaining to the art teaching situation needed attention:

When the bell rang to announce the end of the lesson that I had taught, the learners grabbed their stuff and ran, regardless of what anybody tried to tell them. One of the problems that we were going to try and solve was to think of

a strategy to overcome their lack of discipline so that arrival and departure at the beginning and end of lessons and cleaning up could be regulated and more orderly (Researcher's field notes, 20101022).

The plan was to address her classroom management to be more conducive of a working climate. The teacher/mentee discovered that it was possible to arrange for the use of the art room during some occasions, and the possibility of a rotation roster to make the facility available for art so that learners could have flat desks for drawing and picture-making projects was brought to her attention. Arrangements like a timetable that provided for the two adjoining Arts and Culture lessons, could allow for an hour during which quality work could be produced instead of the two rushed half-hour sessions. This could benefit the entire school. Unfortunately, premature termination of the intervention prevented us from reaching all the goals that we had envisaged and only some were attained, because the teacher's contract was not renewed and she had to move to another school.

In the following section data pertaining to the mentoring process that was evident during the intervention at site A will be analysed.

5.5. The mentoring process

Mullen and Lick (1999:89–99) describe the phases in the mentoring process which unfolds in the stages of establishment of mentor-mentee relationship, determining goals for the project, assessment of strengths and weaknesses of the teacher/mentee, followed by the collaborative stage where the two parties work together and finally greater competency of the teacher/mentee in the teaching of, in this case, art. Many of these themes have been presented already because of the inter-connected nature of the process, but the following sections can be added to the analysis of the data.

5.5.1. Mentoring is a cyclical process

The cyclical process that Newton (1994:483) describes: discussion → observation and data collection → discussion is evident in the data from the process at site A:

The initial stages of the intervention consisted of the establishment of the relationship, followed by an observation period during which her practice in the teaching of art was recorded, reflected on and analysed. She presented a lesson in the Arts and Culture period for me to observe her teaching. This

lesson was DVD recorded with her consent and used for a needs analysis (Researcher's field notes, 201007).

During a discussion after the lesson, we developed a strategy for the intervention which we envisaged as constructive dealings over time that would address the shortfalls in her classroom practice with regards to the teaching of art:

I planned and presented a picture-making lesson in mixed media, which required several sessions to complete, during which the teacher was present to assist, observe and she was involved in the learning activities of the children throughout. The teacher provided her feedback after my model-teaching by means of the reflection form (Reflection form, 2011; Researcher's field notes, 20100902).

Although only one cycle of the mentoring process was completed, it was very meaningful. The planning was that the teacher/mentee would attempt the same lesson with her other group, with the researcher/mentor attending and co-teaching, but unfortunately the intervention at site A was curtailed as the teacher/mentee's contract at the school was unexpectedly terminated.

5.5.2. The mentoring process can be difficult

Couts (1995:96) is of the opinion that the development of mentoring as a vehicle for change in the quality of, in this case art teaching, can face difficulties. From the data some of the difficulties encountered during the mentoring process at site A are clear:

Classes were crowded and the art room was used as an ordinary classroom for lack of enough space in this over-full school. The quality of art education was poor because the classes were large and the teacher had to teach art in a classroom on slanted desks without media, as the art room was utilised for class teaching. This young teacher was really struggling and as was clear from the lesson that she had taught, could not facilitate quality and meaningful art education (Researcher's field notes, 20100902).

School management was approached regarding the possibility of utilising a room with flat desks for the picture-making lessons:

When I arrived at the school to conduct the lesson, two pupils were waiting for me at the entrance to help me carry the media to an art room with flat desks. It was a spacious, fully equipped art room with a store adjunct and even an

electric kiln that has been standing unused for years. Because we only had a 30 minute period available, I merely introduced the planning and drawing part of the 'flowers in a vase' lesson (Researcher's field notes, 20100922).

Burnaforde (2009:27-36) is of the opinion that the mentoring process sometimes requires a transition to help negotiate organisational, cultural and societal barriers. This involves teachers, administrators and school personnel. As mentioned in 5.4.2, there were problems within the management structure of the school. Difficulties such as inappropriate allocation of classrooms and art media, large class-groups and an unaccommodating time-table, coupled with the lack of experience and training of the teacher/mentee, put strain on the mentoring intervention and affected the quality of art education at site A.

In the following section the outcomes of the mentoring at site A will be the focus.

5.6. Mentoring outcomes

Throughout the intervention there were diagnoses made by looking at and discussing DVD and audio recordings taken during lesson presentation in real teaching situations, following Tomlinson's (1995:220) suggestion. An important part of this thesis is also the measuring of the outcomes upon termination of the mentoring intervention.

5.6.1. Even a short mentoring period can have an impact

Villegas-Reimers (2003:71-75) cites several studies that prove the effectiveness of mentoring in professional development of teachers as they become more informed. Although brief, the mentoring intervention at site A had the following impact:

The planning and step-by-step presentation of the lesson with real learning through the application of the elements of art was demonstrated. The teacher expressed how much she had learnt just by observing this. She mentioned that she had noticed how quiet and well-behaved the learners were, engrossed in the creative process and remarked how the orderly distribution of media and cleaning up afterwards had struck her (Researcher's field notes, 20100922).

This young teacher/mentee was empowered through the mentoring process:

The teacher realised that she could approach senior management with regards to facilities like the use of the art room and time-tabling to make her task in teaching art easier.

The teacher/mentee gained insight into the art curriculum:

Through one extended project like the picture-making, she gained insight into the curriculum and how the outcomes could be presented in an integrated manner. It also showed her how to integrate with other learning areas (Reflection form, 2011).

Reflection about art education practice was introduced:

On-site professional development was encouraged by prompting the teacher to reflect to improve her practice. I designed and provided reflection forms to be completed after every session so that our teaching could be analysed (Reflection form, 2011).

The short duration of the intervention at site A upon termination of the teacher/mentee's contract was very unfortunate as many of the envisaged outcomes could not be attained. However, the teacher/mentee had benefitted by attending the discussions and observing the example lessons and had a lot to build on for her future career.

5.6.2. Mentoring benefits the learners

Learning by means of mentoring is aimed at adult learners and takes place in social and cultural settings as Lave and Wenger (1991) propose. However, the children at site A benefitted because of the learning that occurred within the classroom situation:

After the first session the grade 5 pupils became accustomed to me and responded very well to me in their environment. Although boisterous and not used to orderly lining up outside classrooms, they were obviously excited and pleased when they saw me coming to the school for the art lessons. I had set up a simple still-life in front of the class, raised so that everybody could see, consisting of a glass jar containing flowers and foliage in an informal arrangement for them to observe carefully and draw (Researcher's field notes, 20100922).

The work was remarkable since these learners have very seldom, if ever had this kind of opportunity to draw from life in a structured manner and the work was quite challenging:

During the introduction I drew their attention to the shapes of the Strelizia and Watsonia flowers. They heard the Afrikaans name 'Kraanvoëlblom' (Bird of Paradise) and could associate that with the shape of the flower. It was spring and these flowers were growing and flowering all around town, so it was familiar to them but they have never really looked and noticed the resemblance to the head and beak of a blue crane, so a careful and detailed discussion preceded their drawing activity. After concentrated observation of the flowers and the foliage, they were instructed to 'trace' the shapes with their fingers in the air while still looking at the still-life. We handed out A3 black sugar paper and I instructed them to 'draw' the flowers on the paper with their fingers, starting at the top of the page, reaching to the sides and the glass jar almost reaching the bottom of the page. This was an informal way of teaching them composition and shape. They received white wax crayons and were encouraged to draw what they saw in the still-life, still looking and taking care to draw life size. They were encouraged throughout the drawing lesson to observe and look very carefully at the shapes of the flowers. The placing on the picture plane was attended to (Transcribed DVD recording, 20101029).

The learners produced quality art-work of which they could really be proud:

Their fresh, unspoilt pictures proved that most learners really concentrated and managed some wonderful work with well-observed shapes and controlled lines (Researcher's field notes, 20100922).

The learners have retained a lot of new information:

Their answers to my questions during the recap of the lesson made it clear that they have retained a lot of the information that I have given them on indigenous plants and how it grew, knowledge that they have accidentally required during the presentation of the lesson (Researcher's field notes, 20101015).

Knowledge was acquired through careful observation of the real flowers:

The keen observation of the Strelizia flowers and leaves was obvious after the drawing and colouring stage of the 'Flower' pictures (Photograph 5.4, 20100922).

Photograph 5.4: Drawing and colouring stage of the 'Flower' pictures



This project required perseverance from the learners and the work was completed in two more sessions with the teacher in assistance:

When the time was up they were disappointed and wanted to continue with their drawings, but they had to leave for another class. I promised the learners that I would return so that they could complete their beautiful pictures. Upon my SMS request for the follow-up lesson the teacher had made arrangements for the availability of the art room for all our following sessions. (Researcher's field notes, 20101022).

Most of the learners were able to manage a completely new activity and unlearned old habits:

Following stages consisted of applying colour in pastel on the leaves and flowers after a re-stimulation recap of the still life and explanation and demonstration of how to use the pastels. I encouraged them to apply the pastel lightly for shaded layers of colour. Some learners did not grasp the

idea. The habit of colouring with dark outlines and pressure in application had been set in the Foundation Phase and would take time to unlearn. The final pastel work was done on the flowers and collage on the cloth around the vase in coloured papers from magazines. To finish off the background, learners each received white paint and a little bit of blue which they had to mix and use in shades on the areas around the flowers in the background. They enjoyed the painting, mixing and shading very much and managed to work around their drawn lines (Transcribed DVD recording, 20101029).

Although new techniques were explained in great detail, some learners did not really listen and just carried on with what they thought was right. However, most learners completed the project. These sessions were recorded and photographs of the work taken. The results were very pleasing even though the use of the elements of art were tentative and applied in a very immature way, it was an impressive achievement for learners who have never in their lives made complete pictures (Photographs 5.2; 5.3; 20101029).

Most of the learning in this case occurred in the natural surroundings of the classroom during the ordinary run of the school day. Even though the mentoring was aimed at the teacher/mentee, the learners benefitted as the intervention took place in their classroom with them learning. It was particularly noticeable how children from deprived backgrounds have developed during the short span of the project and produced remarkably beautiful pictures evidently clear in the photographs that were taken. To record and be part of this process of learning that encouraged children to reflect, explore and be creative while they communicated through the language and visual representation that Sheridan-Rabideau (2010:57) describes, was an indescribable and most rewarding experience.

Hopefully this young teacher/mentee will retain what she has learned during the mentoring intervention and the impact thereof will assist her in the improvement of her art teaching practice.

The data pertaining to the mentoring intervention at site A was analysed in this chapter. In the following chapter data that was collected at site S will be clustered into domains and analysed according to themes and sub-themes.

Chapter 6

FINDINGS FROM SITE S: RURAL REALITY

Site S was a small school in a rural area which mainly served the farming community outside a small village. The children came from middle-class families. There were less than 20 pupils in a class. The grounds and buildings were clean and well-kept. There were colourful and neat posters and recent examples of the children's work put up on boards on the walls in the passages and classroom, creating a pleasant atmosphere and an ambience of well-being pervaded.

The teacher, a generalist trained B. Ed. graduate, was in her second year of teaching. She was responsible for the art education of her own class, grade 4 and two other classes. There was no art room therefore the teacher taught art in the classroom. The room was spacious, well-equipped, and neat with large windows allowing sufficient light. Children sat in pairs at flat desks on plastic chairs on a tiled floor. Every grade had a budget which allocated funds to spend on media and equipment. An hour per week was allocated on her time table for Arts and Culture.

In the following passages the data that was collected at site S will be linked with the six domains and analysed according to interlinking themes and sub-themes.

6.1. Mentoring takes place within a relationship

In this section the different aspects of the mentor/mentee relationship at site S are analysed, in particular with regard to how the relationship was established, and how it developed.

6.1.1. Establishment of the mentor/mentee relationship

The teacher/mentee at site S explained her desire to participate in the mentoring and was an active participant, as is shown in the interview transcript and field note extract below:

I would very much like to be part of the project as I did not have art as one of my majors. I chose mathematics and science, but now I have to teach art. I am very happy at the school. I enjoy teaching the art, and although we had the subject didactics module for Art and Culture as part of the degree up to third year level, I realise I need help. I would like to improve and need new ideas for lessons (Transcribed interview, 201007).

Contact for discussions between researcher/mentor and the teacher/mentee took place regularly:

We met on a one-to-one basis in the staffroom of the school or my office on campus, or in her classroom. The teacher always participated in the conversation, showing real enthusiasm and interest. We used our cell-phones or landlines to make arrangements for the lessons, or via SMS. The latter was used mainly to confirm times of appointments. The teacher preferred evening calls to discuss future plans and procedures (Researcher's field notes, 20100831).

The teacher/mentee was comfortable as she felt free and on some occasions took the initiative to contact the researcher/mentor to arrange meetings.

We met in my office a couple of times for briefing sessions and short meetings for discussion, planning and coaching after completion of the reflection forms on her 'butterfly' lesson (Researcher's field notes, 20100910).

The teacher/mentee disclosed her need as lack of ideas for lessons:

On the reflection forms she had indicated that her needs were for lesson ideas and the improvement of her current practise. During coaching sessions we addressed the lack of ideas and experience that she had disclosed in an easy and relaxed atmosphere, while we also discussed the needs analysis and the way forward (Reflection forms, 20100804; 20100811; Researcher's field notes, 20100823).

According to Lucas (2001:34) planned mentoring presents an interpersonal experience in which the more experienced educator is committed to developing a supportive relationship with a less-experienced teacher and to spend time with the teacher while working towards the mentoring goals.

The teacher/mentee at site S had expressed a willingness to be part of the intervention. Our first meeting took place in the staffroom at the school. In an unstructured interview, we discussed the detail of the project and I gave her the opportunity to express her goals for the improvement of her teaching of art. After the initial introduction, we had regular reciprocal conversations in a friendly and relaxed atmosphere, which created opportunities for planning and guidance.

6.1.2. A safe, respectful and trusting relationship is required for successful mentoring

A trusting and respectful relationship developed between the researcher/mentor and site S teacher/mentee:

The teacher trusted and respected me because she knew that I was a lecturer in art education at a teacher training institution. Mutual respect was shown in that we both kept appointments. She accepted my advice, but also contributed with her own ideas and suggestions. All decisions were discussed first and finalised upon mutual agreement. Before every lesson that I had modelled the planning was sent to her so that she could familiarise herself and make suggestions for alterations if necessary. Her input and approval was important and taken into consideration with every project (Researcher's field notes, 20110722).

Although the mentoring was progressing well, the mentee had important news that had an impact on the programme:

Halfway during the mentoring the teacher made an appointment to meet in my office. She asked if we could interrupt the intervention for some months, as she was pregnant and going on maternity leave. I had to accept this arrangement and used the time to intensify the mentoring at the other sites (Researcher's field notes, 20110222).

Mentoring resumed when the teacher/mentee returned to her post after maternity leave:

When she returned after four months of maternity leave I contacted her to enquire whether she was ready to resume the project. She indicated she was ready to progress with the intervention and that we could pick up the strings again (Researcher's field notes, 20110721).

Fletcher (2007:78) postulates that as the mentoring relationship develops, mutual trust will increase and provide a safe place for the disclosure of needs during open conversations and coaching sessions with the researcher/mentor guiding the teacher/mentee. Mentoring at site S was progressing within this description in an atmosphere of reciprocity and trust, but the intervention had to be interrupted for four months due to accouchement leave of the teacher/mentee. Upon her return, the mentoring relationship was re-instated.

6.1.3. The mentoring relationship develops over time

Data collected at site S pertaining to the development of the mentoring relationship can be analysed as follows:

The teacher provided her time-table so that I could establish which lessons would fit into both our programmes. Her programme was flexible and she was willing to accommodate me as often as possible (Researcher's field notes, 201007).

The relationship developed as the intervention progressed:

We discussed the fact that before the recess she did quite well with her picture-making lessons and it was evident from the results that she really tried to follow the modelled lessons. At a point during the progress of the intervention we both agreed that it would be a good idea if I planned and presented more picture-making lesson with the teacher as co-presenter. I shared her workplace when I conducted lessons. The teacher assisted while I taught the lessons. During our team-teaching she was happy to accept me as a teaching partner and complemented what I had said (Researcher's field notes, 20110818).

According to Gormley (2008:47-49) mentees develop relationships with their mentors that foster professional development over a significant period of time. Mentees facilitate their own development by arranging to spend time with mentors. As was seen in 6.1.1 the teacher/mentee often made contact and arranged for sessions whenever the researcher/mentor was available. She often initiated meetings for coaching or discussions. As the data above suggests, the path to personal growth for the teacher/mentee with the assistance of the researcher/mentor implied a relationship in which they accommodated each other. Both parties were committed and co-operated to invest time in the development of the relationship.

This section has dealt with the data pertaining to the mentoring relationship at site S. In the following section the role of the mentor in the intervention at site S will be analysed.

6.2. The role of the mentor

Closely linked and inter-connected with the mentoring relationship, is the role of the mentor as initiator and experienced partner in the intervention. Although the

mentoring relationship is mostly reciprocal, it is the researcher/mentor's responsibility to manage and maintain the relationship.

6.2.1. The mentor deals with the mentee's unique situation and personality

Each teacher involved in the mentoring intervention had expressed needs in the teaching of art, and although it might seem similar on paper, in the observed real life situations each site was different. This can be seen in the data collected at site S pertaining to the teacher/mentee's unique situation and personality:

I listened patiently to the personal accounts of the teacher and showed a genuine interest in her life and career. My observations of her practice, as well as her requests during discussions disclosed the areas that needed to be addressed to improve the quality of her art teaching (Researcher's field notes, 20100823).

The teacher/mentee portrayed a reserved personality and sometimes showed a lack of enthusiasm in spite of the ideal school circumstances:

Throughout the entire process I had kept notes of the observed needs and made certain that we attended to that during following sessions. At some stage I became somewhat frustrated by the absence of passion during her lesson presentation, especially in the light of the potential for a much higher level of art that was possible in this school. She had the ideal circumstances to teach quality art in, but I had to accept that it was not in her nature to show excitement and enthusiasm as she was quite a reserved person and her presentations struck me as dry and lacking in the vibrancy that could have inspired these pupils to greater heights of creativity (Researcher's field notes, 20110922).

The teacher/mentees' individual needs and shortcomings with regards to art education were dealt with and as much time as could be managed was spent in assisting her in the teaching of the kind of art that Bolton (2006:66) describes, which concentrates on the importance of motivating and inspiring learners to be creative.

6.2.2. The mentor helps mentees identify skills that could be developed

Mentoring in art education suggests that the teacher/mentee learns new skills and techniques. The following data was extracted from the field notes:

It was clear from the needs analysis after the observation of her practice that she was confident and well-prepared but not fully aware of the learning opportunities that could have been attained through quality art. She indicated that she had chosen the 'self-portrait' lesson because it was easy for everybody to complete and learners could enjoy it and experience pride in their work, whereas real quality art would be about challenge, innovation, creativity and problem solving (Reflection form, 20100728).

The teacher/mentee learned about the presentation of clay modelling lessons:

The teacher requested help to plan a 3-dimensional project which I would model-teach as this was an area where she lacked experience. I agreed to teach the lesson and she taught the same lesson to her other groups. I planned the 'giraffe' clay modelling lesson and dropped the planner off at the school so that she could approve and indicate what media I had to provide. She contacted me with the go-ahead and asked me to provide the media for this project (Lesson planner, 20101011; Researcher's field notes, 20101011).

The researcher/mentor provided the media and modelled the 3-dimensional lesson:

I crated the media and took it to the school. It was clay, newspaper, boards, clay tools, towels and photos of giraffes. At the onset of the lesson a short introduction and discussion about giraffes, their build, long necks, shape of the head, ears, horns and long legs, tail, etcetera was exemplified with photographs from books. Learners participated in an orderly fashion. A thorough explanation of the technique of building with clay followed with a brief demonstration of how to shape and join the clay (Researcher's field notes, 20101011).

The clay modelling was a new experience for the learners and teacher/mentee:

Each learner received some clay and they all modelled their own giraffes. Learners were not used to the experience of 3D work and learned to make their model strong enough and sturdy so that it could stand. A few found it quite hard and needed some assistance. The products were packed into the crate and transported to campus for firing. They all assisted in cleaning and tidying up (Photograph 6.1; Researcher's field notes, 20101011).

Photograph 6.1: 'Giraffe' lesson



Through the mentoring intervention the teacher/mentee learned new skills and techniques to offer to the learners and she was referred to available resources. Teaching methods and strategies that could lead to the holistic development and learning in and through art were introduced. The newly acquired skills and techniques were successfully applied in other class groups in order to establish that the teacher/mentee had mastered them.

6.2.3. The mentor should be sensitive and have empathy with the mentee's situation

The following extract from the data shows the role the researcher/mentor played in being sensitive and caring towards the teacher/mentee's situation:

As we had arranged, I contacted her beginning of the third term when she was back at school after having had her baby. Before we resumed business we had a long, relaxed conversation during which I gave her the opportunity to talk about her little baby boy. She told me that everything went well with the feeding and that he was growing fast. It was her first week back at school and quite an adjustment into the routine of teaching after having had her first child. I had empathy with her when she had to return to her tasks at the school with an infant left at day-care. Some baby talk followed as I was a grandmother myself and I shared some of the experiences of my grandchildren. My interest in her new baby was sincere and I supported her as much as possible during

the first couple of weeks upon her return, aware that she might have been tired and still adjusting to her new role as a mother (Researcher's field notes, 20110722).

An apparent lack of dedication, hurried and superficial work indicated possible underlying problems and the researcher/mentor gave more assistance:

At a later stage of the intervention I became aware of a lack of dedication when forms were hurriedly completed, reflection superficially done and the 'shells' lesson scribbled on a piece of paper in spite of the fact that the teacher had agreed that she would use the lesson planners which I had provided. I realised that she had a lot of other work to give attention to and a small baby, so I revised the lesson step by step and dropped the completed lesson plan off at the school with a typed message explaining the amendments and suggested times for the lesson presentation. I also sent an SMS informing her about the documents that I had left at reception for her. She accepted my advice in a good spirit, thanked me and had the amended 'shells' lesson plan ready for the next session (Lesson planner, 20110922; Researcher's field notes, 20110922).

The role of the mentor is complex and laden with responsibility. According to Barnett (2008:14) caring and effective mentors will provide teacher/mentees with emotional support, nurturance and guidance; they will show a personal interest in the struggles and challenges that they face. In this case, the teacher returned to the intervention after having had her first child and the researcher/mentor showed sympathy and interest by assisting her with the lesson planning.

6.2.4. The mentor should nurture growth and autonomy in the mentee

From site S, the following data pertaining to the growth of the teacher/mentee can be deduced:

For the second part of the intervention I suggested more independency, with herself planning and presenting lessons and me assisting, but not necessarily modelling and if I had modelled the lesson, she was encouraged to present the same lesson to her other group (Researcher's field notes, 20110722).

Knowledge about age appropriate lessons and the selection of topics had been shared with the teacher/mentee:

I shared knowledge about age appropriate lessons for future implementation, especially for picture making, drawing, craft and visual literacy with the teacher/mentee. I encouraged her to think of the world of the learners when selecting topics for lessons and possibly link their art-making up with what they were doing in their other subjects. I reminded her to consider that grade 5 learners were in the realistic stage of their development and that it would be very valuable for them to draw from life to encourage close observation, concentration and attention to detail (Researcher's field notes, 20110722).

To facilitate the teacher/mentee's growth in the inspirational teaching of drawing lessons there were several coaching sessions conducted by the researcher/mentor:

To facilitate her growth in inspirational teaching I reminded her that she did not need to draw for the children to show them how, but to present the lesson in such a way that they would want to draw it. That is the art of teaching art, the way in which it is taught makes it alive and interesting for children. I coached her by using examples from literature, for instance Edwards (2002) 'Drawing on the Right side of the Brain' which explains that she did not need to draw for them or show them how, but needed to make them aware, open their eyes, inspire them and kindle imaginative thinking (Researcher's field notes, 20110725).

The researcher/mentor informed the teacher/mentee about the proposed changes to the curriculum:

When the conversation moved to the CAPS document I explained what the changes with regards to art would entail in the new curriculum. I informed her that it was going to be phased into the Intermediate Phase from 2013 onwards and provided her with a CD on which I had downloaded the CAPS document for the Intermediate Phase from the WCED website so that she could begin to familiarise her with the expected changes in the curriculum for art (Transcribed interview, 20111109).

Correia and McHenry (2002:2) describe a mentor as an experienced teacher, a successful and knowledgeable professional facilitating growth. At this site the researcher/mentor shared a vast amount of art education knowledge and coached the teacher/mentee to facilitate her growth in the teaching of art. She was supported to reach a fair stage of independence and self-sufficiency and developed competence in teaching art lessons of a much improved quality than before the intervention.

This concludes a summary of the findings on the role of the mentor at site S. In the following section the role of the teacher/mentee at site S will be the focus of the analysis.

6.3. The role of the teacher/mentee

Mentoring is a two-way process in which the mentee as adult learner plays as important a role as the mentor. Some of the findings pertaining to the role of the teacher/mentee have already been discussed at 6.1. In the following sections further findings concerning the role of the teacher/mentee at site S will be scrutinised.

6.3.1. The mentee is aware of shortcomings and would like to improve

Correia and McHenry (2002:64) state that mentees should express the need for professional development. From the teacher/mentee at site S the following was noted:

I am very positive about my teaching of the art lessons. I do not know why, but everywhere I end up having to teach the art and I cannot even draw myself. That is why I need ideas and I really would like to improve because I enjoy teaching the art (Transcribed discussion, 20110722).

The teacher/mentee became aware of the need to explain the procedures expected from the lesson:

After we had spent time on the pupil's learning though art, she mentioned that she realised that the procedures of an art lesson had to be explained as well as any other lesson and that she became aware the she sometimes just suggested that the learners do something and not really explained well or motivated deeply (Transcribed discussion, 20111109).

Shortfalls that were identified at the onset of the intervention at site S were that the teacher/mentee found it difficult to put the subject didactics knowledge of art into practice and her lack of ideas for art lessons. She was willing to engage in constant self-appraisal and development of her art education practice and in this she portrayed responsibility, dedication and a willingness to learn in order to address the initial shortcomings and other problem areas in her art teaching practice that were identified as the intervention progressed.

6.3.2. The mentee has strengths as scaffolding to build on

The data from site S describe that there was a strong foundation to build on:

The first lesson that the teacher had conducted for me to observe as needs analysis, proved that she was well-prepared, with everything at hand that the learners would require for the 'self-portrait' lesson. She was very calm and in control and addressed learners in a relaxed way. There were no disciplinary problems and the learners were obedient and well-behaved and all understood her instructions. When she explained, they all had to look at her and pay careful attention and she presented the lesson in stages, which ensured that they had all kept up with the procedure (Researcher's field notes, 20100728).

The lesson that she had presented required from the learners to observe well, concentrate and plan, with the implementation of the elements of art:

For the 'self-portrait' lesson they were instructed to use the entire picture plane, so the art element composition was attended to. Their attention was drawn to line, shape and observation of detail and a variety of media and techniques were used for this project. The atmosphere was comfortable and learners were allowed to get up and ask the teacher something, but it occurred orderly. When time was up, learners got duties for the clearing-up (Transcribed DVD recording, 20100728).

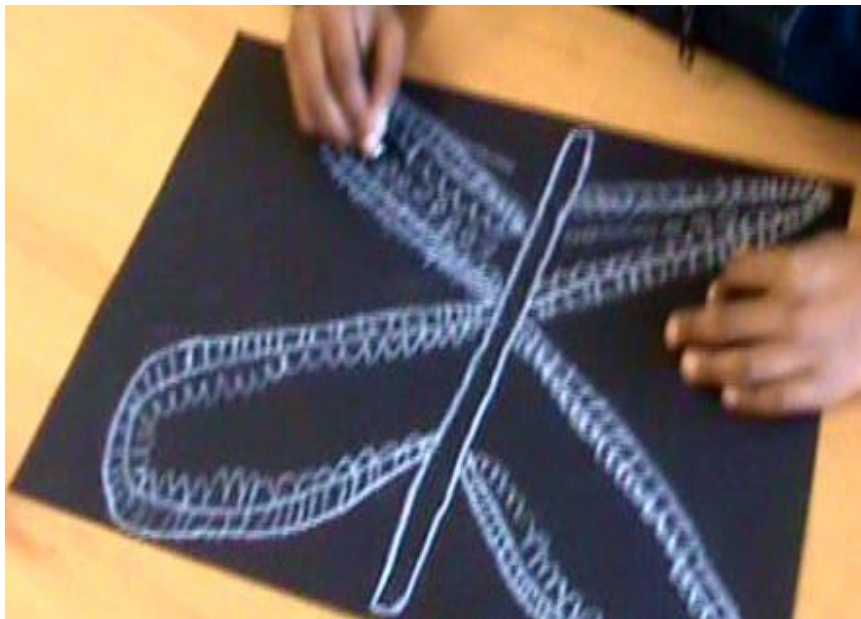
Although there was room for improvement, the emerging quality of the art in the results of this lesson was evident:

She taught them to fill the page and they were instructed to give attention to the shape of the butterflies after showing them colourful photographs from a book (Photograph 6.2a; 6.2b, 20100804).

Photograph 6.2a: 'Butterfly' lesson, taught by the teacher/mentee



Photograph 6.2b: 'Butterfly' lesson, taught by the teacher/mentee



As the intervention progressed, her growth was evident:

She taught the lessons that I had modelled to her other groups with quality in the art as result. This was clear when we compared and discussed the results of her 'feather' pictures with the lessons of the same topic that I had taught. It was evident from the results that she had really tried to teach the lesson

following my guidance, but that she still needed experience in how to inspire and motivate the learners to improve the quality of their art (Photograph 6.3; 6.4, 20110818).

Photograph 6.3a: 'Feather pictures' taught by researcher/mentor



Photograph 6.3b: 'Feather pictures' taught by researcher/mentor



Photographs 6.4a: 'Feather pictures' taught by teacher/mentee



Photographs 6.4b: 'Feather pictures' taught by teacher/mentee



Rowley (2006:94) describes mentoring as a developmental process which should depart from where the mentee is and progress through stages until the mentee is able to face greater challenges. The teacher/mentee at site S showed strengths in her art teaching that could be used as scaffolding on which to build her development. The mentoring departed from where the teacher/mentee was and progressed through stages until she was able to face greater challenges. At first the researcher/mentor observed and then worked alongside the teacher/mentee offering professional support and monitoring the development of her art teaching competencies before initiating solo work.

6.3.3. Professional development is important to the mentee

The teacher/mentee desired professional development:

When I took examples of good practice to the school and we discussed and studied the art work, the teacher looked carefully and asked many questions about the media. This proved to be a very valuable exercise as her eyes opened up to what grade 5 children were able to do. She asked if she could keep these examples to look at again in her own time as this really meant a lot to her (Photograph 6.5a; 6.5b; 6.5c; Researcher's field notes, 20110831).

Photograph 6.5a: Examples of excellent practice



(Reproduced with permission)

Photograph 6.5b: Examples of excellent practice



(Reproduced with permission)

Photograph 6.5c: Examples of excellent practice



(Reproduced with permission)

The teacher/mentee at this site was committed to change and improvement:

The teacher often approached me for appointments and was the only mentee that went to the trouble of visiting me in my office for coaching sessions. She kept all our appointments and sessions had to be postponed only twice due to circumstances beyond her control, but when it happened, she had notified me well in advance. Her attitude remained positive and she was not offended

when I suggested a re-planning once and she had the revised lesson ready on her desk when I arrived for the next session (Researcher's field notes, 2011).

Sroufe (2004:24) reports professional development programmes for teachers strengthened their self-image and self-efficacy relative to the arts and developed their understanding and art making capacities. The generalist trained primary school teacher/mentee at site S desired professional development to improve her knowledge and skills in the teaching of art and was committed to improve her art teaching abilities.

In the section above the data pertaining to the role of the teacher/mentee at site S was analysed. In the following section data pertaining to the purpose and goals of the mentoring will be the focus.

6.4. Mentoring has a purpose and goals

Mentoring deals with the needs of an individual teacher's practice, in this case, quality art lessons. The researcher/mentor needs to assist the teacher/mentee in setting goals and help them achieve their professional goals, which leads to good practice in art education. This section inter-connects with sections 6.2 and 6.3.

The overall purpose of the mentoring was to assist the teachers in the planning and teaching of quality art lessons that would facilitate meaningful learning experiences that develop the cognitive capacities of learners as they get involved in the specific challenges of art making through the creation of a picture or sculpture as Deasy (2008:4) describes.

6.4.1. Establishing the teacher's needs helps to set the goals

Data pertaining to the purpose and goals of the intervention at site S will be analysed in the following section:

After each of the two picture making lessons that she had taught during the observation stage we had a coaching session during which I gave her some advice on how to improve the lessons so that it would be more challenging and creative, for instance for the decoration on the frame of the 'self-portrait' lesson I suggested that she could inspire the learners to create patterns after a discussion of shapes and lines, not using stereotype drawing writing patterns, but to think of original shapes arranged in an interesting manner. Learners should have been discouraged to scribble and work roughly with the pastel

and instead attempt shading in limited colours that they repeat, not just randomly picked from the pastel box without thinking (Researcher's field notes, 20100804).

At this site the conditions for teaching art were ideal and more challenging topics and compositions could be attempted:

I suggested more challenging topics and compositions, for instance 'chasing the butterflies in a field of flowers', or 'a swarm of butterflies flutter amongst the flowers in springtime'. She could have discussed the physical appearance of the butterfly more fully, giving attention to its head with feelers and big eyes, the shape spread out wings and more. A closer study could have been attempted by looking at photographs of the patterning on the wings of the different sub-species, possibly looking through a magnifying glass at the wings (Researcher's field notes, 20100804).

The teacher/mentee found it difficult to kindle the learner's imagination and to inspire them to create art:

She mentioned that although she had stressed the fact that the feathers had to fill the entire space, some children would not listen to her. It was evidently difficult for a generalist teacher to make this switch that is required for art teaching (Researcher's field notes, 20110818).

To attain the goals of the mentoring at this site, a needs analysis was conducted after the observation of the teacher/mentee's art instruction practice. The planning and reflection documents were investigated, lessons and interviews were recorded and results of the lessons were photographed. The purpose of the mentoring was to assist the teacher/mentee in the planning and teaching of art lessons that would be more challenging, inspirational; non-stereotypic and that would kindle the innovative thinking of the learners.

6.4.2. Mentoring can make good practice even better

As was seen in 6.3.2 the teacher/mentee at site S showed certain strengths in her art teaching practice and achieved a fair level of quality in her art lessons, but analysis of the data that was collected proves that much more could be attained:

She mentioned that although she stressed the fact that the feathers had to fill the entire space, some children would not listen to her. It is evident from the

results that she really tried to teach the lesson according to my example lesson but that she still needed experience in how to inspire the learners to concentrate to careful observation of the detail of the real feathers (Photographs 6.3; 6.4; Researcher's field notes, 20110818).

During a coaching session the importance of inspirational teaching was emphasised:

If you realise that the children have not grasped what you want them to do, you have to stop and explain again until you are certain they know exactly what the procedure should be. It is quite commonly found that teachers do not emphasise enough and think they have explained thoroughly, but it is evident from what the children do or the way they do it, that a more elaborate and inspirational explanation is needed. It is important for quality art education that children create within the parameters of the lesson structure otherwise it becomes 'anything goes'. Motivate children to work imaginatively within the guidelines of the lesson - that is the fine art of teaching art (Transcribed discussion, 20111129).

These children all had the potential to attain much higher goals and improved quality in their art, moving away from unoriginal characters seen in colouring-in books and animation films:

She then asked them to draw things like sea sand, crabs, seaweed and so forth in the background, using fine-liner. Almost all of them started drawing tiny little things scattered all over the page. I reminded them that they were going to work with pastel inside those shapes, so it had to be double lines and much bigger otherwise the colouring-in was going to be difficult. Many learners fell back to of drawing stereotype crabs, octopi, jelly-fish and seaweeds. It took a lot of individual intervention to persuade them to draw bigger, to get the concept of overlapping, for example to draw the seaweed as if behind the shells (Photograph 6.6, 20110922; Researcher's field notes, 20110927).

Photograph 6.6: 'Shells' picture



Sources for inspirational lesson topics were discussed:

We looked at the many lesson examples of good practice for grade 5 and I guided her to ways of becoming inspired for a topic, like looking at the children's world, the games they play, where they come from and the stage of development that they were in (Researcher's field notes, 20110831).

Building on the strengths of the teacher/mentee's art teaching practice, the emphasis moved to the kind of teaching that would lead to learning that uses cognitive process strategies such as problem solving, investigative learning and the experiential learning that Zimmerman (2010:5) clarifies. The researcher/mentor offered advice and challenged the teacher/mentee to motivate the learners to work imaginatively within the guidelines of the lesson. Through model teaching and the study of examples of good practice she was guided to be innovative, to consider alternative possibilities, have a flexible approach to thinking, and to use new strategies and techniques following suggestions by Montgomery (2002:156-159) for quality art education.

6.4.3. Goals shift when more needs emerge

During the intervention needs might emerge that have not been mentioned at the onset because the teacher/mentee becomes aware of the abilities of the learners to produce high quality art. Data from site S shows the following:

The teacher/mentee's introduction to the lesson was brief and uninspiring:

Her introduction was somewhat dry and uninteresting and she did not give enough attention to the shape and detail of the different shells. She very briefly explained that they had to arrange their shell shapes and stick them onto the brown paper background in an interesting composition more in the centre of the page (Researcher's field notes, 20110922).

Intervention by the researcher/mentor addressed the need for inspirational teaching:

I made several notes of points that we need to discuss at the next session and have become somewhat frustrated by her lack of enthusiasm, especially in the light of the obvious potential of the learners. A more inspiring approach would get them enthusiastic about their work. The quality of their work on the 'shells' pictures improved when I intervened and taught them to look and look again with real observation of shape and detail (Photograph 6.5, 20110922; Researcher's field notes, 20110927).

At some stage the mentoring at this site followed an apprenticeship model building on the work of Lave and Wenger (1991) who suggest that the researcher/mentor acts as a role model to guide and train the teacher/mentee in improved skills of in this case, art education. Through this experience of good art teaching practice in situ, the teacher/mentee became aware of needs that have not been mentioned at the onset of this programme, because of the newly acquired awareness of the potential of the learners and their ability to produce a higher quality art.

6.4.4. Reflection was introduced into the mentee's practice

Montgomery (2002:145) cites Allen and Casbergus (1995) when they say that a teacher's reflection on their own practice is an important vehicle for enhancing the development of effective teaching. The data collected at site S reveal the following:

Reflection of art lessons was not common practice in this case and although I had provided reflection forms for completion after every lesson, the ones the teacher had taught as well as mine, they were completed in a hurried and superficial way. It was clear from the reflection on the 'butterfly' lesson that the learning that could have been facilitated through quality art was not considered important, although enjoyment of the lesson and the acquisition of skills were mentioned as indications of the quality of the learner's art (Reflection form, 20100804).

As part of the mentoring intervention at site S reflection on her own practice was introduced to encourage the teacher to become self-directed and facilitate growth from novice to expert. The ideal was to prompt the teacher to view her own teaching critically and to assess the purposes and consequences thereof. This was not general practice at this school and the real deep and thorough reflection on her practice as Schön (1990) suggests, seemed to be very difficult for her and the researcher/mentor's requests for reflection were sometimes ignored.

Data illustrating the purpose and goals of the mentoring at site S have been dealt with. In the following passage the mentoring process will be analysed.

6.5. The mentoring process

After clearance from the headmaster and the introduction of the intervention to the teacher, the relationship with the mentee was established. Once the goals were set, the needs of the teacher were identified. The cyclical process of discussion→observation and data collection→discussion→teaching→discussion that Newton (1994:483) suggests, occurred. Throughout, collaboration in a partnership that would eventually lead to an increased competency of the teacher in the teaching of quality and meaningful art lessons was important. There is a strong interconnectedness of this domain with those in the sections before this one.

6.5.1. The mentoring begins with the teacher's needs

The point of departure for the mentoring process is the needs of the teacher. Data provide the following:

During a briefing session after completion of the reflection forms that I had designed for her teaching of the picture-making lessons it was clear that she was confident, but not really aware of the learning opportunities through quality art (Researcher's field notes, 20100823).

The teacher/mentee expressed the need for ideas for lessons and improvement of her current practise:

I gave her *Emphasis Art* by Wachowiak and Clemens (2007) and *Young Art Nature and Seeing* by Lacey (1989) to look at as examples of good practice and for ideas for lessons for grade 5 learners. To assist her in her future planning we worked through the examples, discussing the topics and media of each example in depth (Researcher's field notes, 20110725).

The teacher/mentee needed experience:

A shortcoming in her practice was how to inspire children to do art as these learners had the potential to attain much higher goals and improved quality in their art, but they needed to be made aware and inspired (Researcher's field notes, 20111109).

The point of departure for the mentoring process at site S was a diagnosis of the needs of the teacher followed by an agreement on specific improvements to be made and the provision of support to make these improvements. Observation of art lessons taught by the teacher at site S proved that there was a strong basis in her practice as scaffolding for future intervention to build on. The work of the intervention was aimed at addressing the shortfalls that were noticed and to provide occasions for her to gain experience in the presentation and planning of art lessons.

6.5.2. Recorded evidence is an important tool in the process

It is necessary to collect and review evidence of growth in knowledge and skills of art teaching throughout the intervention, following Tomlinson's (1995:200) suggestion. At site S the following occurred:

When we looked at the DVD recording of the lesson as collaborative assessment, we noticed that some learners were doing their colouring-in roughly and hurriedly just to get to the next stage. A couple were noticed getting bored with the colouring-in. Some learners were wasting time by sitting and reading the magazines or looking at pictures and not searching purposefully for the specific colour combinations (Transcribed DVD recording, 20100804).

DVD recordings of the lessons were used as a guide for follow-up discussions:

During our next meeting we discussed these points and I advised her as follows: Teach them that colour can be applied in different pastels strokes, with light/dark, shading, and repetition of dominant colours in the patterns. Furthermore, let learners who have completed their work page through magazines and search for specific colours so that art time does not get wasted (Researcher's field notes, 20100804).

Photographs of lessons were compared for diagnosis:

Photographs of both of our 'feathers' lessons were compared for diagnosis of her progress with drawing instruction and we noticed that some learners were not following her instructions (Photograph 6.4, 20110818).

Methods used to record lessons were DVD, photographs, audio taping and field notes. These were regularly monitored and reviewed to track the progress of art teaching at site S. Throughout the process the researcher/mentor analysed the performance of the teacher/mentee and engineered procedures that would address problems that occurred and lead to improvement of her art teaching practice.

6.5.3. Modelling lessons provide examples of good practice

At all four sites, the teachers requested modelled lessons during which they could observe the researcher/mentor applying the principles of quality art education. Some aspects pertaining to the modelling of lessons have been mentioned in 6.3.2, however further analysis of data from this site illustrates the usefulness of this procedure:

The 'feathers' lesson was taught by the researcher/mentor as an example of good practice:

I introduced the lesson by singing a song: 'Die berggans het 'n veer laat val'. The learners were instructed to listen carefully every time the word 'veer' was heard. A short discussion about the meaning of the poem on which the song was based followed. I proceeded by discussing idioms in Afrikaans where 'veer' featured: 'Voëls van eenderste vere', 'Die vere maak nie die voël nie' and 'Met 'n ander se vere pronk' were mentioned. Learners were encouraged to find out if there are more idioms in their language containing 'veer'. After this introduction, I showed them the feathers that I had brought and the intricate lines on each kind of feather were brought to their attention. They were given a black felt tipped pens and first had to draw the shaft in a double line starting wide and gradually narrowing; and then look carefully and draw the lines from the shaft outwards (no outline of the feather, but each line from the shaft outwards to finally constitute the shape of a feather). A close check was kept to make certain that they drew carefully controlled lines and not hurried and scratchy (Photograph 6.3; Researcher's field notes, 20110804).

The learners produced pictures that proved that they gave attention to the instructions:

It was new to them to take such care and concentration with their line work. Quite a few had to be encouraged individually to fill the space and to make really careful lines. After the felt tipped pens, they were given soft pencils to make more lines. I demonstrated dark and light, thick and thin lines and they were encouraged to fill in their feathers with more lines. This took quite a lot of encouragement as some wanted to get finished, grew a little tired and lost concentration. A couple worked with quiet concentration for a long period of time (Photograph 6.3; Researcher's field notes, 20110804).

The teacher/mentee commented that she had learnt by watching the researcher/mentor teach art lessons:

At the end of the intervention she commented during a taped interview that she had liked the mentoring and that it helped most when I taught the children and she had observed how it could be done in a real practical situation. What she liked most was to have me work alongside her in her familiar surroundings. She commented that learning by watching me teach art lessons had helped her very much in her own practice and that another method would not have helped her as much and that she was definitely going to attempt the lessons in the new school year as she was not afraid of art education any more (Transcribed interview, 20111109).

The teacher/mentee diligently taught the lessons that I had modelled to her other group:

It was decided that I would model teach the 'feathers' drawing lesson with mentee attending and that she will subsequently teach the lesson to her other group that she takes for art, using the media that I left for her in the crates (Researcher's field notes, 20110804).

The researcher/mentor modelled example lessons during which the teacher/mentee could observe the application of the principles of quality art education like the introduction and explanation that led to well-observed drawings executed in controlled lines with concentrated effort. The teacher/mentee followed this example with her other group as she had learnt how to present this lesson by watching the researcher/mentor in action during the modelling of art lessons.

6.5.4. Co-teaching and team planning present valuable opportunities

Tomlinson (1995:51-52) discusses mentoring in schools as progressive collaborative teaching. Initially the teacher/mentee will stay within the researcher/mentor's framework and assistance, but gradually try out and take on a wider range of more extensive aspects. For analysis from the data the following:

We then decided that she would think about and come up with some ideas for a topic and media herself and plan a picture making lesson which she would mail to me to check. I would scrutinise and refine the lesson, make suggestions for alterations if necessary. The teacher would set a date for the presentation of the lesson to her class which I would attend to assist and intervene if required (Transcribed discussion, 20110831).

The teacher/mentee at site S was taking steps towards creative art lessons, but it was evident from the data that was collected during her final lesson that she still had a long way to go:

She had a bag of shells that one of the children had brought and some slides on her computer of sea urchins and other sea-things. Her introduction was brief and superficial and she did not give enough attention to the shape and detail of the different shells. The shells she showed them were very small with the detail hardly visible (Researcher's field notes, 20110922).

Intervention by the researcher/mentor proved fruitful to the learning of the teacher/mentee:

We had agreed that it would be a team-teach session so I intervened by giving each child a shell to look at closely and spoke about the fact that something lived in there, the different shapes of different shells and the lines and patterns on them. She tried to encourage the learners to draw as big as their own fist, but some did not manage that. They drew hurriedly and fell into stereotypes very quickly, repeating the same shape over and over (Researcher's field notes, 20110922).

The researcher/mentor made suggestions to overcome problems during the lesson:

I interrupted by suggesting that they draw carefully and really look at the shapes as well as the lines on the shell and how it followed the contour of the shell. At first the learners were uncertain, but gradually managed and

eventually did some lovely drawings, especially of the urchins. Once they each completed five shell shapes on the various green backgrounds, using the fine-liners, I encouraged them to use thick and thin lines on the shells to make it more interesting. After completing this, the teacher told them to tear out their shells alongside the drawn lines. This was hard for some, but once I showed them how to guide the paper between the fingers when tearing, they managed quite well. The torn out shells, which had interesting uneven edges were stuck onto the black backgrounds in an interesting composition in the centre of the background page (Photograph 6.7, 20110922; Researcher's field notes, 20110926).

Photograph 6.7: 'Shells', first stage



At this site the teacher/mentee was on her way to attain the high goals of creative art lessons as the intervention progressed from the model teaching of two lessons by the researcher/mentor, to co-teaching with collaborative planning, to the level where the teacher/mentee planned and taught the lesson with the researcher/mentor assisting. Initially the teacher/mentee stayed within the researcher/mentor's framework and needed assistance, but gradually tried out and took on a wider range of more extensive aspects.

The final domain that will be dealt with is the mentoring outcomes and themes and sub-themes pertaining to the outcomes of the intervention at site S will be analysed in the following section.

6.6. Mentoring outcomes

According to Aladejana *et al.* (2006:1-3) mentoring can be seen as a workplace learning model of teacher professional development; in this case mentoring offers the opportunity to integrate theoretical principles of art education and the practical experience of art teaching to enable the development of an art education knowledge base and practical skills in the teaching thereof. Much of the findings pertaining to this domain are inter-connected with that in former sections, the following data analysis serve as confirmation:

6.6.1. Mentoring as in-service training

During an interview towards the end of the intervention the teacher expressed herself as follows:

My biggest problem was to get ideas for lessons. The mentoring opened my mind up to more ideas for art lessons and I will know where to look for ideas if I experience a 'dry time' again. The books and lesson examples that we worked through as well as the discussions helped a lot to give me lesson ideas (Transcribed interview, 20111109).

The teacher/mentee realised the importance of the lesson introduction:

I will give attention to and think about motivating the learners with an inspirational introduction. I realised in the lessons that we co-taught that I sometimes just suggested and not really explained well or motivated deeply (Transcribed interview, 20111109).

The professional development of the generalist trained primary school teacher at site S took the form of in-service training to improve knowledge, skills and attitude in teaching art more effectively, following the suggestion from Villegas-Reimers (2003:71-75). The change and self-development in this case was planned to answer to the teacher/mentee's request for guidance in art lesson ideas. Although there is still room for improvement, the in-service training at this site was effective in preparing the teacher/mentee for her role as art educator mastering the changed curriculum.

6.6.2. Mentoring gives a new vision

Data from site S reveal the following pertaining to new procedures and techniques:

The teacher taught the same lesson to another group of children, taking the opportunity to present the lesson that I had modelled. Learners were not used to the experience of 3D work and learned to make their models of 'giraffes' strong enough and sturdy so that it could stand. Results showed that she had managed the clay modelling, although it was a first time that she had taught that, very well (Photograph 6.1, 20110721).

Old habits were addressed by demonstrating new colour application techniques:

After the drawing on the background, we handed them pastels in different greens. I demonstrated the technique of pastel, colouring in inside the lines in light layers, building up. This was new to several learners as the old habits like dark outlines, with hard, flat colouring, grinding the pastel into the paper, have been imprinted in their minds since Foundation Phase. The multi-media pictures were developing quite well with implementation of several elements of art (Photograph 6.8, 20110927; Researcher's field notes, 20110927).

Photograph 6.8: 'Shells'



The teacher/mentee saw how art offered natural and significant connections to the rest of the curriculum:

It was mutually decided during a discussion that we would attempt a visual literacy project and then reflect on it is an important part of literacy for children which can also be transferred to other subjects as this was expected in the curriculum. The visual literacy lesson should be a short project that could fit into one period, integrating with other subjects, especially language literacy, life skills and history. The school had the facilities for power-point presentations (Transcribed interview, 20111109).

The teacher/mentee realised that there was much more to art education than merely practical work as she became more informed about art-based learning. The intervention introduced the teacher to a wider range of art activities, media and skills which also included visual literacy aspects. She saw in practice what Duma and Silverstein (2008:119-124) describes as the kind of art education that could help learners process their learning in personally meaningful ways because it offered natural and significant connections to the rest of the curriculum.

6.6.3. Mentoring empowers the teacher

The teacher/mentee at site C reported the following in her evaluation of the mentoring project:

I have learned so much about art education during this time. I feel that I will be ready to continue on my own as I have really learned a lot (Transcribed interview, 20111109).

The teacher/mentee commented on her increased confidence in the teaching of art:

The teacher commented on her evaluation form at the end of the intervention that she had much more confidence now to teach art and in fact, the Foundation Phase teachers and other members of staff have asked her for advice for their work because they desire improvement as well (Evaluation from site S, 2011).

The teacher/mentee realised the value of quality art education:

She realised that art is not just another subject, but that it is a very important subject. As she enjoyed her lesson presentations more, the learners also started enjoying it more (Evaluation form site S, 2011).

The teacher/mentee at site S was empowered when she learned to facilitate art learning activities and witnessed the powerful effects that it had on her learners. This development was noticed by other colleagues who approached her for advice in order to improve their art lessons and the effect could possibly lead to transformation of art education in the school.

The mentoring intervention at this site, although interrupted for four months, was a full and sometimes quite intense collaboration which provided substantial data. In the following chapter the data that was collected at site W will be slotted into domains and analysed according to the themes and sub-themes that emerge.

Chapter 7

FINDINGS FROM SITE W: SMALL STEPS TOWARDS GREAT GOALS

INTRODUCTION TO SITE W

Site W was a big school in a small town. The children came from a very poor community. The building showed signs of damage and the walls in the passages were dirty and scarred. Tops of desks were loose and there was no evidence of attractive posters or charts on walls in the classrooms. Classes were crammed with large groups of children. The art room was utilised as a classroom due to lack of space.

A group of generalist teachers attended the introduction of the project in the staffroom of the school. They had all attended the training offered by the WCED on the NCS, which covered the teaching of art, but admitted that they did not follow the guidelines. The school had not been visited by subject advisors for Arts and Culture from the EMDC and because of this, they regarded the teaching of the learning area as redundant, although they realised that they had to set assessment tasks that provided marks for the learners for the learning area. There was a plea for assistance and guidance in the teaching of art as they did not know what to do. The group discussed the mentoring and decided that one teacher would volunteer as mentee and that she would then attempt to give the rest of the staff guidance on the teaching of art lessons.

7.1. Mentoring takes place within a relationship

Zellers *et al.* (2008:563) describe formal mentoring as a professional development vehicle where the mentoring relationship is assigned. As such, mentoring can be particularly successful in contemporary workplaces where members would not have had access to mentoring and where an institution initiated and designed the intervention programme. In the following section, the different aspects of the mentoring relationship at site W are discussed.

7.1.1. The mentoring relationship begins and develops

Pertaining to the mentoring relationship at site W, the following data was extracted from the field notes:

The delegated teacher contacted me via SMS to set up a meeting. During a short meeting in the staff-room the teacher explained to me what she had

been doing so far. She had used a guideline for lessons that the WCED made available and she had followed the theoretical section. No practical art work had been done (Researcher's field notes, 201007).

Bartell (2005:87) recommends that in mentoring the underprepared teacher, the process of mentoring should begin with an assessment of what is already known and understood to fulfil the role of mentoring in schools. To deepen my understanding of the current art education practice, I made arrangements to attend a class:

I requested to attend a lesson to establish and analyse the needs of the teacher and school as the teacher expressed that she would very much like to do practical work, but that she lacked knowledge of what and how to do it (Researcher's field notes, 201007).

According to Lucas (2001:34) a planned mentoring relationship starts with the more experienced partner who encourages the development of a supportive relationship with a less-experienced person. The mentoring relationship at site W began with a meeting to get to know one another and arrangements were made to attend a lesson to make an assessment of the needs of the teacher/mentee and the school with regards to the art education practice.

7.1.2. The mentoring relationship can be threatened by difficulties

The mentoring relationship can sometimes pose differences and misunderstandings that require careful dealings, as becomes clear from the following data at site W:

Although I explained very clearly from the start that the focus of the entire intervention would be art, the teacher prepared and presented a drama lesson. Out of courtesy, I remained for the duration of the lesson (Researcher's field notes, 20100805).

The researcher/mentor clarified the misunderstanding:

Another appointment was scheduled during which I explained and clarified that the intervention will concentrate only on art. During this session she paged through her file as well as the folder with guidelines for lessons from the WCED. It consisted of suggestions for puppet shows and theoretical exercises (Researcher's field notes, 20100816).

The teacher/mentee expressed her problems:

She explained that they had very little media and that the art room was utilised as a classroom and that she had no confidence in teaching art. After a thorough discussion we decided that we would plan a picture making lesson together which I will model teach with her in attendance to observe (Researcher's field notes, 20100816).

Appointments for the lessons were cancelled:

The lesson was scheduled for 25 August. On the 24th I received a SMS to notify me that the lesson had to be cancelled due to strikes amongst teachers. A date was set for Monday, 30 August (Researcher's field notes, 20100815).

As mentoring partners the teacher/mentee and researcher/mentor at site W had totally different life experiences and the time together at site W emphasised the contrast with regard to socio-economic differences. This situation required acceptance, empathy and understanding to secure a pathway to growth for the teacher/mentee at this site.

7.1.3. Perseverance is the word

Several times, the teacher/mentee did not acknowledge, or failed to reply to attempts from the researcher/mentor to make appointments, as the following extracts from the field notes show:

I sent a SMS, requesting a time for the follow-up meeting, but did not receive any reply although it was agreed that SMS would be the medium for confirmation of appointments (Researcher's field notes, 20100901).

The teacher/mentee's reluctance recurred:

Two SMS messages were sent to the teacher to request that she would notify me when I could photograph the completed mask lesson and collect the reflection forms. She replied that she was still busy and would let me know. No contact was made and no response to my phone calls during which I requested an appointment for discussion (Researcher's field notes, 201106).

The teacher/mentee did not respond:

There was no reaction to my SMS telling her that I would drop off some lesson planners at the school for the planning of a lesson with clay as medium that

she had requested guidance for and for which I offered to help her with if necessary (Researcher's field notes, 20111710).

Throughout the intervention, several dates were postponed, changed, mixed up and appointments for lesson presentations cancelled, for example:

I asked if it could be ready for collection by Friday October 21. On the 21st I received a SMS in which the teacher asked for more time as she has not given attention to the lesson plan yet. On 28 October I sent another SMS asking whether I could come and pick up and assist her with the planning of the clay-work lesson that she requested. On 3 November 2011 she replied that we had to leave the clay lesson for now as there was not enough time left. We had agreed upon a final workshop and I asked her to give me a date that would suit her. When she did not reply with a time, I suggested Monday 8 November for a final interview (Researcher's field notes, 20111123).

The teacher/mentee was often absent due to illness:

I did not get any response and sent another SMS to enquire. When I did not get any confirmation for that date, I sent another SMS to which the teacher replied that she was still not well and could I please contact her the following week. I wished her well and agreed that I would contact her early the following week. The school secretary phoned to enquire about the date as the teacher was confused about the dates – she never diarised appointments (Researcher's field notes, 20111123).

Sometimes appointments were cancelled at very short notice, causing inconvenience for the researcher/mentor. Incidents like the following occurred at site W:

I had mixed the white paints, packed up everything and was almost ready to leave for the school when there was a SMS informing me that the programme at the school has changed and that the sessions will have to be postponed to the new term, namely 10th of October. I had to store the white paint in the refrigerator to prevent it from going bad because it does not contain any preservative, otherwise it would have gone rotten (Researcher's field notes, 20110929).

Persistent investment of time and effort eventually proved beneficial to the teacher/mentee's art education practice:

A SMS was sent on Monday 5th September to ask when I could collect the completed lesson plan to look at and set a possible date for the presentation of the lesson. When there was no response to my SMS, I sent another saying that I would collect the lesson plan at school if she could leave it at reception for me (Researcher's field notes, 201009050).

It was often very difficult to make contact with the teacher/mentee:

Several attempts after the school holidays to contact the teacher proved unsuccessful. Eventually I managed to get hold of her and she explained:

You must be very angry with me... I am sorry, but I was sick and had to have an operation but I am back at school now (Transcribed discussion, 201108).

I suggested that we think of a solution that would make it easier for her if she still wanted to continue with the project. We came up with the idea that it would be better and easier for her to concentrate only on the art teaching of her own class group (Researcher's field notes, 20110822).

Gormley (2008:47) states that the level of commitment from both mentor and mentee will affect the success of the relationship. Throughout the intervention period at this site, there were contextual constraints which required perseverance, patience and wisdom from the researcher/mentor. Eventually persistence paid off and plans were put in place to make the procedure more attainable for the teacher/mentee.

7.1.4. The relationship thrives in a supporting culture

Taking the circumstances at the school, as well as the incompetent feelings of the teacher/mentee into consideration, support was needed. The following data illustrate this:

We had a short meeting during which the teacher asked some questions about the new curriculum for schools which was due to be implemented in 2011. I explained that the CAPS documents were being finalised and undertook to supply the documents for her (Researcher's field notes, 20101019).

The teacher/mentee agreed to resume the mentoring project in the new school year:

The teacher was very happy to see me in 2011 and she was immediately eager to resume the process. After a short discussion, she mentioned how much she had learnt from the intervention during the previous year, as she has been trained prior to the time when attention was given to art education (Researcher's field notes, 20110414).

You know, we had been trained at a time when..... those days it was not like it is now (Transcribed discussion, 20110414).

There was a lot of appreciation from the teacher/mentee for the work that had been done so far:

She remembered our discussion towards the end of 2010 and was keen to proceed with what was agreed on then. I agreed to design a lesson and drop it off at the school, so that the teacher could check and if it was in order, I would model teach the lesson to her grade 4 class (Researcher's field notes, 20110414).

Fletcher (2007:76-78) describes mentoring as a transformational relationship for continuing personal and professional renewal, including the structuring of a supportive culture within which to mentor adult learners. The teacher/mentee at site W started to open up and respond to the possibility of transformation in her teaching of art when she became aware that the researcher/mentor cared and had a personal interest in the struggles and challenges that she faced. She therefore felt encouraged and supported.

In the following section the role of the mentor in the intervention at site W will be the focus.

7.2. The role of the mentor

Correia and McHenry (2002:2) describe a mentor as an experienced teacher, a knowledgeable professional who acts as coach, role model and counsellor, facilitating growth and support through a mutually beneficial relationship. A positive attitude, wide experience, wisdom and willingness to assist and support is needed. The role of the mentor at site W will be analysed in the following section.

7.2.1. The mentor opens up opportunities

The teacher/mentee misunderstood and taught a drama lesson, although it was made clear at the onset of the intervention that the focus would be art. This misunderstanding was turned into an opportunity. Data explain the situation as follows:

When the teacher misunderstood and presented a drama lesson, I stayed to show respect for her attempt, but made an appointment during which I clarified the misunderstanding and explained once again that the intervention would focus on visual art only (Researcher's field notes, 20100816).

The researcher/mentor took the lead with the planning of the picture making lesson, but also respected the teacher/mentee's contribution:

When she revealed that she did not have the confidence to present a picture-making lesson, I planned the lesson and dropped a completed lesson plan off at the school for her to comment on and make suggestions. I proceeded to do the preparations to present the lesson and provided the media for the lesson (Lesson planner, 20100820; Researcher's field notes, 20100820).

The picture making lesson linked up with the teacher/mentee's drama presentation:

The introduction of the picture making lesson linked with the drama lesson on mime that the teacher had taught. It was about clowns. The learners did not know what a circus was, so the link was made with carnivals and minstrels, which most of them knew (Researcher's field notes, 20100830).

The researcher/mentor must be in a position to open up opportunities for teachers and to be able to focus on the mentoring, says Fletcher (2007:77). The researcher/mentor turned the misunderstanding into an opportunity for the learners to make art and steered the teacher/mentee's focus to art education. Art specific expertise and input from the researcher/mentor facilitated development and contributed to the improvement of art education to address the teacher/mentee's pronounced lack of confidence in the teaching of art.

7.2.2. The mentor needs wisdom to deal with complicated issues

At this site, there were many difficulties to deal with as became clear in 7.1. Complicated situations arose, for instance some of the other teachers in the school,

so hungry for guidance but not part of the mentoring programme, copied our lesson. Data that illustrate this situation are the following:

When I called the teacher to enquire about her lesson, she explained that although our arrangement was that she would teach the same lesson that I had modelled to her other group, when the other teachers saw the completed pictures that were left out to dry, they all copied and taught the same lesson to all the other classes in the entire school. There was nothing that I could do about that, but learn that next time I should not leave the pictures to dry at the school, but instead take them with me until the teacher had also taught the lesson to one of her other groups for the intervention to be effective (Researcher's field notes, 20101019).

The researcher/mentor learned to deal with unexpected pitfalls and complications during the intervention:

I asked the teacher to try and obtain some of the results of the other teachers' 'clown' lessons for recording purposes. As arranged, the teacher had the pictures ready for me to photograph. It was clear that they had put up some examples of the learner's work of the 'clown' that lesson that I had taught and their learners had to copy it. To deal with this I felt that although copies of my original lesson, at least the children made pictures where the composition was dealt with and some interesting work was done, where in the past, no art lessons were attempted at all. I was surprised to find that there was media in the school after all, contrary to what I was told in the beginning, although not exactly the combination that I had used in my lesson (Photograph 7.1, 20101019).

Photograph 7.1: 'Clown', taught by researcher/mentor



Photograph 7.2: 'Clown', copied by other teachers



The teacher/mentee did not grasp the concept of mentoring until later in the process. Continuation of the intervention was the responsibility of the researcher/mentor:

Upon my arrival at the school the teacher came to the foyer to apologise that she had forgotten to inform me that the children were writing exams and she was busy organising an event and could not be present, but had arranged for

a teacher's assistant to attend my lesson in her place. She said that she would be in touch with me early the next term to make arrangements so that she can teach the same lesson to another class group for me to be photograph. For the sake of the learners I went ahead and taught the lesson, although she was not there to observe my picture-making practice (Researcher's field notes, 20100920).

The researcher/mentor contacted the teacher to assess the way forward:

I contacted the teacher via SMS and made an appointment to discuss the way forward. We agreed upon the teaching of a craft lesson. I completed the planning of the 'masks' and dropped it off at the school for the teacher to look at and decide if it was in order or whether changes needed to be made. It was decided that I would conduct the lesson with the mentee co-teaching and observing (Lesson planner, 20110418; Researcher's field notes, 20110512).

At site W there were many problems that could not be solved, but the researcher/mentor listened patiently to the problems and continued to work on the mentoring relationship and dealt with complications in a constructive way.

7.2.3. The mentor needs to be a role model

At site W the example lessons that the researcher/mentor taught proved to be of vital importance as the following extract from the data of the first modelled lesson shows:

For my introduction I showed them clear, large and colourful photos of clowns, which was meaningful to the learners in that they learned new words, as well as about the circus and what clowns do, how they dress and their make-up. The media for the first stage was distributed – black sugar paper and white wax crayons with which they had to draw their clowns. Learners were responsive and attentive and their work showed that they were trying. Their drawings indicated that their developmental stage was closer to Foundation Phase, indicating that drawing experiences were rare (Transcribed DVD recording, 20100830).

The lesson was presented in stages, modelling good practice for art education:

For the second phase a brief recap was made and the photographs of the clowns were shown again and the make-up on the face discussed. Learners received their pictures and the colours in oil pastels to be used on the faces

and hands. They started colouring in on the faces. It was clear that most learners had not worked with pastel before. The habit of dark outlining and colouring in the inside prevailed. I interrupted and explained the technique of colouring with pastels. Their attempts improved, although it was clear that the experience was novel and daunting for some. The results proved honest and childlike interpretations of a theme that was previously only known to some and for others completely new (Photograph 7.3a; 7.3b, 20101019).

Photograph 7.3a: 'Clown' Lesson presentation



Photograph 7.3b: 'Clown' learner's progress



The lesson offered novel experiences for the learners as well as the teacher/mentee:

The next stage of the lesson, colouring in with cool colours on the jacket only, was introduced. Again, it was obvious that this was a new experience. When the cool colours were distributed, most learners tended to grab hold of as many colours that they could and keep it clutched in their hands, or hide as many colours as possible under the table top so that nobody could see what they had. The clown costumes were decorated, with the cool colours on the jacket (top) and repeated on the hat and shoes. It was often necessary to get learners to stop drawing and attend to the explanation of the next step. At the end of the period I promised to return the following week so that the pictures could be completed (Transcribed DVD recording, 20100920).

During the lesson the learning was focused on art teaching:

The teacher was present as observer and assisted mostly in maintaining discipline all the time except for the final session when they completed the pictures (Researcher's field notes, 20100920).

The example lesson was aimed at developing the teacher/mentee's skills and confidence in the teaching of quality art lessons:

During a short discussion before the start of the next session of the lesson the teacher emphasised how much the mentoring had helped her in her practise so far and that she would very much like to teach the same lessons to her other groups (Researcher's field note, 20110512).

Rice (2005:25) describes the application of adult learning theories namely experiential learning combined with the apprenticeship model where role modelling and situated learning are important. At this stage at site W a workplace learning strategy was conducted when the researcher/mentor model-taught a picture making lesson as an example of good practice for the teacher/mentee to observe.

7.2.4. Independence and self-sufficiency should be encouraged

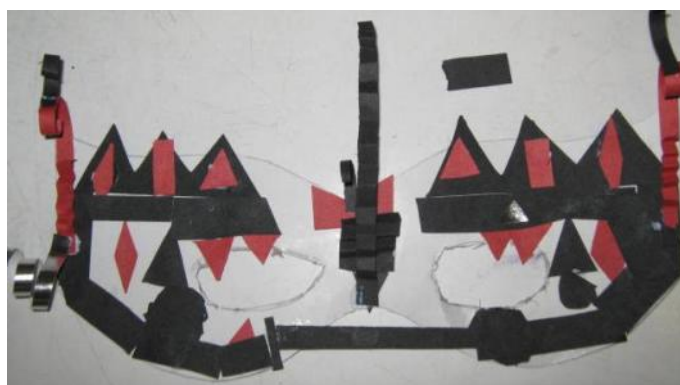
The teacher/mentee was encouraged to become independent and venture into art teaching. The following provide data pertaining to this:

I suggested that I would like to gradually step back and allow the mentee to teach the lessons herself. I would be present to assist in the planning and also assist in the teaching of the lessons if necessary (Researcher's field notes, 20110822).

Guidance during a coaching session encouraged her in her first teaching of a craft lesson:

I suggested that she should try and teach the 'mask' lesson to establish the needs for future guidance. I suggested that the learners should be told right in the beginning of the project that the shapes may not be smaller than 2cm and to encourage them to really cut several of the same shape to form a repeat pattern. The media was left at the school so that the teacher could carry on in time and also teach the same lesson. A couple of the finished masks were photographed (Photograph 7.4, 20110512; Researcher's field notes, 20110512).

Photograph 7.4: 'Masks', taught by teacher/mentee



Co-teaching occurred during the second half of the intervention as an extract of the final stage of a lesson expounds:

The learners were ready to start painting on the background of their pictures. I left her to explain the process and as first it seemed that she was uncertain herself. After a very brief explanation they started, full of apprehension at first because painting was obviously something that they were not used to (Transcribed DVD recording, 20111010).

The researcher/mentor had to encourage and re-explain to several pupils individually:

The terms I had used like 'background' and 'shades of orange' were new words to them. They worked tentatively, but progressed, having to share the paint palettes with the friend next to them. I had to encourage and re-explain to several pupils individually. Some needed more paint and we asked them to put up hands so that we could refill their palettes. They managed a very attractive background within the time-limit of the lesson. Once finished, we

instructed them to wash their brush and palette in the basins provided (Transcribed DVD recording, 20111010).

According to Weinstein (2008:6) mentors intentionally support their mentees to develop their autonomy and self-sufficiency to continue when the mentoring period is done. To accommodate the adult learner at site W the mentoring followed apprenticeship strategies such as modelling art lessons with the mentee observing, followed by coaching sessions during which previously taught lessons were used as scaffolding. The teacher/mentee was encouraged to follow the modelling of good practice by applying it to art lessons herself, at first during team teaching sessions with the researcher/mentor present to assist and guide her.

7.2.5. Good relationships with school management is key

The researcher/mentor met and discussed the mentoring with the new headmaster at site W:

The teacher explained that there was a new headmaster at the school. I asked if she could meet him and discuss the project with him as he might not be fully aware of it, being new in his job. She went to see if he was available. He came into the office and sat down with us and we had a brief discussion about the project and an explanation of the aims and progress. He was very much in favour and expressed that he would like to be kept updated about the progress (Researcher's field notes, 20110822).

The teacher/mentee's co-operation and contribution and enthusiasm increased noticeably since the new headmaster took up his position in the school. The following was noted:

The headmaster met me in the foyer and commented that there was positive feedback from the teacher that the learners were benefitting a great deal from the art lessons (Researcher's field notes, 20110906).

Conditions improved with the arrival of the new headmaster at the school:

I reported at reception and a pupil came to fetch me. We went to a different class than the previous time. This room was much neater, fairly clean and each pupil had his or her own desk to work at. This room had flat desks and although very crowded and some of the tops loose, they each had a working

place. It was a great relief that the school was now supplying most of the media (Researcher's field notes, 20110923).

The mentoring benefitted by this new appointment:

I wanted to bring the discussion to the media because for the first couple of sessions all the media was provided by me and now there was ample media. This situation coincided with the appointment of the new headmaster (Researcher's field notes, 20111121).

Achinstein and Athanases (2006:173) emphasise that mentors need the support of site administrators. At site W the conversation with the principal was conducted in order to articulate the researcher/mentor's purpose and vision for the improvement of the quality of art education. It became clear that the appointment of the new headmaster at this school and his interest in the project was a great advantage for the intervention.

Some of the data that illustrated the role of the mentor at site W was discussed. In the following section the role of the mentee at site W will be investigated.

7.3. The role of the teacher/mentee

Pitton (2006) postulates that teacher mentoring is a formal process of helping a teacher seeking professional renewal and continues to say that the mentee as adult learner will accept the mentor as guide, supporter, friend, advocate and role model in the quest to improve current practice in this case, with regard to art education. In the following section the role of the teacher/mentee at site W will be filtered from the data.

7.3.1. The teacher is under-qualified and seeks assistance

The teacher/mentee was very uncertain of what she should be doing and many needs prevailing at site W become clear from the data:

We want to teach art and have to provide marks but we do not know where to start and there is nobody to give us guidance. We take the blue book and try to use that as a guide but never progress further than theoretical reading of drama or dance from it (Transcribed discussion, 201007).

There was a great need for on-going professional support:

Most of the teachers were trained prior to the inception of the B. Ed. degree. They all felt that their training was insufficient and because of that they did not teach art and no practical work was done at all. They expressed that they were in the dark with regard to most of the NCS. They had attended the training offered by the WCED in the NCS, but admitted that have shelved those documents (Researcher's field notes, 201007).

Difficulties and constraints experienced by the teacher/mentee initially caused heavy reliance on the researcher/mentor:

The teacher seldom questioned any of my suggestions and rarely contributed to the decisions for the planning of lessons even though she was always consulted. I completed the lesson plan for the craft lesson to make masks and dropped it off at the school for the teacher to look at and decide if it was in order or whether changes needed to be made. There were no suggestions for alterations from her, so I accepted that the lesson would be taught as such (Researcher's field notes, 20110418).

Fidler and Atton (1999:49-53) state that training and skills development is essential when change is underway and that learning should precede the change. The teacher/mentee and her colleagues at site W were generalist trained classroom teachers from former colleges of education, who presented with shortcomings in many of the subject areas. The several educational reforms and constant changes in the curriculum without sufficient skills and training prior to the implementation affected the teacher/mentee's performance and there were several problem areas for which she relied on the researcher/mentee to solve.

7.3.2. The mentee lacks confidence in the teaching of art

The teacher/mentee at site W lacked confidence and felt vulnerable in the teaching of art:

She presented a drama lesson instead of art because she had not confidence or experience in the teaching of art. Her method of teaching consisted of drilling and repetition and very little learning of new knowledge took place (Transcribed DVD recording, 20100825).

The teacher/mentee looked apprehensive when she was faced with the planning and teaching of art:

‘Do I have to plan the lesson and present it myself?’ After my encouragement she agreed to this and undertook to have the lesson planned early in the following week as she was almost finished with her work for the term for the other subjects and could then devote extra time to the art project (Researcher’s field notes 20110830).

The teacher/mentee lacked knowledge about suitable media and how and where to obtain it:

It was clear that she depended on me to take the lead and design the lessons, as well as supply the media that was required (Researcher’s field notes, 20110414). The mentee sent a SMS asking me to bring white wax crayons, glue spatulas and paint brushes (SMS message, 20110901).

Alter *et al.* (2009:22-27) write about the relationship between the skills, knowledge and confidence to teach art with prior experiences in art education. The teacher at this site was challenged because of the fact that her own experience of art education was non-existent. This caused her to feel vulnerable when teaching art as she lacked confidence and had to deal with extra-large groups and little resources. She was clearly under-qualified and lacked the basic knowledge of art classroom management, how children learned and what needed to be taught through art education.

7.3.3. The mentee encounters many problems

At site W the teacher/mentee encountered problems with the interpretation of the curriculum as illustrated by the following data:

The teacher asked me about the work schedules that were provided by the WCED in the ‘Blue Books’. The work schedules were drawn up by WCED subject advisors a couple of years ago to address the shortfalls in the NCS. The document that was mostly unusable for class teachers because this schedule contained very little that a teacher could do with grade 4 children in this particular school that would be quality and meaningful art as it consisted of suggestions for puppet shows and theoretical exercises only (Work schedule Arts and Culture, grade 4, term 3, pp13–14; Researcher’s field notes, 20110822).

Complications other than the curriculum were detected:

Experiential learning was not the norm here. The children really battled with tracing around the mask template. To share the rectangle of board and cut out two mask shapes in co-operation with their mates seemed to be very difficult for them. They eventually managed to cut some shapes of the contrasting colours to decorate the masks with but could not finish and arrangements were made for a follow-up the next week (Researcher's field notes, 20110420).

Other factors contributed to the difficulties the teacher/mentee had to deal with, for instance:

Although it was a very simple exercise, the children lacked the basic skill of cutting out simple shapes and pasting them on the mask shape for decoration. Only few manage to grasp the idea of decorating in patterns as repeated shapes. Because of their lack in skill it took very long and they began to tire. Their concentration span was very short and it seemed that they could not implement what has been explained and demonstrated, even though it was a Foundation Phase activity to cut out simple geometric shapes (Photograph 7.5, 20110512; Researcher's field notes, 20110512).

Photograph 7.5: 'Masks', taught by teacher/mentee



The culture of the school posed problems like the following:

Many of the children in this group do not listen or possibly do not understand when something is explained from in front of the class to the entire group. One needs to explain to individuals several times and often even demonstrate before they grasp (Researcher's field notes, 20110923).

The focus is on what is regarded as the 'main subjects':

Because the learners are so slow and so behind and they have so many subjects and such a lot of other work to do, we neglect the art subjects. I want to do it, but there is never enough time. I am sorry (Transcribed discussion, 20110822).

According to Ryan (2007:12) the switch to the new curriculum entails a re-conceptualisation of the nature of teaching, which implies that teachers are expected to teach in ways that they themselves were never taught. In this case a generalist teacher, trained during the previous dispensation, was expected to teach subjects that she had no knowledge of. This situation led to a dependency on resource material which curtailed creativity and restricted teachers with limited art education knowledge to unimaginative lessons, consisting mainly of theoretical reading and the completion of worksheets, if art was done at all.

Other factors that complicated the art teaching at this site were the fact that many of the children were very behind in their physical and intellectual development, which caused several children to work extremely slowly. Many learners had a very short concentration span and others did not pay attention to explanations or did not listen to the teacher, resulting in a battle for the teacher/mentee to complete the basic curriculum for mathematics and literacy, with the result that many other subjects like art, were just not done at this school.

The teacher/mentee's problems with the art curriculum will be discussed more comprehensively in section 7.4.2.

7.3.4. The mentee responded positively when encouraged

At this site the teacher/mentee needed to be encouraged constantly to motivate cooperation:

She had explained that they had very little media and that the art room was utilised as a classroom. I encouraged the teacher to enquire about the possibility of the use of a classroom with flat desks for our picture-making lesson, even if it was not the art room. To my delight the teacher had managed to arrange for us to work in a room with flat desks. It was very crowded, with 33 learners, but at least each learner had a flat desk for working on (Researcher's field notes, 20100830).

Although still tentative, the teacher/mentee gradually became willing to venture into the teaching of art:

The mentee was comfortable with the team-teaching idea with me present to assist her if necessary. I suspected that the new headmaster really encouraged her to participate fully in the project (Researcher's field notes, 20110901).

The teacher accepted decisions and suggestions when prompted:

I waited for a couple of days and sent another SMS requesting a time for the presentation of the lesson. By evening there was no response and I decided to suggest a suitable time. I sent a SMS the next day suggesting three dates so that we could really give attention to the presentation. She replied via SMS that it would be in order and confirmed the date for the lesson (Researcher's field notes, 20111017).

Aladejana *et al.* (2006:1-3) states that the teacher needs to connect and respond and be effectively involved for mentoring to be beneficial. At site W the response of the teacher/mentee gradually became more positive with constant encouragement from the researcher/mentor and the involvement of the new headmaster at the school.

7.3.5. The mentee grew and developed during the intervention

The teacher/mentee became aware of the potential for improvement of her art teaching:

After your lessons I noticed the kinds of media that one can use and I discussed it with my head of department and asked him if we could buy some media. He said that there was money available and that we could order what was needed. I have brought the matter under the attention of my superiors. Our headmaster will order for us what is needed (Transcribed interview, 20111121).

This situation opened the opportunity for further assistance from the researcher/mentor:

Would you like me to assist you with the ordering and budgeting of media? One can save a lot of money if you order wisely. I have a list of necessities that can help you get started. I can also help you with suppliers that give discount to schools. You do not have to order everything at once and if you look after your stock it can last for several sessions. I can also help you with suppliers that give discount to schools. Brushes and some other equipment

will last for years if the children care for it and wash it well after use (Transcribed interview, 20111121).

After the teacher/mentee had observed the researcher/mentor during several model-teaching sessions, she responded positively and contributed more:

During the planning session for the picture making she asked questions and participated and contributed to the discussion. Several possibilities for a topic were considered, like: my friend and I playing ball, things from nature, and a bird perched on a branch, vase with Arum lilies (as it was springtime and they were flowering all around town). This seemed a good idea and she realised that she could work on vocabulary with the two names, namely Arum lily and 'Varkoor', the shape is interesting and one could easily obtain some lilies to put them in front for the children to look at and observe (Researcher's field notes, 20111121).

The teacher/mentee's growth was visible in her preparation and introduction of the final lesson:

All the media was prepared and ready. The teacher had sorted out brand new pastels into colour groups as planned on the lesson plan. During her presentation she drew their attention to the shape of the flowers, the shape of the leaves – she really did a very thorough introduction and I felt very proud of her achievement. She was not as nervous as the previous time because she was very well prepared. She constantly encouraged the class to reach to the top and sides of the page and to really look at the shape of the flowers. If she noticed that some learners did not manage, she would interrupt and explain again. This was a new development in her teaching of art (Transcribed DVD recording, 20110923).

According to Correia and McHenry (2002:64) mentoring can be based on an action learning model where learning takes place from action or concrete experiences. The teacher/mentee's observation of her pupil's learning through the researcher/mentor's teaching of the picture-making lesson became a parameter against which to measure her own practice. When the teacher/mentee co-taught a picture-making lesson with the researcher/mentor towards the end of the intervention, she became aware of the potential for improvement in her own teaching. This awareness prompted her to reflect on her own teaching, which in turn motivated her to change. The growth and

development that was evident during her teaching of the final picture making lesson was remarkable, taking the difficulties of her situation into account.

The role of the mentee at site W was the focus in the section above. In the following section the purpose and goals of the mentoring intervention at site W will receive attention.

7.4. Mentoring has a purpose and goals

Stephens (1996:60) asserts that school-based mentoring, in this case in art education, helps to equip teachers with the competence to demonstrate knowledge about art and to teach the school art curriculum. The planning and teaching of quality art lessons through and during which children will learn, the employment of relevant, stimulating teaching strategies and resources can be added, as well as clear instructions and an orderly classroom atmosphere. Many of these aspects have been touched on in the sections above, but need further clarification from the data.

7.4.1. The mentee learned about quality art education

Basic knowledge about what constitutes quality art education was addressed:

I had brought along the some reliable resource books, namely Wachowiak and Clemens, 2007 *Emphasis Art* and Lacey, 1989 *Young Art, Nature and Seeing*. I also had my laptop with photos that were taken during school visits of children's two-dimensional work. We discussed the examples that were portrayed for the age group she was teaching. We spoke about possible topics for picture-making lessons, looking at examples of 2D work that would not take so much time and did not need special equipment (Researcher's field notes, 20110901).

The teacher/mentee learned how the art elements could be introduced in picture making:

Most learners eventually accomplished the first stage although some needed individual guidance in filling the length of the paper and to draw the clown big to fill the picture plane. It was obvious that their imaginations were stimulated as each learner drew their own original, individual clown picture (Transcribed DVD recording, 20100830).

The importance of teaching learners to apply the elements of art for instance, composition was emphasised:

To fill the entire picture plane with the pot with lilies and to draw actual size was a great challenge to most learners. I had to intervene several times to encourage them to first plan just with their finger, reaching right to the top of the page and to all the sides and the vase touching the bottom (Researcher's field notes, 20110923).

The selection of topics relevant to the age of the learners enjoyed attention:

I explained to her that grade 4 children were in the Realistic Stage of development and that one needed to select topics carefully which would be interesting to them and suit their ability otherwise they might become bored or despondent (Researcher's field notes, 20111121).

The step-by-step presentation of a picture making lesson was explained:

I showed her and we discussed the vase of flowers pictures made by a neighbouring school and explained the steps for that lesson. She asked many questions about the kind of paper, the crayon, paint and collage that was used for that project. I took time to explain and clarify it for her (Researcher's field notes, 20111121).

Classroom management to promote meaningful art teaching was a goal of the intervention:

The children were very small for their age and some could barely reach to see over the table top when they were sitting down, not to mention the top of the page. I encouraged the very small children to stand up and draw and it made all the difference (Researcher's field notes, 20110923).

A proper space for each learner to work on plays an important role in the quality of their art making. The importance of this became clear to the teacher/mentee:

I used the other classroom for the picture-making lesson because the desks were flat and it was easier for the children to work there. I would like to always use a room with a flat surface so that the children can draw comfortably. In my own classroom the desks are slanted and not suitable for large papers. In

future I will arrange for a venue with flat desks for my art lessons, there are such venues available (Transcribed interview, 20111121).

Alter *et al.* (2009:22-27) raise the issue that very few generalist primary teachers are sufficiently equipped to realise the learning potential of art in schools. The teacher at site W was underprepared for the teaching of art and lacked the basic knowledge about what constitutes quality art education. She was unaware of how students learned through art and what needed to be taught. During the intervention she was guided by examples of excellent art teaching grounded in practical creating and making, in order to improve her current practice of art education. The art elements were dealt with and the teacher/mentee was awakened to the fact that the learners in her class were actively learning by solving problems in order to arrive at satisfactory solutions for instance, planning the composition and applying the colour in their pictures.

The planning and presentation of quality and meaningful art lessons was dealt with as well as the importance of classroom management and proper working space for art lessons.

7.4.2. The curriculum for art needed clarification

The changes in the curriculum were addressed as is clear from the following data:

We a short discussion about the NCS and I explained to her that CAPS was going to replace the NCS and that she would find the new documents more user friendly, clearer and easier to use. I reminded her that these documents were guidelines that need not be followed religiously. A discussion followed about the CAPS and the teacher asked several questions about the documents (Transcribed interview, 20111121).

The requirements of the curriculum were explained:

I explained to her that the new curriculum was going to be phased in from 2012 onwards and that the WCED have scheduled training sessions for teachers in the use of the new documents. What was important for our purpose was that the document required children to do 2-dimensional, 3-dimensional and visual literacy work (Transcribed interview, 20111121).

The NCS posed numerous changes on the teacher/mentee and she was uncertain about the interpretation thereof and experienced problems in putting this into practice.

The teacher/mentee was concerned about the fact that she was still grappling with the methodologies of the NCS and changes were expected with the introduction of CAPS in the near future. The researcher/mentor addressed these concerns and reassured the teacher/mentee about the basic requirements for CAPS and supplied her with a CD containing the CAPS document for future reference.

7.4.3. Art lesson planning and presentation

The planning of art lessons was dealt with:

I encouraged her to plan the lesson the way she thought it should be. I would then look at it and revise if necessary. She preferred to use my lesson-planner as it was simple and easy to use. I worked through the lesson plan, which was done as agreed on the blank form that I dropped at reception and made a couple of changes. I dropped the amended form off at the school, with a letter suggesting times for the presentation of the lesson. When she evaluated the mentoring she mentioned that for the first time she knew now what a lesson plan for art should look like (Lesson planner, 20110923; Evaluation form site W, 20113011; Researcher's field notes, 20110901).

Example lessons were presented by the researcher/mentor:

Their imaginations were stimulated and they were creative and full of adventure after the presentation during which they looked at the photographs of clowns. During the introduction of the 'clown' pictures the learners were introduced to the art elements line, colour, pattern and contrast (Transcribed DVD recording, 20100830).

The importance of a thorough lesson explanation became clear:

Therefore, a very thorough explanation and demonstration with big circles and triangles was done in the beginning of this session again, to try and get the concept of pattern and contrast across. Big clear simple shapes like circles and triangles that repeat were put up on the board to indicate how a pattern could be formed (Researcher's field notes, 20110512).

Stephens (1996:60, 69) emphasises that mentoring should assist the teacher in the planning of in this case, art lessons through the employment of relevant, stimulating teaching strategies and resources as well as the use of clear explanations and an orderly classroom atmosphere. Prior to the implementation of the mentoring

programme, art lessons were not planned and the researcher/mentor led the way in the planning of lessons and introduced the teacher/mentee to a structured lesson planner for art lessons which would ensure a logical procedure. The vital importance of a thorough, vivid and clear explanation with the use of colourful photographs as stimuli, presented in stages so that all learners could work according to the instructions to achieve success in art education, was illustrated. It became clear to the teacher/mentee that a mere suggestion during a hurried introduction did not have sufficient impact to inspire or motivate learners to create meaningful art.

The purpose and goals of the mentoring at site W were illuminated by the data in this section. In the following section the mentoring process at site W will make up the scope of the discussion.

7.5. The mentoring process

Aladejana *et al.* (2006:3) writes about mentoring that is based on an action learning model where learning takes place from action or concrete experiences as well as taking action as a result of this learning. It is a developmental process that extends over time.

At site W the intervention programme ran for eighteen months. In reading 7.1 the difficulties in maintaining the mentoring relationship at this site becomes clear. In 7.2 the challenges that the teacher/mentee had to face, are described. The researcher/mentor put in a huge effort to persevere and in 7.3 the slow, but gradual progress is traced. In the next section data tracking the mentoring process will be the focus of the discussion.

7.5.1. The mentoring progresses in very small steps culminating in a quantum leap

Although initially progress was hardly noticeable, in 7.3.4 and 7.3.5 it is evident that there was progress at this site during the mentoring process. Further analysis of the data reveals the progress:

The teacher was encouraged to participate, comment and contribute to the process. During a discussion before the start of the lesson the teacher emphasised how much the mentoring had helped her in her practise so far (Researcher's field notes, 20110512).

The teacher/mentee was encouraged to present lessons with the researcher/mentor as co-teacher in assistance. The data is clear about this in the following from the field notes:

The teacher led the way to the staffroom where we could sit at a table to have the conference. I explained that I wanted to step back and allow her from now on to attempt more work on her own, but she appeared apprehensive and I reassured her that I would be there all the time to assist and give advice (Researcher's field notes, 20110901).

The teacher/mentee was introduced to reflection after art lessons:

Data comprises completed reflection forms after the lessons modelled by me, unfortunately not of her own lessons (Reflection forms, 20100920; 20110512; 20110926).

The teacher/mentee addressed the problem of a suitable venue for art making:

I arrived at the school and after reporting at reception a pupil came to fetch me. We went to a completely different class than the previous time. As I entered, the pupils were sitting quietly, each at a desk. This room was much neater, fairly clean and each pupil had his or her own desk to work at. This room had flat desks and although very crowded and some of the tops loose, they each had a working place.

The teacher/mentee presented a picture making lesson with encouragement and support from the researcher/mentor:

The teacher had a black vase on the desk in front of the class on a green table-cloth. The vase was filled with arum lilies and leaves. All the media was prepared and at hand. The mentee had sorted out brand new pastels into the colours as per lesson plan – for each child a little plastic container with the colours required to work on the arum lilies (various greens, yellows and white) (Photograph 7.6; Researcher's field notes, 20110923).

Photograph 7.6: 'Arum lilies' drawing



Mentoring not only benefits the teacher, but also the learners:

To set high standards and to be aware of the abilities and creative potential of the children is new to this teacher. The learners have been doing only theoretical projects sourced from poor literature for so long, that this was a quantum leap for this teacher and the learners to come up with such wonderful work (Researcher's field notes, 20110923).

The process gained momentum as her confidence grew:

The result of the learners' work showed that they really tried. Some wonderful results – which proved that every child could make art if the lesson was well taught – were attained (Photograph 7.7, 20110926; Researcher's field notes, 20110923).

Photograph 7.7: 'Arum lilies', co-taught



It became clear in 7.3.4 and 7.3.5, that there was progress at this site during the mentoring process. In spite of the difficult working conditions, a heavy workload with large class groups in under-equipped classrooms, coupled with personal setbacks, the teacher/mentee managed to teach a quality art lesson. With encouragement and support from the researcher/mentor her confidence increased and tremendous progress was evident.

7.5.2. Still a long way to go

Data shows that the teacher/mentee tentatively felt ready to venture on her own, but still needed to be prompted by the researcher/mentor:

We spent quite a lot of time on modelling and co-teaching. You observed and I taught and then for the last project I intervened while you were teaching. Do you feel that you can carry on without me assisting? Yes, I feel I can but if possible I would like to contact you if I get stuck with lessons in future, especially with the terminology. I do not always know the correct terminology for art like line, colour.....You have made me aware of that (Transcribed interview, 20111121).

The researcher/mentor suggested a workshop as summary of the intervention:

There are a couple of things that I have made notes of after our last lesson, that I would like to work through with you. There are things like paper size, terminology and other practical things that I would like to assist you with to improve your practice for next year. Would you like us to have one or two sessions where we address that? (Transcribed interview, 20111121)

The evaluation form was completed by the teacher when the intervention ended. On this form she indicated the following:

She had gained so much and learned about media and techniques, her own practice was enriched and she was now enthusiastically looking forward to art lessons, but she would have liked more and a longer period of intervention (Evaluation form site W, 2011).

Fletcher (2007:76-78) comments that mentoring enables transition as it guides less experienced teachers to gain knowledge of in this case, art education. At site W, as is seen in the section above, the progress was slow and much work would be needed with the teacher/mentee for her to achieve competency in art education. However, her rate of growth was remarkable once the teacher/mentee was encouraged and supported by school management and through the untiring endeavor of the researcher/mentor.

7.5.3. The workshop and demonstration as conclusion

During the concluding workshop several matters received attention, as the following extract from the field notes indicate:

We did not have time to attend to visual literacy during the class teaching period, so we discussed visual literacy lessons and I gave her an example lesson and many ideas on how to integrate visual literacy with other subjects (Researcher's field notes, 20111123).

Examples of good practice were studied:

We looked at many examples of good practice and we discussed the various types of art lessons and media that were used to obtain these results. I pointed out the various techniques and media application on the examples that we studied. Many ideas for lesson topics that she could use and apply in her situation came up after this discussion (Photograph 7.8a; 7.8b; Researcher's field notes, 20111123).

Photograph 7.8a: Examples of excellent practice



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Photograph 7.8b: Examples of excellent practice

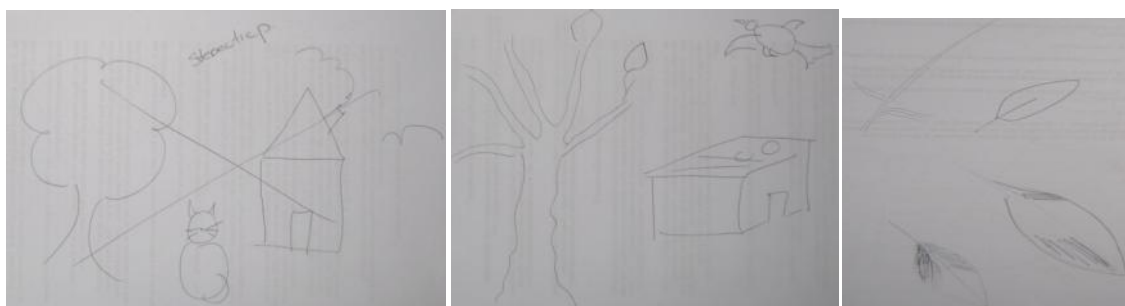


(Reproduced with permission)

Technical matters were attended to:

A copy of my class-notes on budgeting and ordering of media was given to her for future use. I gave her instruction on methods to counteract stereotype drawings and techniques (Photograph 7.9; Researcher's field notes, 20111123).

Photograph 7.9: Workshop demonstration



The mentoring had to end and was wrapped up and the progress reviewed. Time constraints allowed no more contact time for class teaching, however, the researcher/mentor presented a workshop to summarise the activities and attend to ideas for lessons, the various types of art lessons, media and techniques and other matters pertaining to good art education practice like budgeting and ordering media.

The mentoring process at site W has been analysed in the section above. In the following section the outcomes of the mentoring at site W will be measured against the data.

7.6. Mentoring outcomes

According to Ryan (2007:10) on-site professional development activities like mentoring are suitable professional development opportunities. Successful mentoring can empower teachers to become more effective in the classroom. This will be demonstrated if they are able to plan and conduct meaningful art projects where pupil's learning takes place.

7.6.1. Pupils learn while making art

Field note data provide the following examples of the learning that occurred through the process of making art:

The teacher gave instructions on the painting of the background of the pictures. The learners were very eager and worked according to her instructions to produce work that was answering to the initial aims of the lesson (Photograph 7.10; Researcher's field notes, 20110920).

Photograph 7.10: 'Arum lilies', learners painting the background



Several interventions by the researcher/mentor guided the art making process:

The colour application of the learners was addressed as they were doing dark outlines, pressing very hard and breaking the pastels very soon and tiring themselves because of the pressure that they worked with. I intervened several times, talking to them about a fresh technique of pastel application, namely lightly colouring in the direction of the flowers. I demonstrated the difference between colouring lightly and building up layers of colour opposed to dark outline and pressure on the pastels when colouring, showing the class examples of their fellows that managed the new technique successfully. Most of the learners applied themselves to the task and worked with as time flew by. I left the school with great excitement and an awareness of the huge amount of learning that took place (Researcher's field notes, 20110923).

Duma and Silverstein (2008:119-124) reports on a professional development programme during which teachers see the engaging and motivating power of art education which addresses multiple intelligences and diverse learning styles while they are working directly with their learners. At site W the teacher/mentee's attitude towards the value of arts education in the primary curriculum shifted once she became aware of how effectively the art making contributed to the learning of the children in her class as it provided diverse opportunities for their learning and knowledge acquisition unknown to her before the intervention.

7.6.2. Success motivates the teacher/mentee

The teacher/mentee managed to move on to the next phase of the lesson which was discussed in 7.6.1. Field note data explain the following:

She had prepared light and dark blue papers for the collage, which I really appreciated, showing that she followed the lesson plan and gave real thought and attention to every requirement. She explained to them that the paper had to be torn in blocks and stuck down at the bottom of the vase like a table-cloth – one dark, one light and one space left bare. This was repeated until the bottom sections of their pictures were covered with collage. Time was up and she asked if I could come back the next day to complete the work with her. We discussed the next phase briefly and she carried on with them when I left and the learners that were finished started to tidy up the classroom as collage leaves a lot of paper scraps lying around (Photograph 7.11; 20111013; Researcher's field notes, 20110926).

Photograph 7.11: 'Arum lilies', co-taught

Teachers are further empowered when they learn to facilitate arts learning activities and see the powerful effects on student learning, as reported by Burnaford (2009:27-36). The teacher/mentee at site W was motivated when she saw that the learners were producing work as she had not witnessed this ever as because they had never made pictures in art media. The experience of making the 'arum lily' pictures helped the learners to make natural and significant connections with the world around them and to learn in ways that suited their individual personalities. The success that the teacher/mentee had achieved by means of this lesson motivated her to request more time to complete the project.

7.6.3. The community benefits from the mentoring

As the teacher/mentee at site W was a delegate and she had to pass the information gleaned through the mentoring process on to her colleagues, data regarding the effect of this on the rest of the staff is extracted:

In the beginning when we started with the mentoring project, the group of teachers involved with Arts and Culture were in the staffroom and I addressed them all. You were the delegate assigned to the project. It was understood that you would liaise with them about the presentation of art lessons. Were

you able to share the mentoring outcomes with them? (Transcribed interview, 20111121)

The teacher/mentee explained the liaison with her colleagues:

‘They also need help and when they saw what my children produced they asked me to assist them because they want to do this kind of work in their classrooms’. She continued to explain that some of her colleagues have attempted these lessons with their learners, but substituted the media with something else. She was of the opinion that other staff members have benefitted because they have discussed the work at monthly meetings where she shared some of the aspects of the mentoring with them (Transcribed interview, 20111121).

The learners benefitted from the impact of the mentoring on the teacher/mentee’s practise as can be seen from the field notes and photographs of their work:

The teacher asked me if I would help her select the best work as the headmaster wanted to have some of the work laminated for an exhibition in the foyer of the school (Researcher’s field notes, 20111010).

The pictures were exhibited in the foyer of the school:

The arum-lily pictures that were up in the entrance hall really looked wonderful and the children were very proud of it. There were parents who came to the school and wanted to buy some of the work to have it framed. They all commented on how beautiful the pictures were.... (Transcribed interview, 20111121)

Sroufe (2004:24) suggests that mentoring in art education can create a context of support for experimentation and change that affects the entire school. At this site the teacher/mentee’s professional development that resulted from the mentoring intervention engaged other colleagues who were not directly involved in the intervention. Because the teacher/mentee shared information, other teachers followed her lead by exploring the role of art instruction in the learning of the children in their classes.

7.6.4. Improved art teaching practice transforms the lives of the learners and teachers

Data from the field notes reveal the development in the learners as a result of their first encounters with quality and meaningful art education:

One particularly small and very withdrawn boy sitting right in front just could not reach the top of his paper. I went to him and asked him to stand. He was wary, for him it was as if standing up was being disobedient. I took his hand without any crayon, and guided him to the top of the page and to the sides – with wonderful results. It was as if the world had opened up in front of him (Researcher's field notes, 20110923).

Learners who had little, or no contact with anything aesthetic, created art:

The learners managed to create beautiful pictures, guided to apply techniques they have never done before, drawing in a way that they have not done up to now (Photograph 7.12, 20110923; Researcher's field notes, 20110923).

Photograph 7.12: 'Arum lily' drawing



Quality art education led to deep and concentrated learning:

They have learned to look at the shape of things, to notice the difference of the one flower next to the other as well as the ear-like shape of the leaves. Quality art education was happening in a situation where many children suffer from learning constraints and other impairment; they were working quietly and with concentration until the bell went for break. It was one of the most exciting days of the entire mentoring project (Researcher's field notes, 20110923).

The teacher/mentee reported growth and development in her art education practice:

I actually feel good and I must say you helped me so much. Some of the matters like the art terms became clearer to me and how to introduce paint and mixing colours and to do collage by using re-cycled music sheets; I am more comfortable with it now. You kindled the love for art education in me (Transcribed interview, 20111121).

Enriched art teaching practice resulted:

Her teaching practice has been enriched as she became more enthusiastic because she had learnt what techniques and media to use. She knew how and what to explain and realised that the learner's art abilities could develop. Reflection helped her to become aware of shortcomings and although she would have liked a longer period of intervention, she was looking forward to implementing the new concepts the following year (Evaluation form site W, 2011).

Whether the mentoring in art education had the lasting effect on the life practices, thinking habits and transformation of the communities of learners that Rolling (2010:111) describe, only time could tell. Due to several constraints at this site, a much longer and more intensive period for the mentoring would have been the ideal. It is clear however, that during the eighteen months encounter at site W, a school where change was very difficult, the mentoring experience became a tool for transforming lives. The new ideas and implementation of the elements of art induced changes in the thinking of the teacher/mentee which benefitted the learners in her class, especially pertaining to art education but also spanning across to other subjects.

In the section above the outcomes of the mentoring intervention at site W were discussed and the data analysed according to interlinked themes and sub-themes. This concludes the analysis of the data that was collected at the four sites where the

intervention took place. In the following chapter the findings of the research will be summarised and reported.

Chapter 8

FINDINGS

In the section that follows the findings from the four cases will be summarised according to the six domains that were used for the data analysis. Each case will be summarised separately and in conclusion the findings of all four sites will be merged into the six domains that have been the framework for the data analysis.

8.1. Findings from site C

8.1.1. The mentoring relationship

The partners in the mentoring programme had very different life experiences, one being a veteran, well-trained in the art education field and the other an inexperienced and insufficiently trained teacher. It was a dynamic process with two adults working alongside in different roles towards a common goal. A comfortable, trusting relationship was established after an introductory, orientation meeting. In an atmosphere of mutual trust that developed, both teacher/mentee and researcher/mentor felt safe and at ease in discussing difficulties and disclosing relevant information and problems.

Both parties involved in the intervention respected each other. In this respectful relationship the focus was on learning to improve the teacher/mentee's art education practice. As the relationship developed, the mutual trust grew and in the time available intensive work in the field of art education was done. The entire process supported the teacher/mentee towards attaining the goal of quality and meaningful art lessons using a variety of media. On several occasions the support from the researcher/mentor went beyond the planning and preparation of lessons. The mentoring relationship was reciprocal as both researcher/mentor and teacher/mentee benefitted and gained from the relationship.

In spite of the growth and development in the relationship, there were also challenges to overcome. These challenges were noticeable when the teacher/mentee taught the modelled lessons to her other groups, but was not keen to allow the researcher/mentee to observe her teaching. It seemed as if she wanted to exercise her autonomy too soon and declined help in the planning of the 'basket' lesson. At some stage the honest feedback from the researcher/mentor was interpreted as criticism and the teacher/mentee was offended by some comments.

8.1.2. The role of the mentor

Throughout the intervention it was the role and responsibility of the researcher/mentor to manage and maintain the mentoring relationship in a courteous and friendly manner. The researcher/mentor as a respected art educator with years of experience in the field was trustworthy and had the skills needed to be a role model to the teacher/mentee. The researcher/mentor coached, advised, guided, encouraged and assisted the teacher/mentee to develop skills and abilities in her teaching of art without concerns about her own capacity to do the work. The process was guided and steered towards the attainment of the mentoring goals.

The researcher/mentor paid close attention and applied observation techniques to identify art-specific teaching needs during classroom visits and became aware of the needs that the teacher/mentee was unaware of and therefore unable to express. The roles of the researcher/mentor were that of consultant, coach, and advisor in response to the needs of the teacher, advising her on how to deal with the problems that she had experienced.

Besides the development of the programme to address the teacher/mentee's needs with regard to art education, encouragement beyond that of purely art teaching was given and the teacher/mentee was provided with emotional support, guidance and care. The researcher/mentor showed a personal interest in the struggles and challenges faced by the mentee and dealt with these challenges with wisdom and tact to convert difficult situations into opportunities. There was sensitivity towards the teacher/mentee's lack of subject knowledge and possible feelings of helplessness and to assist her to overcome that, constructive criticism coupled with encouragement and reassurance was provided all the time. The researcher/mentor tried to attend to everything that was noted in need of improvement.

The researcher/mentor was conversed with, and applied adult learning techniques as tools for the mentoring. Professional knowledge about art room management and the art curriculum was shared as situated learning. Considering the teacher/mentee's request, several example lessons were planned together and model-taught by the researcher/mentor.

The researcher/mentor encouraged dialogue in the form of feedback after lessons and introduced regular reflection on the teacher/mentee's art teaching practice and imparted wisdom with regards to visual literacy lessons and the possibilities of integration of various lessons.

Dependency on the researcher/mentor was not encouraged as the main aim was the professional development of the teacher/mentee. The entire mentoring process was geared at the teacher becoming self-sufficient in the teaching of art lessons upon termination of the intervention. As a conclusion, the researcher/mentor offered a participating workshop during which an attempt was made to address shortcomings and to clear up the many questions posed by the teacher/mentee.

8.1.3. The role of the mentee/teacher

The teacher/mentee at this site was an adult learner who desired professional development and improvement in her practice as she was under-qualified for the teaching of art. She participated in the mentoring as in-service training to improve her knowledge and skills in the teaching of art and to prepare her for her role as an effective facilitator of the changed curriculum whilst upgrading her teaching of art lessons.

The teacher/mentee was aware of many of her shortcomings and wanted assistance in improving her teaching towards quality and meaningful art education. Her frame of reference was music education and this filtered through to her learning and experience of art education. This situation affected her beliefs, values and attitude towards art education and she lacked knowledge of the valuable learning experiences that children could have through art. There were deficits in her subject-knowledge with regards to age-appropriate subject matter, suitable media and the presentation of the elements of art in her teaching. Because of this she felt that she was ill-equipped to teach art and she also experienced problems with the interpretation of the RNCS. The demands of art education caused her to depend on and uncritically use prescriptive instructional literature that she had found in an attempt to supplement her shortfall in the teaching of the subject.

The teacher/mentee's need for career improvement created a willingness to change, a readiness to learn within the classroom situation and acquire new knowledge of, in this case, art education. Her commitment to the intervention led to collaboration and the fulfilling of responsibilities and tasks like keeping appointments, preparing lessons and receiving and giving feedback during meetings.

Due to lack of confidence and experience the teacher/mentee could not inspire the children to draw spontaneously and with confidence. She 'practised' lessons for better results to show that she could, or to impress or please the researcher/mentor. In an attempt to show her improvement she unfortunately did not consult with the

researcher/mentor with regards to the planning of the final lesson and the quality of the lesson suffered and was not of as high quality as it would have been had she consulted with the researcher/mentor.

8.1.4. Mentoring purpose and goals

The intervention was geared to support a generalist trained primary school teacher in the planning and presentation of art lessons which would inspire fresh and original thinking and uphold excellent art teaching strategies through the researcher/mentor's sharing of art-specific knowledge and skills and the provision of examples of good practice.

Inspirational teaching and the presentation of meaningful and creative picture-making lessons that discouraged stereotypes enjoyed attention. The mentoring emphasised quality and meaningful art education that respects the uniqueness of the individual learner's frame of reference. To achieve this goal, the thorough planning and sequential presentation of a variety of art projects such as drawing, painting, modelling and appreciation was of uppermost importance.

The mentoring programme responded to the needs of the teacher/mentee with knowledge and skills informing quality art education being imparted to the teacher/mentee to improve current practice. The need for guidance with regard to drawing instruction and ideas for lessons was addressed during discussions, instruction and coaching sessions and by means of modelling lessons with the teacher/mentee observing.

The mentoring intervention provided on-site professional development and for this purpose reflective practice was introduced. Reflection after the lessons taught by the teacher/mentee brought more needs to the fore.

Further professional development was aimed at improving the teacher/mentee's competence in the teaching of quality art and as such addressed subject knowledge of art education.

The teacher/mentee achieved fairly good results when teaching modelled lessons, however, there remained much more to aim for in the facilitation of quality and meaningful art and both teacher/mentee and researcher/mentor were of the opinion that the purpose and goals were only partly met.

8.1.5. The mentoring process

The mentoring process consisted of interpersonal dealings over a period of time. The process was cyclical and it started with initial observations and a needs analysis that paved the way for the intervention that followed. Data that was collected during the initial observation was discussed to form a bridge between the next observation sessions. The goal of the mentoring programme was to equip the teacher/mentee with improved art teaching capability and a series of events directed towards this outcome occurred.

The actions included an analysis of the teacher/mentee's teaching followed by a lot of planning, preparation and presentation of lessons for the teaching activity itself, monitoring the outcomes as well as feedback sessions to address the needs of the teacher/mentee. During this process the teacher/mentee was guided through the progressive stages in the development of her art education practice. Discussions and reflection on the lessons gave guidance to the teacher/mentee's classroom practice in order to develop strategies that would lead to improved art education.

The researcher/mentor and teacher/mentee met regularly over a period of eighteen months and during many sessions matters pertaining to art education were probed and clarified. To strengthen the model-teaching and to illustrate the possibilities that quality art education presents, examples of good practice were looked at and the planning and presentation thereof discussed.

At some stage of the process, the cycle was interrupted when the teacher/mentee declined active assistance and she did not want to allow the researcher/mentor to observe her teaching of the modelled lessons. Unfortunately it seemed that mentoring was misunderstood and the teacher/mentee wanted to impress or please the researcher/mentor by rehearsing the lesson for better effect and the opportunity to build on her lessons and adapt art teaching strategies was missed.

To re-instate the cycle a practical workshop/demonstration was conducted which proved to be a very valuable learning experience as some persisting problems were addressed and the entire procedure was summarised and feedback was given to conclude the intervention.

Data for the evaluation of the mentoring intervention was collected in the form of noted observation, document analysis and recorded interviews. Furthermore, for the sake of accountability the entire procedure was recorded by photographs, DVD

recordings, lesson planners, reflection forms, an assessment form and field notes to capture data and to keep track of the mentoring activities.

8.1.6. Mentoring outcomes

Outcomes of the mentoring were measured upon termination of the intervention. Throughout the intervention there were diagnoses made by watching and discussing DVD and audio recordings taken during lesson presentation in real teaching situations. To gauge whether the needs of the teacher/mentee were met, the outcomes of the intervention were assessed. The teacher/mentee completed an evaluation form to gauge whether the programme was effective in meeting the needs of the teacher and the school. From the evaluation, as well as the reflection after lessons, it was clear that the teacher/mentee's needs changed as she became more aware of the shortcomings in her training that caused problems with regard to inspirational teaching and innovative practice which were identified by both parties.

Reflection in which teachers monitor, evaluate and revise their own art education practice continuously was not generally done at this school. Throughout the intervention reflection was encouraged, and although not always the real deep, critical analysis that would be ideal, reflection was introduced into the practice of the teacher/mentee.

Conversations which were held during the mentoring programme were effective as feelings could be expressed and problems described. Joint lesson planning and model-teaching were learning experiences that contributed to the teacher/mentee's knowledge of the use of art materials and the inspirational presentation of art lessons. The importance of kindling the imaginations of the learners with vivid explanations was dealt with.

The workshop empowered and encouraged the teacher/mentee on how to overcome her self-expressed inability in drawing instruction and she became more informed. Her insight into the possibilities for integration of art with the other art disciplines improved. An important aspect that was kindled in the teacher/mentee due to the literature that was consulted and suggested as reference for art education was her desire for life-long learning. She was motivated to increase her knowledge about art education in the future.

Although the mentoring had led to the improvement of the teacher/mentee's art teaching skills and changes in her ability in the teaching of quality art, she expressed

the desire for a much longer intervention period in order for it to have a greater impact on her career and the school.

Further investigation would determine the extent and impact of the mentoring intervention on the art teaching practice of the teacher/mentee. However, most of the problems pertaining to her inadequate training were identified and addressed and she gained so much information that she became very enthusiastic about her art teaching competence and she started to enjoy teaching art as she expressed a keenness to try out the lessons the following year.

The positive impact of the mentoring on the school was noticed in the enthusiasm of the learners and favourable feedback from other teachers and would certainly filter through the entire school.

8.2. Findings from site A

8.2.1. The mentoring relationship

A respectful and trusting relationship between the researcher/mentor and teacher/mentee was established and developed gradually. Both parties involved in the mentoring played an important role in the mentoring relationship. The roles were completely different, with the teacher/mentee as total novice seeking guidance from the experienced researcher/mentor, whom she respected and trusted. Both parties involved in the mentoring intervention accepted each other in their roles and interacted with each other in a situation of mutual respect and trust. The mentoring relationship took some time to develop whilst the more experienced partner supported the inexperienced one in the quest for quality and meaningful art education, but eventually the teacher/mentee felt safe and expressed her needs with regards to art education openly.

As a starting point the teacher/mentee taught the first lesson with the researcher/mentor engaged in observing. She was at ease to teach in front of the researcher/mentor. Serious shortfalls with regards to quality art education were noted as the lesson that she presented was devoid of creativity, the learners merely copied a toothpaste box and did not need to use imagination as there was no creative problem solving or innovative thinking required.

The mentoring relationship was not without difficulties and certain constraints posed challenges. In a situation where the teacher/mentee was overburdened and experienced numerous difficulties, time for contact had to be carefully negotiated. It

took commitment on the part of the researcher/mentor to enable the mentoring relationship to progress, but commitment and persistence eventually paid off and the teacher/mentee's commitment gradually increased.

The model-teaching activities that formed part of the intervention brought about a community of learning with the teacher as active participant. It occurred in real teaching situations in a classroom in the everyday running of the school and benefitted everybody involved.

The relationship was short as it was unfortunately terminated prematurely and without any notification from the teacher. It was, however, meaningful because during the intervention there was team work and collaboration which benefitted the teacher/mentee, the researcher/mentor and most of all the learners, who experienced quality art education, and produced work that portrayed creativity and innovation for the first time in their school careers.

8.2.2. The role of the mentor

The researcher/mentor initiated, established, built and maintained the relationship and managed the intervention. In this relationship the researcher/mentor assumed the role of guide, coach and counsellor cautiously, because the teacher/mentee was a novice who had to be nurtured towards some understanding of the teaching of art lessons in spite of numerous difficulties and constraints. For this the time together was protected and used constructively to coach and give advice.

Although brief, the researcher/mentor opened up opportunities for the future by offering support and giving guidance and ideas that the mentee could apply in future. It was clear from reflection after the lessons that the teacher/mentee had grown.

The incorrect advice from her predecessor was dealt with professionally and guidance related to scheduling and planning of art instruction was given. The mentoring gave the teacher/mentee insight into the organisation and arrangement of the classroom and resources, offered advice on how to deal with practical difficulties and allowed the teacher/mentee to observe model lessons, encouraged reflection, and modelled professionalism in dealing with situations that a novice teacher might encounter in her future career.

8.2.3. The role of the teacher/mentee

The teacher/mentee was aware of the needs and shortcomings in her teaching of art and felt underprepared, inadequate and under-qualified as she had to teach what she was not trained to teach. She was a first time generalist trained classroom teacher in a lower achieving school in a lower income community and had problems in applying what she had learnt in the subject didactics of Art and Culture at university to the real classroom situation.

She required expert help because she experienced insufficient skills and knowledge in the teaching of art. The absence of art education during the early years of her own schooling perpetuated the cycle of neglect towards art education in her teaching at this school. She wanted to improve and develop more confidence and subject knowledge and required guidance in ways to conduct art teaching effectively. Although she requested model-teaching from the researcher/mentor, she did not contribute to the planning of the lesson.

The teacher/mentee was a willing participant in the intervention, seeking mentoring, willing to take advice and was open to suggestions as she desired professional development to grow, learn and develop in the teaching of art. Her awareness of her own shortcomings made her ready to learn about art education, she took suggestions from the researcher/mentee for she was keen to develop and improve her own art teaching practice.

In the role of mentee the teacher was committed to change and grow in her career and carried out the tasks assigned to her for the model-teaching sessions. For this she collaborated with the researcher/mentor. Most of her learning during the mentoring intervention occurred through the model-teaching situation of art lessons in the school. These occasions presented workplace learning opportunities to integrate theoretical and practical knowledge of art teaching that could have led to growth and improvement of her perception of art education. It is a pity that due to the circumstances at the school the professional development ideals for the mentoring could only be partly met.

8.2.4. Mentoring purpose and goals

An important goal that was expressed by the teacher/mentee at this site was the planning and presentation of quality art lessons.

Even though the mentoring period was brief, the teacher/mentee observed quality art lesson examples being model-taught to her by the researcher/mentor. The plan was to develop a teaching strategy that would enable a generalist primary teacher to teach art which would encourage learners to be creative. She became aware that it was within her reach. Experiential learning and learning through discovery was introduced and showed her that she could steer away from workbooks that suggested technical worksheets for art, towards inspired art-making with fresh ideas coming from the world in which these children lived, providing opportunities to express themselves through the elements of art with the use of art media.

The most important needs of the mentee were the difficult circumstances in which the young teacher/mentee had to teach, for instance the lack of, or insufficient guidance for novice teachers, inappropriate time-tabling arrangements and inappropriate classroom allocations.

Further needs of the teacher/mentee for guidance and support to facilitate quality art education, the planning and organising of art lessons, art-room discipline, motivating learners, lack of materials and supplies, were addressed during the intervention. Special attention was given to class-management skills pertaining to the working climate in the art teaching situation.

The teacher/mentee discovered that it was possible to arrange for the use of the art room during some occasions, and the possibility of a rotation roster to make the facility available for art so that learners could have flat desks for drawing and picture-making projects, was brought to her attention. Arrangements like a time-table that provided for the two adjoining Arts and Culture lessons could allow for an hour during which quality work could be produced instead of the two rushed half-hour sessions. This could benefit the entire school.

Unfortunately, premature termination of the intervention prevented us from reaching all of the goals that we had envisaged and only some were attained, because the teacher's contract was not renewed and she had to move to another school.

8.2.5. The mentoring process

The cyclical mentoring process unfolded in stages of discussion followed by data collection, followed by discussion. During a discussion after the introductory lesson taught by the teacher/mentee, a strategy for the intervention was developed for which

we envisaged constructive dealings over time that would address the shortfalls in her classroom practice with regards to the teaching of art.

Although only one cycle of the mentoring process was completed, it was very meaningful. The planning was that the teacher/mentee would attempt to teach the same lesson with her other group with the researcher/mentor attending and co-teaching, but unfortunately the intervention was curtailed.

The mentoring process as a vehicle for change in the quality of art teaching encountered many difficulties in this case. Appointments were often cancelled, especially at the onset of the process. There were problems in the management structure of the school. Difficulties such as inappropriate allocation of classrooms and shortage of art media, large class-groups and an unaccommodating time-table, coupled with the lack of experience and training of the teacher/mentee, put a strain on the mentoring intervention and affected the quality of the art education.

The mentoring programme facilitated a transition to help negotiate organisational barriers regarding the possibility of utilising a room with flat desks for the picture-making lessons and time-tabling that would be conducive to learning in art education. The process involved school management, the teacher and school personnel.

8.2.6. Mentoring outcomes

Even though it was brief, the mentoring intervention made an impact. The young teacher/mentee was empowered through the mentoring process in that she gained insight into the art curriculum and became more informed. Reflection about art education practice was also introduced to her.

The short duration of the intervention upon termination of the teacher/mentee's contract was very unfortunate as many of the envisaged outcomes could not be attained. However, the teacher/mentee had benefitted by attending the discussions and observing the example lessons and had a lot to build on for her future career.

Learning by means of mentoring is aimed at the teacher/mentee as an adult learner. However, the children benefitted because of the learning that occurred in the natural surroundings of the classroom situation during the ordinary run of the school day. Learners from deprived backgrounds developed as they were challenged to draw from life in a structured manner. Knowledge was acquired through careful observation of the real flowers that they were drawing. It was remarkable that the learners had retained a lot of new information that was taught during the introduction to the

drawing lesson. This project required them to really persevere in order to complete the work. Most learners were able to manage a completely new activity and during the short span of the project they were able to unlearn unattractive old habits. They produced remarkably beautiful pictures of which they really could be proud.

To record and be part of this process of learning that encouraged children to reflect, explore and be creative while they communicated through the language and visual representation was an indescribable and most rewarding experience.

One can only hope that this young teacher/mentee will retain what she has learned during the mentoring intervention and that the impact would assist her in the improvement of her art teaching practice.

8.3. Findings from site S

8.3.1. The mentoring relationship

The teacher/mentee had expressed a willingness to be part of the intervention. The first meeting took place in the staffroom of the school. In an unstructured interview the detail of the project was discussed and she had the opportunity to express her goals for the improvement of her teaching of art. After the initial introduction regular reciprocal conversations in a friendly and relaxed atmosphere created opportunities for planning and guidance.

The mentor/mentee relationship was establishment as the teacher/mentee explained her desire to participate in the mentoring programme. It was a safe, respectful and trusting relationship and she actively participated, feeling free and comfortable to contact the researcher/mentor for discussions or in order to arrange meetings to spend time together for regular coaching sessions and discussions whenever the researcher/mentor was available. The mentoring was planned and presented an interpersonal experience in which the more experienced educator was committed to developing a supportive relationship with a less-experienced teacher/mentee while working towards the mentoring goals. There were open conversations and coaching sessions with the researcher/mentor guiding the teacher/mentee and the mentoring progressed within in an atmosphere of reciprocity and trust and she disclosed her primary need as being the lack of ideas for art lessons.

Just when the mentoring was progressing well, the teacher/mentee announced that the intervention would have to be interrupted for a couple of months due to her maternity leave. Upon her return the mentoring relationship was re-instated.

The mentoring relationship developed over a significant period of time as the intervention progressed along a path to personal growth for the teacher/mentee with the assistance of the researcher/mentor within a relationship in which they accommodated each other. Both parties were committed and co-operated in order to invest time in the development of the relationship.

8.3.2. The role of the mentor

Although the mentoring relationship was mostly reciprocal, it was the researcher/mentor's responsibility to manage and maintain the relationship. In managing the relationship the mentor dealt with the teacher/mentee's unique situation and personality.

The teacher/mentee portrayed a reserved personality which manifested itself in her art teaching as dryness and a lack of enthusiasm in spite of the ideal school circumstances. To address this shortcoming the researcher/mentor spent as much time as could be managed in assisting her in teaching of the kind of art which concentrates on the importance of motivating and inspiring learners to be creative.

The teacher/mentee learned new skills and techniques as the researcher/mentor helped the teacher/mentee to identify skills that could be developed, for instance the planning and presentation of three-dimensional lessons like clay modelling which was a new experience for the learners and teacher/mentee.

Knowledge about age appropriate lessons and the selection of topics were shared with the teacher/mentee as the researcher/mentor nurtured the growth and autonomy of the teacher/mentee. The researcher/mentor as a knowledgeable, successful, experienced professional shared a vast amount of art education knowledge and coached the teacher/mentee during several sessions to facilitate her growth in the inspirational teaching of drawing lessons. The researcher/mentor facilitated professional development as she informed the teacher/mentee about the expected changes in the curriculum.

The teacher/mentee was supported in order to reach a fair stage of independence and self-sufficiency and developed the competence to teach art lessons of a much improved quality than before the intervention.

The researcher/mentor had to be sensitive and have empathy with the teacher/mentee's situation and gave more care and assistance as she realised that the apparent lack of dedication, hurried and superficial work indicated possible

underlying problems. Emotional support, nurturance and guidance were provided to the teacher/mentees and the researcher/mentor showed a personal interest in the struggles and challenges that the teacher/mentee faced as she returned to the intervention after having had her first child and the researcher/mentor showed sympathy and interest by assisting her with the lesson planning.

8.3.3. The role of the teacher/mentee

The teacher/mentee as adult learner played as important a role as the researcher/mentor. She was a generalist trained primary school teacher/mentee who desired to improve her knowledge and skills in the teaching of art. The teacher/mentee was aware of her shortcomings as she expressed the need to be more effective in her art teaching. Professional development was important to her and she was committed to change and improve her art teaching abilities.

Shortfalls that were identified at the onset of the intervention were that the teacher/mentee found it difficult to put the subject didactics knowledge of art into practice and she expressed a lack of ideas for art lessons. She was willing to engage in constant self-appraisal and development of her art education practice and in this she portrayed responsibility, dedication and a willingness to learn in order to address the initial shortcomings and other problem areas in her art teaching practice that were identified as the intervention progressed.

The teacher/mentee had a strong foundation and strengths as scaffolding to build upon. During the observation lesson that she had presented the learners were required to observe attentively, concentrate and plan with implementation of the elements of art. Although there was room for improvement, the emerging quality of the art in the results of this lesson was evident. This foundation allowed for progress through the developmental stages until she could face greater challenges.

At first the researcher/mentor observed her teaching and then worked alongside the teacher/mentee offering professional support and monitoring the development of her art teaching competencies before initiating solo work.

As the intervention progressed, her growth and development was evident as the teacher/mentee became aware of other shortcomings that she was not aware of initially, for instance the need to explain the procedures that she expected from the learners in their art as well as any other subject.

8.3.4. Mentoring has a purpose and goals

The overall purpose of the mentoring was to assist the teacher in the planning and teaching of quality art lessons that would facilitate meaningful learning experiences that would develop the cognitive capacities of learners as they became involved in the specific challenges of art making through the creation of pictures or sculptures.

Once the teacher/mentee's needs were established the goals for the mentoring could be outlined. To attain the goals of the mentoring, a needs analysis after observation of the teacher/mentee's art instruction practice was conducted. The planning and reflection documents were investigated, lessons and interviews were recorded and results of lessons were photographed.

Although the conditions for teaching art were ideal and the teacher/mentee showed certain strengths in her art teaching practice and achieved a fair level of quality in her art lessons, analysis of the data that was collected proved that much more could have been attained if more challenging topics and compositions had been attempted.

The purpose of the mentoring was to assist the teacher/mentee in the planning and teaching of art lessons that would be more challenging, non-stereotyped, that would kindle their imaginations and inspire them to create and result in the innovative thinking of the learners.

Mentoring made good practice even better as the learners had the potential to attain much higher goals and improved quality in their art, which moved away from unoriginal characters seen in colouring-in books and animation films. To attain this, sources for inspiring lesson topics were brought to the teacher/mentee's attention.

Building on the strengths of the teacher/mentee's art teaching practice, the emphasis moved to the kind of teaching that would lead to learning that uses cognitive process strategies such as problem solving, investigative learning and the experiential learning. When the teacher/mentee's introduction to the lesson was brief and uninspiring the researcher/mentor offered advice and challenged the teacher/mentee to motivate the learners to work imaginatively within the guidelines of the lesson. Through the model teaching done by the researcher/mentor the need for inspirational teaching was addressed and through the study of examples of good practice she was guided to be innovative, to consider alternative possibilities, have a flexible approach to thinking, and to use new strategies and techniques for quality art education.

The mentoring followed an apprenticeship model where the researcher/mentor acted as role model to guide and train the teacher/mentee in improved skills in art education. Through this experience of good art teaching practice in situ, the teacher/mentee became aware of needs that had not been mentioned at the onset because of the newly acquired awareness of the potential of the learners and their ability to produce a higher quality art.

As part of the mentoring intervention reflection on her own practice was introduced to encourage the teacher/mentee to become self-directed and to facilitate her growth from novice to expert. The ideal was to prompt the teacher to view her own teaching critically and to assess the purposes and consequences thereof. This was not general practice at this school and the deep and thorough reflection on her practice seemed very difficult to her and the researcher/mentor's requests for reflection were sometimes ignored.

8.3.5. The mentoring process

After clearance from the headmaster and the introduction of the intervention to the teacher, the relationship with the mentee was established. Once the needs of the teacher were identified, the goals were set. The mentoring process was cyclical (4.5.2) with the point of departure a discussion to establish the teacher/mentee's needs, which was followed by the teacher/mentee teaching for observation and data collection, followed by discussion, which led to model-teaching by the researcher/mentor, once again followed by discussion. Throughout this process, collaboration in a partnership eventually led to the increased competency of the teacher/mentee in the teaching of quality and meaningful art lessons.

The teacher/mentee expressed that she needed ideas for lessons and wanted to experience the improvement of her current practise. There was an agreement between the partners in the mentoring programme on specific improvements to be made and the provision of support to make these improvements. Observation of art lessons taught by the teacher/mentee proved that there was a strong basis in her practice as scaffolding for the future intervention to be built upon. The work of the intervention was aimed at addressing the deficits that were noticed and to provide occasions for her to gain experience in the presentation and planning of art lessons.

Evidence of growth in knowledge and skills of art teaching was collected and reviewed throughout the intervention. Methods used to record lessons were DVD, photographs, audio taping and field notes. These were regularly monitored and

reviewed to track the progress of art teaching. DVD recordings of the lessons were used as a guide for follow-up discussions. Photographs of lessons were compared for diagnosis. Throughout the process the researcher/mentor analysed the performance of the teacher/mentee and engineered procedures that would address problems that occurred and led to the improvement of her art teaching practice.

Modelling lessons provided examples of good practice in which the teacher/mentee could observe the researcher/mentor applying the principles of quality art education during which the learners produced pictures that proved that they had given attention to the instructions. The teacher/mentee commented that she had learnt by watching the researcher/mentor teach art lessons and diligently taught the modelled lessons to her other group.

The researcher/mentor modelled example lessons during which the teacher/mentee could observe the application of the principles of quality art education, like a thorough introduction and explanation that led to well-observed drawings executed in controlled lines with concentrated effort. The teacher/mentee followed this example with her other group as she had learnt how to present this lesson by watching the researcher/mentor in action during the modelling of art lessons. Intervention by the researcher/mentor proved fruitful to the learning of the teacher/mentee. Co-teaching and team planning present valuable opportunities for progressive collaborative teaching. Initially the teacher/mentee stayed within the researcher/mentor's framework and assistance, but gradually tried out a wider range of more extensive aspects.

The teacher/mentee was taking steps towards creative art lessons, but it was evident from the data that was collected during her final lesson that she still had a long way to go and the researcher/mentor made suggestions to overcome the problems that had occurred during the lesson.

The teacher/mentee was on her way to attaining the high goals of a creative art lesson as the intervention progressed from the model teaching of two lessons by the researcher/mentor, to co-teaching with collaborative planning, to the level where the teacher/mentee planned and taught the lesson with the researcher/mentor assisting.

8.3.6. Mentoring outcomes

The professional development of the generalist trained primary school teacher took the form of in-service training to improve knowledge, skills and attitude to teach art

more effectively. In-service training offered through the mentoring presented opportunities to integrate theoretical principles of art education and the practical experience of art teaching, enabling the development of an art education knowledge base and practical skills in the teaching thereof.

The change and development was planned in order to answer to the teacher/mentee's request for guidance in art lesson ideas. Although there was still room for improvement, the intervention was effective in preparing the teacher/mentee to grow in her role as educator mastering the art curriculum.

The teacher/mentee began to realise that there was much more to art education than merely practical work as she became more informed about art-based learning. The intervention introduced the teacher to a wider range of art activities, media and skills which also included visual literacy aspects. She saw in practice the kind of art education that could help learners process their learning in personally meaningful ways because it offered natural and significant connections to the rest of the curriculum.

Mentoring gave the teacher/mentee a new vision when old habits were addressed through the demonstration of new procedures and colour application techniques.

The teacher/mentee commented that she felt empowered and that her confidence in the teaching of art had increased because she had learnt to facilitate art learning activities and witnessed the powerful effects quality art education had on her learners. This development was noticed by other colleagues who approached her for advice in order to improve their art lessons and the effect could possibly lead to transformation of art education in the school.

Even though the mentoring intervention was interrupted for four months, it was a full and sometimes quite intense collaboration which provided substantial data.

8.4. Findings from site W

8.4.1. The mentoring relationship

The mentoring relationship began with a meeting to get to know one another whilst the more experienced partner encouraged the development of a supportive relationship with the lesser-experienced teacher/mentee. After the initial meeting arrangements were made to attend a lesson which enabled the researcher/mentor to make an assessment of the needs of the teacher/mentee and the school and to

understand the current art education practice. During this meeting the teacher/mentee expressed the problems that she experienced with the teaching of art.

The researcher/mentor, a lecturer in art education at a university initiated and designed the intervention programme to reach an underprepared teacher who would not have had access to mentoring. The relationship was therefore planned and assigned, although the teacher/mentee was a willing participant. As mentoring partners the teacher/mentee and researcher/mentor had totally different life experiences and the time together emphasised the contrast with regard to socio-economic differences. This situation required acceptance, empathy and understanding to secure a pathway to growth for the teacher/mentee at this site.

The mentoring relationship was threatened by difficulties due to differences and misunderstandings at some stage. These difficulties required careful dealings during which the researcher/mentor had to clarify the misunderstandings. The level of commitment from the teacher/mentee affected the success of the relationship. She also experienced feelings of incompetence. Throughout the intervention period there were contextual constraints as a result of the circumstances at the school which required perseverance, patience and wisdom from the researcher/mentor.

Cancellation of appointments for lessons put even more strain on the development of the relationship. It was often very difficult to make contact with the teacher/mentee. On several occasions the teacher/mentee did not acknowledge, or failed to reply to attempts from the researcher/mentor to make appointments. This reluctance recurred. Throughout the intervention, several dates were postponed, changed, mixed up and appointments for lesson presentations cancelled. The teacher/mentee was often absent due to illness. Sometimes appointments were cancelled at very short notice, causing inconvenience for the researcher/mentor.

The researcher/mentor's persistence paid off and plans were put in place to make the procedure more attainable for the teacher/mentee. Eventually the investment of time and effort by the researcher/mentor proved beneficial to the teacher/mentee's art education practice and the relationship started to thrive within the supportive culture that was created.

The teacher/mentee agreed to resume the mentoring project when the new school year started and there was a lot of appreciation from the teacher/mentee for the work that had been done up to that stage. The teacher/mentee started to open up and respond to the possibility of transformation in her teaching of art when she became

aware that the researcher/mentor cared and had a personal interest in the struggles and challenges that she faced. She therefore felt encouraged and supported.

8.4.2. The role of the mentor

For the introductory lesson the teacher/mentee misunderstood the directives and taught a drama lesson, although it was made clear at the onset of the intervention that the focus would be art. The researcher/mentor as an experienced teacher, and knowledgeable professional turned the misunderstanding into an opportunity by taking the lead with the planning of the picture making lesson, whilst respecting the teacher/mentee's contribution when she linked the picture making lesson that followed up with the teacher/mentee's drama presentation. The focus was steered to art education with art specific expertise and input from the researcher/mentor that facilitated development and contributed to the improvement of art education and to address the teacher/mentee's pronounced lack of confidence in the teaching of art.

In the role of mentor the researcher acted as coach, role model and counsellor, facilitating growth through a mutually beneficial relationship. The researcher/mentor opened up opportunities with a positive attitude, wisdom and willingness to assist and support the teacher/mentee. The mentor needed wisdom to deal with complicated issues for instance when some of the other teachers in the school, so hungry for guidance but not part of the mentoring, copied the modelled lesson without consent.

Continuation of the intervention was the responsibility of the researcher/mentor who contacted the teacher/mentee to assess the way forward. In the role of mentor the researcher learned to deal with unexpected pitfalls and complications during the intervention. Many of the problems could not be solved by mentoring alone, but the researcher/mentor listened patiently to the problems and continued to work on the mentoring relationship and dealt with complications in a constructive way.

The example lessons that the researcher/mentor as role model taught proved to be of vital importance because good practice for art education was modelled. Furthermore the lesson, which was focussed on developing the teacher/mentee's skills and confidence in the teaching of quality art lessons, offered novel experiences for the learners as well as the teacher/mentee.

Adult learning theories such as experiential learning and an apprenticeship model where role modelling and situated learning was important were employed. A

workplace learning strategy was conducted with the researcher/mentor model-teaching lessons as examples of good practice for the teacher/mentee to observe.

During coaching sessions the researcher/mentor encouraged independence and self-sufficiency as she guided and encouraged the teacher/mentee to attempt teaching her first craft lesson during a coaching session. Co-teaching during the second half of the intervention intentionally supported the teacher/mentee to develop her autonomy and self-sufficiency so that she would be able to venture into art teaching when the mentoring period was done.

The researcher/mentor met and discussed the way forward with the new headmaster in order to articulate the purpose and vision for the improvement of the quality of art education as a good relationship with and support from school management was important. The teacher/mentee's co-operation, contribution and enthusiasm increased noticeably once the new headmaster took up his position in the school. It became clear that the appointment of the new headmaster and his interest in the project was a great advantage to the intervention. Conditions in the school improved with the arrival of the new headmaster.

8.4.3. The role of the teacher/mentee

The teacher/mentee and her colleagues were generalist trained classroom teachers from former colleges of education with shortcomings in many of the subject areas. The several educational reforms and constant changes in the curriculum without sufficient skills and training prior to the implementation affected the teacher/mentee's performance and there were several problem areas which she relied on the researcher/mentor to solve. There was a great need for professional support as the teacher/mentee was under-qualified and wanted assistance as she was very uncertain of what she should be doing.

In this formal mentoring process the teacher/mentee as adult learner seeking professional renewal had to accept the mentor as guide, supporter, friend, advocate and role model in the quest to improve the current practice in art education. The teacher/mentee was challenged because her experience and knowledge of art education was very limited. This caused her to feel vulnerable when teaching art as she lacked confidence and had to deal with large groups and little resources as well. She was clearly under-qualified and lacked basic knowledge about art classroom management, how children learned and what needed to be taught through art education.

The teacher/mentee did not grasp the concept of mentoring until later in the process and the difficulties and constraints that she experienced caused her to rely heavily on the researcher/mentor. She seemed apprehensive when she was faced with the planning and teaching of art because she lacked knowledge about suitable media and how and where to obtain it. The teacher/mentee encountered many problems such as the interpretation of the curriculum. The switch to the new curriculum entailed a re-conceptualisation of the nature of teaching, which implied that the teacher was expected to teach in ways that she had never experienced. As a generalist teacher, trained during the previous dispensation, she had to teach subjects of which she had no knowledge. This situation led to dependency on resource material which curtailed creativity and restricted teachers to unimaginative lessons, consisting mainly of theoretical reading and the completion of worksheets, if art was done at all.

Other factors that contributed to the difficulties the teacher/mentee had to deal with stemmed from the culture of the school, for instance many of the children were very behind in their physical and intellectual development, which caused several children to work extremely slowly. Many learners had a very short concentration span and others did not pay attention to explanations or did not listen to the teacher, resulting in a battle for the teacher/mentee to complete the basic curriculum for mathematics and literacy, with the result that many other subjects like art, was just not done at this school. It was expected from teachers to focus is on what was regarded as the 'main subjects'.

The teacher/mentee needed constant encouragement from the researcher/mentor in order to motivate her cooperation and eventually she tentatively responded positively and gradually became more willing to venture into the teaching of art. This encouragement was reinforced by the new principal of the school and it led to an increased involvement from the teacher/mentee as she became aware of the potential for improvement of her art teaching. This situation opened the opportunity for further assistance from the researcher/mentor.

At first the teacher/mentee accepted decisions and suggestions only when prompted but after observing the researcher/mentor teach art lessons she became aware of her pupil's learning through the researcher/mentor's teaching of the picture-making lesson during several model-teaching sessions, she responded positively and contributed more. These lessons became a parameter against which to measure her practice. Her new awareness prompted her to reflect on her own teaching, which in turn motivated her to change.

Action learning during which the teacher/mentee's learning took place from concrete experiences, occurred when she co-taught a picture-making lesson with the researcher/mentor towards the end of the intervention. The growth and development that was evident during her teaching of the final picture-making lesson was remarkable, taking the difficulties of her situation into account.

8.4.4. Mentoring purpose and goals

The primary purpose of the mentoring intervention was to equip the teacher/mentee with the competence to demonstrate knowledge about art and to teach the school art curriculum. The teacher/mentee was underprepared for the teaching of art and lacked the basic knowledge about what constitutes quality art education. She was unaware of how students learned through art and what needed to be taught. During the intervention she was guided by examples of excellent art teaching grounded in practical creating and making to improve her current practice of art education.

Prior to the mentoring art lessons were not planned and the researcher/mentor led the way to the planning of lessons and introduced the teacher/mentee to a structured lesson planner for art lessons which would ensure a logical procedure. The selection of topics relevant to the age of the learners enjoyed attention. The vital importance of a thorough, vivid and clear explanation with the use of colourful photographs as stimuli, presented in stages so that all learners could work according to the instructions to achieve success in art education, was illustrated.

It became clear to the teacher/mentee that a mere suggestion during a hurried introduction did not have sufficient impact to inspire or motivate learners to create. The step-by-step planning and presentation of quality art lessons through and during which children learned, the employment of relevant, stimulating teaching strategies and resources, as well as clear instructions and an orderly classroom atmosphere were dealt with. The importance of classroom management and proper working space for learners during art lessons received attention.

The teacher/mentee learned the basic knowledge about what constitutes quality art education and that the art elements had to be dealt with. She was awakened to the fact that the learners in her class were actively learning by solving problems to arrive at satisfactory solutions for instance, planning the composition and applying the colour in their pictures. The teacher/mentee applied this knowledge practically in the picture-making lesson when the learners used the elements of art in their work.

The NCS imposed numerous changes upon the teacher/mentee and she was uncertain about the interpretation thereof and experienced problems to put it into practice. The teacher/mentee was concerned about the fact that she was still grappling with the methodologies of the NCS and changes were expected with the introduction of CAPS in the near future. The researcher/mentor addressed these concerns and reassured the teacher/mentee about the basic changes and requirements for CAPS and supplied her with a CD containing the CAPS document for future reference.

8.4.5. The mentoring process

The developmental intervention process ran for eighteen months. Initially progress was hardly noticeable but eventually, in spite of difficult working conditions, a heavy workload with large class groups in under-equipped classrooms, coupled with personal setbacks, the teacher/mentee managed to teach a quality art lesson with the researcher/mentor as co-teacher assistance. The mentoring followed apprenticeship strategies such as modelling art lessons with the mentee observing, followed by coaching sessions during which previously taught lessons were used as scaffolding. The teacher/mentee tentatively felt ready to venture on her own, but still needed to be prompted by the researcher/mentor. The teacher/mentee was encouraged to follow the modelling of good practice by applying it to art lessons herself, at first during team teaching sessions with the researcher/mentor present to assist and guide her.

With encouragement and support from the researcher/mentor the process gained momentum as her confidence increased and although there was still a long way to go, tremendous progress was evident.

The mentoring had to end and was wrapped up and the progress reviewed. Time constraints allowed for no more contact time for class teaching, however, the researcher/mentor presented a workshop to summarise the activities. Several matters received attention, such as ideas for lessons, the various types of art lessons, media and techniques and for this, many examples of good practice were studied, analysed and discussed. Other matters pertaining to good art education practice like reflection after art lessons and technical matters like budgeting and ordering media were attended to.

8.4.6. Mentoring outcomes

During this professional development programme the teacher/mentee's attitude towards the value of arts education in the primary curriculum shifted once she had become aware of how effectively the art making contributed to the learning of the children in her class as it provided diverse opportunities for their learning and knowledge acquisition unknown to her before the intervention. She saw the engaging and motivating power of art education which addressed multiple intelligences and diverse learning styles while she was working with their learners. The experience of making pictures helped the learners to make natural and significant connections with the world around them and to learn in ways that suited their individual personalities.

Several interventions by the researcher/mentor were necessary in order to guide the art making process, however, the teacher/mentee managed to move onto the next phase of the lesson. It was obvious that mentoring empowered her to become more effective in the classroom as she learned to facilitate arts learning activities. When the teacher/mentee witnessed the powerful effect of quality art education on the learning of the pupils in her class, she was motivated to request more time to complete the project.

Improved art teaching practice transformed the lives of the learners. Learners that have little or no contact with anything aesthetic, and have never before made pictures in art media, created art with such unspoilt childlike charm while they experienced deep and concentrated learning in the process. From the results their success and learning were evident. For the first time the learner's art work was exhibited in the foyer of the school. Members of the public commented on the work and the parent community was uplifted.

The teacher/mentee's professional development that resulted from the mentoring intervention engaged other colleagues who were not directly involved in the intervention. Because the teacher/mentee shared information with them, other teachers followed suit by exploring the role of art instruction in the learning of the children in their classes. In so doing, the school community benefitted from the mentoring as the teacher/mentee was appointed as delegate giving guidance to her colleagues pertaining to art instruction practice, hopefully creating a context of support for experimentation and change that would affect the entire school.

Whether the mentoring in art education had the lasting effect on the life practices, thinking habits and transformation of the communities of learners only time could tell.

Due to several constraints, a much longer and more intensive period of mentoring would have been the ideal. It is clear however, that the eighteen months encounter at a school where change was very difficult, the mentoring experience became a tool for transforming lives. The teacher/mentee reported enrichment and development in her art education practice as the new ideas and implementation of the elements of art induced changes in the thinking of the teacher/mentee which, in turn, benefitted the learners in her class, pertaining to art education in particular, but also spanning across other subjects.

In the next section the findings will be summarised in a conclusion which encompasses the mentoring intervention at all four sites.

Chapter 9

CONCLUSIONS

In the following section the findings from all four sites will be merged into the six domains that have been the framework for the data analysis to form the conclusion to this research.

9.1. The mentoring relationship

The partners in the mentoring programme at all four sites consisted in each case of the researcher/mentor on the one hand, a veteran, experienced and well-trained in the art education field and on the other a generalist teacher responsible for art education, with insufficient training in art education and very little, or no experience in the teaching of quality and meaningful art education. All the teacher/mentees pronounced a need for assistance in their teaching of art and were willing participants in the intervention.

9.1.1. Establishment and development of the mentoring relationship

The mentoring relationships began with meetings to get to know one another whilst the more experienced partner encouraged the development of a supportive relationship with the less-experienced teacher/mentees following the protocol described in 3.3, namely: initial introductory meetings, discussion and explanation of the project, establishment of the mentoring relationship, observation and needs analysis, followed by the mentoring process. The mentoring relationships were reciprocal as both researcher/mentor and teacher/mentees benefitted and gained from the relationship.

Although the roles in the mentoring relationship were completely different, both parties involved in the mentoring were equally important. The entire process supported the teacher/mentees towards attaining the goal of quality and meaningful art lessons in a variety of media. The needs of the teacher/mentees were the priority at all the sites.

In two of the cases comfortable, trusting relationships were established after introductory, orientation meetings during which the teacher/mentees expressed the desire to participate in the mentoring. In an atmosphere of mutual trust and respect that developed, both teacher/mentees and researcher/mentor felt safe and at ease to discuss difficulties and disclose relevant information and problems.

At the case where quality art education has been emergent at onset of the intervention, the mentoring relationship developed and progressed to visible growth for the teacher/mentee. Invested time, commitment, free comfortable participation, and co-operation were highest at this site.

In two of the cases the development of the relationship took more time and effort due to site-specific constraints and challenges such as absenteeism that led to cancellation of appointments and difficulties with making contact with the teacher/mentees. Several dates were postponed, changed, mixed up and appointments for lesson presentations cancelled, sometimes at very short notice, causing inconvenience for the researcher/mentor.

At all four sites a mentoring relationship was established with the goal to assist the teacher/mentees in their art teaching practice. Maintaining the relationship was not always easy and at all four sites challenges were faced. In the following section the challenges that were dealt with, will be summarised.

9.1.2. The mentoring relationships were challenging

In spite of the growth and development in the relationships at all four sites, there were at times, challenges to overcome.

At one site these challenges were noticeable when the teacher/mentee was not keen to allow the researcher/mentee to observe her teaching of the modelled lessons. She wanted to exercise her autonomy too soon and declined help. At some stage the honest feedback from the researcher/mentor was interpreted as criticism and the teacher/mentee was offended by some comments.

At another site difficulties and constraints that posed challenges were an overburdened teacher/mentee where time for contact had to be carefully negotiated. The relationship was short and terminated prematurely without any notification from the teacher.

Just when the mentoring was progressing well, the teacher/mentee at another site announced that the intervention would have to be interrupted for a four months due to her accouchement leave. Upon her return the mentoring relationship was re-instated.

At a site where the socio-economic conditions and life experiences were poor, acceptance, empathy and understanding was required from the researcher/mentor to enable growth of the teacher/mentee. The mentoring relationship was threatened due

to misunderstandings. These difficulties required careful dealings from the researcher/mentor. The low level of commitment from the teacher/mentee affected the relationship. She also experienced feelings of incompetence. Dealing with the contextual constraints required perseverance, patience and wisdom from the researcher/mentor.

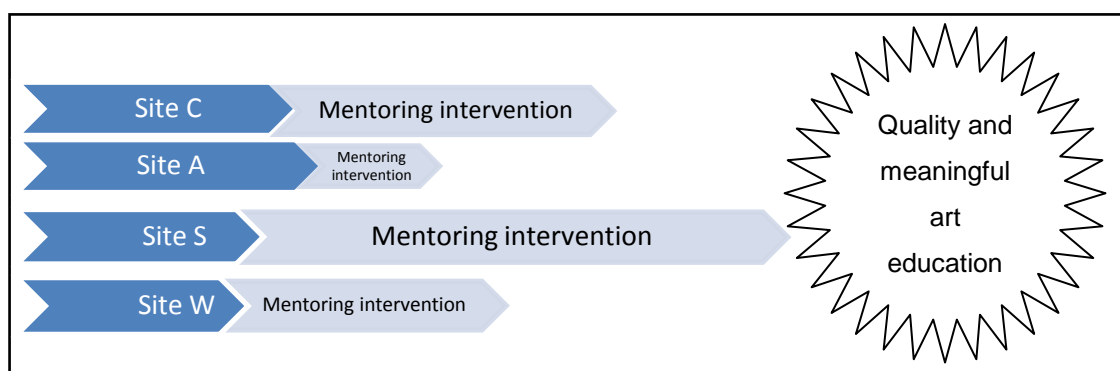
9.1.3. Summary of the mentoring relationships

To be able to mentor generalist trained teachers at four schools in the Western Cape in the teaching of quality and meaningful art it was possible to establish and maintain trusting, respectful and reciprocal relationships with the teacher/mentees and the researcher/mentor.

The site at which the existing quality of the art education was the highest, the teacher was the most committed, open and co-operative. At this site the intervention developed to the highest level and the teacher/mentee expressed her readiness to be able to teach quality art lessons without the assistance of the researcher/mentor. At the site that the needs were the highest, it was the most challenging to establish and maintain the mentoring relationship, the intervention had merely touched on quality art education and much more time would be needed to attain the goals fully.

In the following diagram the progress is portrayed as per site:

Diagram 9.1: Progress in the mentoring relationship at the various sites



In the previous section the mentoring relationship at the four sites was summarised. In the following part of the thesis the role of the mentor will be summed up.

9.2. The role of the mentor

At all four sites it was the role and responsibility of the researcher/mentor to establish, manage, build and maintain the mentoring relationship. The researcher/mentor as a respected art educator with years of experience in the field had the skills to be a role model to the teacher/mentees.

9.2.1. The professional role of the mentor

The researcher/mentor as a knowledgeable and experienced professional shared a vast amount of art education knowledge with the teacher/mentees. The researcher/mentor coached, advised, guided, encouraged and assisted them to develop skills and abilities in their teaching of art without concerns about her own capacity to do the work. The process was guided and steered towards the attainment of the mentoring goals and time together was protected and used constructively.

The researcher/mentor was conversed with, and applied adult learning techniques as tools for the mentoring, such as experiential learning and the apprenticeship model with role modelling and situated learning. The researcher/mentor paid close attention and applied observation techniques to identify art-specific teaching needs during classroom visits and became aware of shortcomings that the teacher/mentees were unaware of and therefore unable to express. A workplace learning strategy was conducted with the researcher/mentor model-teaching lessons as examples of good practice for the teacher/mentees to observe. Example lessons, which proved to be of vital importance, were planned with input from the teacher/mentees and model-taught by the researcher/mentor. In order to address their shortcomings the researcher/mentor spent as much time as could be managed assisting them in the teaching of the kind of art which concentrates on motivating and inspiring learners to be creative.

The researcher/mentor opened up opportunities for the teacher/mentees with a positive attitude, wisdom and willingness to assist and support them. Knowledge about the organisation and arrangement of the art classroom and management of resources as well as advice on how to deal with practical difficulties was offered. Advice about age appropriate lessons and the selection of topics was given as the researcher/mentor coached the teacher/mentees to facilitate their growth in inspirational teaching. The researcher/mentor facilitated professional development as the teacher/mentees were given insight into the art curriculum, offering novel

experiences of media and techniques and informing them about the expected changes in the curriculum.

The teacher/mentees' contribution in the form of feedback after lessons was encouraged. Regular reflection on the teacher/mentees' art teaching practice was introduced. Dependency on the researcher/mentor was not encouraged as the main aim was the professional development of the teacher/mentees. The entire mentoring process nurtured their growth and autonomy and was geared at the teachers becoming self-sufficient in the teaching of art lessons upon termination of the intervention.

The professional role of the researcher/mentor was condensed in the section above. In the following section the nurturing role of the researcher/mentor at all four sites will be summarised.

9.2.2. The nurturing role of the mentor

Besides the development of the programme to address the teacher/mentees' needs with regard to art education, encouragement beyond that of purely art teaching was given in the form of emotional support, guidance and caring. The researcher/mentor showed a personal interest in the struggles and challenges faced by the mentees and dealt with these challenges with wisdom and tact in order to convert difficult situations into opportunities. There was sensitivity when the teacher/mentees' lack of subject knowledge caused feelings of helplessness, so criticism was constructive and coupled with encouragement and reassurance. The researcher/mentor tried to attend to everything that was noted in need of improvement and dealt with each teacher/mentees' unique situation and personality individually.

The researcher/mentor had empathy with the teacher/mentees' situations and gave more care and assistance when she became aware of possible underlying problems. At one site a misunderstanding was turned into an opportunity when the focus was steered to art education with art specific expertise and the input from the researcher/mentor that addressed the teacher/mentee's pronounced lack of confidence in the teaching of art.

In the role of mentor the researcher learned to deal with unexpected pitfalls and complications during the intervention. Many of the problems could not be solved by mentoring alone, but the researcher/mentor listened patiently to the problems and continued to work on the mentoring relationship and dealt with complications in a

constructive way. The researcher/mentor needed wisdom to deal with complicated issues for instance when at one site, some of the other teachers in the school, so hungry for guidance but not part of the mentoring, copied the modelled lesson without consent.

In the case where the teacher/mentee was a novice, the researcher/mentor assumed the role of guide, coach and counsellor cautiously, to nurture her towards some understanding of the teaching of art lessons and modelled professionalism in dealing with situations that a novice teacher might encounter in her future career.

9.2.3. Summary of the role of the researcher/mentor

The role of the researcher/mentor in the mentoring intervention at four sites in the Western Cape in the teaching of quality and meaningful art lessons was complex and laden with responsibility. The researcher/mentor had to establish, manage and maintain the relationship and deal with the needs of the teacher/mentees. To achieve this, the researcher/mentor applied adult learning techniques and assumed a professional role as coach, guide, teacher and manager. By the nature of the mentoring situation at the four sites, the researcher/mentor also had to assume a nurturing role as wise counsellor and understanding advisor.

The section above summarised the role of the mentor at the four sites. In the following section the role of the mentees will be integrated and summed up.

9.3. The role of the teacher/mentees

The teacher/mentees as adult learners played as important a role in the mentoring process as the researcher/mentor. Three of the teachers were generalist trained and one was a music specialist. They were primary school teachers responsible for the teaching of art in the schools where they were employed. Because they were aware of their shortcomings with regards to art teaching, they desired to improve their knowledge and skills to become more effective in their teaching of art.

The situations, conditions, problems and personalities at the four sites were completely different as became clear in the introduction to the sites in 3.3.2. However, there were similarities in their roles and in the following section these will be highlighted. In the conclusion to this section, the differences in the roles of the teacher/mentees will be mentioned.

9.3.1. General tendencies in the needs of the teacher/mentees

The teacher/mentees were aware of their shortcomings and expressed their desire to be more effective in art teaching. Professional development was important to them and they wanted to change and improve their art teaching abilities as they were under-qualified for the teaching of art. The dilemma of inadequate training of many teachers in contemporary South African schools which Fiske and Ladd (2004:195) mention was opened up as all of them wanted to address the initial shortcomings and other problem areas in their art teaching practice that were identified as the intervention progressed.

The problem areas that were identified at all four sites were the lack of subject-specific knowledge and experience, plus a poor awareness of how children learned and what needed to be taught through art education. They also lacked knowledge with regards to age-appropriate subject matter, the presentation of the elements of art in their teaching, suitable media for projects and how and where to obtain it. This situation affected their confidence when teaching art. Due to a lack of confidence and experience the teacher/mentees could not inspire the children to be creative.

In three of the cases it was particularly evident that the several educational reforms and constant changes in the curriculum affected their performance. The switch to a new curriculum implied that they were expected to teach subjects that they were not trained in and in ways that they had never experienced. Coats (1995:43-96) writes about the classroom environment, the teacher's control of the curriculum, and school management as areas that require attention. In an attempt to supplement their shortfalls in the teaching of art some of the teacher/mentees depended on and used prescriptive literature and resource material uncritically, which curtailed creativity and restricted teachers to unimaginative lessons.

All the teacher/mentees requested model-teaching from the researcher/mentor and reported afterwards that most of her learning during the mentoring intervention occurred through the model-teaching situation of art lessons as these occasions presented workplace learning opportunities to integrate theoretical and practical knowledge of art teaching that led to growth and improvement of their perception of art education.

9.3.2. General tendencies in the responses from the teacher/mentees

Within this formal mentoring process the teacher/mentees accepted the mentor as guide, supporter, friend, advocate and role model in the quest to improve current practice in their art education. Their need for career improvement created a willingness to change, a readiness to learn and acquire new knowledge of art education. Towards this, they carried out the tasks assigned to them and collaborated with the researcher/mentor.

9.3.3. Differences in the roles of the teacher/mentees

As mentioned earlier, the circumstances, personalities, backgrounds and training of all four teacher/mentees were vastly different. These differences had an impact on the role each one played in the mentoring intervention. In the following section the variations in their roles are briefly summarised.

The teacher/mentee with a strong foundation portrayed responsibility and dedication. She constantly engaged in self-appraisal of her art education practice. It became clear from diagram 9.1 that there is a collation with the mentoring relationship at this site (Site S) and her progress. This foundation allowed for progress until she could face greater challenges. As the intervention progressed, her growth and development was evident as she became aware of other shortcomings that she was not aware of initially. The researcher/mentor could work alongside her offering professional support and eventually move from co-teaching to solo work. Although there was still room for improvement, the emerging quality of the art in the results of her lessons was evident.

At another site (Site C), where the mentoring relationship developed fairly well, the teacher/mentee's was committed to the intervention and collaborated by fulfilling responsibilities and tasks like keeping appointments, preparing lessons and receiving and giving feedback during meetings. Unfortunately, she 'practised' lessons for better results to impress or please the researcher/mentor and was not keen to allow the researcher/mentor to observe her teaching of the modelled lessons. In an attempt to show her improvement she did not consult with the researcher/mentor with regards to the planning of lessons and the quality of these lessons suffered and was not as high as it could have been.

The site falling in third place on diagram 9.1 (Site W), presented problems with regards the response of the teacher/mentee. It seemed that she did not grasp the

concept of mentoring at first and the difficulties and constraints that she experienced caused her to rely heavily on the researcher/mentor. Factors that contributed to her difficulties stemmed from the socio-economic climate and culture of the school echoing what Scholtz (2006:13) explains when she states that attempts at national level to address inequalities have not filtered to all levels and many schools still face challenges like a heavy workload, large class groups, limited resources, poor socio-economic context and under-qualified teachers.

At site W the teacher/mentee needed constant encouragement to motivate her to cooperate, but eventually she became more willing to venture into the teaching of art. This encouragement was reinforced by the new principal of the school and it led to increased involvement from the teacher/mentee as she became aware of the potential for improvement of her art teaching. The situation opened the opportunity for further assistance from the researcher/mentor. After observing the researcher/mentor teach art lessons she became aware of her pupil's learning and she responded positively and contributed more. Her new awareness prompted her to reflect on her own teaching, which in turn motivated her to change. She co-taught a picture-making lesson with the researcher/mentor towards the end of the intervention. The growth and development that was evident during her teaching of the final picture-making lesson was remarkable, taking the difficulties of her situation into account.

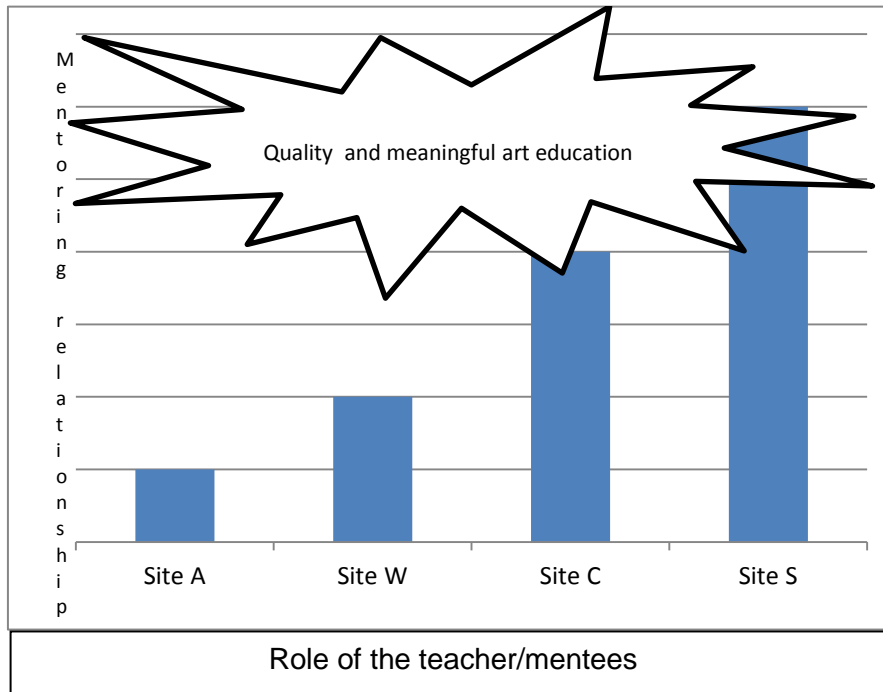
The teacher/mentee at the fourth site (Site A) was a first time generalist trained classroom teacher in a lower achieving school in a lower income community who required expert help in the teaching of art. The absence of art education during the early years of her own schooling perpetuated the cycle of neglect towards art education in her teaching at this school. She wanted to improve and develop more confidence and subject knowledge and required guidance in ways to conduct art teaching effectively. Although she requested model-teaching from the researcher/mentor, she did not contribute to the planning of the lesson. The teacher/mentee was committed to change and growth in her career, but unfortunately due to circumstances at the school the professional development ideals for the mentoring could only be partly met.

9.3.4. Summary of the role of the teacher/mentee

The vastly different circumstances, personalities, backgrounds and training of all four teacher/mentees was evident. These differences had an impact on the role each one played within the mentoring intervention. There is a strong correlation with the role of

the teacher/mentee in the intervention and the quality of the mentoring relationship. This correlation is illustrated in diagram 9.2:

Diagram 9.2: The roles of teacher/mentees in correlation with the mentoring relationship



9.4. The mentoring purpose and goals

The overall purpose of the mentoring intervention was to assist and support generalist trained primary school teachers in the thorough planning and presentation of art lessons which would inspire fresh and original thinking and uphold excellent art teaching strategies through the researcher/mentor's sharing of art-specific knowledge and skills and the provision of examples of good practice. The mentoring responded to the needs of the teacher/mentees' and once their needs were established by means of a needs analysis after lesson-observation of their art instruction practice, the goals for the mentoring were outlined.

A structured lesson planner for art lessons ensuring a logical procedure was introduced. The sequential presentation of a variety of challenging and creative art projects such as drawing, painting, modelling and appreciation that would develop the cognitive capacities of learners through lessons with topics relevant to their age and which discouraged stale unimaginative stereotypes, respectful of the uniqueness of the individual learner's frame of reference, was of uppermost importance. The vital importance of a thorough, vivid and clear explanation with the use of real objects or colourful photographs as stimuli, presented in stages so that all learners would be

motivated to work according to the instructions and apply the art elements, was illustrated. Also, the employment of relevant, stimulating teaching strategies in an orderly classroom atmosphere was dealt with. The importance of classroom management and proper working space for learners during art lessons received attention.

On-site professional development introduced reflective practice to encourage the teacher/mentees to become self-directed and to view her teaching critically and to assess the purposes and consequences thereof. At all four cases the teacher/mentees reported that the intervention had benefitted their art education practice; however, the teacher/mentees and researcher/mentor were of the opinion that the purpose and goals were only partly met as there remained much more to aim for in the facilitation of real quality and meaningful art. This was not general practice at this school and the real deep and thorough reflection on her practice seemed very difficult for her and the researcher/mentor's requests for reflection were sometimes ignored.

At all four sites the teacher/mentees observed quality art lesson examples being model-taught by the researcher/mentor. Experiential learning and learning through discovery was introduced and they were encouraged to steer away from workbooks that suggested technical worksheets for art, towards inspired art-making with fresh ideas coming from within the world that the children lived, providing opportunities to express themselves through the elements of art with the use of art media.

The teacher/mentees were concerned about the methodologies of the NCS and expected changes with the introduction of CAPS in the near future. The researcher/mentor addressed these concerns and reassured them about the basic changes and requirements for CAPS and supplied them with a CD containing the CAPS document for future reference.

9.4.1. Site-specific goals to address site-specific needs

At some of the sites progress was slow because of difficult working conditions, heavy workloads with large class groups in under-equipped classrooms and personal setbacks. Needs other than those mentioned in the section above were attended to during the intervention, such as the maintenance of art-room discipline, the motivation of learners and the ordering of materials and supplies. Special attention was given to class-management skills pertaining to the working climate in the art teaching situation, needs that were intensified by the difficult circumstances that the

teacher/mentees had to teach in, insufficient guidance for teachers, inappropriate time-tabling arrangements and unsuitable classroom allocations.

At a site where the teacher/mentee showed strengths and achieved a fair level of quality in her art lessons, more challenging compositions and non-stereotypic and imaginative topics could have been attempted to inspire innovative thinking. Sources for inspiring lesson topics were brought to the teacher/mentee's attention by looking at examples of good practice as goals to strive toward.

9.4.2. Learning in and through art

At all four sites the teacher/mentees were underprepared for the teaching of art and lacked the basic knowledge about what constitutes quality art education. They were mostly unaware of how students learned through art and what needed to be taught. The over-arching goal of the mentoring was to promote the kind of art teaching that would lead to learning through cognitive strategies such as problem solving, investigative learning and the experiential learning. Through the experience of good art teaching practice, the teacher/mentees became aware of the potential of their learners and their ability to produce a higher quality of art.

9.4.3. Summary of the mentoring purpose and goals

The mentoring programme responded to the needs of the teacher/mentees. At all four sites the purpose of the mentoring intervention was to assist generalist trained primary school teachers, underprepared for the teaching of art, in the planning and presentation of quality and meaningful art lessons with application of the elements of art through a variety of art media. Inspiring art lessons were model-taught by the researcher/mentor and the teacher/mentees were encouraged to steer towards fresh ideas coming from the world the children lived in. The mentoring aimed for the kind of art teaching that would lead to learning through cognitive strategies such as problem solving, investigative learning and the experiential learning. Through the experience of good art teaching practice, the teacher/mentees became aware of the potential of their learners and their ability to produce a higher quality art.

Through mentoring reflective practice was introduced to encourage the teacher/mentees to become self-directed. All the teacher/mentees reported that the intervention had benefitted their art education practice, which led to their professional development.

The teacher/mentees' concerns about the methodologies of the NCS and the introduction of CAPS were addressed.

At some sites there were specific needs that had to be dealt with that were intensified by the difficult circumstances that the teacher/mentees had to work in. At one site the teacher/mentee showed strengths and achieved a fair level of quality in her art lessons.

9.5. The mentoring process

The mentoring process occurred in real teaching situations in a classroom in the everyday running of the school. After clearance from the headmasters and the introduction of the intervention to the teacher/mentees, relationships with the mentees were established. The intervention process ran for eighteen months. Once the needs of the teachers were identified, the goals for the mentoring at particular sites were set.

At all four sites the mentoring process started with initial observations and needs analysis. Data that was collected formed a bridge to the next session. The process unfolded during which a progressive strategy for the intervention was developed in stages of discussion followed by data collection, followed by discussion. During the process the teacher/mentees were guided to reflect on the lessons. Planning, preparation and presentation of art lessons, monitoring the outcomes and feedback sessions followed. Discussions and reflection gave guidance to the teacher/mentees' classroom practice in developing strategies that would lead to improved art education.

Although in some cases the mentoring cycle was interrupted, the researcher/mentor and teacher/mentees met regularly to discuss the planning and presentation of quality art lessons.

Model-teaching activities, during which the teacher/mentee could observe the application of the principles of quality art education, formed an important part of the intervention. Apprenticeship strategies were followed by coaching sessions during which previously taught lessons were used as scaffolding. Co-teaching and team planning presented valuable opportunities for progressive collaborative teaching. Initially the teacher/mentees stayed within the researcher/mentor's framework and assistance, but gradually tried out a wider range of more extensive aspects. The teacher/mentees were encouraged to follow the modelling of good practice by

applying it to art lessons during team teaching sessions with the researcher/mentor present to assist and guide them.

Guidance was given by looking at and discussing examples of good practice.

9.5.1. The uniqueness of the cases called for variations in the process

The teachers were active participants in a community of learning and by the nature of each unique situation, variations in the mentoring process occurred.

At one site it seemed that the mentoring process was misunderstood and the teacher/mentee wanted to impress by declining assistance and rehearsing the lesson for better effect.

At another site, even though the mentoring process encountered many difficulties that put strain on the mentoring intervention, it was very meaningful as a vehicle for change as it facilitated a transition to help negotiate organisational barriers which involved school management, the teacher and school personnel.

The point of departure for the mentoring process at another site was the strong basis in her practice as scaffolding for the intervention to build on. The teacher/mentee was taking steps towards creative art lessons, but it was evident from the data that she still had a long way to go to attain the goals of creative art lessons.

At one site, although there was still a lot of room for improvement, tremendous progress was evident after encouragement and support from the researcher/mentor, the process gained momentum and the teacher/mentee's confidence increased.

9.5.2. Data collection was part of the process

Data for the evaluation of the mentoring intervention was collected in the form of noted observations, document analyses and recorded interviews. Furthermore, as evidence of growth and for the sake of accountability the entire procedure was recorded with photographs, DVD recordings, audio taping, lesson planners, reflection forms, an assessment form and field notes to capture data and to keep track of the mentoring activities. Data was regularly monitored and reviewed to track the progress of the art lessons and were used for guidance for follow-up discussions. Photographs of lessons were compared for diagnosis.

9.5.3. The process was concluded with a workshop

The mentoring had to end and was wrapped up and the progress reviewed. A practical workshop/demonstration was conducted in order to address some persisting problems and to summarise the intervention and give feedback to the teacher/mentees. Several matters received attention, such as ideas for lessons, the various types of art lessons, media and techniques and many examples of good practice were studied, analysed and discussed. Other matters pertaining to good art education practice like reflection after art lessons and technical matters like budgeting and ordering media were attended to during the workshop.

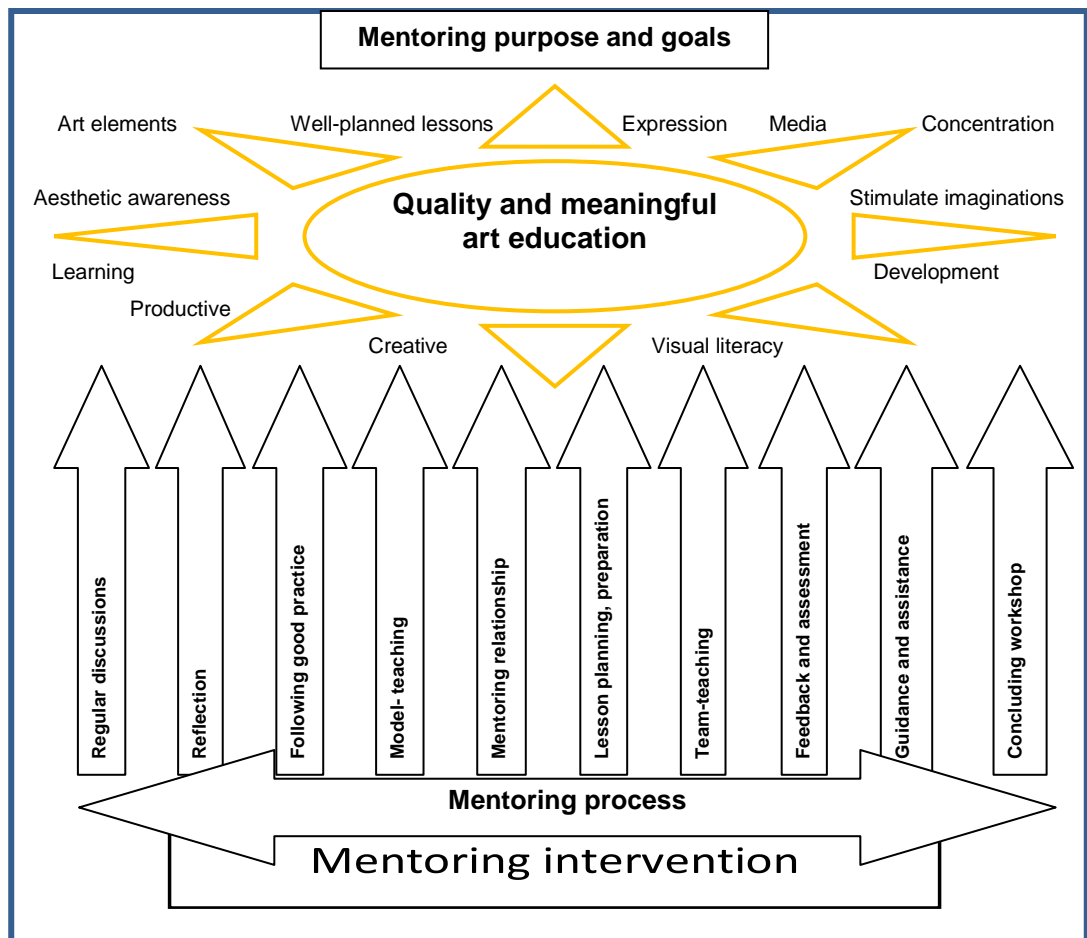
9.5.4. Summary of the mentoring process

The mentoring intervention ran for eighteen months during which the teacher/mentees and the researcher/mentor met regularly. The needs of the teachers determined the goals for the mentoring at the particular site. The process followed after introduction of the intervention to the teacher/mentees, and occurred within relationships with them. Data collection formed part of the mentoring process. It was a progressive strategy that developed in stages. Planning, preparation and presentation of art lessons with inspirational introductions and clear instructions received attention. The outcomes were monitored, followed by feedback and reflection.

Model-teaching, team-planning and co-teaching formed an important part of the intervention. The teacher/mentees were encouraged to follow the modelling of good practice by applying it to art lessons during team teaching sessions with the researcher/mentor present to assist and guide them. Guidance was given by looking at and discussing examples of good practice so that the teacher/mentees could become more informed about the curriculum and art-based learning.

Variations and the uniqueness of the cases called for a diverse mentoring process. The process was concluded with a workshop to summarise the intervention at every site, during which matters like a classroom practice and an orderly atmosphere that would lead to improved art education were dealt with. Art classroom management and and technical matters like budgeting and ordering media were attended to. The importance of proper working space for learners during art lessons received attention.

The following diagram illustrates the inter-relatedness of the mentoring purpose and goals with the mentoring process:

Diagram 9.3: The mentoring purpose, goals and the process

9.6 Mentoring outcomes

At most of the sites the teacher/mentees reached a fair stage of independence and developed the competence to teach art lessons of a much improved quality than before the intervention.

9.6.1. Measuring the outcomes

The mentoring intervention was a full and intense collaboration which provided substantial data. Throughout the intervention there were diagnoses made by looking at and discussing DVD and audio recordings taken during lesson presentation in real teaching situations. To gauge whether the needs of the teacher/mentee were met, the outcomes of the mentoring were measured by means of an evaluation form upon termination of the intervention. Recorded interviews towards the end of the process were transcribed as evidence of the outcomes of the intervention.

According to the abovementioned instruments the following outcomes were identified:

9.6.2. The mentoring provided opportunities for in-service training

The in-service training offered through the mentoring presented opportunities to generalist trained primary school teachers to integrate theoretical principles of art education and the practical experience to teach art more effectively. The teacher/mentees' professional development engaged other colleagues who noticed the positive impact of the mentoring and who began to ask for advice to improve their own art lessons. Because the teacher/mentees shared information with them, the school community also benefitted from the mentoring.

The teacher/mentees saw the engaging and motivating power of art education which addressed multiple intelligences and diverse learning styles while they were working with their learners. As they became aware of how art making provided opportunities for learning and knowledge acquisition to the children in their classes, their attitudes towards the value of arts education in the primary curriculum shifted.

They discovered possibilities to arrange for alternative classrooms and to ask for time-tabling adjustments to enable time for art education that could transform and eventually benefit the entire school.

9.6.3. Reflective practice was introduced

Reflection was introduced into the practice of the teacher/mentees and encouraged throughout the intervention. Reflection forms were provided for completion after lessons and although it was mostly superficial and not always completed, reflection on practice was beginning to emerge.

9.6.4. The teacher/mentees gained insight into the art curriculum

The teacher/mentees were introduced to literature which increased their knowledge about art education. It was obvious that mentoring empowered them as they became more informed and more effective in the classroom because their ability to facilitate arts learning activities improved.

The teacher/mentees reported enrichment and development in their art education practice as the new ideas and implementation of the elements of art induced changes in their thinking.

9.6.5. The quality of their art education improved

Joint lesson planning and model-teaching were learning experiences that contributed to the teacher/mentees' knowledge of art lessons and gave them insight into the art curriculum. They began to realise that there was much more to art education than merely practical work as they became more informed about art-based learning. The intervention introduced them to a wider range of art activities, media and skills which also included visual literacy aspects.

A concluding workshop informed the teacher/mentees how to kindle the learners' imaginations through vivid explanations. Old habits were addressed through the demonstration of new procedures and colour application techniques.

Teacher/mentees gained insight into the possibilities for integration of art with the other subjects as they saw in practice the kind of art education that could help learners process their learning in personally meaningful ways because it offered natural and significant connections to the rest of the curriculum.

9.6.6. The learners benefitted

The mentoring occurred in the natural surroundings of the classroom situation during the ordinary run of the school day. Quality art education had a powerful effect on the learners. Their lives were transformed by challenging structured art learning activities like drawing from life through careful observation. Projects required them to persevere and they managed new activities and unlearned stereotypes and unattractive old habits.

While they experienced deep and concentrated learning, children who had never before made pictures in art media, created remarkably beautiful pictures with an unspoilt, childlike charm. In most of their lives there was little or no contact with anything aesthetic, yet they produced art of which they really could be proud. From the results their success and learning were evident. The experience of making pictures helped the learners to make natural and significant connections with the world around them and to learn in ways that suited their individual personalities.

The learner's art work was exhibited in the foyer of the school or in the passage or art room.

9.6.7. A longer period of mentoring was desired

It is clear that the eighteen months mentoring experience at the schools became a tool for transforming lives.

Although most of the problems pertaining to the inadequate training were identified and addressed, further investigation would determine the long-term impact of the mentoring intervention. Although there was still room for improvement, the intervention was effective in preparing the teacher/mentees to grow as educators mastering the art curriculum. Three of the four remarked that they gained confidence and started enjoying the teaching of art as they felt empowered. However, three of the teacher/mentees expressed the desire for a longer period of intervention for greater impact. Even at the site where the duration of the intervention was short, the teacher/mentee had benefitted by attending the discussions and observing the example lessons.

At one case several interventions by the researcher/mentor were necessary to guide the art making process, however, the teacher/mentee managed to move to the next phase of the lesson. This particular teacher/mentee was motivated to request more time to complete the picture-making project.

9.6.8. Summary of the mentoring outcomes

After the eighteen months duration of the mentoring intervention, the process was evaluated and terminated. Upon termination it was clear from the outcomes at all four sites that the in-service training offered through the mentoring enabled the development of an art education knowledge base and practical skills in the teaching thereof. The teacher/mentees' professional development had a positive impact that could possibly lead to transformation of art education in the schools. They became aware of how art making provided opportunities for learning and knowledge acquisition which accessed multiple intelligences and diverse learning styles.

Reflective practice was introduced and encouraged throughout the intervention. The mentoring empowered the teacher/mentees as they gained insight into the art curriculum and became more effective as their ability to facilitate arts learning improved. The teacher/mentees reported development in their art education practice as the new ideas induced changes in their thinking.

The learning experiences contributed to the teacher/mentees' knowledge of art lessons and art-based learning through a wider range of art activities, media and

skills. Teacher/mentees gained insight into the possibilities for integration of art with the other subjects.

The lives of the learners were transformed by art learning activities. The children created remarkably beautiful pictures with an unspoilt, childlike charm. From the results their success and learning was evident.

Problems pertaining to the insufficient training of generalist teachers in the teaching of art were identified and addressed. The intervention was effective in preparing the teacher/mentees to grow as educators. They gained confidence and started enjoying the teaching of art. However, three of the teacher/mentees expressed the desire for a longer period of intervention for it to have had a more significant impact on the quality of art education at their schools.

Chapter 10

RECOMMENDATIONS

Mentoring in art education, as a method of in-service training, can be highly recommended in order to assist generalist trained teachers in their professional development. It is a means of transferring art education knowledge as well as the practical skills in the teaching thereof. It is therefore recommended that mentoring projects such as those which have been conducted at the four sites during this research project, be further developed to extend the positive impact of such projects which could ultimately lead to the transformation of art education in schools.

The following recommendations need to be considered when teachers in primary schools are part of a mentoring intervention.

10.1. Pre-requisites for successful mentoring

The mentoring of generalist trained teachers in the teaching of quality and meaningful art should occur within a trusting, respectful and reciprocal relationship, therefore it would be necessary to establish relationships with teachers who express the need for mentoring in art education. In order to achieve successful mentoring outcomes, adult learning techniques will have to be applied by the mentor as a respected educator with knowledge of the art education curriculum in the role of coach, guide, teacher and manager. At times the mentor might need to assume a nurturing role as counsellor and advisor; realising the importance of encouraging mentees to become self-directed and eventually achieving quality art education independent of the mentor.

In some schools, especially those in communities where the teachers are poorly qualified, the need for mentoring might be very high. At these sites mentoring in the teaching of quality and meaningful art lessons will be complex and it could be a challenge to establish and maintain a mentoring relationship. If the mentor can persevere and employ various mentoring techniques, the growth and achievement of teachers in their teaching of art could be remarkable, causing a ripple effect throughout the school and community. The support and encouragement from the school management is a key factor in the success of the mentoring.

Regular mentoring sessions are necessary during which a progressive strategy needs to be developed. Planning, preparation and presentation of art lessons with inspirational introductions and clear instructions should receive attention. The

outcomes should be monitored, reflected on, followed by feedback to address the shortfalls in the training of the teachers.

10.2. The varied needs of the mentees

With the main purpose of mentoring being to assist generalist trained primary school teachers with the planning and presentation of quality and meaningful art lessons because they are underprepared for this task, the different circumstances, personalities, backgrounds and training will call for interventions that respond to various needs. Site-specific needs that are intensified by the difficult circumstances that the teachers work in might have to be dealt with. It is important to reconcile the perceived needs of the mentees with the needs observed by the mentor. There is often a discrepancy here, due to the lack of subject specific knowledge on the side of the teachers caused by the deficits in their training. Introducing teachers to examples of good practice and reliable literature on art education can address this in a big way, thus informing them about art-based learning and setting high goals to achieve this.

10.3. Address the art education curriculum

For teachers, a new curriculum entails a re-conceptualisation of their teaching, which implies that they need to do new preparation, assess continuously, and develop their subject competence. Teachers are expected to teach in ways that they themselves were never taught. Professional development which prepares them to face the challenges of a changing curriculum can occur through a mentoring intervention.

The teachers' concerns about the methodologies of the art curriculum and the yet unknown CAPS curriculum have to be addressed. Often the uncertainties teachers grapple with when curriculum changes are pending can hamper their practice and in many cases cause art education to come to a standstill. It is important that staff are informed, or instructed to obtain information about expected changes from departmental websites and not to wait for training sessions which in the past, have been superficial and brief, often leading to more questions than answers.

A strong basic foundation in art education principles with a special emphasis on the teaching of quality and meaningful art education which bears weight regardless of the current curriculum, can be imparted by means of mentoring, and strengthen the teachers' confidence in the teaching of the art curriculum. Included in the mentoring should be the development of classroom management and a positive working climate through teaching methods that lead to learning that uses cognitive strategies such as

problem solving, investigative learning, experiential learning and collaborative learning. Part of the process should be creativity training, being innovative, considering alternative possibilities, having a flexible approach to thinking in new and productive ways.

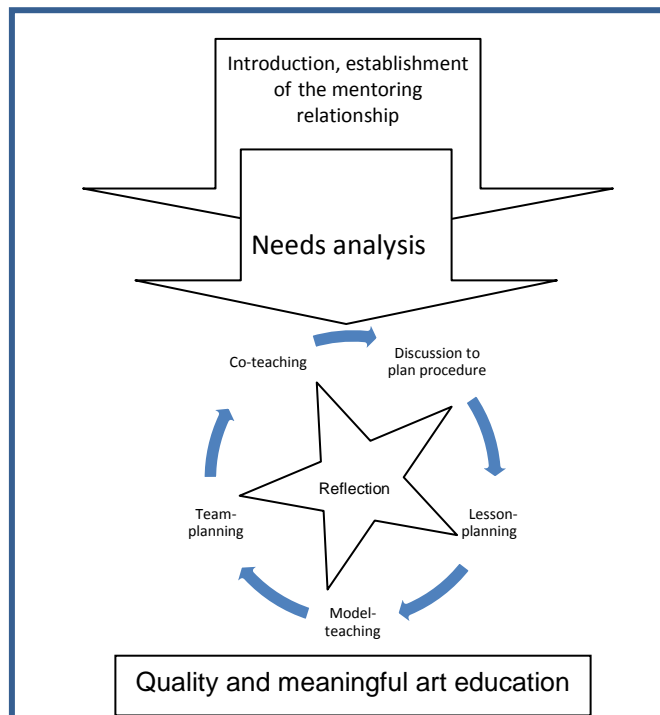
10.4. Data needs to be collected to monitor progress

Data needs to be collected during the mentoring process so that the intervention can be monitored and accounted for. This can take place in the form of field notes of observations and planning sessions, photographs, DVD recordings of lessons and voice recordings of coaching sessions. Lesson planners and examples of the work produced by learners are important sources of data recording the progress of the intervention. Reflection after lessons is necessary to guide and assess the mentoring process.

10.5. Mentoring in art education should follow a process

Variations in the training and background of the teachers and their unique situations will call for diverse procedures within the mentoring process. The general procedure that follows a classical cyclical mentoring process, namely an introduction and establishment of the mentoring relationship, a needs analysis, followed by a discussion to plan the procedure for each teacher can be followed. In order to be successful the process should include lesson-planning, model-teaching, followed by team-planning and co-teaching. Before the cycle can be repeated reflection on the entire process is recommended.

Diagram 2.2 that demonstrated the cyclical process is recalled, but some additions and adjustments are recommended. The following diagram, 10.1 illustrates the recommended mentoring process for quality and meaningful art education.

Diagram 10.1: The mentoring process

10.6. The mentoring intervention needs sufficient time

In order to address the problems pertaining to the inadequate training of generalist teachers in the teaching of art, sufficient time for the intervention is suggested. The time spent at schools will vary, depending on the needs of the teacher. Intermittent intervention periods are suggested, to give the teacher the opportunity to test and apply what they have learned during the initial intervention and address new problems during recurring rounds of mentoring. Dinham *et al.* (2007:15-16) suggest the allocation of blocks of time for mentoring during which the deficit in the training of teachers responsible for the teaching of art within the primary curriculum can be addressed.

The assessment done by the teachers involved in the mentoring project for this research indicated that a longer period of mentoring is desired. Of the teachers mentioned that they were beginning to grasp what art education was about when the mentoring project terminated. Sufficient time is therefore suggested for incubation and experimentation, the learning of new techniques and taking risks. Teaching and learning mentoring is implied, with a clear connection between art and academic standards as well as achievements across the curriculum.

10.7. Workshops can supplement the mentoring process

A mentoring project which follows the process as illustrated in 10.5 (Diagram 10.1) can be highly successful in improving the art education practice of teachers in need of intervention. However, it is recommended that workshops that are designed to address re-occurring problems supplement the classroom activities that form part of the mentoring cycle. During these workshops the intervention can be summarised and matters like classroom practice, art classroom management and technical matters like budgeting and ordering media must be attended to. The development of new ideas for art lessons and art-based learning through a wider range of art activities, media and skills can be addressed during workshops. Through carefully constructed workshops/courses, teachers can learn how to teach aspects of art that makes natural and significant connections to the other subjects that they teach.

During such workshops the teachers can have the opportunity to practice some of the processes and techniques themselves, by means of the mentoring experience with the use of reflective art-making that Milne (2004:38-50) writes about. The teachers' own art production can lead to improved teaching skills, personal renewal, and a better understanding of the creative process. Keeping a journal, forms part of the mentoring process, with regular conferences during which the art work and personal thoughts of the teacher involved, can be shared. Reflective art-making support the notion of non-traditional mentorships in a process that moves away from power imbalances that sometimes occur in more traditional models of mentoring.

Teachers responsible for the teaching of art in schools require sufficient time in an artistic and creative mentoring atmosphere to enable learning about art-room and materials-based practice through practical creating/making. Workshops can form a valuable link between the pedagogic skills and the content knowledge necessary for the teaching of quality and meaningful art.

10.8. The role of higher education

Mentoring can be an extremely valuable means of providing in-service support and development for struggling teachers. To address the shortage of people available to provide the mentoring and support that could lead to improved quality in art education, universities can be key players in providing professional development and training for art teachers in rural schools to ensure that art is being well taught in schools.

A school-university partnership, with close collaboration such as the mentoring in schools that formed part of this research, requires able mentors and resources. To address this, post-graduate students in art education, as well as part-time staff, could be employed to be trained up as mentors to undertake the task. The higher education institution, with its strong resources, could lead in the promotion of the kind of professional development programmes that Duma and Silverstein (2008:119-124) reports on where teaching artists lead professional development workshops/courses for teachers. When teaching artists transfer what they know and do to teachers in professional development workshops/courses, teachers will see the power of art education that actively engages and motivates children to learn, while addressing multiple intelligences and diverse learning styles. Teachers will experience art as a worthy area of study that it can be learned by all.

10.9. The role of the education district office

Chinsamy (2002:7) suggests that school improvement initiatives are effective and sustainable when the district and school leaders see and conduct themselves as instructional leaders as opposed to merely administrators and rule enforcers. As is clear from the cases participating in this research project, none of the schools have been visited by district officials to guide them in art education in many years. Teachers feel neglected and this neglect creates the impression that art is not regarded as important enough to warrant attention from the district officials.

A strong recommendation would be a partnership between higher institutions and local departments of education to address the problems in the quality of art education in many schools. Teachers should be encouraged and enabled to participate in mentoring projects offered by universities and the interventions could be designed as a collaborative venture. Departmental funding such as has been provided for the skills building workshops in 2008 in the Western Cape should continue to assist the teachers, especially with regard to travelling and materials. The possibility of accreditation attached to the mentoring intervention and subsequent workshops should be investigated, thus adding more value than just the intrinsic motivation. The workshops should be extended into summer or winter schools, or residency programmes, fitted into time-slots that teachers can accommodate within their dense term schedules.

10.10. Recommendations for South-African schools

This research proved that work produced by children, especially those who are seldom given the opportunity to create expressive work in a variety of media, can be of a very high innovative and fresh quality if it is well-taught. No child should be deprived of the opportunity for the rich and diverse learning experience that can occur through quality and meaningful art education. It could even be predicted that if the quality of art education in lower-income and under-performing schools can improve, the general standard of education will follow suit, as learners begin to envisage a positive future for themselves, and by developing their own identity, beginning to realise that they can make positive contributions to the social and cultural life of their communities as Deasy (2008:5) reports of schools that made significant progress in academic performance because art created a positive and empowering learning environment in the school. Self efficacy will improve aptitudes and attitudes whilst the concentration and focus which is part of art education will strengthen their acuity of perception and enhance their critical abilities. The effect of art education which deepens the experiences of children and provides moments of insight and enhanced awareness that Koopman (2005: 96) writes about, will be evident.

The education system in South Africa is undergoing the third review in one decade. The socio-political history of this system leads to inequalities in schools as many teachers still do not meet the minimum qualification levels because they were poorly trained in low-quality schools of education. According to Scholtz (2006:13) attempts at national level to address inequalities have not filtered to all levels and many schools face challenges like a heavy workload, large class groups, limited resources, poor socio-economic contexts and under-qualified teachers.

In-service training and ongoing professional support is necessary in South Africa in order to empower the many generalist trained teachers who are struggling and uncertain of the changing curriculum, to teach quality work in their classrooms. Mentoring can address many of the problems that persistently stand in the way of successful quality art education. Mentoring interventions should be designed to equip teachers with an understanding of art as a school subject. Teachers should be guided in understanding the development of children and how art education can support this development. During mentoring interventions and supplementary workshops teachers should be exposed to appropriate subject matter and learn how to plan, prepare and teach art lessons. The curriculum requirements for art education, knowledge of how

to assess art projects and how to manage an art classroom effectively are topics that underprepared teachers should become familiar with during mentoring interventions.

Art education forms part of the Creative Arts subject in the primary and secondary school curriculum, and is compulsory for all learners up to grade 10. A quality basis in art will form the foundation for subject choices in the FET and informs career options, yet, for teacher training, bursaries are only awarded to students that choose technology, the sciences and mathematics as majors. This situation led to the fact that the amount of graduates majoring in art diminished, with the result that in many schools there are no suitably qualified educators to facilitate quality art education.

As mentioned earlier, discussions with regards to the development of a Humanities and Social Sciences Charter on a ministerial level have not affected the policy regarding bursaries for teacher training and it is a very strong recommendation that the policy be revised, enabling more students, and especially those from poorer communities, to select art as a major, thus breaking the cycle of neglect that exists in many schools with regard to the teaching of art. More teachers that graduate with art as a major could also lead to more teachers pursuing post-graduate qualifications in art education, of which the number is abysmally low in the entire country. An increase in the number of specialist art educators could also mean an increase in the amount of able mentors and leaders in the field of art education, thus addressing the manpower issue. This improved situation could lead to teams of experts that could form panels involved in the design and development of mentoring projects.

Such panels would be able to liaise with EMDC's to visit teachers in their classrooms, have discussions with headmasters about the improvement of art education in the school, the integration of art with other subjects and the other art disciplines and provide on-site professional development by working with teachers on a one-to-one basis and in groups. Schools where the quality of art education is high can be held up as examples of achievement to strive for and teachers in those schools should be employed as model-teachers in order to assist novice teachers and others who might be struggling with quality art education.

In order to contribute to the effectiveness of art classroom mentoring, workshops as discussed in 10.7 should be conducted on a regular basis. The workshops can be developed to include presentations, master classes and can become a networking vehicle during which teachers can form learning circles and share experiences that build meaningful, connected content across classrooms and thereby raising the

visibility and accessibility of art learning in their schools and in the district, such as Burnaford (2009:27-36) describes.

Professional development programmes such as discussed in the passages above can lead to marked shifts in attitude towards the value of art education in the primary curriculum. Working with professionals that teach quality art can empower teachers as they learn to facilitate art learning activities. The process can strengthen the teachers' self-image and enhance their confidence as individuals who recognise the value of art in the learner's education when they become aware of the importance of their work on their learning and holistic development.

This section will be concluded with a summary of the recommendations.

10.11. Summary of recommendations

Mentoring in art education, as a method of in-service training, can be highly recommended in order to assist generalist trained teachers in their professional development as art educators.

- A pre-requisite for mentoring is a trusting, respectful and reciprocal relationship with teachers who express the need for mentoring in art education.
- The mentoring intervention has to respond to the needs of the mentee.
- A strong foundation in art education principles with emphasis on the teaching of quality and meaningful art should be emphasised during mentoring.
- Data needs to be collected during the mentoring process so that the process can be monitored and accounted for.
- Mentoring follows a cyclical process. Before the cycle can be repeated reflection on the entire process is recommended.
- To address problems pertaining to the inadequate training of generalist teachers in the teaching of art, sufficient time for the intervention is suggested, depending on the needs of the teachers involved.
- Workshops that are designed to address re-occurring problems should supplement the classroom activities that form part of the mentoring programmes. During such workshops, the art work and personal thoughts of the mentees can be shared through reflective art-making as a non-traditional form of mentorship.
- Higher education institutions can be key players in providing professional development and training for art teachers to ensure that art is well taught in schools.

- A strong recommendation would be the forging of a partnership between higher institutions and local departments of education in order to address the problems encountered within the quality of art education in many schools. Teachers should be encouraged and enabled to participate in mentoring projects offered by universities and the interventions could be designed as a collaborative venture.
- In South Africa, in-service training and professional development is necessary to empower teachers to teach quality art work in their classrooms. Mentoring can address many of the problems that stand in the way of successful quality art education.
- The policy regarding bursaries for teacher training should be revised, enabling more students to select art as a major, strengthening the workforce responsible for the teaching of art education.
- No child should be deprived of the opportunity to learn, grow, think and develop through quality and meaningful art education.

More research needs to be conducted on the topic of mentoring in art education. However, these recommendations conclude this thesis.

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APPENDIX 1: APPLICATION TO CONDUCT RESEARCH IN PUBLIC SCHOOLS



January 2010

Dear Sir/Madam

Permission to enter four schools for case study purposes

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

Title:

The mentoring of educators in schools in the Western Cape, to facilitate art.

The methodology will be as follows:

A qualitative case study methodology will be conducted. With the help of subject advisors for Art And Culture from the local EMDC, as well as headmasters of the schools, Educators from three schools identified by the WCED as under-achieving in Art and Culture will be selected for the case studies (WCED special project: school improvement, 2008). The sampling will be purposive, to ascertain that the educators in question are in need of mentoring, with a desire to improve practice and willing participants in the mentoring programme and research activities. Close proximity to the Wellington Campus will play a role, to enable frequent visits to the schools selected. Sampling will also be for convenience in the sense that schools selected will be in close proximity to one another so that clusters can possibly be formed which can continue after termination of the mentoring project. Although the relationship with mentees will be one-to-one (Brimoh, 2006:5), two or more educators per school will be the ideal, so that teachers can support one another and a professional learning community can be established (Tang, *et al.*, 2005:384).

Once educators have been identified, pre-research meetings will take place to build trust between the mentor and the teachers and to explain the purpose and procedure of the project. During this meeting it will be explained that mentoring in reality, should be seen as helping rather than supervising, guiding rather than assessing, empowering rather than managing. After the initial meetings, the use of teaching and learning materials, lesson plans, and classroom practice and assessment, will be observed (Cohen *et al.*, 2000:187-188) to establish the focus of the mentoring. Document analysis (lesson plans) and artefact analysis (art projects produced) as well teaching practice will be observed (Henning *et al.*, 2004:120), providing opportunity for close observation and in-depth understanding of

the teaching and learning process (Merriam, 1998:165). Teaching activities will be digitally photographed so that a diagnosis of needs can be made (Tomlinson, 1995:102).

An in-service mentoring programme will be designed with the needs and requirements of the educators in mind (Tang *et al.*, 2005:384) and with standards for quality art education as the criteria (Correia *et al.*, 2002:59, Shulman *et al.*, 2006:3). Redress and repair hinging on teachers' conceptual knowledge will be a basis. The disciplinary knowledge for teaching and knowing about quality art education (Wachowiak *et al.*, 1997:7-11), which includes the ideas of discipline-based art education (Walling, 2001:627) will be the main aim (Adler *et al.*, 2002:136). The NCS as well as best practice for learning through art will be followed as guidelines. The management and budgeting for an art unit at schools will be incorporated in the process.

The programme will be supportive, helping, a teaching-learning process, a reflective process and a career development process (Tang *et al.*, 2005:384). The researcher will work alongside teachers as mentors at their schools, assisting them with the planning and presentation of art projects of quality which enables learning through art. DVD recordings of the mentor and mentees' lessons will be observed and reflected on during pre- and post lesson conferences. Shifts and alterations will be accommodated (Tang *et al.*, 2005:391).

The mentoring programme will be conducted over a period of 6 months. During this period there will be reflection on a regular basis through structured conversations between mentor and mentee. The entire process will be recorded either digitally, or in text, keeping a collaborative assessment log (Achinstein, 2006:26, 79, 117). A portfolio will be kept to document growth and to list evidence that shows accomplishment with standards after collaborative assessment (Correia *et al.*, 2002:59).

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

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

Thank you very much

Mrs. G. Westraadt

0218645212

0731639118

westraadtg@cput.ac.za

APPENDIX 2: RESEARCH APPLICATION AND APPROVAL

Navra: Dr R.S. Cornelissen
 Engakha: _____
 Indaba: _____
 Telephone: 021 - 467 2286
 Ixhala: _____
 Faks: 021 - 425-7445
 Ibhali: _____



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

APPLICATION TO CONDUCT RESEARCH IN PUBLIC SCHOOLS WITHIN THE WESTERN CAPE

Applicant Detail	
Title: _____	Mrs _____ Surname: Westraadt
First Name(s): _____	Georina _____ Gender: F
Name of Organisation (Directorate if WCED): <u>Cape Peninsula University of Technology, Wellington</u>	
Contact Person: <u>Mrs. G. Westraadt</u>	
Address: <u>Private bag X8, Wellington</u>	Code: <u>7655</u>
Telephone number: <u>218645212</u>	Cell number: <u>731639118</u>
Fax number: <u>21 8645274</u>	E-mail address: <u>westraadt@cpud.ac.za</u>
Name of Institution: <u>Cape Peninsula University of Technology, Wellington Campus</u>	
Student Number: <u>205167683</u>	Degree/ Diploma: <u>M. Ed.</u>
Supervisor's Name: <u>Prof. Chris Winberg</u>	Tel no. of Supervisor: <u>214603133</u>
Year of Registration: <u>2010</u>	Year when Completing: <u>2012</u>
Specialization: <u>Visual Art Education</u>	Faculty: <u>Education</u>
Title of Research: <u>Mentoring educators to facilitate Visual Art Education</u>	
Research Question: How can a mentoring programme provide educators from under-achieving schools with the competence to facilitate learning through quality Visual Art Education?	
What should be done to ensure that educators will be able to function independently upon termination of the mentoring project?	
Respondents: <u>Four schools in the Western Cape Wine lands with close proximity to the Wellington Campus</u>	
Name(s) of Education Institution(s): <u>Selection still in process</u>	
Research Period in Education Institutions: <u>July 2010 - December 2011</u>	
Start Date: <u>Jul-10</u>	End Date: <u>Dec-11</u>
Signature: <u>Mrs. G. Westraadt</u>	Date: <u>14-Nov-05</u>
FOR OFFICIAL USE ONLY	
Date Approved: _____ Approved By: _____	
Reference number: _____	

Dear Mrs G Westraadt

RESEARCH PROPOSAL: MENTORING EDUCATORS TO FACILITATE VISUAL ART EDUCATION

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

- 1.
2. Headmasters, educators and learners are under no obligation to assist you in your investigation.
3. Headmasters, educators, learners and schools should not be identifiable in any way from the results of the investigation.
4. You make all the arrangements concerning your investigation.
5. Educators' programmes are not to be interrupted.
6. The Study is to be conducted from **01 July 2010 to 30 September 2010**, extended **1 April 2011 to 30 October 2011**.
7. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
8. Should you wish to extend the period of your survey, please contact Dr R. Cornelissen at the contact numbers above quoting the reference number.
9. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
10. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
11. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
12. 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: 23 February 2010

APPENDIX 3: LETTER TO SCHOOLS



Privaatsak X8

Wellington

Julie 2010

Die Skoolhoof:

I/S Mentoring van Onderwysers in die onderrig van kuns

Daar is aan my toestemming gegee deur die WKOD om 'n navorsingsprojek te loods in skole naby die Wellington kampus van die Universiteit. U skool is aanbeveel deur die Vakadviseur vir Kuns en Kultuur as 'n moontlike keuse vir 'n gevallestudie vir die projek.

Die doel van die projek is om onderwysers te mentor in die onderrig van kuns. Ek is op soek na een onderwyser wat vrywillig wil deelneem aan die projek.

Sodra onderwysers na vore gekom het, sal daar 'n behoeftebepaling gedoen word waartydens die doel van die projek ook duidelik gemaak sal word. Daarna sal 'n programme uitgewerk word wat die behoeftes ten opsigte van die onderrig van kuns kan aanspreek. Die programme sal deurgaans ondersteunend wees en kan uitloop op refleksiewe praktyk en professionele ontwikkeling van die deelnemende onderwysers.

Die projek sal 6 maande duur waartydens die mentor bystand sal bied en saam met die onderwyser sal werk in die beplanning en aanbieding van kunslesse in die AOB.

Die proses sal opgeteken word vir navorsingsdoeleindes, maar vertroulikheid en anonimiteit van die skool en onderwyser sal deurgaans gehandhaaf word.

Ek waardeer u moontlike samewerking in hierdie verband.

Baie dankie

Mev. G. Westraadt

0218645212

0731639118

westraadtg@cput.ac.za

APPENDIX 4: LETTER EXPLAINING THE PROJECT TO TEACHERS



Wellington Kampus

Julie 2010

Goeiedag Mev

I/S Mentor projek vir kuns

Soos ek aan u genoem het gedurende ons kort vergadering vroeër vanjaar, sal ek graag vanaf volgende week wil begin met die eerste sessies van die mentor projek. Ek sal dit waardeer indien u vir my tye aandui wat in u programme pas waarin ek kan kom besoek aflê. Die normale programme moet asseblief gevolg word, u kan net aandui wanneer u die kunslesse gaan doen en dan pas ek daarby in.

Vir die eerste week sal ek net as waarnemer in die klas wees. Vandaar af kan ons dan die programme verder bespreek. Vra asseblief as daar by u enige onsekerheid is oor die projek. Onthou, dit is vrywillig en alles sal konfidensieël hanteer word. Nie u naam, of die skool s'n sal in die verslag openbaar gemaak word nie. Die keuse van u skool is ook bloot omdat dit naby Wellington is. Ons hoop en glo dat die uiteinde vir u eie praktyk verrykend sal wees.

Baie dankie vir u deelname en ek sien uit daarna om met die projek te begin.

Mev. G. Westraadt

0731639118

APPENDIX 5: INFORMED CONSENT



2011

Geagte Onderwyser

Hiermee bevestig ek u deelname aan die mentor projek vir kunsonderrig vir my die navorsing vir die graad D Ed met dank.

U deelname aan die navorsingsprojek is vrywillig en alle data en inligting sal konfidensieël hanteer word. U en die skool, sowel as die kinders se name sal nie genoem word in die optekening van die data nie en die DVD opnames sal net deur die navorser en navorsingsassistent gesien word vir die dekodering daarvan.

Ek onderneem om u ten alle tye ingelig te hou oor die vordering van die projek en alle inligting ivm u eie skool se data sal van tyd tot tyd aan u getoon en met u bespreek word.

U deelname aan die projek word hoog op prys gestel.

Baie dankie

Mev. G. Westraadt

Handtekening van Onderwyser