



A holistic pedagogy of expressive arts through metacognitive transference of embodied experiences

M Boshoff

 orcid.org/0000-0001-8867-2108

Dissertation accepted for the degree *Magister Educationis* in Curriculum
Development at the North-West University

Supervisor: Dr LD Preston

Co-supervisor: Dr D Jagals

Graduation ceremony: May 2020

Student number: 20688997

DECLARATION

I, Marieké Boshoff, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it to any university for a degree.

Student no: **20688997**

A handwritten signature in dark ink, appearing to read 'Marieké Boshoff', written over a faint rectangular stamp or watermark.

11/07/2019

SIGNATURE

DATE

ACKNOWLEDGEMENTS

All praise honour and glory to the triune God the creator of the world and saviour of souls – **the Father, the Son our Lord Jesus Christ and the Holy Spirit** – for all His goodness and kindness and blessing upon this work.

I would like to acknowledge and say thanks for the cooperation and support I have received through many individuals right from the beginning of this master's programme:

- My ever so grateful thanks and love to my dearest father **Kirsten Boshoff**: your insight in life and financial support for my decade of growing towards a lifelong learner is much appreciated. The money you invested in building my future will reap the fruits. My mother, **Anna-Marie Boshoff**, for her ongoing and much appreciated advice and love. You both sacrificed your lives to make my dreams come true. Thank you for blessing me and providing me with every possible opportunity to develop my talents. Your pristine example of being human, being parents and being my friends will last in my heart forever.
- My supervisor, **Dr. Lynn Preston**, for her endless patience, competence and hard work. You took me in as your confused little artsy one and were with me every step of the way. Your hard work and love for your students inspired me to simultaneously explore and persevere until the very end.
- My co-supervisor and friend, **Dr. Divan Jagals**, for his academic and life advice alongside his technical eye.
- The **North-West University, Potchefstroom campus**, for being a longstanding and innovative institution. Thank you for granting me the opportunity to write this dissertation. I am truly grateful for all the personnel who went the extra mile to help me succeed in my academic career as Graphic Design, Art History and Expressive Arts educator and practitioner.

ABSTRACT

Many people do not associate the arts with “thinking” and are unaware that emotional, physical and cognitive abilities of students are the real driving forces behind expressive art forms. There is a lack of research on the awareness of embodied experiences that could be metacognitively transferred from teacher to learner. A holistic view of education, which entails the integration of all expressive art forms, is that it (education) in itself is an artistic practice with a purpose of holistically educating the soul. Succinctly put, it involves intercessions where body, mind and spirit meet in the Art classroom. The purpose of this research was to understand how metacognitive transference of embodied experiences could foster holistic education through expressive arts. Metacognitive awareness and embodied experiences can be metacognitively transferred from teacher to learner. Yet this is often a neglected topic in South African research on adult students. This process of metacognitive transfer occurs through reflection on both the artwork and the artist and it relates to the viewer’s metacognitive awareness. Educating teachers holistically about the process of metacognition can promote this awareness and motivate them towards a holistic approach to educating the soul in their own teaching practice. This awareness is transformed through the artist’s embodied experience. The artist makes the abstract of our reality (or the thoughts of our reality) tangible by means of art and expresses perceptions through symbols. Expressive arts serve as the embodied expressions of our thoughts, whereas art serves as the situatedness of our thoughts. Therefore, it could be said that art can be distributed across various domains of contexts of reality inside and outside the mind. This personal development should be strong and entrenched in pre-service Art teachers’ outlook on teaching and learning before they graduate.

Key terms: Art education, undergraduate teacher training, pre-service Art teacher, holistic pedagogy, holistic education, expressive arts, Creative Arts module, metacognition, metacognitive transference, metacognitive awareness, metacognitive regulation, embodiment, embodied experiences

TABLE OF CONTENTS

DECLARATION	i
ACKNOWLEDGEMENTS	ii
ABSTRACT	iii
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER 1	1
ORIENTATION	1
1.1 Introduction.....	1
1.2 Background to the study	3
1.3 Problem statement.....	5
1.4 Research questions	5
1.5 Aims and objectives	6
1.6 Clarification of key concepts	6
1.6.1.1 A holistic pedagogy in Curriculum Studies.....	6
1.6.1.2 Expressive arts.....	7
1.6.1.3 Metacognition, metacognitive experiences and transference.....	8
1.7 Significance of the study	9
1.8 Research methodology	9
1.9 Research paradigm, approach and design.....	10
1.10 Phenomenological research design	10
1.11 Data collection	11
1.12 Data analysis and presentation.....	12
1.13 Chapter outline	12
1.14 Conclusion.....	13
CHAPTER 2	14
CONCEPTUAL AND THEORETICAL FRAMEWORK	14
2.1 Introduction.....	14
2.1.1 Background to the concept of Art.....	14
2.1.1.1 Art is communicative	15
2.1.1.2 Art is experiential.....	15
2.1.1.3 Art is transformative	15
2.1.2 Background to the (soulful) context of the study where the soul is embodied in the expressive arts	16

2.1.2.1	The meaning of the term “soul”.....	16
2.1.2.2	Expressive arts education as a mediating tool.....	17
2.2	Conceptual framework.....	18
2.2.1	Embodied experiences	19
2.2.2	Metacognitive awareness.....	21
2.2.2.1	Metacognitive knowledge	22
2.2.2.2	Metacognitive regulation.....	22
2.2.3	Holistic pedagogy	23
2.3	Theoretical framework	24
2.3.1	Constructivism	25
2.4	Conceptual-theoretical framework: metacognitive transference	25
2.5	Synthesising the literature review.....	27
2.6	Conclusion.....	28
CHAPTER 3	29
RESEARCH METHODOLOGY, APPROACH AND DESIGN	29
3.1	Introduction.....	29
3.2	Methodology	29
3.2.1	Overview of assumptions.....	29
3.2.2	Researcher’s assumptions.....	30
3.2.2.1	Metacognitively aware educators are able to practise holistic education	30
3.2.2.2	Pre-service Art teachers can adapt and adjust to facilitate holistic education	31
3.2.2.3	Conceptual-theoretical assumptions.....	31
3.2.2.4	Philosophical-theoretical assumptions.....	32
3.2.2.5	Hermeneutics as an interpretivist phenomenological assumption.....	32
3.3	Qualitative research approach	33
3.4	Research design.....	33
3.5	Sampling.....	34
3.5.1	Inclusion criteria.....	34
3.5.2	Participant recruitment	34
3.6	Data collection	35
3.6.1	Data collection strategy: gallery walk	35
3.6.1.1	Data collection strategy: written narrative reflection.....	35
3.6.1.2	Format of the collected data	36
3.6.2	Structure of the data collection tool.....	36

3.6.2.1	Part 1: Written description: brief introduction and informed consent	36
3.6.2.2	Part 2: Instructions to and metacognitive prompts for participants	36
3.6.2.3	Part 3: Details and information about the artwork	37
3.6.2.4	Part 4: Reflective tool for personal metacognitive vocabulary generation	37
3.6.2.5	Part 5: Exemplary structure for reflective writing.....	37
3.6.2.6	Part 6: Writing space for the descriptive narrative.....	37
3.6.2.7	Part 7: Facilitation of metacognitive awareness of knowledge	37
3.6.2.8	Part 8: Writing space for the reflective narrative	38
3.7	Data analysis	38
3.7.1	Thematic analysis	38
3.7.2	Data analysis process.....	39
3.7.2.1	Familiarisation with the data	39
3.7.2.2	Coding.....	39
3.7.2.3	Searching for themes	40
3.7.2.4	Review themes.....	40
3.7.2.5	Define and name themes	40
3.7.2.6	Writing up.....	41
3.8	Validity and reliability	41
3.8.1	Trustworthiness	41
3.8.2	Credibility.....	41
3.8.3	Transferability	42
3.8.4	Dependability	42
3.8.5	Confirmability.....	42
3.8.6	Ethical principles.....	43
3.8.6.1	Informed consent and voluntary participation	43
3.8.6.2	Protection from harm.....	43
3.8.6.3	Privacy, confidentiality and anonymity	44
3.8.6.4	Limitation of the study	44
3.9	Conclusion.....	44
CHAPTER 4	46
ANALYSIS OF THE NARRATIVE REFLECTIONS	46
4.1	Introduction.....	46
4.2	Overview of the research tool and its link with the conceptual framework	46
4.3	How the findings inform the research questions.....	46
4.3.1	Discussion on the themes.....	47

4.3.1.1 Engaging with the artwork	48
4.3.1.2 THEME 1: Emotions.....	48
4.3.1.3 THEME 2: Childhood memories	49
4.3.1.4 THEME 3: Symbols.....	49
4.4 The participants: general observations.....	50
4.4.1 Presentation of the findings.....	50
4.4.1.1 Participant 1	50
4.4.1.2 Participant 2	53
4.4.2.3 Participant 3	55
4.4.2.4 Participant 4	57
4.4.2.5 Participant 5	60
4.4.2.6 Participant 6	63
4.5 Participants' embodied experiences: metacognitive awareness and metacognitive transference.....	66
4.5 CONCLUSION.....	67
CHAPTER 5	68
RESEARCH REPORT: findings and recommendations	68
5.1 Overview of the study	68
5.2 Themes that elucidated the embodied experiences of the pre-service Art teachers	68
5.2.1 Comments on the main themes	68
5.2.1.1 Embodied experiences.....	68
5.2.1.2 Metacognitive awareness.....	69
5.2.1.3 Metacognitive transference	69
5.3 Addressing the primary research question and sub-questions	70
5.3.1 Sub-question 1: What embodied experiences did pre-service Art teachers become metacognitively aware of during their narrative reflections on the expressive artwork?	70
5.3.2 Sub-question 2: What embodied experiences were metacognitively transferred during the narrative reflections on the expressive artwork?	70
5.3.3 Sub-question 3: What role does metacognitive transference play in aligning pre-service Art teachers' embodied experiences towards holistic pedagogy?	70
5.3.3.1 Dillon's (2009) questions of curriculum: applicability to the study.....	71
5.3.4 Researcher's perspective on metacognitive transference	73
5.3.4.1 Final comments and recommendations on the embodied experiences of transferred metacognitive awareness and future teaching practices	74

LIST OF REFERENCES.....	75
ADDENDUM A	87
ETHICAL CLEARANCE LETTER	87
ADDENDUM B	88
EXAMPLES OF THE DATA COLLECTION TOOL: 8 PARTS.....	88
Example of the data collection tool Part 1	88
Example of the data collection tool Part 2	90
Example of the data collection tool Part 3	91
Example of the data collection tool Part 4	91
Example of the data collection tool Part 5	92
Example of the data collection tool Part 6	92
Example of the data collection tool Part 7	93
Example of the data collection tool Part 8	93
ADDENDUM C	94
TRANSCRIPTS	94
TRANSCRIPT: PARTICIPANT 1	95
TRANSCRIPT: PARTICIPANT 2.....	96
TRANSCRIPT: PARTICIPANT 3.....	97
TRANSCRIPT: PARTICIPANT 4.....	98
TRANSCRIPT: PARTICIPANT 5.....	99
TRANSCRIPT: PARTICIPANT 6.....	100
ADDENDUM D	101
LANGUAGE EDITING	101

LIST OF TABLES

Table 1: How the findings inform the research questions	47
Table 2: Overview of the themes.....	47
Table 3: Indication of the selected artworks	50
Table 4: Thematic evaluation of embodied experiences: Participant 1	52
Table 5: Thematic evaluation of embodied experiences: Participant 2	54
Table 6: Thematic evaluation of embodied experiences: Participant 3	56
Table 7: Thematic evaluation of embodied experiences: Participant 4	59
Table 8: Thematic evaluation of embodied experiences: Participant 5	62
Table 9: Thematic evaluation of embodied experiences: Participant 6	65

LIST OF FIGURES

Figure 1: Conceptual framework of the study	19
Figure 2: Embodied experiences of pre-service Art teachers	20
Figure 3: Three orders of questions reflecting the nature, elements and practice of curriculum (adapted from Dillon, 2009: 343-359)	25
Figure 4: Conceptual-theoretical framework: the process of metacognitive transference	26
Figure 5: The hermeneutic cycle (adapted from Kafle, 2011: 195)	33
Figure 6: How the narrative reflections align with the process of metacognitive transference.....	46
Figure 7: Theoretical framework.....	71

CHAPTER 1

ORIENTATION

“Human beings (teachers and learners) are embodied minds, not bodies controlled and directed by minds.” (O’Loughlin, 2006: 61).

1.1 Introduction

In the field of Curriculum Studies there is no holistic view on teacher education pedagogy in expressive arts (Francesconi & Tarozzi, 2012: 263-288), even more so in the South African context. In light of this, the researcher explored how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers’ narrative reflections.

Holistic pedagogy, metacognitive awareness and embodied experience are all factors in the learning process. The *transference* of embodied experiences was ultimately explored – more specifically, the metacognitive transference of embodied experiences. Metacognition includes concepts such as reflection, attribution, perspective-taking and theory of mind (Moshman, 2018: 601). When considering holistic pedagogy, one must view learning through the lens of the “hidden curriculum”. The “hidden curriculum” refers to subliminal, unofficial and often unintentional ideas, values and perspectives that learners are exposed to (Neve & Collett, 2018: 494-499), which underlie lessons and classroom interactions. Furthermore, it is suggested that learners also obtain knowledge and skills by interacting in their environment and not just through what is being taught by educators. Research on hidden curriculum reveal that (Neve & Collett, 2018: 494-499) not only the official knowledge but also the attitudes and values of the explicit curriculum are conveyed by educators (e.g. Apple 1982, 2004: 242; Carolan, 2018; Giroux, 2001). These affect how we think about and perceive the world and how we reflect on ideological positions (Francesconi & Tarozzi, 2012: 263-288; Freeman & Stuhr, 2004). A holistic pedagogy should therefore acknowledge and incorporate taught knowledge, embodiment of experiences and the metacognitive transference of such experiences.

When considering the curriculum, whether hidden or overt, one should look at the bigger picture. Higgins (2012: 455) states:

“South Africa is in dire need of teachers who believe that children (learners) are not blank slates upon which we can slap methods and plans (structure-oriented curricula), who are not empty vessels, but bodies composed of memories, beliefs, values and experiences unconsciously and consciously embedded within their internal geography (hidden curriculum).”

Therefore, the acquisition of knowledge and education depends on individuals' internalised discursive rules (self-concept) as well as rules from the social system (which promotes knowledge and meaning) (Da Rold, 2018: 9; O'Loughlin, 2006: 61) that individuals embody. Thus, independent reasoning reflects the divisions between rationality (the mind) through perception, movement (actions and reactions) and emotion (feelings) between the human (educator and student) and non-human (art) worlds (O'Loughlin, 2006: 61) and is the individual's embodied reality within "situatedness" (Da Rold, 2018: 13). Furthermore, similar mental or cognitive developmental theories (Brandon, 2016: 67-83; Payette & Hardy-Vallée, 2006), together with the curriculum, underscore the embodied perspective as they focus on consciousness of action or situation (Brandon, 2016:67-83; Da Rold, 2018:9; Freeman & Stuhr, 2004:815-828). Embodiment begins with an anchoring in materiality, where schools, colleges and other education institutions centre themselves as material and social institutional structures (Da Rold, 2018:14; O'Loughlin, 2006:62; Sosa-Provencio, Sheahan, Desai & Secatero, 2018). When teacher education helps learners to arrange fragments of experience, memory, invention and emotion in a mosaic of meaning (Cohen, Manion & Morrison, 2011: 32), expressive arts come into being. Therefore, expressive arts integration in any curriculum has a twofold purpose, namely: enhancing skills of well-being and allowing for improved understanding of individuals' self-identity as it is concerned with holistic pedagogy of individuals' inner and outer learning processes.

In light of the above, the task of educators should be to transform their undergraduate student teachers' views of knowledge into more holistic approaches to knowledge, resulting in more embodied experiences and multi-sensorial awareness of the social context, existing perceptual information and the actual dynamic interaction of the individual with the surrounding environment (Da Rold, 2018:14). This calls for a holistic approach to existing curricula as well as pedagogical approaches to education and an understanding of what these entail. Korthagen (2004:91) suggests that, in transforming minds through core reflection, individuals (both teachers and learners) can be assisted in consciously directing (metacognitive awareness and purposefully directing) their own development according to their personal identity, inspiration and enthusiasm for their profession. Opportunities for active exploration of perceptible and other sensory knowledge in the current school curriculum can take numerous forms and do not have to be confined to specific subject areas such as the Arts (Freeman & Stuhr, 2004: 815-828; Gardner & Kuzich, 2018; O'Loughlin, 2006: 52).

Sensory knowledge refers to the implicit and explicit knowledge guiding the use of our senses to understand the world (Brulé, & Bailly, 2018: 1). For instance, the process of reading a text, examining the visual elements or design principles of created works (e.g. paintings, sculptures, architecture, and engineering) through sensory knowledge involves metacognitive processes. Metacognition is a reflection of the continuing process of awareness; the understanding and monitoring of planned activities prompted by reflection; and contemplation of the knowledge that forms the basis from which the activities derive (Artelt & Schneider, 2015: 1-32; Moshman, 2018: 600).

The researcher believes that pre-service Art teachers can become aware of the inspiring process of experience, reflection and embodiment if teachers are encouraged to reflect on their teaching practice and worldview. The process of embodiment entails reflection on and internalisation of experiences, contributing to both the individual and his or her teaching practice. Therefore, it is proposed that such personal, and often unique, experiences are metacognitively replicated and transferred. Teachers should be more aware of a holistic pedagogy, especially in expressive arts subjects, as these areas of education tend to reflect the epitome of embodiment of individuals' experiences (Chappell *et al.*, 2019: 1; Francesconi & Tarozzi, 2012: 263-288). According to Sosa-Provencio *et al.* (2018), dominant schooling practices have inflicted "soul wounds" on the academic, emotional/spiritual, psychological well-being of individuals, further advocating for educators to be facilitators of awareness (Sosa-Provencio *et al.*, 2018: 1; Francesconi & Tarozzi, 2012: 263-288) – a topic that has long been acknowledged (Dirkx, 2001: 15-16; Korthagen, 2004: 77-97; Merriam, 2001: 3-14). Succinctly put, education involves therapeutic intercessions where body, mind and spirit meet in the Art classroom, and the disconnectedness of leading educational frameworks are improved through a "refashioned dream of education based on wholeness, consonance, social justice, and liberation" (Rendón as cited by Sosa-Provencio *et al.*, 2018). This creates an equilibrium between educating for academics and educating for life (Sosa-Provencio *et al.*, 2018: 2).

Embodied experiences (experiences that are registered in the body, acknowledged by the brain and reflected on – thus, learning through the soul) promote transformative learning that does not rely on words to communicate ideas. It should be regarded as extrarational – "soul-based learning that emphasizes feelings and images" (Dirkx, 2001: 15-16; Sosa-Provencio *et al.*, 2018:12). Teachers who acknowledge the therapeutic qualities of such creative expression will be able to adapt art resources, processes and pedagogy so that they, and their learners, can find creative and meaningful expression through art. Thus, body-soul rooted pedagogy (Sosa-Provencio *et al.*, 2018: 12; Francesconi & Tarozzi, 2012: 263-288), along with holistic curriculum approaches and understandings, encourage educational transformation and should be highlighted and emphasised, which could prepare young people to acknowledge embodied experiences, which will in turn be metacognitively transferred. As stated by Sosa-Provencio *et al.*, 2018: 12):

"Tenets may (re)frame teacher education and professional development for practicing educators to practice education as the human right to spiritually embodied connection, empowerment, and health. It is our hope that Body-Soul Rooted Pedagogy shape schools as regenerative spaces wherein education is life-giving."

1.2 Background to the study

The theory of embodied cognition suggests that feelings, thoughts and behaviour are shaped by the body (Barsalou, 1999: 637-660, 2008: 617-645; Da Rold, 2018: 9-14; Ionescu & Vasc, 2014: 275-

280; Kaspar & Vennekötter, 2015: 64-76; Shapiro & Stoltz, 2019: 19-39; Skulmowski & Rey, 2017: 3-10). The current study focused on embodied cognition in teacher education. It focused on the general question of what is worthwhile for human beings (in the case of this study, pre-service Art teachers) so that they can grow into fully functioning individuals and contribute to the advancement of social and educational worlds (Merriam, 2001: 3-14). In addition, pedagogy seems to be influenced by developments in psychology – especially in positive and transpersonal psychology (Francesconi & Tarozzi, 2012: 263-288; Korthagen, 2004: 77-97; Sosa-Provencio *et al.*, 2018: 1). Such an extrarational approach to a curriculum, which explores embodied experiences that involve paying attention to learning, is based on what Whitesman and Mash (2016: 287) refer to as sensual experiences and reflects what Merriam (2001: 3-14) calls “soul-based learning”, or what Sosa-Provencio *et al.* (2018:12) call “body-soul rooted pedagogy”. These are all central concepts in Curriculum Studies.

There is a lack of research on the influence of reflective practice on pre-service Art teachers’ professional identity development (Freeman & Stuhr, 2004: 815-828). Only a few recent studies on general teacher identity development could be found (Anspal, Leijen & Löfström, 2018; Leijen & Kullasepp, 2013; Poom-Valickis & Löfström, 2014). Research in Art education on self-expression through art to promote development, is also scarce (Naidoo & Kirch, 2016: 379; Kock & Fuchs, 2011: 276-280). South African adult students, such as pre-service Art teachers, whose lived childhood experiences (Naidoo & Kirch, 2016: 379-391) are important, neglect this aspect, resulting in a lack of self-nurturing. This is worrying, because these teachers, who plan, monitor and evaluate their experiences through metacognition and self-evaluation, should be able to respond to life’s challenges and play an active and responsible role at home and in class and school environments (Freeman & Stuhr, 2004: 815-828; South Africa, 2015). These teachers are thus aware of the situation but lack the skill to appropriately respond. The researcher in the current study argues that, when pre-service Art teachers become aware of underlying experiences and embody such experiences in their teaching practice, they transfer such embodied experiences to their students (Carl & Strydom, 2017: 1-10; South Africa, 2015: 12).

The National Curriculum Statement (NCS) for Life Skills for the Intermediate Phase (South Africa, 2011) tends to portray human relations and reactions as a type of interpersonal mirroring, which occurs between teacher and learner. This can be interpreted as every action having an equal and opposite reaction, which could be seen as metacognitive transference of embodied experiences. In Arts education, visual images, cognitive, emotional, volitional and behavioural aspects are involved in the process of becoming. This process is also evident also when one becomes more informed about personal (holistic) reactions. Sometimes, such reactions are misunderstood by the teacher, who is usually the designer and interpreter of learning programmes. Therefore, it is suggested that teachers need to categorise and pace learning in a way that shows sensitivity to the needs of the learning area or subject and the learners (Booyse & Du Plessis, 2014: 52; Francesconi & Tarozzi,

2012: 263-288) – in other words, a holistic pedagogy should be employed. A curriculum that does not foster such a holistic pedagogy is an unbalanced and less sufficient approach to teaching and learning of expressive arts. Thus, when pre-service Art teachers are provided with opportunities to reflect on and become aware of embodied experiences, a clearer understanding of self-identity, self-awareness and awareness of their social context (Rosin, 2015: 88-95) in education (Freeman & Stuhr, 2004: 815-828), especially Art education, could be expected.

Furthermore, implicit in the role of teachers as leaders is, according to Booyse and Du Plessis (2014: 52), “the need to develop key habits of mind, which include perseverance, originality, strong self-esteem, and the ability to manage frustration – all possible, when reflection is done by the educator and an honest metacognitive evaluation is evident”. In order to accomplish honest metacognitive evaluation, the researcher argues that a proverbial pedagogical shift is required when taking a holistic approach to education by integrating expressive art forms into existing curricula. This holistic approach to transformative curriculum practice recognises “an interconnectedness between teacher, student and content” (Freeman & Stuhr, 2004: 815-828). Through reflection, one can become metacognitively aware of beliefs, attitudes and unmet needs of oneself and others and experiences can be acknowledged through artistic practice. When art interventions are available to pre-service Art teachers (Kock & Fuchs, 2011: 276-280), “pathways can be found to offer emotional support and connection in very stressful circumstances” (Malchiodi, 2003: 217). If pre-service Art teachers have done self-reflection and acknowledged their own experiences, they could in turn help their learners find ways to tap into their inner resources through artistic expression:

“Expressive art engagement) offers a modality that is at once (emotionally) comforting, (cognitively) challenging, and (holistically) enjoyable, giving children (everyone) hope and a voice in expressing their (embodied) experience(s).”
(Malchiodi, 2003: 218).

Thus, educating teachers holistically about the process of metacognition can promote awareness and motivate them towards a holistic approach to “educating the soul” in their own teaching practice (Merriam, 2001: 3-14; Sosa Provencio *et al.*, 2018).

1.3 Problem statement

The main aim of this study was to explore how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers’ narrative reflections. Awareness of such experiences would hopefully motivate pre-service Art teachers to lessen metacognitive transference of any damaging nature and encourage them to implement holistic education in their own teaching practice.

1.4 Research questions

In light of the above discussion, the following research questions were formulated:

How can metacognitive transference of embodied experiences foster a holistic pedagogy of expressive arts among pre-service Art teachers?

The sub-questions were as follows:

- i) What embodied experiences do pre-service Art teachers become metacognitively aware of during their narrative reflections on expressive arts?
- ii) What embodied experiences are metacognitively transferred during narrative reflections on expressive arts?
- iii) What role does metacognitive transference play in aligning pre-service Art teachers' embodied experiences towards a holistic pedagogy?

1.5 Aims and objectives

The aim of this study was *to understand how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers' narrative reflections.*

The objectives were:

- i) to identify embodied experiences that surface from pre-service Art teachers' metacognitive awareness through narrative reflections;
- ii) to identify what embodied experiences are metacognitively transferred during narrative reflections of pre-service Art teachers;
- iii) to understand the role metacognitive transference plays in aligning pre-service Art teachers' embodied experiences towards a holistic pedagogy.

1.6 Clarification of key concepts

According to Anderson *et al.* (2018: 6), the need for meaning should be considered key and supported by everyday creativity in the learning process together with other key needs, such as the need for belonging, the need for autonomy, and the need for competence.

This section briefly discusses the key concepts used in this study.

1.6.1.1 A holistic pedagogy in Curriculum Studies

Holistic pedagogical principals and fundamental premises place the human being, as a person, in the centre of attention (Avšič & Rifel, 2016: 429). Furthermore, in order to understand education, the development of the intellect as well as social, emotional and physical aspects of the individual must

all be considered. As stated by Avšič & Rifel (2016: 430), programmes, approaches, methods and other aspects of pedagogical processes are only secondary indicators of diversity and multiplicity.

Holistic education is regarded as a method that could educate students to succeed in real teaching situations. Therefore, when considering, holistic pedagogy, thus art education must extend to an understanding of the interconnectedness of the individual's body, mind and spirit. This approach to education should be aimed at replacing content with experience in context.

Thus, a holistic pedagogy aims to cultivate and balance all dimensions of the individual. This balance includes individuals' "physical, sensory, emotional and cognitive aspects as well as acknowledging their social, moral and spiritual attributes" (Avšič & Rifel, 2016: 429-430). Holistic pedagogy also presents the concept of an embodied "spirituality, reflecting education which is more than a mere spiritual and/or learning experience" (Berdugo & Nicely, 2019: 104). It is an "ethical relationship to the physical world" (Berdugo & Nicely, 2019: 104-105; Lakoff & Johnson, 1999: 566).

In Curriculum Studies, one should consider the following:

"Who should learn what, so as to become what and do what, and how and by whom and with whom is it to be taught? Which question comprehends the learner, the object of learning, the transformation worked, the practical purpose, the plan of study, the teacher, the community of learning?" (Dillon, 2009: 348).

1.6.1.2 Expressive arts

Expressive arts is a field of creative expression that originated from expressive Art therapy and encourages the exploration, discovery and describing of needs and wants and opening the imagination and accessing the senses (Elkins & Deaver, 2015). Art therapy is a mental health profession practised around the world where "clients, facilitated by art therapists, use art media, the creative process and resulting artwork to explore their feelings, reconcile emotional conflicts and foster self-awareness" (Elkins & Deaver, 2015: 1).

Expression is a sub-category of expressive arts. Expression is an artistic practice, purposefully planned to holistically heal the body and mind and educate the soul (Dirkx, 2001: 15-16; Fox & Schirmacher, 2012: 234; Merriam, 2001: 3-14). Art is merely one mode of creative manifestation. Various creative processes that combine imagery, storytelling, dance, music, drama, poetry, writing, movement, dream work and visual art in an integrated manner reflect the essence of expressive art practices, which can be, and often are, integrated into various subjects, communities and workspaces (Fox & Schirmacher, 2012: 234).

1.6.1.3 Metacognition, metacognitive experiences and transference

According to Marulis (2016: 97-88), metacognition, or thinking about thinking (Flavell, 1979: 906-911, 1987: 21-29; Moshman, 2018: 600), not only refers to existing knowledge about personal information-processing or regulation skills (Brown, 1987: 65-116; Little & Mc Daniel, 2015: 85-98; Moshman, 2018: 600) but also to the nature of cognitive tasks and the strategies for coping with such tasks.

Veenman (2015: 259) defines metacognition as:

“... descriptive knowledge of, and the operational control over one's cognitive processes. Together, these two components of metacognition constitute a student's repertoire of metacognitive self-instructions for the regulation of cognitive.”

It is therefore necessary that metacognition, which is an acquired repertoire of knowledge and skills for the regulation of control over learning behaviour, should be developed during childhood and continued later in adult life. This is crucial because the mature brain cannot organise and direct behaviour without a frame of reference (Little & McDaniel, 2015: 85-98; Veenman, 2015: 259). Metacognitive strategies can help students acquire, retain and transfer new content and accelerate metacognitive transference. Regulating metacognition entails thinking about what is already known and learning about ways to interpret and apply this knowledge (Tuch, 2011: 767-768). Thus, the metacognitive process of reading a text (or examining an artwork), for instance, is connected to reflection on the ongoing reading process (comprehension monitoring), the strategic activities triggered by such reflection and the metacognitive knowledge base from which these activities derive (Artelt & Schneider, 2015: 1-32).

“Students, however, substantially vary in the adequacy of their metacognitive skills. In metacognitive-deficient students, both descriptive and operational components need to be explicitly taught to build up an organized repertoire of self-instructions.”
(Veenman, 2015: 259).

In light of the above, one can state that metacognition, being an internalised, unique process experienced by an individual, forms a fixed frame of reference. As human beings function from their frame of reference, and teachers teach from their frame of reference, metacognitive processes can and often do get transferred. It thus seems that metacognitive transference can therefore influence and reflect a more nuanced and holistic notion of Curriculum Studies (Freeman & Stuhr, 2004: 815-828).

1.7 Significance of the study

A culture of embodiment could develop in Art curricula if pre-service Art teachers are encouraged to engage in expressive art performances, such as learning by doing, using skill, imagination and innovation to make meaning (Moon & Hoffman, 2014: 172-178). Improving pre-service Art teachers' reflective and communicative skills would make them a highly sought-after group as they are informed and refined individuals who are well prepared to communicate effectively and develop their learners holistically in an educational environment.

The future direction of Arts education in South Africa, especially as it relates to a transformative approach to facilitating expressive art experiences, could be proven informative to various fields. The researcher envisions incorporating holistic approaches in Art education so that the teacher thinks holistically about learners and asks what the domain of Art could bring to learners. The researcher is of the opinion that metacognitive awareness is embedded in artistic behaviours, which belong to all cultures and are common to humankind. Therefore, holistic education can be realised with resourcefulness and imagination in the context of time, place, need and possibility. Moving towards a holistic paradigm for Art education means visualising human development as the foremost goal of Art education, where development and learning through expressive arts become the medium for transformational change, with pedagogy deepening engagement.

As partners in learning, teachers and learners can experience the process of metacognitive transference, thereby understanding who they are, where they come from, why they are here, where they might go, and what purposes they might find in life. Passionate Art teachers ask questions like: How can I create a creative environment that will make it safe for risk-taking and more soulful for dialogue? (inspired by Dillon, 2009: 343-359).

The research may also serve as a framework for Art teachers and other creative educators as well as curriculum developers in South Africa and globally.

1.8 Research methodology

Research is described as "the process of using scientific methods to expand knowledge in a particular field of study" (Welman, Kruger & Mitchell, 2005: 2). Researchers agree that methodology is a research strategy that translates ontological and epistemological principles into guidelines that show how research is to be conducted and what principles, procedures and practices govern the research (Marczyk, DeMatteo & Festinger, 2005; Sarantakos, 2005).

The researcher understands that constructivists and interpretivists do not believe in experimental or quasi-experimental research designs, and constructivists assume that reality is complex and cannot be fragmented or studied in a laboratory; rather, reality can only be studied as a unified whole in its natural context (Antwi & Hamza, 2015: 217).

1.9 Research paradigm, approach and design

The researcher followed the interpretive paradigm as emphasis was placed on the exploration of the participants' (pre-service Art teachers) worldviews. Creswell (2014: 6) highlights the relationship between paradigm and worldview. The paradigm and worldview of the researcher guided her philosophical convictions and impacted every decision made in the research process. An interpretive perspective was favoured as it provides a qualitative researcher with an 'insider perspective' on how participants in the study experience the world.

This study was further phenomenological in nature. The aim was to understand how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers' narrative reflections. Three sub-objectives were formulated to understand the nature of the relationship between embodied experiences, metacognitive awareness and holistic pedagogy, namely: exploring the conceptual relationship between: (i) metacognition and embodied experiences; (ii) embodied experiences and holistic pedagogy; and (iii) metacognition and holistic pedagogy.

The researcher also considered a descriptive research approach so as to understand how people (pre-service Art teachers) interpret their experiences and how they give meaning to and construct their (educational and artistic) worlds (Welman *et al.*, 2005: 207). The researcher was most interested in pre-service Art teachers' embodied experiences and what embodied experiences they became metacognitively aware of during their narrative reflections. The data (in this case, pre-service Art teachers' written narratives) revealed the meaning pre-service Art teachers attributed to their embodied experiences, circumstances and situations as well as the meaning they embedded in texts and other objects, which could be metacognitively transferred. A phenomenological design was followed to collect detailed accounts of the pre-service Art teachers' unique embodied experiences (King & Horrocks, 2010: 182).

1.10 Phenomenological research design

The researcher agrees with Patton (2015: 76) that research designs ought to be relevant and meaningful, understandable and able to produce useful results that are valid and believable. Literature that provides guidelines on a phenomenological research design is scarce. Phenomenology was a suitable as it may prevent or restrict the researcher's own biases. The researcher had so select a research design that allowed her to explore embodied experiences and metacognitive awareness and transference (Schurink, Fouché & De Vos, 2011: 305). This research design allowed the researcher to produce rich textual descriptions of pre-service Art teachers' embodied experiences.

The focus of this phenomenological study was on the meaning certain embodied experiences of pre-service Art teachers hold and these teachers' ability to provide a comprehensive description thereof.

Written narratives provided the researcher with valuable information from which she could obtain general or universal meanings (Moustakas, 1994: 13). Participants in the study had to self-reflect. The research process was as follows: read/photograph, write (narratives) reflectively, and make rigorous interpretation(s) of what was read/photographed. This assured the quality and credibility of the research. Criteria for quality insurance (rigour) included: the orientation of the author as researcher; strength of the text/documents analysed; richness or the aesthetic quality of the text; and depth of the text to assess the context in which the research was carried out.

1.11 Data collection

Participants provided written narrative descriptions of the phenomenon, their embodied experiences and metacognitive awareness (King & Horrocks, 2010: 182). “Narratives can be told in many different genres, from cartoon to clothing, from illustration to journal, from waxworks to yarn” (Morawski, 2018: 66). In this study, participants used photographs to express their embodied experiences and metacognitive awareness. They identified an artwork they deemed significant to document and reflect on (narratives) their experiences (Keller *et al.*, 2008: 428-436; Mitchell, 2011; Strack, Magill, & McDonagh, 2004: 49-58; Wang & Burris, 1997: 369-387). This qualitative research method was an unobtrusive way of entering the worlds of pre-service Art teachers as it also provided strategies to define the problem of interest, revealing what might be uncomfortable or unknown (Jorgenson & Sullivan, 2010: 8; Keller *et al.*, 2008: 428-436; Prus, 1996; Szto, Furman & Langer, 2005: 135-156). The researcher wanted to obtain in-depth descriptions that concretely reflected the participants’ thoughts on paper. This method allowed participants to produce a written account of the image at their own pace. It is recommended that the approximate word length be provided (King & Horrocks, 2010: 183). As the participants were Creative Art students, a visual or illustrated response would have been acceptable; however, none of the participants chose to do this.

This Arts-based mode of inquiry was recognised and accepted as an adequate and meaningful source of information (Moon & Hoffman, 2014: 172-178). After sampling the participants, the researcher met with them to discuss the research in detail. Each participant received an informed consent form and they were given time to make an informed decision about whether or not they wanted to participate in the study.

The following steps were applicable:

Step 1: Participants visited the campus art gallery.

Step 2: They took a photograph with a cell phone of an artwork after permission was granted.

Step 3: Using prompts (developed by the researcher based on Dillon's [2009: 343-359] criteria and the concepts of metacognitive awareness/transference, embodied experiences, holistic pedagogy), the participants were required to reflect on their own experiences guided by the prompts. Providing the participants with prompts was crucial as it allowed them to provide contextual detail to clarify their experiences to the reader (i.e. the researcher). As a rule of thumb, such accounts tend to be between 500 and 2 000 words (King & Horrocks, 2010: 183-84). A copy consisting of the written narratives was returned to the participants and they were asked to review it as many times as possible to revise and rethink the content of their narrative reflections. This added to the depth and validity of the narratives.

Step 4: The researcher revised, reflected on and re-thought the contents of the written narratives until saturation was reached.

1.12 Data analysis and presentation

Participants' written narratives were read and reread and then analysed using thematic analysis, which is the method used to identify, analyse and report patterns (themes) in the data (Braun & Clarke, 2006: 77-101). Even though thematic analysis is a poorly defined, rarely acknowledged method, it is still a widely used method of data analysis in psychology (Braun & Clarke, 2006: 4).

The themes were communicated to the researcher's supervisor(s) and consensus was reached before the findings were finalised.

1.13 Chapter outline

The chapters in this study are outlined as follows:

Chapter 1: This chapter provided an overview of the study. The background to and motivation for the study were discussed. The main concepts were briefly clarified. The problem statement was further provided., followed by the aims and objectives of the study. Lastly, the research design and methodology were discussed.

Chapter 2: In this chapter, a conceptual-theoretical framework is developed. A definition of "expressive arts" is provided and its link to metacognition is discussed, as is contextualised in the current holistic education movement described by Miller *et al.* (2004). Dillon's (2009) questions of curriculum and how they apply to this study is also discussed.

Chapter 3: This chapter discusses the research design and methodology and the conceptual-theoretical framework. The empirical study provided insight into how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts.

Chapter 4: In this chapter, the data are presented and interpreted, and the results of the study are discussed.

Chapter 5: This chapter provides a summary of the research results. Conclusions are drawn and recommendations are made.

1.14 Conclusion

This chapter provided an introduction to the study. The key concepts were explained and clarified and motivation for the study was provided. The aims and objectives of the study and the research design and methodology were discussed. Chapter 2 is a literature review on the concepts of metacognitive transference, embodied experiences and holistic pedagogy.

CHAPTER 2

CONCEPTUAL AND THEORETICAL FRAMEWORK

“What we write or draw ..., involves some form of focused thinking (metacognitive regulation), for ourselves and others with whom we are endeavouring to communicate this way... [For example] in ‘synthetic cubism’ Braque and Picasso began to use letters, words and collage, including printed texts, as pictorial devices therefore, ART is a mediating tool between teacher and learner, a means to develop metacognitive skills when educating the soul is approached holistically.” (Thornton, 2013: 109-110).

2.1 Introduction

Chapter 1 introduced the terminology and explained how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts. In this chapter, a literature review is presented on the concepts of metacognitive transference, embodied experiences and holistic pedagogy. This literature review helped the researcher to develop the conceptual and theoretical framework on which this study was based. In the problem statement (see section 1.3), the researcher suggests that expressive art forms can serve as tools to “open up” or embody the social, emotional, mental, physical and spiritual components of the soul in art education. This implies that a more nuanced and holistic approach (or holistic pedagogy) is needed to facilitate metacognitive awareness. This idea of metacognitive awareness opens discourse on the holistic pedagogy of expressive arts through a process called *metacognitive transference*. Metacognitive transference is twofold: it entails the awareness of embodied experiences through expressive art as well as the conscious or subconscious transference of such experiences to others.

This chapter continues with the train of thought in chapter 1, which is that embodied cognition is knowledge gained and experienced with and through the senses. It further elaborates on this central idea and explores the transferring of embodied cognitions.

2.1.1 Background to the concept of Art

Since there is no concise definition of “art”, Santos (2019: 9) states that:

“(...) art itself is not a real entity, but a notion, an idea, a concept within which we group the real entities of “artist” (the maker) and a “work of art” (the thing that’s made)”.

To address this problem, the following assumptions serve as broad anticipations/understandings of what the concept of art entails, namely that art is communicative, experiential and transformative.

2.1.1.1 Art is communicative

Art consists of communicative tools that provide sensory information, representative of the artist's feelings. It is through this belief that art can serve as a spiritual practice (Moore, 2004, 1992). This quality of art depends on the symbols that construct the framework of the artwork. The nature, function, structure and tools of art are symbolic, metaphorical and representative. Expression of an experience is embedded in an artwork, which is (first) created by the artist and then transferred to the viewer, who interprets the experiences in his or her own unique way. For example, art elements like *line* can convey emotion. Curved lines can represent waves of the ocean and can symbolise restless emotions like a storm or calmness of water. The line quality can be interpreted as a form of symbolic communication.

2.1.1.2 Art is experiential

The researcher's observation is that experiences of specific representation(s) of the world often portray a cognitive structure for the individual and others to evaluate through their senses. This experiential description of art is thus *functional*. When communication and experience occur through art, new connections can be made, which align symbols and experiences to a specific time, space and context. Therefore, the assumption that can be made is that engaging with self-perceptions through expressive art-based activities facilitates the cognitive process of reflection whereby existing beliefs are re-lived, reconceptualised and in some circumstances, transferred to others.

2.1.1.3 Art is transformative

Transformational learning (Mezirow, 1985, 1998: 185-198) is evidence that a metacognitive process occurred as it portrays the relationship between "the processes of art expressions and brain functions" (Lusebrink, 1990, 1991: 35-44). The researcher argues that engagement with expressive art forms provides opportunities to have transformative experiences. Self-expression occurs through expressive art engagement where the art disciplines form the basis for self-discovery, which should lead to self-change – transformation through self-directed learning. In the following sections, detailed descriptions of expressive art, embodied experience, metacognitive transference and holistic pedagogy are provided in order to define embodied experiences and how they surface during reflective practice.

Up to this point, art has been described as being (i) communicative (in its nature, form and function); (ii) experiential (embodied experiences); and (iii) transformative (art engagement promotes metacognitive awareness). This highlights the challenge that pre-service Art teachers face daily as they must teach in a complex, ever-changing environment. The demands of this environment include the need to create products and engage in all aspects of the environment, explore and sometimes solve complexities within the environment and still create something lasting, such as a painting, a

sculpture, a poem, or a dance, as a process of self-exploration, which includes experience and self-reflection.

In the light of the above, for the purpose of this research, “art” is defined as the expression of an embodied experience that is communicative, experiential and transformative.

2.1.2 Background to the (soulful) context of the study where the soul is embodied in the expressive arts

The primary context of this study is the soul, which is embodied through expressive arts. To explain this concept, Moore (1992: 285), in *Care of the soul*, refers to the individual’s experiences as a form of “soulful embodiment”. Furthermore, the growing number of studies in the field of soul embodiment suggests that more informed, mindful practices are needed in education (Kock & Fuchs, 2011: 277; Shapiro & Stoltz, 2019: 19-21).

The purpose of exploring embodied experiences with expressive art activities and interventions (as is the case of this study) is to understand and reveal how such artistic practices could benefit: (a) healing of the mind, emotions and body; (b) enhancing cognitive and emotional development; and (c) exploring the transference of embodied experiences (see Figure 1) (also refer to Kock & Fuchs, 2011: 276-280).

2.1.2.1 The meaning of the term “soul”

Both Moore (1992: 303-304, 2004) and Louw (2014: 145) explain that the mind is more important than the body as they perceive the mind as the locus of the human soul:

“[A] soul-centred understanding of art sees the interpretation of poetic image and ordinary life. Art shows us what is already there in the ordinary, but without art we live under the illusion that there is only time, and not eternity. The eye as a spiritual entity gives insightful information to the very soul of human beings” (Louw, 2014: 145). “And as we practice our daily arts, if only in the composing of a heart-felt letter, we are unearthing the eternal from within ordinary time, engaging in special qualities, themes, and circumstances of the soul” (Moore, 1992: 303-304).

In this study, pre-service Art teachers learned how to honour their own expressions by giving their soul the opportunity to reveal itself through their narratives, bringing with it a depth of understanding and intensity, which could result in a flourishing life. The soul is therefore its own purpose to an end (Moore, 1992: 304). This understanding of the soul paves the way for Louw’s (2014: 136) idea of soulful embodiment, which means that an expressive artwork can be seen as a spiritual object due to the indwelling presence of spirit in the body, as explained in the following extract:

“Life (experience) is enfleshed (embodied) in matter (an expressive artwork), so that matter (the expressive artwork) echoes and reflects divine light (metacognitive awareness/insight), and the human mind is illuminated (recognise/become metacognitively aware of embodied experiences that transfer) by spiritual knowledge: wisdom.”

It is therefore no wonder that researchers suggest that worldviews and attitudes towards art engagement are exemplar shortcomings of human subjectivity (Olthuis, 1989: 7-9). Exactly how creative thoughts (for example, metacognitive awareness) emerge and how such thoughts relate to the structure of the self-identity, have become popular interests in psychology, art and in the educational community (Little & McDaniel, 2015: 85-87; Sosa-Provencio *et al.*, 2018: 5). The creative thought process has many facets, which can be either forgotten or pursued, elaborated or jumbled (Djikic & Oatley, 2017: 498-505). Considering this, it is necessary to understand *how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers’ narrative reflections*. It is therefore proposed that intentional engagement with expressive art forms could facilitate metacognitive awareness of embodied experiences, which could be transferred metacognitively from point A (for example, the teacher) to point B (for example, the learner).

According to Merriam (2001: 6-9) and Kerr (2015: 1-19, 2018: 1), visual artworks or texts such as written narrative reflections in adult learning often evoke “emotionally charged mental images”. It is in this context that emotions (namely messengers from the soul) manifest as mental images to inform the self of deeply personal meaningful connections. Emotions are expressions of the deeper, non-egoic aspects of our psyche, and artists are exemplary in the sense that their use of diaries, poems, drawings, music, letters and water colours, amongst other expressive art forms and mediums, empower them to transform an ordinary experience into the “material of soul” (Moore, 1992: 301). Followers of depth psychology from the Jungian perspective seem to support the idea that emotionally charged images are vital to our everyday lives as they foster a sense of spirituality and develop a relationship with and through dialogues with the inner-self (e.g. Bath, 2018: 664-666; Gee, 2018: 664-666; Hillman, 1975: 48; Kerr, 2015: 1-19; 2018: 1; Moore, 1992). The presence of such images in the learning context suggests engagement with the soul (Dirkx, 2001: 15-16; Moore, 1992) as images can mediate a deep emotional and spiritual connection between our inner lives and some aspect of our outer experience (Merriam, 2001: 7) and therefore mediate awareness.

2.1.2.2 Expressive arts education as a mediating tool

Expressive arts can take various forms, such as poetry, dance/movement, drama, art, and music. Such art forms often serve as transformational and mediating tools as they reveal the embodied experiences of the artist (Carrol, 2006: 23; Kock & Fuchs, 2011: 276-280; Sosa-Provencio *et al.*,

2018: 11; Taatila & Raji, 2012: 831-844). A 'developmentally balanced curriculum' (Sandell, 2012) that integrates the soul in expressive arts seems to be lacking in current art education practice (Sosa-Provencio *et al.*, 2018: 1-18), which indicates a need for a deep pedagogical shift in any educational sphere. With specific reference to visual art expression, Edwards (2008: 21) explains that expressing yourself in a drawing or painting is the non-verbal language of art. Categories of embodied experiences through expressive arts can be outlined as representations, symbolisations and imaginations through expressions such as metaphorical speech, spiritual dimensionality and meaning-making opportunities. Representation is therefore considered as a process of expressing one's personal artistic experiences. During representation, such as through a reflective written narrative account of the experience, worldviews of and attitudes towards artistic expression and self-image could be revealed. According to Merriam (2001: 7):

"[T]he images evoked by texts (written narratives) are not merely constructions of our conscious, cognitive egos. Emotionally charged images are not under the wilful control of the ego. Rather, they tend to appear spontaneously within the learning process. They arrive as they so choose, as acts of grace, relatively independent of the needs and desires of the ego (...) these images beckon us to vistas and realms of meaning not open to ordinary, waking, ego-based consciousness."

2.2 Conceptual framework

Djikic and Oatley (2017: 498–505) state that "(creativity) models depict sequences of processes by which a problem is identified and solved, and a creative product is generated". This study found that engagement with expressive art may reveal that educational transformation must be pedagogical. Sosa-Provencio *et al.* (2018: 11) explain what it means to "enact pedagogy":

"(...) [It] integrates untapped knowing and artistic, performative selves through multimodal texts, resources, planned activities, research projects, physical classroom arrangements and positions students to approach their worlds with critical minds and creativity".

There are certain important concepts that emerge from the title of this study: embodied experiences, metacognitive awareness, metacognitive transference, and holistic pedagogy. A discussion on each of these concepts is needed to frame them for the purpose of this study. Figure 1 illustrates these concepts.

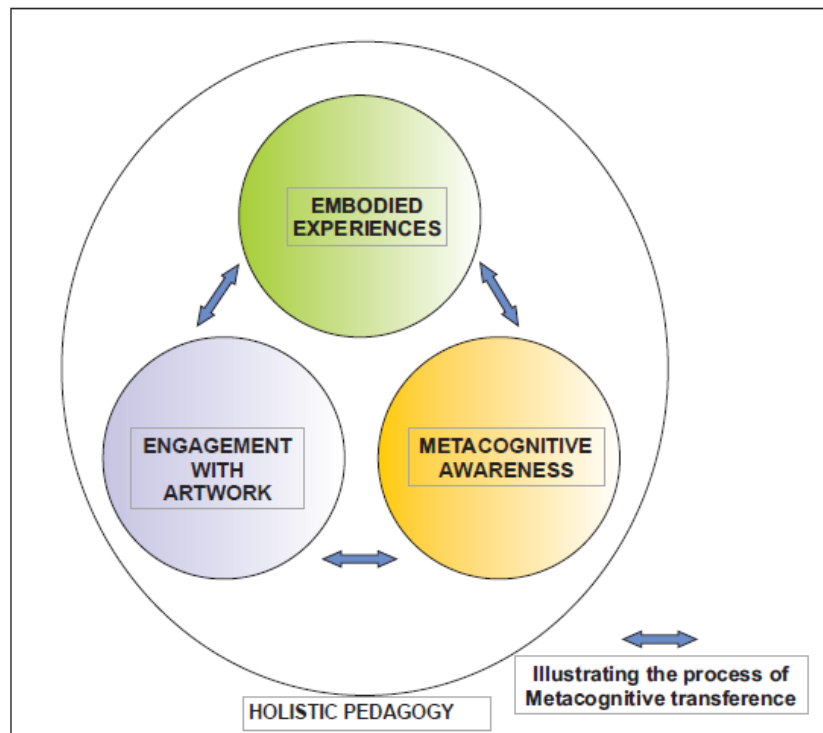


Figure 1: Conceptual framework of the study

The conceptual framework illustrated above is discussed next.

2.2.1 Embodied experiences

Creative ways are encouraged by integrating and reflecting on expressive art activities such as journal writing and personal arts practice. Pre-service Art teachers' engagement with self-reflective practices promote a creative and critical thinking process which involves both independent and collaborative knowledge construction, which should be valued by education institutions (Sosa-Provencio *et al.*, 2018: 1-18). This suggests that an embodied experience of art, which influences and transforms self-perceptions and self-awareness of personal and professional identities (Apple, 2004: 242; Cipolle, 2010: 31; Feen-Calligan & Matthews, 2016: 31; McLaren & Arnold, 2016: 21), involves rational skill, understanding and knowledge, reflecting a human need for interaction.

This should be acknowledged, applied and accepted along with feelings (experiences) and thinking (knowledge) that connect art and aesthetics (Whitesman & Mash, 2016: 287). It seems that art expression is effective as both a form of therapy and method of non-verbal communication. During the process of exploring artworks, it is as if in the 'here and now' the viewer can reach a sense of

free-floating attention – a type of “unconscious scanning” – a term coined by Ehrenzweig (1967) in his explanation of this process.

Mind-body interaction (Malchiodi, 2003: 59-65) involves the formation of mental imagery, the physiology of emotion, embodied experiences and the individual’s relationship with others and objects in their sphere of influence. The mind-body interaction that occurs during the process of expressive art engagement are embodied experiences after observing visual artworks. By using expressive art activities (in this study, visual art observation and reflective writing), pre-service Art teachers expressed a specific self-concept and worldview, which, having been internalised by each individual, formed their behaviour patterns. This subconscious internalisation can be thought of as an embodied experience that could be transferred (O’Loughlin, 2006: 61; Sosa-Provencio *et al.*, 2018: 1-18).

Art is an expressive experience and is also an experiential description in the sense that embodied experiences are transferred through communication and experience (see Figures 1 and 2). During such a process of embodied cognition, new connections, which align symbols and experiences to a specific time, space and context, can be made through art. Therefore, educators (pre-service Art teachers) should be facilitated through expressive art engagement to develop cognitive and creative skills (self-reflective learning) to refocus and make sense of their experiences, whether through new understandings, revision of old views, or by adopting a new vision (Da Rold, 2018: 9-14; Olthuis, 1989: 7; Shapiro & Stoltz, 2019: 19-39).

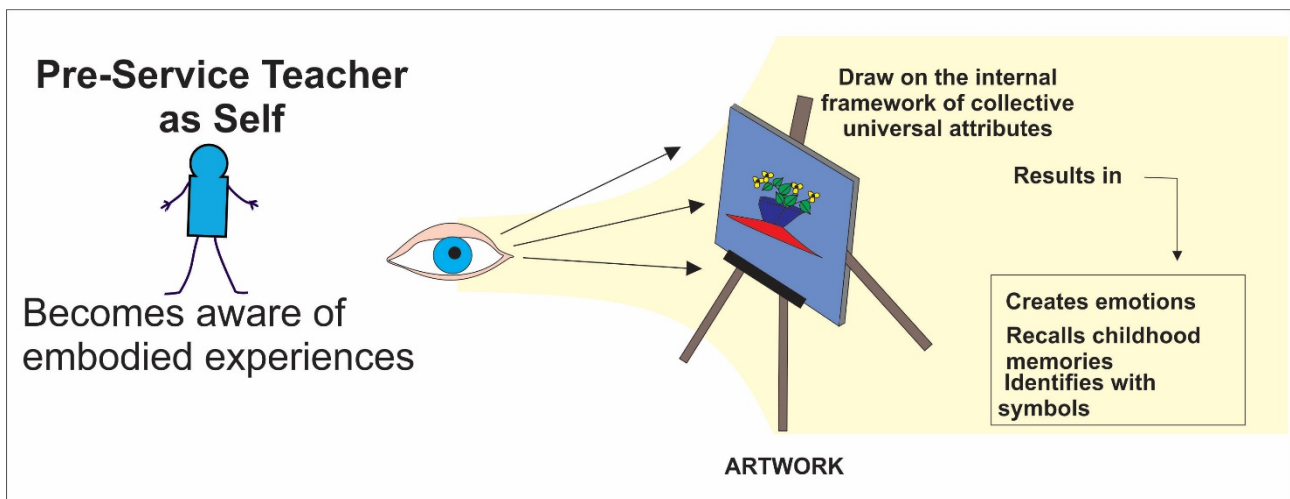


Figure 2: Embodied experiences of pre-service Art teachers

Certain elements or stimuli in artwork give clues and access to information that is stored in the memory through embodied experiences. This process provides answers to questions pertaining to embodied experiences when engaging with expressive arts (Olthuis, 1989: 7-9), resulting in

reflection. In this sense, Sosa-Provencio *et al.* (2018: 12) suggest approaching teaching and learning as the “opening of physically spiritual spaces” by using mediating tools:

“artistic creation brings forth consciousness and connectedness between the artist, their materials and world, education too can be approached as creation – the formation of embodied spiritual practice wherein work of mind and body come together in acts of imagination in wanting fullness of expression, artists seek inner wholeness... through a corporeal, soulful pedagogy, which may provide vehicles of creation, resistance, and healing. Body-soul Rooted Pedagogy shape schools as regenerative spaces wherein education is life-giving.”

2.2.2 Metacognitive awareness

Metacognitive awareness can be defined as reflecting on one’s understanding and mediating knowledge (Schraw & Moshman, 1995: 111-139). When an artwork is viewed, the observer can connect with it through the power of awareness. This connection, according to Wenger (1998: 185), “needs an opening in the form of willingness, freedom, energy, and time to expose ourselves to the exotic and move around”. When pre-service Art teachers engage with art, they can develop awareness when reflecting on the attributes of the artwork, which facilitates embodied experiences.

Cave dwellers’ beautifully- and (un)precisely drawn images represented or replicated their metacognitive awareness, or simply stated, their reality. For example, in a study on the ancient cave drawings of Lascaux in France (Peterson & Wood, 2008: 15-33), metacognitive awareness was observed as a conscious awareness of an individual’s cognitive processes (Flavell, 1979: 906-911). In their study, Peterson and Wood (2008: 15-33) described students’ awareness of whether they understood and interpreted cave drawings and how they adapted, changed or modified their understandings. The results of the study indicated that the emotional connections people make with Rock Art can be transferred to empathetic attitudes towards other people (Peterson & Wood, 2008: 15-33).

As inferred from Merriam (2001: 3-14), images are used to mediate and construct the meaning of powerful emotions and feelings at the moment of experience. This conscious, purposeful process is what Hillman (1975: 48) refers to as the imaginal method (Kerr, 2018: 1). This imaginal method is suggested as an alternative method for explaining the acquisition of metacognitive awareness and is considered a strategy that can be employed to heighten the awareness of pre-service Art teachers. As expressive art practitioners, teachers should understand and make sense of emotional experiences and feelings that may emerge during their learning (Kerr, 2015: 1-19; 2018: 1; Merriam, 2001: 6-9). When one becomes aware of the images behind one’s emotions and feelings, connecting

with the inner forces that populate our (their) psyche becomes easier with practise (Little, & McDaniel, 2015: 85-98).

When discussing metacognitive awareness, it is imperative to include two subsections, namely metacognitive knowledge and metacognitive regulation.

2.2.2.1 Metacognitive knowledge

To explore the role that pre-service Art teachers' metacognitive transference plays during their narrative reflections on their photographed artworks, their metacognitive knowledge must be considered. Metacognitive knowledge could be defined as an awareness of the self (Stack & Bounds, 2012: 34). According to Jagals (2015: 18-19), metacognitive knowledge is the knowledge and ability to select appropriate strategies to enhance performance. This knowledge refers to a triad of domains (Jagals & Van der Walt, 2018), namely declarative, procedural and conditional knowledge.

i. Declarative knowledge

Declarative knowledge entails understanding the person, task and strategy prompting the learning (Little & McDaniel, 2015). Thus, pre-service Art teachers, in their written reflections, understood themselves, the task and knew how to approach the instructions.

ii. Procedural knowledge

Procedural knowledge empowers the pre-service Art teacher to apply declarative knowledge by regulating the person, task and strategy (Hargrove & Netfeld, 2015). Thus, pre-service Art teachers, in their written reflections, were empowered to regulate themselves (their own thoughts) and the task of writing the self-reflective narrative while considering strategies.

iii. Conditional knowledge

Conditional knowledge refers to the knowledge concerned with why, when and where certain procedures and strategies can be applied and others not (Hargrove & Netfeld, 2015). To differentiate between these approaches, the pre-service Art teacher must think about similar positive and negative embodied experiences and should critically reflect on these by constructing appropriate strategies. Initially, the pre-service Art teacher must manage this knowledge through regulatory actions.

2.2.2.2 Metacognitive regulation

Regulation of metacognitive knowledge entails planning, monitoring and evaluation (Little & McDaniel, 2015). Planning refers to the predictions and expectations known to happen before certain

problem-solving behaviour commences by selecting particular knowledge about a person, task and strategy. Monitoring throughout such processes means understanding personal achievement and results in continuous examination to identify if the conditions of the problem reflect prior knowledge and skills. Through such reflection, pre-service Art teachers can correct mistakes or misconceptions in time through awareness of their person, task and strategy knowledge. In addition, by paraphrasing the problem and asking questions differently, pre-service Art teachers develop reflective thinking. When the task is completed, the progress can be evaluated to assess if the resolution makes sense practically and if the task, strategy and person knowledge applied contribute to the metacognitive knowledge. Reflection always takes place between these domains as it arranges the knowledge needed to solve the problem that metacognitively transferred. Evaluation refers to assessment of teachers' efforts, the art product on which they collaborated or the process of learning together about what embodied experiences metacognitively transferred from a former teacher to them as the learner.

2.2.3 Holistic pedagogy

In holistic education, Art is a vital and core subject that should be regarded as balanced, interdisciplinary and grounded in meaning (Sandell, 2006: 33-37, 2009: 287-299). According to Goldonowicz (1985: 17),

“Like French or Spanish, art is a language that can be learned and understood. It is a form of communication that one can learn to read and speak through study and practice. Reading art means understanding a visual statement. Speaking art means creating a visual statement. When art seems strange or meaningless, it is only that this language is yet to be understood.”

With a holistic approach to education, emphasis of critical praxis involves a constant process of evaluating thought and action and theory with practice in an effort to obtain a higher consciousness for positive change in the world. The “private curriculum within” or null curriculum (Hamachek, 1999: 209) can be seen in the learning children miss out on when teachers lack metacognitive awareness, subject knowledge, skills and the self-confidence to transfer information and experiences. It seems as if the personal and professional beliefs of teachers could directly impact what and how they teach. Based on this assumption, a gap in literature exists. The researcher assumes that, if a teacher's fear of art stifles a child's individual learning style at an early age, it might prevent the child from reaching his or her full potential later in his or her life. This suggests metacognitive transference: “(...) teachers' metacognitive knowledge in students' metacognitive knowledge” (Soodla, Jõgi & Kikas, 2017: 201-218).

Experiences are centred on holistic (re)-actions as a type of mirroring between teacher and learner, paving the way for the assumption that metacognitive transference occurs at the beginning of the expressive art activity. With the holistic education movement (Miller *et al.*, 2004), a variety of proposed definitions provided unsatisfactory answers to the question “*What is art?*” Holistic education could be more insightful through engagement with the aesthetic nature and value of expressive art forms when considering aspects such as aesthetic judgments, experience and properties of art. Holistic education can offer a definition of expressions, representations of and ideas towards an understanding and appreciation of ‘art’.

In this section, the aim is to provide insight into the nature, function and purpose of art. Freedman (2007: 211) explains that “*student artistic production has often been characterised as therapeutic self-expression*”. In contemporary contexts, creative production may need to be thought of less as therapeutic self-expression and more as the development of cultural and personal identity.

It seems that, from earliest of times, art did and still does allow us to “*explore the dimension of the unseen and presupposes the creativity of [our] imagination*” (Louw, 2014: 3). As the examples above indicate, art represents the experiences and beliefs of different cultural groups and has a variety of embedded beliefs, intentions, attitudes and experiences, all of which impact one’s perspectives. In Rock Art, beliefs in magic and spirit guides are represented to aid huntsmen in their quests. Such stories and narrations told by previous generations to the next serve as a descriptive process, one during which indigenous knowledge becomes integrated into daily experiences. This integration, according to Miller *et al.* (2004), is a characteristic of holistic education as it relates to a profound change in awareness and knowing of oneself. In this sense, Moore (2004) explains that art is a spiritual path. It seems that an awareness of the expressions of cultural traditions and other personal experiences can be transferred during a metacognitive process called metacognitive transference and occurs across three tiers of competencies, namely cognitive, intrapersonal and interpersonal competency (Van der Walt, Jagals & Potgieter, 2017).

“(…) we can hope for a fertile interchange between arts therapies and the cognitive sciences in the next decade. This interchange could be fruitfully facilitated by phenomenology and enactive perspectives, under the joint umbrella of embodiment approaches”. (Kock & Fuchs, 2011: 279).

2.3 Theoretical framework

The conceptual framework is now contextualised in the theoretical framework of constructivism alongside Dillon’s (2009: 343-359) questions pertaining to the curriculum. This is necessary to obtain an understanding of how metacognitive transference of embodied experiences can foster a holistic pedagogy of expressive arts among pre-service Art teachers.

2.3.1 Constructivism

This researcher in this study approaches constructivism from two philosophies of teaching and learning, namely the paradigmatic perspectives of radical and social constructivism. A radical-constructivist approach explains the function of cognition as embodied experiences that are collectively adaptive to solve a particular problem as deemed necessary and not solely as self-discovery (Ernest, 2010: 39-47). According to Ernest (2010: 39-47). From here, the foundations of social constructivism are laid.

Alongside Dillon's (2009: 343-359) questions of curriculum, the concepts of metacognition, embodiment and holistic pedagogy are theoretically contextualised in metacognitive awareness through reflection, embodied experiences and holistic pedagogical knowledge systems. Figure 3 shows a conceptualisation of Dillon's (2009: 343-359) questions of curriculum.

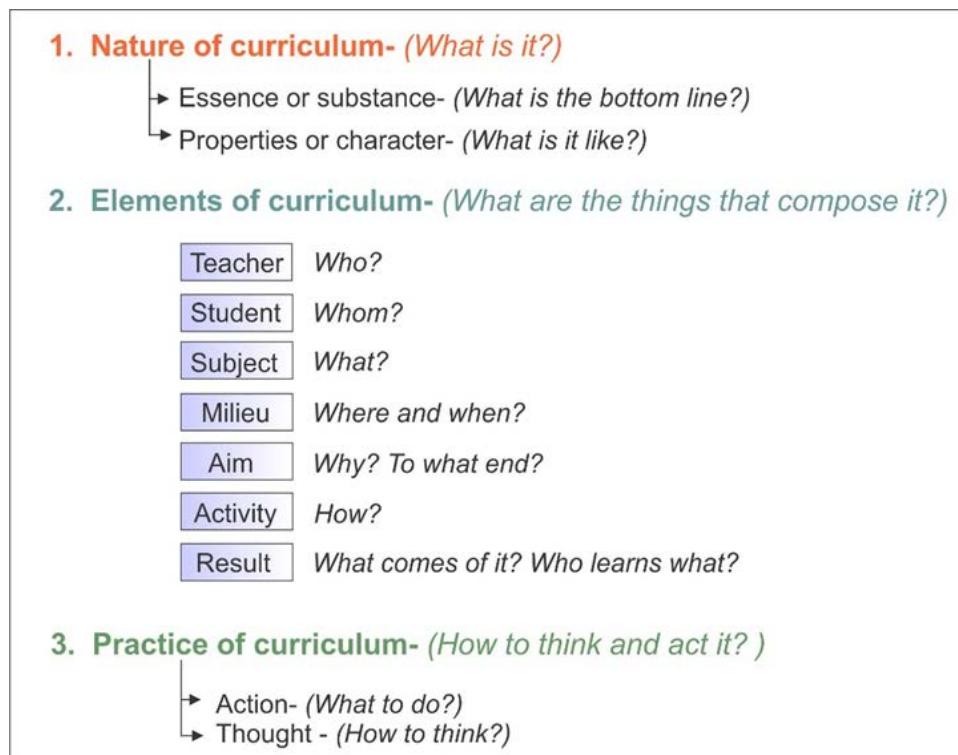


Figure 3: Three orders of questions reflecting the nature, elements and practice of curriculum (adapted from Dillon, 2009: 343-359)

It is crucial to note that constructivism can be expanded on a personal, interpersonal and institutional level, conceptualised here as the theoretical filters between the conceptual and theoretical framework (Dillon, 2009: 343-359).

2.4 Conceptual-theoretical framework: metacognitive transference

Metacognitive transference starts at the beginning of the metacognitive process, at the stage of perception, and continues as follows: preparation, incubation, illumination, verification and finally,

imitation (Festinger *et al.*, 1967: 1-36). These subsequent stages are the process by which a person creates a creative product, such as an expressive artwork (Richards-Gustafson, 2018: 1). Research reveals that imagination provides the foundation for this active engagement and dialogue with our emotions (Clark, 1997: 42-46). Moore (1992) agrees that imagination helps us connect to and establish a relationship with this powerful, non-egoic aspect of our being. Merriam (2001: 3-14) further suggests transformational learning and fostering a holistic approach to educating the mind. This framework provides a valuable foundation for this research.

Considering the unique approach to this study, the researcher was of the opinion that educators who approach education holistically should focus on activating the spiritual power of the visual and literary arts alongside their learners. An educator should focus on the expressive arts as common ground for human expression, where artists of diverse spiritual traditions are empowered and equipped to present artistically excellent presentations of their metacognitive awareness by means of trans-curricular exhibitions, events and publications so as to awaken human potential, create spiritual transformation and connect audiences to the spiritual dimension portrayed in expressive art forms.

Figure 4 illustrates the embodied soul in the expressive arts with the purpose of contextualising the reader's understanding of embodied experiences.

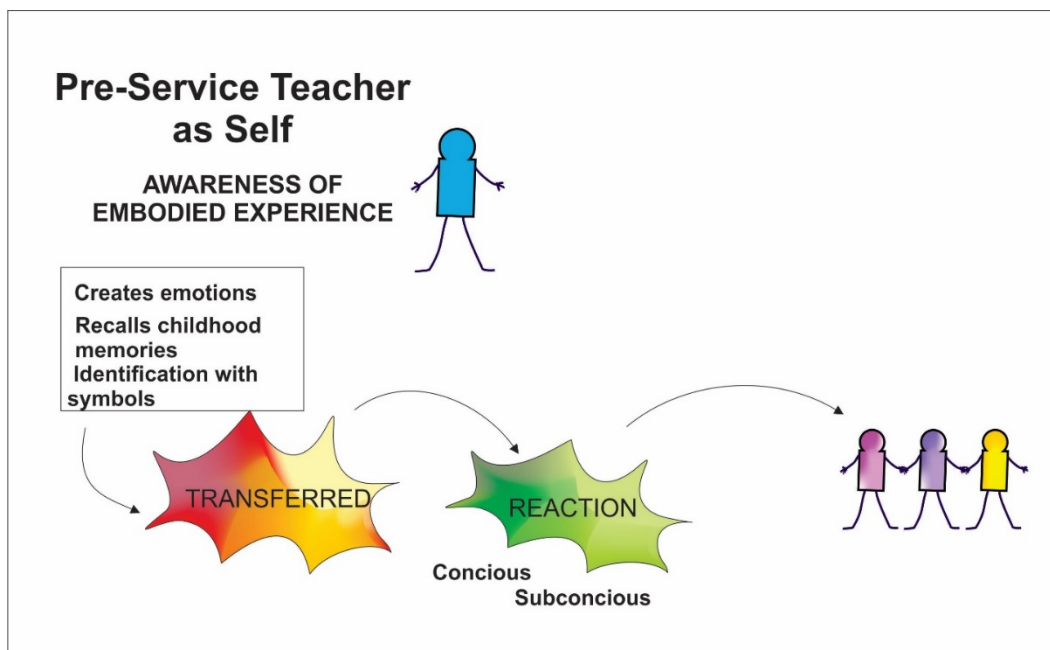


Figure 4: Conceptual-theoretical framework: the process of metacognitive transference

According to Carrol (2006: 23), embodied experiences can be expressed by means of expressive art forms (for example, art-based curriculum activities) which hints at the cognition and soul of the self (student), assimilating "intellect and emotion, thought, feeling, action and response, mind and body, heart, and hand". Therefore, by engaging with expressive art forms, reflective practice is

promoted, leading to an inherent metacognitive capability that enables an individual to explore hidden existential curriculum questions by engaging with aspects of self-dimensions. Reflection can be seen as an important tool for expression and cognition. The researcher is of the opinion that transformed attitudes toward expressive art forms and personal pedagogy could develop Art teachers' ability to be reflective. Moreover, reflective practice in this regard could develop greater metacognitive awareness of the multifaceted processes essential to teaching holistically through various expressive art tools. The researcher also argues that transformed attitudes could in turn empower and improve Art teachers' confidence and motivation to set goals for improving their next teaching experience. Reflecting through photographic representations of expressive artworks, narrative writing as well as watching video playbacks of their teaching and dialoguing with other teacher candidates could contribute to pre-service Art teachers' professional development.

Expressive art integration is concerned with the subject matter or content of artworks (form, theme, context) – a contrast that exists between experience and an object. Entering into a conscious dialogue (reflective practice – metacognitive regulation) with images creates opportunity for deeper meaning-making to occur (metacognitive awareness of metacognitively transferred embodied experiences) and more satisfying relationships with their world. This study did not, however, attempt to clarify or resolve these fundamental terms (i.e. form, theme, context, reflective practice, or satisfying relationships). Instead, the aim of the conceptual framework was to summarise current insights into the link between the concepts of metacognitive transference, embodied experiences and holistic pedagogy.

2.5 Synthesising the literature review

The literature reflects evidence of arts practice being “squeezed” into schools. Undergraduate teachers-in-training frequently enter education with minimal experience and confidence. If undergraduate teachers actively seek out experiences or have some success in the expressive arts at school, they seem to function better and do not have deficiencies in art practice. Many students are, however, unaware of deficiencies and how they affect them. Therefore, to develop a rich understanding of their “self-perceptions and self-awareness as teachers and potential artists”, a more holistic educational pedagogy for integrating expressive arts into existing curricula is needed (Freeman & Stuhr, 2004: 815-828; Sandell, 2009: 287-299; Scott, 2016: 185-199).

Thinking and learning involves creativity, which is “considered to be one of the most highly coveted qualities of thinking” (Sternberg & Lubart, 1991: 1-32). Creativity has “social, emotional, cognitive and professional advantages and benefits” (Sternberg, 1999, 2002, 2006: 87-98; Sternberg & Lubart, 1991: 1-32; Sternberg, Kaufman & Pretz, 2002; Sternberg & O’Hara, 1999: 251-272). However, even in the fields of education and psychology (Plucker, Beghetto & Dow, 2004: 83-96), there is little

understanding of how to effectively apply creative teaching (holistic approach to education) in classrooms. This idea is not new as many Japanese and Indian schools already promote this way of thinking because they are interested in exploring how the integration of the self, soul and spirit in the classroom promotes a pedagogical shift to holistic education, metacognitive awareness and transference.

2.6 Conclusion

In conclusion, in this chapter, the conceptual relationship between embodied experiences and metacognitive awareness through expressive arts was discussed and presented as a conceptual-theoretical framework. The conceptual-theoretical framework that this study was based on, was discussed.

The empirical study provided insight into how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts. In Chapter 3, research methodology, -approach and -design are discussed.

CHAPTER 3

RESEARCH METHODOLOGY, APPROACH AND DESIGN

“As we learn (experientially) more about teacher belief (philosophy of education), we are likely to come closer to understanding how effective (self-aware/mindful/whole minded/holistic oriented) teachers are made, through the process of metacognitive transference.” (Kagan, 1990: 485).

“Contemplative education involves active student participation with a competent teacher (in the form of a person or a set of teachings) and a set of experiential learning opportunities designed to help students develop clear, calm, and concentrated states of awareness in a context of personal growth and values such as humility, curiosity, open-mindedness, open-heartedness, and caring for others. Experiential learning opportunities might involve ... doing art.” (Roeser, & Peck, 2009: 121).

3.1 Introduction

In the previous chapter, the researcher discussed the relationship between embodied experiences and metacognitive awareness through expressive arts. In this chapter, the researcher discusses the research design and methodology. The conceptual-theoretical framework of this study is discussed.

First, the research methodology and method of data analysis (thematic analysis) (applied from Braun & Clarke, 2006:87-93, 77-101) are discussed.

3.2 Methodology

The nature of the relationship between embodied experiences, metacognitive awareness and holistic pedagogy emerged by exploring the conceptual relationship between: (i) metacognitive awareness and embodied experiences; (ii) embodied experiences and metacognitive transference; and (iii) metacognitive transference and metacognitive awareness. These relationships are epistemologically grounded in the following assumptions.

3.2.1 Overview of assumptions

Assumptions are ideas, statements and phenomena that are accepted as true or to a certain extent exist without proof. They “influence quality at the macro-level because they determine the extent to which investigations, making such assumptions, can pose important and relevant questions in the wider field” (Hagger & Chatzisarantis, 2009: 511). The “appropriateness of methods and methodologies” in addressing questions and the “validity of the contribution” made to the field, which are outlined in “research assumptions, should not, therefore, be summarily dismissed with such

blasé attitude” (Hagger & Chatzisarantis, 2009: 511). Hagger and Chatzisarantis (2009: 512) note that people are particularly good at making assumptions and inferences based on observations of others’ behaviour and “often make macro-level assumptions regarding theory, methods, analyses and findings based on previous experience”. The researcher’s aim was to highlight some areas where she made assumptions about the study by reflecting on an contact period she had with the pre-service Art teachers, their lecturers and the environment in which they worked. The nature of these relationships was explored and is reflected in the secondary aims of this study (refer to section 1.5 in Chapter 1).

3.2.2 Researcher’s assumptions

Since 2012, the researcher has observed pre-service Art teachers during various assistant lecturing opportunities. By observing these students, their interactions and their participation in activities, as well as interviewing key people who interacted with these students, the researcher felt that she had enough background to make assumptions. Furthermore, she analysed existing documents and other cultural artefacts which gave her insight into and understanding of the present study. After personal experience and extended reading (in various research fields), the researcher views pre-service Art teachers’ (human) behaviour as fluid, dynamic and changing over time and in various situations.

The researcher acknowledges the possibility of studying pre-service Art teachers’ psychological and sociological realities with objectivity as her observations were an interpretation of the research participants’ realities as portrayed in their written narrative reflections (Welman *et al.*, 2005: 191). The researcher was unable to fully detach herself from the presuppositions of her cultural inheritance, especially concerning the philosophical dualism of the observable body and intangible mind (Welman *et al.*, 2005: 191). Thus, the researcher understood and identified with the students’ circumstances because she was able to put herself in the participants’ shoes: she, too, had similar experiences. It should also be noted that the researcher was not interested in generalising beyond this specific group of participants (i.e. pre-service Art teachers), because “different groups are said to construct their different realities or perspectives, and these social constructions reciprocally influence how they ‘see’ or understand their worlds, what they see as normal and abnormal, and how they should or should not act” (Antwi & Hamza, 2015: 217). The researcher proposes two assumptions, which are discussed next.

3.2.2.1 Metacognitively aware educators are able to practise holistic education

Educators who approach education holistically should not only be more aware but should also be on the lookout for new and innovating alternatives in their teaching practices (Miller *et al.*, 2004: 4). Thus, educators who are metacognitively aware are able to practise freely in academic environments, resulting in holistic education. Therefore, metacognitive awareness should aspire to

integrate knowledge, focus on learning rather than teaching, be inquiry-based and move away from existing academic principles in order to help learners to free their own minds. This phenomenological belief of the holistic approach of expressive arts, through metacognitive transference of embodied experiences, involves the integration of all expressive art forms, consequently resulting in artistic practice (learning process) with a purpose of holistic healing of the body and mind and educating the soul (Dirkx, 2001: 15-16; Korthagen, 2004: 77-97; Merriam, 2001: 3-14).

3.2.2.2 Pre-service Art teachers can adapt and adjust to facilitate holistic education

Therapeutic interventions and creativity that involve body, mind and spirit result in innovative transformations that have the potential to develop deep awareness about and complexities of the self and in turn lead to sophisticated reflections on the content of the curriculum (Miller, 2001; Miller *et al.*, 2004: 4). Art teachers who acknowledge these therapeutic qualities of creative expression will be able to adapt in all aspects (expressive art materials, educational processes, and pedagogy), which will affect the overall pedagogical process facilitating holistic education. Teachers and learners can find creative and meaningful embodiment of their experiences through expression and reflection.

In order to make these assumptions with confidence, it must be noted that the researcher became absorbed in this study and in the research situation through intense observation and involvement with the participants. The researcher “took part” in the activities prescribed to the group as she strove to, in a sense, become part of the group. Through these observations, the researcher assumed that meaning was embedded in the participants’ embodied experiences and could be revealed through her own perceptions and reflected in her observations as well as in participants’ narratives.

3.2.2.3 Conceptual-theoretical assumptions

As indicated in the previous chapters, constructs of metacognition, metacognitive language and metacognitive transference occur when reflecting on embodied experiences (Moon & Hoffman, 2014: 172-178). The methodological context provided the researcher with the opportunity to identify and understand the relationship between the constructs that emerged from theory. Following the guidelines of the conceptual-theoretical framework described in Chapter 2, interpersonal and socially-shared metacognitive awareness reflect the intricacy of the philosophical, theoretical and conceptual nature of the study as well as the interrelatedness between the concepts and constructs that were identified in the conceptual framework.

3.2.2.4 Philosophical-theoretical assumptions

The decision to use the philosophical and theoretical underpinning of social constructivism, which, according to Frith (2012: 2073-92), is one of many teaching-learning paradigms in education, was suitable for this study. The preparation of pre-service Art teachers for their future careers in the context of the module was based on this metatheory. Interpretivism and hermeneutics (as discussed in the subsequent paragraph) were identified by the researcher as suitable philosophical lenses for the data analysis process and -interpretation to identify the embodied experiences that metacognitively transfer and to explain the role that metacognitive transference plays in terms of Dillon's (2009: 343-359) categories, namely nature, elements, and practise of curriculum. In reality, change happens all the time, with pre-service Art teachers being active, reflecting agents of change, conducting and/or transforming reality through thought and consequent action (Thornton, 2013), which should speak for itself (Welman *et al.*, 2005: 192) during thematic analysis of the written narrative reflections. This points to three metarepresentations: metacognitive awareness, and embodied experiences and transference.

3.2.2.5 Hermeneutics as an interpretivist phenomenological assumption

Against this background, a suitable research approach and design were needed. Narrative reflections were obtained to examine the relationships between the embodied experiences that produced constructs of metacognition, its language and holistic pedagogy. This study followed a phenomenological approach because its specific focus was to identify the inherent and unchanging meaning of the topic under study (Langdrige, 2007). Amongst seven phenomenological approaches, hermeneutic and interpretive phenomenology are the two classical approaches that guide most psychological research (Langdrige, 2007). These two approaches were considered for this study.

According to Freeman and Stuhr (2011: 543-551), understanding is not a fixing of meaning. How meaning is generated and transformed is of concern. To discover meanings in the collected data, the researcher had to develop an attitude open enough to let unexpected meanings emerge (Giorgi, 2011: 195-216). As the researcher wanted to understand the participants' lived experiences, assumptions were based on Husserl's philosophical work (Groenewald, 2004: 20). To go beneath the subjective experience and find the genuine objective nature of things as realised by the individual, hermeneutic phenomenology was considered (Kafle, 2011: 186). Thus, the assumptions were focused on subjective experience of the individual or group, and experiences were assumed to be the individual's effort to unveil the world, as he or she experienced it, through his or her life-world story (Kafle, 2011: 187).

3.3 Qualitative research approach

The qualitative approach to this study was applicable as understanding embodied experiences can give meaning to how educational and artistic worlds are constructed and contributed towards (Maree, 2016; Mirriam, 2009). The aim of this study was to understand how metacognitive transference of embodied experiences could foster a holistic pedagogy of expressive arts based on pre-service Art teachers' narrative reflections. They therefore embedded their own embodied experiences in texts and other objects through metacognitive transference. A qualitative approach was deemed necessary to collect the detailed accounts of pre-service Art teachers' unique embodied experiences. This phenomenological study described their embodied experiences of the phenomenon.

This study involved self-reflection and data analysis involved applying a hermeneutic (interpretivist) cycle (see Figure 5). An artwork was photographed by each pre-service Art teacher, a narrative was written and finally, reflections were made. The criteria for quality insurance (rigour) included collecting the original documents (narrative reflections), careful analysis, the researcher immersing herself in the data to obtain the richness and aesthetic quality of the text, and depth of the text to assess the context in which the research approach was carried out. This qualitative study was thus based on expressed meanings through words and other symbols or metaphors (Welman *et al.*, 2005: 207).

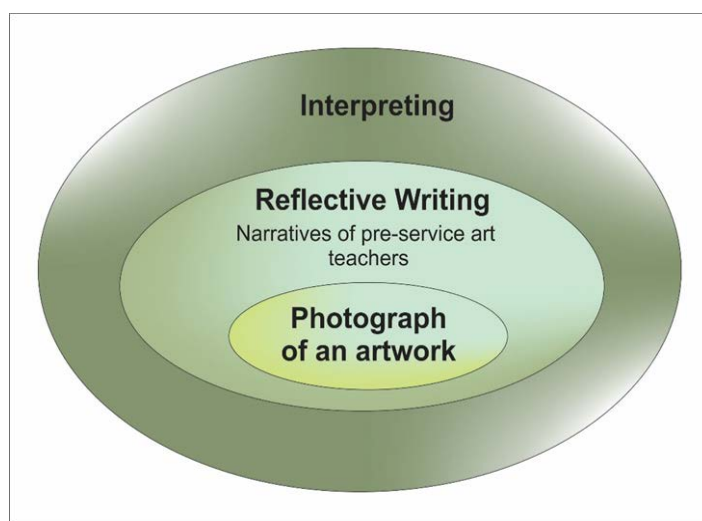


Figure 5: The hermeneutic cycle (adapted from Kafle, 2011: 195)

3.4 Research design

The researcher favoured emergent design (Welman *et al.*, 2005: 192), which allowed her to adapt her data collection procedures during the research process. Emergent design is not about abandoning our disciplinary training but rather about adapting, applying and modifying training in our

research objectives (Hesse-Biber & Levey, 2010: 2). Emergent design implies the ability to adapt to new ideas, concepts, or findings that arise whilst conducting qualitative research. In contrast to more structured approaches, emergent design welcomes unanticipated information, often adding to the richness of the data as it allows the researcher to be flexible and open to more modifications (Hesse-Biber & Levey, 2010: 3). Such an approach to qualitative research is rooted in every stage, from conceptualisation to publication. This is evident as the researcher has to take cues from the data, the research process, the conclusions of the study and the study as a whole to reflect varying levels of emergent characteristics in the research process (Hesse-Biber & Levey, 2010: 204, 351). As the focus of this study was on embodied experiences, a reflection was required on how experiencing something was transformed into consciousness (Schurink *et al.*, 2011: 305).

3.5 Sampling

The study population consisted of pre-service Art teachers enrolled in a Creative Arts module during the second semester of their final year as Bachelor of Education (BEd) students at a university in the North West province, South Africa. The sample consisted of six pre-service Art teachers who had already returned from their Work-Integrated Learning (WIL) programme. The sampling method was selected to obtain the richest source of information that would answer the primary and secondary research questions (see Chapter 1) (Hultsch, Macdonald & Dixon, 2002: 101-115; Maree, 2016). The sample size depended on data saturation and the number of willing participants. Data saturation occurs when no new data emerge (Schurink *et al.*, 2011: 75). The goal was not to generalise to the population but to obtain insights into the phenomenon of metacognitive transference of embodied experiences. For the purpose of this research, participants and the research site were chosen as they were deemed as information-rich (Creswell, 2014). All enrolled third- or fourth-year BEd students at a university in the North West province were invited to participate in the study (in 2018).

3.5.1 Inclusion criteria

Firstly, students who were enrolled for a *Creative Arts* module for education students, presented at the selected university, were included in the study. Secondly, participants must have undergone a Work-Integrated Learning (WIL) programme of the Faculty of Education. Thirdly, participants had to own or have free access to a cell phone with imaging software, because the study required of them to take a photo of an artwork. Finally, the participants had to be willing to submit a written narrative reflection on the self-chosen and photographed artwork.

3.5.2 Participant recruitment

The recruitment of the participants occurred as follows. First, the participants were identified by the Creative Arts module lecturer based on the information and inclusion criteria provided in the consent

form (see Addendum B – part 1 of the data collection). The researcher then met with the participants to explain the general scope of the study and to obtain informed consent. Afterwards, participants could decide whether they wanted to participate. The consent forms were then distributed to the participants who had agreed to voluntarily participate in the study. For the purpose of anonymity, the informed consent process was further handled by a field worker who had no interest in the study whatsoever. Thereafter, the participants were contacted outside of class time, preventing a “captured audience”.

3.6 Data collection

All participants were requested to follow the data collection process of first photographing a chosen artwork and then writing a reflective narrative.

3.6.1 Data collection strategy: gallery walk

After the necessary arrangements were made, the Creative Arts module lecturer presented a scheduled class in the campus art gallery. The researcher arranged the space at the request of the lecturer. After the lecturer’s presentation on Thornton’s (2013) ART identities/practice/roles, the researcher discussed the project with the participants to complement the module content. The participants were encouraged to take their time choosing a significant artwork. In this specific exhibition, the artworks were mostly stainless-steel sculptures by Beth Diane Armstrong. The researcher suggested watching the interview with the artist where she speaks about the exhibition *In Perpetuum* (Armstrong, 2017a).

3.6.1.1 Data collection strategy: written narrative reflection

In the project brief (see Addendum B) (in the form of a worksheet), participants were asked short open-ended questions which was intended to build vocabulary and facilitate their narratives on their memorable experiences with someone who influenced their creativity. This could have been anyone, from a teacher to a parent. More specifically, the researcher requested them to reflect on their experiences by writing a narrative on certain experiences with someone who influenced their human experience and life worlds in terms of their own creativity and artistic practice. Participants were requested to note emotional aspects that they felt were evident when they engaged with the artwork. They further had to indicate any deeper meaning the artwork and personal or creative expressions that were possibly misunderstood or misinterpreted in the past or as a child. Any psychological or physical experiences they had or remembered, or that could have impacted on their artistic expression, also had to be noted. They also had the opportunity to report on any other experiences (negative or positive) that they felt could have influenced their art-making processes, as well as any reflections on values, beliefs or spiritual aspects that affected their creative expression and art-making process. They could have further expressed how the artwork that they engaged with at the

time moved, disturbed or *touched* them. Participants were also asked to consider or acknowledge their own actions in transferring such experiences to their learners when they taught art at schools.

3.6.1.2 Format of the collected data

After all the documents were anonymously submitted, the researcher collected the hard copies. These documents were read and reread and then analysed using thematic analysis, which is a method for identifying, analysing and reporting patterns (or themes) within the data (Braun & Clarke, 2006). From the data, new knowledge was constructed (Johnson & Christensen, 2012) to understand the participants' reflections on their embodied experiences, implying a social constructivist theoretical framework. This is discussed in the next chapter (Chapter 4).

3.6.2 Structure of the data collection tool

The data collection tool consisted of eight parts. In this section, a description and examples of each part are presented to explain the different aims of each part. The data collection tool is attached (Addendum B).

3.6.2.1 Part 1: Written description: brief introduction and informed consent

Participants were informed why they were invited to participate in the study, what was required of them and how their participation in this study could benefit them and possibly contribute to the field of Arts Education. The aim was to inform participants so that they could make an informed decision before voluntarily participating (for ethical purposes). Steps were provided to explain how the process had to be followed and a list was provided to indicate what their written accounts of their experience with the artwork should reflect. An informed consent letter was also attached for ethical reasons.

3.6.2.2 Part 2: Instructions to and metacognitive prompts for participants

Key ideas and phrases were provided to inspire participants in providing their views. A definition of an expressive artwork (as reflective of experiences) was presented to trigger the reflective process. Participants were encouraged to read the quote from Walsch (1995: 74) before they looked for the artwork in the gallery that "spoke" to them (drew their attention). The researcher assumed that the informative page would trigger childhood memories and inspire participants to express themselves through metaphorical language. The researcher was hopeful that the participants would engage with the non-verbal communication of the artwork and translate their embodied experiences in their written narratives.

3.6.2.3 Part 3: Details and information about the artwork

The aim of this part was twofold: 1) to provide visual triggers by portraying a figure with a thought cloud that suggested uncertain effects of past and future events (embodied experiences with metacognitive transference) on the cognition of the individual; and 2) to identify the chosen artwork that inspired written narrative reflections. The assumption was that the chosen artwork triggered childhood memories of embodied experiences.

3.6.2.4 Part 4: Reflective tool for personal metacognitive vocabulary generation

This part served as a tool for reflections and provided the necessary vocabulary for writing the narratives. Spaces were provided to respond with one word. Another block was provided so that the participants could elaborate on what they meant by the word. This enabled the researcher to make assumptions and connections with the narratives during the data analysis.

3.6.2.5 Part 5: Exemplary structure for reflective writing

This part provided guidance on the structure for the reflective narrative. Sections were provided to identify declarative, procedural and conditional knowledge. The following questions were asked: for declarative knowledge, "What happened?"; for conditional knowledge, "When did this happen?"; for procedural knowledge, "Who is the person that influenced your experience with expressive arts?" The question "Where could you apply this new knowledge?" was asked as a prompt to facilitate metacognitive awareness that newfound knowledge should be applied to one's life. The latter question hints at the process of metacognitive transference of embodied experiences.

3.6.2.6 Part 6: Writing space for the descriptive narrative

In part 6, participants elaborated on the information they provided in the previous part to clarify their embodied experiences (written narrative).

3.6.2.7 Part 7: Facilitation of metacognitive awareness of knowledge

To facilitate metacognitive awareness of knowledge (revealed in the previous parts) the four questions in this part: kindled awareness ("What really happened?"); revealed declarative knowledge ("Why did I react that way?"); illustrated procedural knowledge ("How can I develop my future art learners with this personal experience?"); and showed metacognitive awareness of contribution through their newfound information ("So what can I apply in my own classroom?"). The aim of the fourth question was to reveal the process of metacognitive transference that could occur when the participant makes an informed decision to metacognitively transfer his or her embodied experiences to his or her learners. This should have revealed if the participant became aware of metacognitive transference.

3.6.2.8 Part 8: Writing space for the reflective narrative

This part provided the participant with space to write. This final part of the data collection was designed for participants to elaborate on their initial thoughts and to reflect on the experiences they described in the preceding parts.

3.7 Data analysis

Thematic analysis was used to reduce the data to workable themes. Furthermore, the theoretical flexibility of thematic analysis allowed the researcher to identify sub-themes and to align the sub-themes with the key concepts of this study (the main themes). The themes are presented in Table 4. Thematic analysis was used to examine and record the themes and subthemes that emerged from the data (participants' narratives). Analysing the themes seemed important so as to describe the written narrative of each participant.

3.7.1 Thematic analysis

"Ideally, the analytic process involves progression from description, where the data may have simply been organised to show patterns in semantic content, and summarised, to interpretation, where there is an attempt to theorise the significance of the patterns and their broader meanings and implications." (Braun & Clarke, 2006: 84).

Braun and Clarke (2006: 81) explain that thematic analysis could be employed as an analytical method to both reflect on reality (as data represents reality in an empirical form) and unpick (judge and evaluate) or unravel (through identified symbols, imagination, metaphorical speech, spiritual awareness) the surface of 'reality' (presented through written language). The nature of the data was made transparent by thematic analysis, as Braun and Clarke (2006:84) suggest in their article *Using thematic analysis in psychology*:

As an essentialist and realist method: the researcher reported the embodied experiences, meanings and the reality from participants' perspective.

As a constructivist method: the researcher examined the ways in which events, realities, meanings, embodied experiences, and so on, affected a range of discourses operating in the participants' lives and society at large.

As a contextualist method: thematic analysis is located between the two poles of essentialism and constructionism and is characterised by theories such as critical realism. By approaching the data through a lens of critical realism, the researcher acknowledged the ways in which the participants attempted to make meaning of their embodied experience and the ways in which the broader social

context impinged upon those meanings, while keeping focus on the material and other limitations of participants' perceived "reality".

When applied to data (in this case, the written narrative reflections), thematic analysis allows the researcher to identify, analyse and report patterns (themes). "[L]atent or semantic levels" were identified (Braun & Clarke, 2006: 84). According to Boyatzis (cited by Braun & Clarke, 2006: 84), a "[l]atent level is more of an interpretive level and semantic levels are more explicit".

The written narrative reflections were an excellent research tool and a flexible and useful manner in which rich and detailed data could be obtained. A complex, detailed account of the data was achieved (Braun & Clarke, 2006: 78).

3.7.2 Data analysis process

The data analysis process consisted of six phases: "reading the collected data; coding; searching for themes among codes; reviewing themes; analysing themes; and summarising findings" (Braun & Clarke, 2006: 87-93). In this study, the entire process of thematic analysis was an iterative process: the researcher moved back and forth between the six phases, keeping the research questions in mind and connecting the metaphorical dots to get the "whole picture". Although it seemed clear and linear, analysis was a recursive process, often moving back and forth between the different phases.

3.7.2.1 Familiarisation with the data

During this first phase, immersion in the data occurred through focused and repeated reading of the written narrative reflections. Transcribing written data facilitated data immersion. The researcher was constantly aware of how the data might address the research questions, started to notice patterns in the data, and even thought about what assumptions or ideas the participants were articulating in the data (Braun & Clarke, 2012). The researcher found it helpful to make notes of any initial analytic ideas in a research journal. At this stage, the process of noting was not systematic or thorough.

3.7.2.2 Coding

This phase involved a more thorough and systematic process of coding. This involved working through the entire dataset (written narratives), noting ideas, concepts and points of interest relevant to the research questions. The researcher kept in mind the provided worksheet brief and used the prompts to guide the coding process. Segments of data were assigned a code (label/brief phrase), which provided a concise summary of something of analytic interest in the data, for example, one-word descriptions: nostalgia, freedom, balance, frustration, expression, relate, and spiritual. The researcher tried to capture the essence of the data by means of descriptive codes by providing simple summaries of the data (semantic codes). Other codes were interpretative and offered some analytic interpretation of the content of the data (latent codes). These helped the researcher to

construct a digestible narrative that any reader could relate to. Deep, analytic ideas inevitably developed as the process of coding progressed. Rechecking of the dataset occurred more than once so as to look for consistency and recode the data during co-coding if necessary. Due to the complex nature of the dataset, the interpretation process was experienced as never-ending.

3.7.2.3 Searching for themes

During this phase, patterns (conceptualised as themes) in the dataset were identified and interpreted. A theme “captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set” (Braun & Clarke, 2006: 82). Braun and Clarke (2006) distinguish between two levels of themes: semantic and latent. Semantic themes were identified by the researcher as the “surface meanings of the data” and she did not look for “anything beyond what a participant has said or what has been written” (Braun & Clarke, 2006: 84). Semantic themes were represented through symbols and memories indicated in the written narrative reflections. Basically, the search for themes involved initially identifying clusters of similar meaning across codes. Central organising concepts are clear core idea(s) that underpin a theme – they are the essence of what the theme is about (Braun & Clarke, 2013). At this stage, the overall ‘structure’ of the analysis – the different themes and how they were linked – was thought out. To form the themes meant capturing distinct but related aspects of the data.

3.7.2.4 Review themes

The goal was to ensure that themes were internally coherent and also distinct from one another. Not all the codes contributed to themes: some data (and some codes) were irrelevant to the developing analysis and in answering the research question. At this point, the analysis was provisional, so the researcher thought of the larger patterns as overarching themes and did not get too involved with them. In developing themes, the researcher revisited the data associated with each code and then the whole dataset so as to review whether or not the overarching themes mapped the coded data and the dataset. It was important to determine if there were rich and diverse data to support each theme. This involved a thorough re-reading of the data in the light of the developing analysis. This process of looking at codes, coding data, working with the whole dataset and developing the ‘shape’ of each theme was a recursive process.

3.7.2.5 Define and name themes

As the analysis developed, the goal was to refine the focus, scope and clarity of each theme and the depth of the analytic interpretation. The process of ‘defining and naming’ themes involved considerable writing. During this phase, decisions were made on how to tell ‘the story’ of the analysis. This was done by selecting quotations from the data to present in the write-up and to situate them

in an analytic narrative which tells the reader what was in the data, why it was interesting and important and overall, how it relates to the research question.

3.7.2.6 Writing up

Writing up the data involved combing quotations from the data and analytic narratives so as to build a convincing, evidenced and interpretative story of the written narratives that answers the research question.

3.8 Validity and reliability

Internal validity entails information on the replicability of the study and if the researcher's original findings will emerge again. In this study, both internal and external validity were applicable as findings were presented as valid and reliable, credible and supported by empirical evidence (Patton, 2015: 76). Trustworthiness and credibility are key considerations in the interpretivist paradigm.

3.8.1 Trustworthiness

According to Lincoln and Guba (1985), trustworthiness is the fundamental criterion for qualitative reports. For research to be considered as credible and authentic, the investigation had to be based on a sound rationale that justified the use of the chosen methodology and the processes involved in the data collection and -analysis process. The researcher placed a strong emphasis on better understanding the embodied experiences of pre-service Art teachers by truthfully reporting and quoting from the participants' narratives, thereby obtaining an insider's perspective (Merriam, 2001: 3-14) rather than testing the laws of human behaviour (Bryman, 1984: 75-92; Farzanfar, 2005). As the data collection methods were of a sensitive nature, care was taken to obtain rich and detailed (or thick) descriptions of the phenomena under study (embodied experiences and metacognitive awareness/transference) by encouraging participants to express themselves freely and to understand the researcher's quest for insight into the phenomenon. Guba's (1981: 75-91) model was used to assess trustworthiness. The model describes four general criteria for qualitative approaches.

3.8.2 Credibility

Credibility means presenting the data to accurately reflect the reality of the phenomenon (Babbie & Mouton, 2001: 277; Creswell, 2014; Lincoln & Guba, 1985). The researcher focused on the compatibility between the constructed realities that existed in the minds of pre-service Art teachers and those that were attributed to them. Credibility was achieved through prolonged engagement in the field until saturation was reached. Triangulation involved asking different questions, seeking different sources and using different methods. Member checks were also employed to correct obvious errors and provide additional information.

3.8.3 Transferability

Transferability refers to the extent to which the findings can be applied in other contexts or to other pre-service Art teachers (Marshall & Rossman, 2006). However, it must be noted that the knowledge gained from a study may not necessarily be relevant to other contexts or the same context in another time frame (Babbie & Mouton, 2001: 277). For this study, Guba and Lincoln's (1985) strategies for transferability were used, namely *thick description* and *purposive sampling*. Thick description means that the researcher collects detailed descriptions or data in context and reports them with sufficient detail and precision to allow for judgements about transferability to be made by the reader. Furthermore, purposive sampling of the research environment and informants maximised the range of specific information that was obtained from and about the context (Babbie & Mouton, 2001: 277).

3.8.4 Dependability

Dependability was ensured by the consistency of the data with regard to the changing conditions of the phenomenon under study (Lincoln & Guba, 1985). Babbie and Mouton (2001: 278) explain dependability as "an inquiry that must also provide evidence", which, if it was to be repeated with the same or different respondents in the same or a similar context, the findings would be similar. The researcher's role was to determine the acceptability (the data, findings, interpretations, and recommendations) of the photographs and written narratives and to attest that the findings, supported by the data, were internally coherent and acceptable. A single examination was used to determine dependability and confirmability simultaneously (Babbie & Mouton, 2001: 277-278).

3.8.5 Confirmability

Credibility ensures the objectivity of the researcher and to what degree other researchers can confirm the data (Lincoln & Guba, 1985). "Confirmability is the degree to which the findings are the product of the focus of the inquiry and not the biases" of the researcher (Babbie & Mouton, 2001: 277-278). Strategies to prevent research bias include: a) clarifying research bias in the earliest stages of the phenomenological research process (Creswell, 2014); b) reflecting on own (researcher) embodied experiences or personal orientations that might lead to interpretation bias (Creswell, 2014); and c) double-checking interpretations. Moustakas (1994: 13) suggests that "qualitative research frequently links reliability and validity to the researcher's interpretations".

Furthermore, the following were also considered in this study: data reconstruction and synthesis products (themes that were developed, findings and conclusions, and the final report); process notes (methodological notes, trustworthiness notes, and trial audit notes); materials relating to intentions and dispositions (inquiry proposal, personal notes, and expectations); and information on instrument development (Babbie & Mouton, 2001: 278).

3.8.6 Ethical principles

It is important to highlight the ethical considerations in any research (Maree, 2016: 44). Researchers should identify ethical considerations in their studies to protect their participants, obtain participants' consent, hide participants' identity and facilitate voluntary participation.

Moreover, ethical clearance was obtained from the North-West University and permission to conduct the research was obtained from the Faculty of Education of the North-West University (see Addendum A).

Ethical principles are part of the personality of the researcher to such an extent that ethical decision making and the humane and sensitive treatment of participants become part of the total process (Babbie & Mouton, 2001: 277-278; Schurink *et al.*, 2011:3-11; South Africa, 2015). The following are responsible and ethical research conduct (South Africa, 2012): relevance and value; scientific integrity; role-player engagement; fair selection of participants; fair balance of risks and benefits; informed consent; ongoing respect for participants, including privacy and confidentiality; researcher competence and expertise.

The following ethical aspects were relevant to this study.

3.8.6.1 Informed consent and voluntary participation

Informed consent and voluntary participation entails: (i) collecting all possible or adequate information on the goal of the investigation; (ii) the expected duration of participants' involvement; (iii) the procedures followed during the investigation; (iv) the possible advantages, disadvantages and dangers to which respondents are exposed; and (v) the credibility of the researcher, potential subjects or their legal representatives (Schurink *et al.*, 2011: 3-11). Participation in this study was always voluntary. Pre-service Art teachers could withdraw from the research at any time and were treated with care and respect.

3.8.6.2 Protection from harm

Protection from harm means "anything that has a negative effect on participants' welfare, broadly construed; its nature may be physical, emotional, psychological, social or legal" (South Africa, 2015: 78). No participant was harmed physically or emotionally during the research. Every precautionary measure within the researcher's ability was implemented to ensure research participants' (and the researcher's) wellbeing. The researcher was further ethically obliged to protect participants, within reasonable limits, from any form of physical discomfort that could have emerged during data collection (Creswell, 2014; Schurink *et al.*, 2011).

3.8.6.3 Privacy, confidentiality and anonymity

Privacy, confidentiality and anonymity were assured (Leedy & Ormrod, 2013; McMillan & Schumacher, 2010) by informing the participants of their choice in revealing information. Furthermore, assurance was given that the researcher and/or person(s) collecting the data would treat all information as confidential (Botma *et al.*, 2015). Participants were also informed of their right to privacy and voluntary and informed participation. These aspects were all covered prior to the commencement of the study to avoid exploitation before participants gave written consent (Botma *et al.*, 2015). The researcher assured confidentiality by not disclosing information from the captured data, by limiting access to the data, by safekeeping the data, and reporting the data without implicating or revealing the participant(s) (Botma *et al.*, 2015; Schurink *et al.*, 2011).

Schurink *et al.* (2011:126) further explain a researcher's responsibility in analysis and reporting, which was also applied by the researcher in this study: (i) the report is clear and contains all the necessary information for readers and other researchers so that they can understand; (ii) if errors did occur, they were fully disclosed in order to prevent deception; (iii) biased language, thus gender, sexual orientation, racial, or ethnic group, disability, or age, was avoided; (iv) the report was accurately compiled (fabrication or falsification of data is a very serious issue in research, therefore this aspect was of great importance); (v) shortcomings were clearly stated; (vi) participants were informed about the findings in an objective manner; (vii) recognising participants' input during the presentation of the findings built good relationships for the future; (viii) the research report was made available in simpler language, rounding off the project ethically so that pre-service Art teachers know exactly what happened to the information.

3.8.6.4 Limitation of the study

Other universities were excluded from the study due to time and financial constraints.

3.9 Conclusion

The researcher refrained from intervening in the pre-service Art teachers' natural flow of behaviour by studying their metacognitive awareness of embodied experiences naturalistically and holistically (Antwi & Hamza, 2015: 217). The aim was to explore pre-service Art teachers' reality by means of language, consciousness and shared meanings. This approach lies within the interpretive tradition where theories should be judged according to how "interesting" they are to the researcher as well as those involved in the same areas (Antwi & Hamza, 2015: 217).

The researcher attempted to obtain constructs from the field by means of an in-depth examination of the phenomenon under study. Transforming pre-service Art teachers' views of knowledge into a more holistic (education) approach resulted in more embodied and awareness. This called for a

holistic approach to existing curricula and pedagogical approaches in education and understanding what this awareness entails. According to Peters (1981: 33):

“Education surely develops a person’s awareness by enlarging, deepening and extending it. The impact is cognitive, but it also transforms and regulates a person’s attitudes, emotions, wants and actions because all of these presuppose awareness are impregnated with beliefs.”

Pre-service Art teachers’ perceptions revealed the metacognitive transference of embodied experiences. Metacognitive awareness motivates them to realign priorities toward bettering themselves by acknowledging metacognitively transferred embodied experiences revealed through knowledge. This knowledge is key to opening opportunities to explore embodied experiences on a higher level of cognition. Increased metacognitive awareness should empower pre-service Art teachers to express their beliefs through expressive artworks. In conclusion, education in awareness (contemplative education) has the potential to transform the lives of both teachers and learners.

CHAPTER 4

ANALYSIS OF THE NARRATIVE REFLECTIONS

4.1 Introduction

In this chapter, the analysis of the narrative reflections is discussed.

4.2 Overview of the research tool and its link with the conceptual framework

In chapter 2, metacognitive transference was defined. Figure 6 illustrates the data collection procedure. The details of Part 3 of the research tool (also refer to Addendum B) and information about the artwork were provided to identify an artwork. In Part 4, a reflective tool for personal metacognitive vocabulary generation was provided to elicit keywords or phrases of becoming aware. Although not required for data collection, some participants did add phrases, bullet points or other brief ideas in Parts 5 and 7. Part 6 provided a writing space for the descriptive narrative of becoming aware of the transferred embodied experiences, whereas Part 8 offered a space for the reflective narrative of the reaction on the transference. The researcher reminds the reader that Parts 1 and 2 contained information to obtain informed consent and are therefore not reflected in Figure 6.

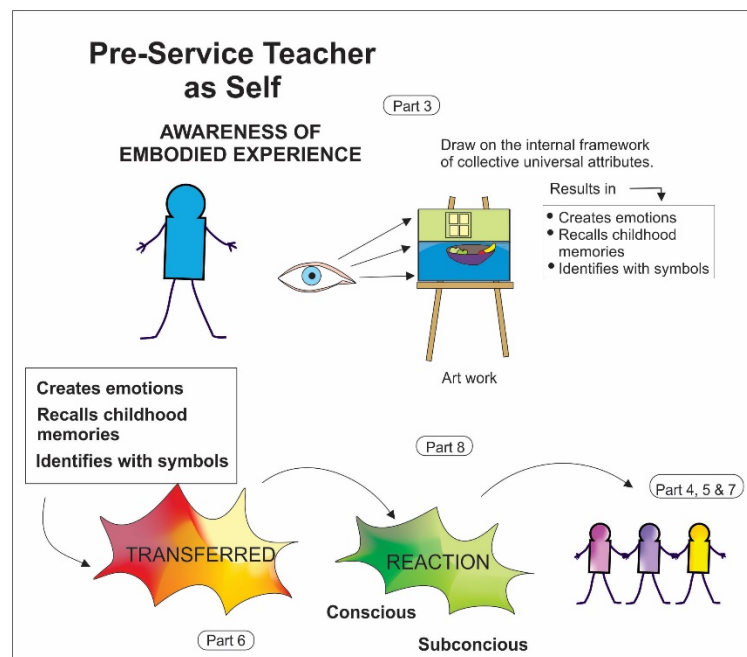


Figure 6: How the narrative reflections align with the process of metacognitive transference

4.3 How the findings inform the research questions

The pre-service Art teachers' experiences with a chosen artwork were portrayed in their descriptive and reflective narratives. Aspects that were highlighted in their vocabulary hinted at or emphasised

strong feelings and emotions, behaviour, choices, thoughts and motivations. It seems that these aspects were already present when they were considering which artwork to choose. After recording the artwork, they examined their contemplation of the artwork. All participants became aware of abovementioned aspects. These aspects tended to motivate the pre-service Art teachers toward changing their perceptions, motivations and actions toward their future art learners.

Table 1 summarises the research questions in each Part and shows the particular sections in which the relevant concepts were discussed.

Table 1: How the findings inform the research questions

Question	Part of the research tool	Concepts relevant for this question/part	Section in which concept is discussed
Primary: <i>How can metacognitive transference of embodied experiences foster a holistic pedagogy of expressive arts among pre-service Art teachers?</i>	3	Embodied experiences.	2.1.2; 2.2.1
	2, 4, 5 and 7	Metacognitive awareness.	2.2.2
	5 and 7	Metacognitive knowledge (Declarative, procedural, conditional).	2.2.2.1 (2.2.2.1.1; 2.2.2.1.2; 2.2.2.1.3)
	6	Metacognitive regulation.	2.2.2.2
	8	Holistic pedagogy.	2.2.3
	6 and 8	Metacognitive transference.	2.4; 2.4.1
Secondary 1: What embodied experiences do pre-service Art teachers become metacognitively aware of during their narrative reflections on expressive arts?	3	Embodied experiences.	2.1.2; 2.2.1
	2, 4, 5 and 7	Metacognitive awareness.	2.2.2
Secondary 2: What embodied experiences are metacognitively transferred during narrative reflections on expressive arts?	6 and 8	Metacognitive transference.	2.4; 2.4.1
Secondary 3: What role does metacognitive transference play in aligning pre-service Art teachers' embodied experiences towards a holistic pedagogy?	6 and 8	Metacognitive transference.	2.4; 2.4.1
	6 and 8	Holistic pedagogy.	2.2.3

4.3.1 Discussion on the themes

Three main themes were identified for the purpose of this study, namely: (i) embodied experiences; (ii) metacognitive awareness; and (iii) metacognitive transference, as introduced in Chapter 1 and conceptualised in Chapter 2. In addition, the data revealed three sub-themes. Table 2 summarises the themes and shows the particular sections in the chapter in which the findings are presented.

Table 2: Overview of the themes

CATEGORY	SUB-THEME	THEME	
<ul style="list-style-type: none"> • Subjective lived bodily experience 	<ul style="list-style-type: none"> • Feelings • Verbalized emotions • Emotive comparisons • Explicit experiences • Intense experiences 	<ul style="list-style-type: none"> • Embodied experience 	Holistic pedagogy of expressive arts Metacognitive awareness of embodied experiences can be metacognitively transferred from teacher to learner
<ul style="list-style-type: none"> • What the individual knows about themselves and others 	<ul style="list-style-type: none"> • Recollections from a younger age 	<ul style="list-style-type: none"> • Metacognitive awareness 	
<ul style="list-style-type: none"> • Transference of knowledge about the content and procedures 	<ul style="list-style-type: none"> • Character or a mark used as a conventional representation of an object or idea 	<ul style="list-style-type: none"> • Metacognitive transference 	

In order to identify embodied experience(s), participants had to engage with the artwork.

4.3.1.1 Engaging with the artwork

Participation in this study opened up new connections with the participants and the artworks. While engaging with the artwork, the participants reflected honestly and expressed key features which stood out for them and mirrored their own thoughts. Engaging with an artwork is an open field for experiences accompanied by cognition and metacognitive evaluations, which may or may not be transferred. However, an underlying fact is that the observer is a role player who in some way acknowledges thoughts and feelings, internalises them and can recall them when triggered. All the participants had the ability to think critically about the artwork, their own involvement and concretely expressed their thoughts. The thought process again reflects how deep an emotional memory can be entrenched in the composition and functioning of the human being. Individuals construct meaning about their world and reflect this meaning when triggered. Due to an external stimulus, cognition leads to internalised metacognition and reflection, both internally and externally, via the written or spoken word through an artwork.

Next, an overview is provided of the themes that emerged in this study.

4.3.1.2 THEME 1: Emotions

During the analysis, one of the main themes was internal emotional thoughts and feelings. Participants shared their personal perspectives and further recognised their feelings using emotive words. In this sense, one can conclude that pre-service Art teachers were capable and their emotional responses had intense depth. As Thornton (2013) comments: “Art teachers have a complex and varied evolving relationship with visual art – relationships that do not fit into any single

category.” With this in mind, evaluating the summaries of this aspect (semantic acknowledgment), one can infer that past emotional experiences must have awakened some deeper, more intense feelings in these individuals. Interpreting these aspects on a latent level, evidence of deeper experiences and realisations is distinct and gives meaning to embodied experiences.

4.3.1.3 THEME 2: Childhood memories

This theme reflects the nostalgia of the participants – they revisited their past and recollected the events that influenced them. Change was evident, childhood inhibitions were few and innocence and nonconformity reflected their freedom to express their creative side. On the other hand, many childhoods were also conflicted, with participants experiencing both excitement and stress. One participant told a tragic story of a childhood experience of seeking approval from an art teacher who helped only the learners he favoured.

Upon considering childhood memories, emotions again reflected the thoughts that participants’ experiences etched on behaviours and perceptions. Emotive words such as “*free*” and “*peaceful*” are seen juxtaposed with words such as “*stressful*” and “*conflicted*”. Most of these experiences came from childhood as the participants all reverted to past experiences which often happened in high school. Furthermore, positive comments reflected themes of families being strong, helping and loving each other – wonderful childhood memories that will most definitely be transferred to future generations.

When participants were asked to reflect on their present artistic experiences, they reflected a sense of their childhood memories and experiences that they seemed to have carried with them. Continued feelings of stress and conflict were again evident when one participant expressed feelings of rejection due to lecturers neglecting students who were inexperienced in terms of their academic history and artistic skill(s).

4.3.1.4 THEME 3: Symbols

Art is communicative, and this function of art depends on the symbols that construct the framework of the artwork. Thus, from abstractions, the artist can create a reality speaking a thousand languages without saying one word, which is done by using symbols. Throughout the participants’ narratives, the symbol of the heart was evident and often mentioned. In this sense, the embodied experiences are expressed as symbols and signs and serve to carry a message to the audience. Symbols are reality in and outside the mind through which the participants expressed themselves, reflecting the experiences that had made an impact on them.

One prominent symbol was the heart. Symbolically and literally, the heart represents our life and the beating of life through our bodies. A tree symbolises happier memories – one participant reflected

that life and growth could be felt while observing the artwork. This statement was motivated by metaphorically portraying herself as growing like a tree. It was evident that participants became aware of the process of becoming future teachers.

At times, one cannot aptly put into words how one feels and then, to communicate a sense or feeling, symbolic language is used. The communication of experience through art aligns symbols and experiences with a specific time, space and context, expressing the artist’s innermost feelings, consciously or subconsciously.

4.4 The participants: general observations

When participants had to select an artwork, they seemed to be in a hurry. Overall, after identifying an artwork, they seemed dedicated to this study and the writing of their narratives. Table 3 indicates the artworks they selected.

Table 3: Indication of the selected artworks

Participants	Artwork title and dictionary meaning	Representation of the artwork (link available in the reference list)
1 and 5	Resound: <i>To become filled with sound; to make a loud, deep sound; to make a strong impression or have a great effect on people.</i>	(Armstrong, 2017c)
2	Harbinger <i>Something that shows what is coming; A person or thing that originates or helps open up a new activity or method or technology; Something that foreshadows a future event; Something that gives an anticipatory sign of what is to come > robins, crocuses and other harbingers of spring.</i>	(Armstrong, 2017b)
3, 4 and 6	Decipherer <i>To find the meaning of (something that is difficult to read or understand); To make out the meaning despite indistinctiveness or obscurity; To interpret meaning.</i>	(Armstrong, 2017d)

What follows is a presentation of the findings.

4.4.1 Presentation of the findings

In this section, the main themes that emerged from each participant’s transcript are presented and discussed. Transcripts are provided in Addendum C.

4.4.1.1 Participant 1

Participant 1 selected *Resound* (Armstrong, 2017c). The participant presented the theme of *symbols* by referring to the tree as a medium that “*gives the feeling of life and growth*”. A latent meaning indicates a desire to grow, as the tree symbolises “*a process like life*”. This participant metaphorically explained her metacognitive awareness of the symbols that triggered an embodied experience. The theme of *childhood memories* manifested as “*the soul taking a journey*”, whereas “*branches are*

challenges” and the *“family is the tree”* and the *“teacher is like a tree”*. This suggests that she valued family, life, love and felt passionate about personal development throughout a *“colourful”* childhood. She wondered about the theme of *emotions* and acknowledged experiencing and becoming aware of fluctuating emotions such as *“happy”* (happiness), *“isolation”* and personal disposition when she claimed that she still had much to learn *“about who”* she was. She seemed concerned with answers about her place in the world.

The participant aimed to metacognitively transfer her knowledge by facilitating future learners to *“apply new knowledge in class or between”* her *“art colleagues”* and herself. She would have liked to *“motivate and support”* her learners, *“accept”* and encourage them to freely express themselves in her classroom. She would have liked to *“encourage cognitive thinking”* through *“creative teaching”* strategies and *“creating opportunities”* for her students *“to dream and fulfil their potential”* (Carrol, 2006: 23; Kock & Fuchs, 2011: 276-280; Sosa-Provencio et al., 2018: 11; Taatila & Raji, 2012: 831-844). From her experience and passionate conviction that *“society must have voice and be able to speak”*, she aimed to help her learners to *“overcome fears”*, persevere and to find their *“uniqueness”* in their art. Her answers revealed great qualities of a holistic educator who *“serves”* and *“accepts”* her students, who was *“willing to provide help after overcoming personal hindrances”*. To summarise, this participant expressed that *“without lending a hand personal growth, development and improvement does not occur”* (Merriam, 2001: 3-14). Moreover, metacognitive transference of her embodied experiences will occur due to a direct conscious change after becoming metacognitively aware of circumstances and influential individuals who *“changed”* her *“life forever”* (Roeser & Peck, 2009: 121).

Below is a presentation of the thematic evaluation of embodied experiences of the participant together with latent codes identified and interpreted by the researcher after each overview.

Table 4: Thematic evaluation of embodied experiences: Participant 1

Themes	Reference from transcript with latent codes and themes with researcher's interpretation			
Symbols (tree)	The <u>tree</u> immediately gives the <u>feeling of life and growth</u> . The tree is a <u>process like</u> life.	Desire to grow. Feel alive when progress is observable.	Metaphorical thinking.	Future teaching (Part 8) ¹ Apply new knowledge in class or between my art colleagues and myself. Mentor friend influenced experience with expressive art: Friend who had art with me. Motivation of students. Support of students. Critical thinking. Acceptance. Freedom of expression. Society must have voice and be able to speak. One can learn and catch up. Anyone can be artistic. To be the best art teacher. To inspire others. Encourage cognitive thinking. Creative teaching. Communication. Create opportunities to dream and fulfil their dreams. Overcoming fears. Perseverance. Uniqueness in individual art. Serving, accepting, no barriers. Help, support and encourage. Be willing to provide help after overcoming personal hindrances. Without lending a hand personal growth, development and improvement does not occur.
Childhood memories	My <u>personal perspective</u> is that the artwork represents my <u>family, growth, life, pureness</u> and <u>love</u> . <u>Trunk</u> is a <u>strong foundation</u> . <u>Branches</u> are <u>challenges</u> . <u>Family</u> is the <u>tree</u> . The soul taking a journey. Myself as an art student. A <u>teacher</u> is like a <u>tree</u> – encourage growth, help and support in every circumstance. <u>Colourful</u> . <i>I did not necessarily use colours that fit with that which it should. For example, the tree was pink instead of green. How I felt at that that stage is how I used the colours.</i> <i>How you feel will influence who you are and what you feel will reflect in your art</i>	Important things in my life. Family. Growth. Process and progress. Life. Purity. Love.	Loves trees and animals. Feels passionate about personal development. Wants to feel like she accomplished something from growing because of stagnation or learning from experiences that was supposed to destroy the life within her. She had a desire to rebel; deliberate disobedience to art rules. Her emotions determined her attitude and actions during the day. The description of the colour she chose to mention reveals her creative identity. Reveals <u>feelings</u> of frustration and experiences with exclusion and being used in some way. Underlying questions: <i>Will I be accepted?</i> <i>Am I enough?</i> <i>Will my emotions offend others?</i> <i>How can I belong?</i> <i>How can I make them really see me?</i> <i>Can't they hear my struggle in choosing between life and death?</i> In search of answers about her place in the world.	
Emotions	I feel happy. It makes me happy that it is not a tree or a living (body) 'thing' dying, but it grows. I wonder about emotions. Isolation and not good enough (Uncaring teachers). I could not look at or see the same. I still have much to learn about art and who I am. I could not give what my peers could. I do not trust my own talents.	Happy, sad, fearful of dying young, not growing/lack of growth. Life and death are expected. Unsure, uncomfortable, insecure. Discontent, unsatisfied, confused, hopeful, nervous, sensitive, anger. Recognition, needing to achieve, need for approval. Positive and eager, unsure and stressed. Left out and rejected, judged. Panicked, Scared.		Change Directed conscious change. Choices. Changed my life forever. Had to continue with art at home as school did not offer these classes.

¹ This information is related to Part 8 of the data collection where the participants envisioned future teaching strategies.

4.4.1.2 Participant 2

This participant's *"personal perspective"* of the artwork is that *Harbinger* (Armstrong, 2017b):

"represents the appearance of a very mechanical clean object that is juxtaposed (placed side by side) with the fact that its form reminds me of something natural – a spider."

Emotions experienced by this participant is conflicting in the sense that *"while the line and simplistic nature of this work makes me feel calm, it does at the same time remind me of a spider"*. The researcher regarded this as representative of this participant's desire for a simple life and to feel calm. It was also deduced that this participant may have had a phobia of being trapped by imperfections seen in other people and most likely in his or her own emotional messiness. The assumption was that this participant had a deep desire to be in control, not only of his or her life but also of the art process and product (Malchiodi, 2003: 59-65). This was substantiated by the participant's *childhood memories*:

"I remember my childhood art experiences as being stressful, what I mean by this is that I'm a perfectionist and to me creating has always been a long process. So even when I draw something quickly, I try to make it perfect, which places a lot of stress on me".

The researcher found it interesting that the participant scratched out his or her feelings about the artwork. The presentation of the answer was disorganised. The participant might have felt dissatisfied with the fact that the answer he or she wanted to write could not fit in the allocated space on the worksheet. The participant tried to correct it and explained his or her experience. This made the researcher wonder if this mistake could have been metaphorical of the participant's own thoughts and actions perceived or experienced as being shameful or a mistake.

Metacognitive awareness was evident in the participant's expression:

"I think art is a fantastic way to learn children/learners about the world around them"
[...] *"we should try and make theory lessons as fun as possible – not disorganised"*.
[...] *"Traveling with my art teacher to Italy as a student teacher further opened my mind to the world of art"*.

In terms of metacognitive transference of embodied experiences, the participant learned and would lie to convey to future learners that *"art is not an easy stupid subject"*. This participant became metacognitively aware of his or her negative self-perspective: this new love for art also helped the participant to realise that *"everything doesn't have to be perfect all the time"*.

Table 5: Thematic evaluation of embodied experiences: Participant 2

Themes	Reference from transcript with latent codes and themes with researcher's interpretation			
<p>Symbols (Spider)</p>	<p>Spider – reminds me of a spider. Black and white – colour: the artist used line (predominantly) with almost no colour (except for) black to create this mechanical / wire-like work.</p> <p>My personal perspective is that this artwork represents the appearance of a very mechanical, clean object that is juxtaposed (placed side by side) with the fact that its form reminds me of something natural – a spider.</p>	<p>Reading through the data, between the metaphorical lines, this individual seems very mechanical, without any colour, very dark thoughts, words and actions.</p> <p>Thought patterns/life = line. Line = fear. Spider web.</p> <p>Line is symbolic of this individual's desire for a simple life and to feel calm, but a phobia of spiders reminds this participant of a phobia.</p>	<p>Apathetic. Perfection/precision of presentation.</p> <p>Phobia of being trapped by imperfection in others and own emotional messiness.</p> <p>A fear of the darkness of one's soul.</p> <p>Thoughts – no colour = black; mechanical and wire-like.</p> <p>Aware of danger (spider) but found comfort in the familiar.</p>	<p>Future teaching (Part 8) Wants to make concepts real and relevant. Critical thinking. Creative thinking. Widen perspectives – global and community. Create awareness that art is not an easy and stupid subject. Integration – Indigenous knowledge systems. Foster love for art and art history. Interesting lessons.</p>
<p>Childhood memories</p>	<p>In grade 9 I moved schools. Changed my life and my outlook. Traveling with art teacher to Italy as student teacher further opened my mind to the world of art.</p>	<p>Experience change as stressful.</p>	<p>Movement, transformation, traveling, progress, change, passion, struggle, turbulence, history, new story.</p>	
<p>Emotions</p>	<p>While the line and simplistic nature of this work make me feel <u>calm</u>, it does at the same time remind me of a spider. I remember my childhood art experiences as being <u>stressful</u>, what I mean by this is that I'm a <u>perfectionist</u> and to me creating has always been a long process. So even when I draw something quickly, I try to make it perfect, which places <u>a lot of stress</u> on me. I wonder about the artist's <u>motivation</u>. I would've liked to <u>change nothing</u>. I think the work is <u>perfectly balanced</u>. If anything, I would only hang up <u>one</u> of the <u>prints</u> instead of multiples. I chose this specific artwork because I really like lino as a medium and it is my personal favourite to use. What speaks to me most is the <u>simplistic</u> nature of the work. I think art is a <u>fantastic</u> way to learn <u>children/learners</u> about the world around them. We <u>should try</u> and <u>make</u> theory lessons as <u>fun</u> as possible – <u>not disorganised</u>.</p>	<p>Calm, uneasy, overwhelmed, perfectionism, hesitant, critical. Sceptical, indignant, violated. Betrayed, determined, confused. Sad and hurt by someone. Disappointment by someone. Optimistic, grateful/thankful. Content, conflicted, dissatisfied. False, insecure, self-aware. Pressure, anxiety.</p>	<p>Conflicting emotions. Out of control – need for balance, order. Self-pressure and critique. Internal locus of control. Low self-esteem. Questions own intentions and motivations, thoughts and thinking patterns. Refers to the presentation of the physical linocut artworks. External appearance focused to critique. Imbalanced perception. A spider web is not simplistic. The presentation of the answer is disorganised. Might have felt dissatisfied with the fact that the answer did not fit into the allocated space as the answer was too long. Experienced chaos. Tried to correct and explain it (maybe <u>symbolism</u> or <u>metaphorical</u> of own thoughts or actions perceived or experienced as being <u>shameful</u> or a mistake).</p>	<p>Change Changed life. Outlook. This new love for art also helped the participant to realise that everything does not have to be perfect. Critical thinking.</p>

4.4.2.3 Participant 3

This participant expressed her engagement with *Decipherer* as evoking “strong emotion”:

“The artist creates an organic depiction of a heart that occupies space and pulls the viewer into the work with strong emotion. When looking at the artwork I feel conflicted inside my soul.”

In the same breath, she described her embodied experience with the artwork as becoming aware of a feeling of “frustration”. She communicated effectively through symbolic language:

“the roots that appear to come out of the heart are like planted roots... I think it represents the routes we make with our interactions and even our actions that root into our soul”.

Metacognitive awareness of transferred embodied experiences could be identified in her process of metacognitive regulation as she reflected on *childhood memories* of embodied experiences with art-making: “as I grew my subject matter changed. My influences and views changed”. It is clear that this participant had higher-order cognitive abilities and she also demonstrated emotional intelligence: “I saw how people treat each other”. This statement referred to a traumatic event she had experienced during her first year at university which made her “angry at society and how people treat each other regardless of their social status. This happening inspired an artwork, to express this man who was flesh like me, he just has a ‘lower’ social status.” This reveals that various embodied experiences outside of a classroom can promote metacognitive awareness of embodied experiences that transfer from one individual to another through intense emotional experiences.

Moreover, she made the connection that this new awareness could also benefit her future learners’ art-making and develop them holistically. She aimed to facilitate metacognitive awareness through expressive art activities and embodied experiences: “I will in this sense let learners be exposed to real life issues, and have freedom of expression in my class. In this process they will find a voice in society.” Simply put, she reflected on her embodied experience and envisioned what she would like to metacognitively transfer to her learners:

“To reflect, I probably can’t blame society, people have good hearts and some don’t. Kindness and good graces will be shown in my class. The ability to express themselves and discover what they see as important in life”.

Table 6: Thematic evaluation of embodied experiences: Participant 3

Themes	Reference from transcript with latent codes and themes with researcher's interpretation			
Childhood memories	Colourful and portraying my surroundings and family as a child.	Expressive artworks	Happy childhood. Safe environment.	Future teaching (Part 8) To help learners and others have a voice through their art.
Symbolic Images	Planted roots.	Soul=heart Roots=feelings/actions	Thoughts determines actions. Mind and heart paths.	Let learners be exposed to real-life issues. Freedom of expression.
Emotions	<p>Dislikes how people in need are misunderstood and mistreated.</p> <p>I feel conflicted inside my soul; the roots that appear to come out of the heart are like planted roots.</p> <p>It hits close to home, something close.</p> <p>Empathic: a person gathering food on the street.</p> <p>Disappointed in humanity.</p> <p>I can't blame society, people have good hearts and some don't.</p>	<p>Anger towards society. Conflicted.</p>	<p>Assertive. Compassionate. Empathetic. Change in worldview.</p>	<p>Find a voice in society. Facilitate reflection. Show kindness and good graces. Develop skills towards expression. Discover what they see as important in life. To help them reflect and voice problems and issues they encounter. Expressive art draws the viewer in and makes them part of the artwork.</p> <p>Believes that personal expression is important as it contributes to a journey of self-discovery.</p> <p>Experienced a critical incident as an opportunity to reflect on bigger life problems. A very big life-changing event caused anger.</p> <p>Felt empathy.</p> <p>A critical circumstance inspired creative expression of an injustice.</p> <p>Crucial moments provide opportunities for positive transformation.</p> <p>Empowerment.</p>
				<p>Change As I grew, my subject matter changed my influences and views changed. Worldview change. Awareness of inequality and discrimination – social status. Evidence of metacognitive thoughts in such a manner to give everyone a chance to speak their heart through their art.</p>

4.4.2.4 Participant 4

This participant immediately made the *symbolic* connection with emotion by engaging with the artwork *Decipherer*:

“The artwork makes me think of everything that a person feels just overflows in your heart... for me it is emotions and feelings that become bigger and more until the point that it can't be held back.”

She wondered about “*life*” and if she was “*on the right path that God want(ed)*”. The latter hints at a spiritual dimension that was evoked by her embodied experience with the artwork: “*It (the artwork) is creative and meaningful to me.*” Her *childhood memories* were “*fun*”: “*I grew up in a loving home and I always loved to draw.*” In her narrative, she elaborated on her embodied experience with art. It occurred during her early high school years and revealed her mixed *emotions* about this *childhood memory* and also her passion for others and her love for expressing herself through visual artwork creation:

“I was never able to take art as a school subject because my school never gave me the option. As a little girl I always loved to draw and paint. I regularly drew Disney characters for the kids in my class. Arts and Culture was always fun for me but it felt to me that the teacher did not really care and she didn't really teach us artistic things. It was just basically an 'off' period”.

She explained the impact of not being able to continue with Visual art as a subject in grade 10:

“This left me to make drawings during my free time at home. This impacted me negatively because now I so not have the skills to improve my art. On university level it is even more difficult because everyone else already has those skills”.

She learned to persevere and became aware of embodied experiences that metacognitively transferred from her art lecturers to her and realised that she could transfer her knowledge and embodied experiences to her future learners:

“My professor inspired me immensely with positivity that they portrayed towards the subject and their keenness to help and give advice when I struggled. I have already learnt a lot like for example to use games such as musical chairs in a presentation to make lessons more interesting and fun for learners”.

She clearly expressed her intentions for holistic pedagogy in her own classroom:

"I am positive to learn something new so that I can improve and one day be the best art teacher. Art should not only be seen as a skilful subject but rather a subject that inspires cognitive thinking. I would like to someday teach my learners how to apply arts in all subjects to better achieve by thinking more creative and to have better knowledge of history. The more one knows about the history of our world the easier it would become to communicate to join a conversation. I want my learners to feel that everyone is creative and can be creative and I want to encourage them to follow their dreams by providing opportunities".

As a future in-service educator, she will integrate expressive arts and facilitate metacognitive awareness of transferred embodied experiences by encouraging learners to follow their dreams, providing them with opportunities to do so and presenting interactive activities for them to find joy in their unique expressions. The result of her metacognitive awareness of embodied experiences was that she was purpose-driven and nothing stood in her way to build relationships through artistic expression. Her attitude was unshakable. She was optimistic and used difficulties as steppingstones. She showed potential as a holistic expressive arts practitioner because she saw opportunities for learning and self-development in her own embodied experiences.

Table 7: Thematic evaluation of embodied experiences: Participant 4

Themes	Reference from transcript with latent codes and themes with researcher's interpretation			
<p>Symbolic Images Heart</p>	<p>Heart overflows.</p>	<p>Emotions and feelings grow and becomes more intense up to the point where it cannot be controlled. Describes artwork as being significant when it is deemed creative and meaningful.</p>	<p>Used to trying to bottle up emotions. Experience a meltdown as soon as feelings of overwhelm arise. Positive reaction. Empathetic. Aware of emotions and body. Aware that everyone adds/attach their own personal meaning to an artwork.</p>	<p>Future teaching (Part 8) Integrate games like musical chairs within a lesson presentation. Make art enjoyable and interesting for learners. Positive to learn new things to become the best Art teacher. Teach learners how to apply art practice across curricula. Better achievement through creative thinking and better knowledge of history. Knowing more about the world improves communication and social skills.</p>
<p>Childhood memories</p>	<p>Memories of childhood being fun I grew up in a loving home and always loved drawing. As a little girl always loved drawing Disney characters for peers.</p>	<p>Art experience was fun.</p>	<p>Experienced that her art made others happy. Desire to care for others. Revelation knowledge of the therapeutic qualities of art expression.</p>	<p>Want learners to feel empowered and believe that each one is creative. Encourage learners to follow their dreams by providing them with opportunities to do so. Finds joy in interactive activities. Purpose-driven, nothing will stand in the way. Relationship-oriented. Attitude is unshakable. Optimistic. Uses difficulties as steppingstones. Sees opportunities for learning and self-development.</p>
<p>Emotions</p>	<p>The artwork made me think about everything that overflows from your heart. Am I on the right path like God wants it? Never offered the opportunity to have art at school level because the school did not present the subject. It felt like the teacher didn't really care. Did not learn the necessary skills like my university peers who had Art as a high school subject. Professors inspired me with positivity and passion towards the subject. Professors always willing to help. I would have like to be successful with every artwork and project I attempted. Did not have the opportunity to develop skills. I am positive and willing to learn something new in order to improve.</p>	<p>Overwhelmed by emotions. Frustrated, annoyed, rejected. Comparison – insecurity. Feels uneducated, left in the dark. Feelings of despair. Gratitude and security when help was available. Inferior, comparison, fearful. Inspired, victimised. Disadvantaged.</p>	<p>Passionate. Open-minded. Spiritual awareness. Used to be overwhelmed by a loving family; but wonders about life. Aware of special drawing abilities. Her passion is her driving force. Nothing will stand in her way to make art. Emotional overwhelm.</p>	<p>Change Professors inspired with positive attitudes towards the subject and their passion to provide guidance when student struggled. Influential behaviour and values can be intentionally transferred to learners. Will most probably aim to similarly inspire future learners.</p>

4.4.2.5 Participant 5

This participant experienced *Resound* as “a timeless piece that represents where one comes from (roots) and freedom”. When looking at the artwork, the participant felt “free and peaceful” and explained that the artwork “symbolise(d) a peaceful place” like “sitting under a tree becoming one with nature”. This suggested an awareness of a spiritual dimension created by the symbol of a tree and the participant’s embodied experience with serenity while encountering nature. It can be deduced that an artwork could trigger memories of past embodied experiences sensorially. *Childhood memories* and embodied experiences with Art as a subject in the FET phase were both “exciting and stressful”.

“I loved to draw and paint but as I grew older it (the excitement) went away. I didn’t have art as a subject in high school. So, for me to have art as a subject at university level is stressful because the expectations are so high. I chose Art without knowing what I’m getting myself into. I really stressed and I never seemed to get anything right (in the practical field). My lecturer spent time on helping those who had experience and I felt out and rejected because I didn’t have the same skills as the others. With every work I felt judged and I considered changing subjects. But despite my experience I stuck around and tried proving them wrong. I started to work harder and really invested time in my art skills. Taking art as a subject was a huge risk that turned out to be a good decision. Since my experience in my first year I’ve learned to appreciate art more and to allow to lead me and make me the person I am today”.

Semantic and latent meaning are evident from this participant’s reflections of embodied experiences. On an *emotional* level, this participant experienced anxiety due to a lack of skill and high expectations. Feelings of inadequacy, victimisation and being uninformed motivated this participant to self-educate. This participant was not focused on the challenges but rather the possibilities. Even though this individual experienced intense emotion, she looked at challenges calmly. Like a newly planted tree with young roots, this participant struggled to adjust to the university environment. Although struggling almost resulted in giving up, along with feelings of rejection, feeling judged and being at a disadvantage, this participant became metacognitively aware that practise increased luck and skill. Art became a metaphor for her life.

The participant’s descriptive narrative illuminated the metacognitive awareness of embodied experiences which could be metacognitively transferred to future learners through holistic pedagogy:

"I've learnt to appreciate art more and to allow it to lead me and make me the person I am today. I Will encourage students to take risks and surrender to the creative process. I think it is important to take a walk on the wild side and become known with the unknown. I hope to portray my experience to learners and show them that it's okay to be scared, but if you don't try you won't succeed. I also hope to help them where possible and to make the learning of art history as fun and valuable as I possibly can. I also hope to show them that everyone's art is different".

It is probable that this participant would teach learners how to persevere and walk the extra mile amidst challenging circumstances.

Table 8: Thematic evaluation of embodied experiences: Participant 5

Themes	Reference from transcript with latent codes and themes with researcher's interpretation			
Symbolic Images Peaceful place Tree	Looking at this work I feel <u>free and peaceful</u> because it symbolises a peaceful place.	Seeking comfort.	Understood that experiencing nature brings peace of mind and soul.	Future teaching (Part 8) Help where possible. Make learning experience as fun and as valuable as possible. Show learners that everyone's art is different.
Childhood memories	<u>Exciting and stressful.</u> I loved to draw and paint but as I grew older it (the excitement) went away. I didn't have art as a subject in high school. So, for me to have it as a subject at university level is so stressful because the <u>expectations are high.</u>	Something or someone caused her excitement to go away. Lack of experience and skill caused anxiety. Felt pressure from expectations.	She probably found something that caught her interest and focused on that instead of continuing with her creative expressions.	Personal experience is that one can really express oneself with expressive art. Making art fun would also increase its status. Express personal perspective through focusing on learners' experiences. Longs for art to be enjoyable.
Emotions	I loved to draw and paint but as I grew older it (the excitement) went away. Didn't have art as school subject, university level is stressful because the expectations are so high. I was stressed and I never seemed to get anything right (in the practical field). I panicked when I had to choose subjects and I thought art would be easy. Had no idea what to expect. I chose Art without knowing what I'm getting myself into. I would've liked to change nothing. I think this peace is very well structured and there's a lot of detail. I like it. My lecturers spent their time on helping those who had experience and I felt <u>left out and rejected</u> because I didn't have <u>the same skills as the others.</u> With every artwork I felt judged because I didn't have the same skills as the others. I considered changing subjects. But despite the <u>experience I stuck around and tried proving them wrong.</u> I started to <u>work harder and really invest time in my art skills.</u> It's okay to be <u>scared.</u>	Peace. Excitement. Felt easy. Loss of passion. Inadequate. Annoyed. Stress. Victimised. Pressured. Performance-driven. Willing to take risks and make it count. Miscalculated workload. Content and comfortable with changing circumstances. Not focused on the changes but rather the possibilities. Struggled, but the fight was on to try. Hopeful. Misinformed. Secure.	Felt intense emotions and looked at challenges calmly. Detail-oriented. A new, freshly planted tree with young roots that struggled to adjust to the environment. Struggling almost resulted in giving up, alongside feelings of rejection and feeling judged. From personal experience realised that more practise increased luck and skill. Longing, Disillusioned. Perplexed. Frustrated, abandonment. Excluded. Betrayed. Disgusted. Angry. Fearful. Peace and freedom.	Change I've learnt to appreciate art more and to allow it to lead me and make me the person I am today. Will encourage students to take risks and surrender to the creative process. Art is a metaphor for her life. Realise that every experience contributes to how one views life and its challenges. Will possibly teach learners how to persevere and walk the extra mile amidst challenging circumstances.

4.4.2.6 Participant 6

In her an aggressive tone, this participant explained her *emotional* embodied experience with *Decipherer*: “(The artist used the art element) *form to emphasise the idea of a heart and its strings being ripped out. The artwork touched a feeling inside of me*”. She admitted that she “*relate(d)*” to the artwork and her elaboration suggested a possible hurtful experience: “*Everything in our hearts that is being pulled out of us whether we want to or not*”. The researcher assumed that the participant might have referred to *childhood memories* as she recalled seeking “*attention*” and stating that she “*constantly tried to get acceptance from the teacher, but he only liked his favourite students*”. It is interesting that she wondered about “*talent*” and questioned if talent was “*a subjective view of and objective view?*” This suggested a latent meaning namely, seeking approval from a male figure. The participant confirmed this interpretation:

“When I was in school, I constantly strived for the approval of my art teacher. He was very strict and brilliant, but he didn’t even remember my name in the classroom even though I gave my all and delivered good work. This happened throughout my high school senior phase (grade 10 – 12). My high school teacher influenced me because he motivated me to do better even if he didn’t know he was doing it. I wanted to attract his attention and wanted his praise and approval. I realise now that’s why I live to achieve. I always want peoples’ approval in order to feel good about myself.”

Metacognitive awareness of her embodied experiences with an apathetic art educator highlighted that metacognitive transference could occur without the educator being aware of the transfer. This is what the researcher refers to as a type of mirroring between teacher and learner. While reflecting on her *childhood memories*, metacognitive regulation of knowledge gained through her embodied experiences was revealed:

“I was an insecure high school girl that was unsure of herself and wanted everybody to like and love her. I have insecurities about whether I’m good enough because I always measure myself to those greater than me.”

As regards holistic pedagogy, nurturing the souls of her future learners was of the utmost importance. She wanted to prevent their “*heart strings*” from “*being ripped out*”. Her metacognitive awareness of these (traumatic and impactful) embodied experiences from her childhood suggested that her intention was to intentionally put a stop to metacognitive transference of negative embodied experiences:

"I must never have favourites in my class. I must treat everyone equally and praise all of them constantly for their talents and hard work. I can apply fairness and must be transparent always."

Table 9: Thematic evaluation of embodied experiences: Participant 6

Themes	Reference from transcript with latent codes and themes with researchers' interpretation			
Symbolic Images	Heart strings	Hurt	Lack of acceptance rejection	Future teaching (Part 8) Fairness.
Childhood memories	Form emphasise the idea of a heart and its strings being ripped out. I would've liked to change my attitude. I wouldn't have spent so much time wanting him (male art teacher) to like me.	Deeply wounded on the soul level. Participant revealed a heart hurt by referring to a "him".	Metaphorical speech. Traumatic experience that caused heartache and distrust in male art teacher.	Must never have favourites in my class. Should treat everyone equally. Praise all of them constantly for their talents and har work. Can apply fairness and must always be transparent. Ethical. Own teacher restricted growth and development. Aware of personal experiences that were influential. Felt abused and misunderstood. Fragile and bruised self-image and artistic identity. Aimed toward putting a stop to metacognitive transference of negative experiences. Empowered by pain to prevent a cycle of underappreciation.
Emotions	The artwork touched a feeling inside of me. Constantly strived for approval from teacher. Art teacher was very strict and brilliant but didn't even remember my name. I constantly tried to get acceptance (never good enough). I constantly tried to get attention from the teacher, but he only liked his favourite students. I wonder about talent (subjective or objective?) My personal perspective is that the artwork represents everything in our hearts that is being pulled out of us, weather we want to or not. He motivated me to do better even if he didn't know he was doing it. I realise now that's why I live to achieve. I always want people's approval in or der to feel good about myself. I was an insecure high school girl that was unsure of herself and wanted everybody else to like and love her I have insecurities about whether I 'm good enough, because I always measure myself to those greater than me.	Overwhelmed Sought approval in order to feel good about self and heart expressions (artwork). Disappointed. Felt invisible. Insecure. Inferior. Rejection. Misunderstood. Without and identity or any worth. Injustice. Politics. Felt that teacher did not assess her work objectively (I gave my all and delivered good work). Passion loss. Wanted to attract attention (silent scream for praise and approval). Sought human approval for acceptance. Aware of unmet needs. Self-judgment. Emotional self-harm.	Struggled to verbalise feelings. Communication was difficult. Refrained from accessing painful memories. Petrified by emotional pain. Unable to explore deeper meaning. Heartache. Taken by force – passion for art was lost. Excellence was idolised. No self-worth.	Change Willing to please to get attention even if the effects are negative. Transference is probable.

4.5 Participants' embodied experiences: metacognitive awareness and metacognitive transference

The researcher combined the categories of themes as she interpreted the latent meanings and identified metacognitive awareness of embodied experiences that could metacognitively transfer from teacher to learner.

Embodied experiences, metacognitive awareness and transference of embodied experiences.
Participant 1
Passionate about personal development. Wanted to feel like she had accomplished something from growing because of stagnation or learning from experiences that were supposed to destroy the life within her. She had a desire to rebel; deliberated disobedience to art rules. Her emotions determined her attitude and actions during the day. Revealed feelings of frustration and experiences with exclusion and being used in some way. The importance of supporting roles of family, friend and teacher. Hinderances and challenges caused learning opportunities. Teacher can make a difference. Personal hinderances can be overcome when we allow others to help. Aware that growth happens when the parts work in unity: Tree (roots + trunk + branches + leaves = fruit and flowers). Family support is important. Personal and social relationships in life = holistic growth. Pure thoughts, words and actions = love. Knew the difference between right and wrong ways of living. Life's unwritten rules. The power of life and death lies in the tongue (words). Applied new knowledge in class or between her art colleagues and herself. Mentor friend influenced experience with expressive art: motivation and support students. Critical thinking, acceptance, freedom of expression. Society must have voice and be able to speak. One can learn and catch up. Anyone can be artistic; to be the best art teacher. To inspire others. Encourage cognitive thinking. Creative teaching, communication. Create opportunities to dream and fulfil their dreams. Overcoming fears, perseverance. Uniqueness in individual art. Serving, accepting, no barriers. Help, support and encourage. Be willing to provide help after overcoming personal hinderances. Without lending a hand, personal growth, development and improvement do not occur.
Participant 2
Emotionless, Apathetic. Perfection/precision of presentation. Phobia of being trapped by imperfection in others and own emotion. The heart will always be in conflict with what happens around it. Humanist worldview, social status/issues, discrimination. Messiness. A fear of the darkness of one's soul. Thoughts – no colour = black; mechanical and wire-like. Out of control – need for balance, order. Self-pressure, internal locus of control. Low self-esteem. Questioned own intentions and motivations, thoughts and thinking patterns. Referred to the presentation of the physical linocut artworks. External appearance focused on critique. Imbalanced perception. A spider's web is not simplistic. The presentation of the answer was disorganised. Might have felt dissatisfied with the fact that the answer did not fit in the allocated space as the answer was too long. Experienced chaos. Tried to correct and explain it (maybe <u>symbolism</u> or <u>metaphorical</u> of own thoughts or actions perceived or experienced as being <u>shameful</u> or a mistake). Identity, encouragement, critical thinking, creative thinking, attitude, vision, passion. Transforming power of art (perspectives, skills). Aware of danger (spider) but found comfort in the familiar.
Participant 3
The heart will always be in conflict about what happens around it. Humanist worldview, social status/issues, discrimination. Thoughts determine actions, mind and heart paths, a bad life-changing event caused anger, felt empathy. A critical circumstance inspired creative expression of an injustice. Expressive art draws viewers in and makes them apart of the work. Evidence of metacognitive thoughts in such a manner to give everyone a chance to speak their heart through their art. Metacognitive awareness of a worldview change. Compassion, caring, crucial moments provide opportunities for positive transformation.
Participant 4
Used to trying to bottle up emotions. Experienced a meltdown as soon as feelings of overwhelm arose. Positive reaction. Empath. Passionate. Open-minded. Used to be overwhelmed by a loving family. Wondered about life. Her passion was her driving force. Nothing would stand in her way to make art. Emotional overwhelm. Relationship-oriented. Attitude was unshakable. Optimistic. Used difficulties as steppingstones. Saw opportunities for learning and self-development. Lack of opportunities for integration and skill development. Aware of emotions and body. Aware that everyone attached their own personal meaning to an artwork. Aware of special drawing abilities. Spiritual awareness. Skills. Positive thoughts. Willingness to facilitate inclusivity. Opportunities. Would most probably aim to inspire future learners similarly.
Participant 5
Understood that experiencing nature brings peace of mind and soul. Felt intense emotions and calmly looked at challenges. Detail-oriented. A freshly planted tree with young roots that struggles to adjust to the environment. Struggling almost resulted in giving up alongside feelings of rejection and feeling judged. Peace and freedom. Longed for art to be fun. Art was a metaphor for her life. Investing time develops art skills. Realised that every experience contributes to how one views life and its challenges. From personal experience, realised that more practise increases luck and skill. Meditative skills. Conflict-handling. Would possibly teach learners how to persevere and walk the extra mile amidst challenging circumstances. Express personal perspective through focusing on learners' experiences.
Participant 6
Struggled to verbalise feelings. Communication was difficult. Refrained from accessing painful memories. Petrified by emotional pain. Unable to explore deeper meaning. Heartache. Taken by force – passion for art was lost. Felt abused and misunderstood. Fragile and bruised self-image and artistic identity. Empowered by pain to prevent a cycle of underappreciation. Excellence was idolised. No self-worth. Willing to please to get attention, even if the effects are negative. Strict and brilliant teachers who do not know their students', name miss the students' best efforts and deeply wound learners unknowingly. I realise now that's why I live to achieve. I always want people's approval in order to feel good about myself. Aimed at putting a stop to metacognitive transference of negative experiences. Transference of negative embodied experiences is still probable.

4.5 CONCLUSION

The participants' perspectives of embodied experiences were evident in their narratives. At times, the written narratives were overt, honest and upfront. However, now and then, their experiences were more subliminal and hidden. Participants' verbal and visual accounts of their experiences and worldviews and attitudes revealed aspects of "hidden curriculum" (Neve & Collett, 2018: 494-499).

Symbolisation or representation – for example, the symbol of a heart and tree – as well as imitation (through metaphorical speech and observed embodiment of educators) were evident in the written narrative accounts. These individuals revealed latent judgement and mental evaluations, whether literal or imagined. All participants became metacognitively aware of many things, including the broken state of their own educators.

Pre-service Art teachers' reported embodied experiences were identified and semantically and latently discussed in section 4.4.1. During this discussion, it was noted that all the participants, in some way or another, had encountered negative experiences in their formative years, which remained with them until uncovered through their chosen artwork. The artwork confronted their humanness of past experiences.

CHAPTER 5

RESEARCH REPORT: FINDINGS AND RECOMMENDATIONS

“Today the question of art as an exact cognition of life has not only a theoretical, but deeply practical character”. (Voronisky, 1998: 115)

5.1 Overview of the study

This study showed that emphasis must be put on life as a process rather than a “one-off” event. Furthermore, the mind, matter and life are most important as they are unique and unified. Intertwined and interwoven patterns of self-generated relationships, feelings and emotions were identified in participants’ written narratives, which reflected their thoughts, feelings and being. Furthermore, it was noteworthy how they carried these experiences over or transferred them from one incident to another.

The aim was to explore insights into the connection between pre-service Art teachers’ expressive art engagement, awareness of the experience and the transference of the experience(s) to their learners or others. The researcher argued that embodied experiences could reflect pre-service Art teachers’ metacognitive awareness. The expressive self, which is seen through the introspective chamber of the soul where embodied experiences are revealed through memory recall during the metacognitive process of reflection, was explored. Emotionally evoked mental images of the participants revealed emotions as the messengers of the soul through their narrative reports of the artworks they engaged with. These mental images informed the self of deeply personal, meaningful connections. Such emotionally laden images and experiences foster a sense of spirituality and develop relationships and dialogues within the inner self-realm.

5.2 Themes that elucidated the embodied experiences of the pre-service Art teachers

Three main themes, which reflected the participants’ embodied experiences, were identified, namely: childhood memories; symbols; and emotions. Thus, to assess participants’ embodied experiences, these themes were interpreted.

5.2.1 Comments on the main themes

In this section, the main themes are briefly discussed, namely (i) embodied experiences; (ii) metacognitive awareness; and (iii) metacognitive transference. For an overview and discussion of the themes, refer to section 4.5.

5.2.1.1 Embodied experiences

Malchiodi (2003: 59) states that “a mind-body interaction involves the forming of mental images in relation to others and objects and is reflected in embodied experiences”. The participants’ narratives revealed that they initially felt they were at a disadvantage. This was evident in their experiential life-world encounters, which led to feelings of incompetence and hope to rise above this adversity and be the “best art teacher”. Furthermore, embodied emotional perceptions of not achieving the set standard resulted in feelings of unworthiness amongst some participants. Dirkx (2001: 15) suggested that images in the learning context propose “engagement with the soul and has a deep emotional and spiritual connection between our inner lives and the outer experience”. This was reflected in many of the participants’ responses as considerable emotionality was evident.

Looking through a constructivist lens, these experiences reflected the world that was “constructed” by the individual (i.e. pre-service Art teachers), carried over (metacognitive transference) by means of memories to the present. In line with Higgs and Smith (2015: 94), this study confirms that an awareness (consciousness) of personal embodied experiences contributes to how perceptions are processed and understood. As embodied experiences are subjectively processed, metacognitive awareness of transferred embodied experiences aligned with the purpose and aim of phenomenology (refer to Higgs & Smith, 2015: 94).

5.2.1.2 Metacognitive awareness

Expressive artworks bring the “ache in one’s soul” into awareness (Moore, 1992: 289). With this in mind, it is thus suggested that, emotionally, pre-service Art teachers experience sensory episodes, internalise them and make meaning of their comprehension. Thus, one can concede that they experienced and felt sensations and that their experiences affected their being, their perspectives and the manner in which they transferred their knowledge through teaching.

5.2.1.3 Metacognitive transference

Metacognitive transference is seen as an emotional reaction that is intense enough to create a mental image. This mental image is then defined enough, through reflection, to remain with the individual and occasionally filters into his or her awareness and cognition. Metacognitive awareness is necessary in a holistic pedagogy of expressive arts education as it prompts reflective practice which in turn facilitates emotional self-regulation.

If one looks deeper into the metaphorical comparison of some participants, it becomes evident that their inner experiences and metacognitively transferred ideas were transferred to others. Participants continually voiced numerous memories, once again suggesting the importance of the experience and the impact the experiences made on them. Metacognitive transference seems to be so deeply rooted that it is difficult to break the continual perceptions and thoughts entrenched in childhood.

5.3 Addressing the primary research question and sub-questions

This study aimed to explore *how metacognitive transference of embodied experiences foster a holistic pedagogy of expressive arts among pre-service Art teachers.*

Looking at this phenomenon through a constructivist lens, the participants were able to construct their perspectives of the world through their own individual experiences, which influenced and prepared them to solve problems in personal situations (Louw, 2010: 49). Furthermore, the participants made the experiences their own, which they carried with them, suggesting that with internalisation, metacognitive transference could have occurred as these experiences had become intimately entwined with their emotional composition.

After analysing the transcripts (written narratives), themes emerged, revealing transferred metacognitive experiences in interpersonal- and socially-shared incidences. From a deeper reflective exploration (latent evaluations), it could be suggested that the participants expressed themselves through metaphorical symbols that reflected the experiences that made an impact on them.

5.3.1 Sub-question 1: What embodied experiences did pre-service Art teachers become metacognitively aware of during their narrative reflections on the expressive artwork?

It is clear that emotional aspects were prominent. This was reflected in the themes generated from the participants' responses. Childhood memories and symbols recalled by the participants played an important role and were reported with emotion and feelings.

5.3.2 Sub-question 2: What embodied experiences were metacognitively transferred during the narrative reflections on the expressive artwork?

It is evident that some responses were intensely negative, while others were beautifully positive. However, to metacognitively transfer any idea, thought or emotion, it first has to be experienced, internalised and become part of the individual's being, which was evident in participants' narratives. Thus, transference was triggered by the intense emotional connotations the experiences carried. The content varied but an underlying emotional trigger that entrenched the experience in the individual remained, which later emerged. The perception (of the embodied experience) is based on the reality of everyday life (multiple embodied experiences), which include behaviour, emotion and perception. All of these concepts intertwine to produce the process of life.

5.3.3 Sub-question 3: What role does metacognitive transference play in aligning pre-service Art teachers' embodied experiences towards holistic pedagogy?

This question is answered by referring to Dillon (2009: 343-359) (Chapter 2), who, through his questioning of the curriculum, formed a grounding for holistic education. As regards the holistic approach to education, the unification of mind, matter and life highlighted the interlinked relationship between (i) the process of knowing (experiential learning) and (ii) the process of life (living) – thus, perceptions and consciousness relate to phenomena. Therefore, experiencing phenomena in turn signifies an opportunity or circumstance where an individual perceives and embodies that experience and then transfers it.

5.3.3.1 Dillon’s (2009) questions of curriculum: applicability to the study

What follows is a discussion on the process of metacognitive transference in conjunction with Dillon’s (2009: 343-359) questions of curriculum. In considering Dillon’s (2009) order of questions of curriculum, one can see how many important elements are affected by individuals’ perceptions, all of which contribute to important facets of the curriculum.

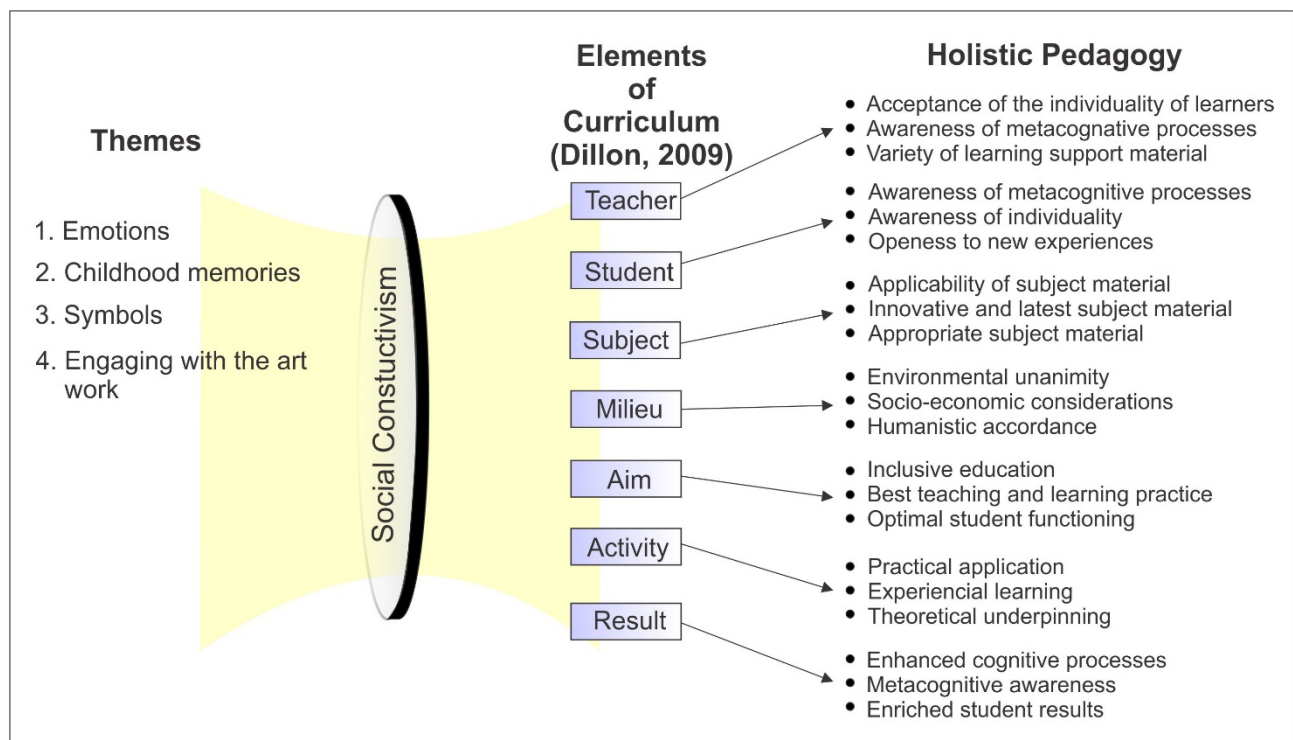


Figure 7: Theoretical framework

Linking some of the participants’ comments to this theory, it was evident that many aspects fit in by adding or reducing something in an individual’s life or by simply just touching on the individual’s life.

5.3.3.1.1 Dillon’s (2009) questions compared to the data from this study

If one evaluates the statements by the participants (presented below) and identifies and examines the underlying ideas, assumptions and conceptualisations at a deeper latent level, it is clear that the underlying metacognitive thought patterns penetrated deeper than superficial words, reflecting deep-seated ideas that had never been lost but were kept and transferred over time.

	<u>Question</u>	<u>Answer from transcripts</u>
i)	The Teacher: (<i>Who?</i>):	"It felt that my teacher did not really care if we learned any art".
ii)	The Student: (<i>Whom?</i>):	"As child I always loved to draw and paint".
iii)	The Subject: (<i>What?</i>):	"My love and knowledge for art grew and it is constantly still growing".
iv)	Milieu: (<i>Where and when?</i>):	"In high school..." "My first year of university..."
v)	Aim: (<i>Why? To what end?</i>):	"I started to work harder and really invest time in my art skills". "... this further opened my mind to the world of art".
vi)	Activity: (<i>How?</i>):	"... she encouraged critical thinking, thinking about the world, history and our world".
vii)	Result: (<i>What comes of it? Who learns what?</i>):	"From Grade 10 on, my entire experience thereafter changed, my life and my outlook".

As Schwab (cited by Dillon 2009: 343) states:

"Curriculum is what is successfully conveyed to different degrees to different students by committed teachers using appropriate materials and actions of legitimated bodies of knowledge, skill, taste and propensity to act and react".

Furthermore, to reflect on Dillon's (2009) questions of curriculum, one can sum it up as follows:

i)	Nature of the curriculum:	The essence of the activity was to explore the character of metacognitive transference.
ii)	Elements of the curriculum:	The composition of the things that comprise the curriculum were the teacher/student (pre-service Art teachers) relating their emotions regarding an artwork (subject) to reveal their emotions and feelings about the artwork (aim) through narrative inquiry (activity), which resulted in an emotional response that reflected awareness of their feelings.
iii)	Practice of the curriculum:	Actions of this exercise to relate their feelings and thoughts on the artwork.

As regards the curriculum (the activity that the pre-service Art teachers were requested to do), one can interpret the images and evoked feelings that mediated and constructed the meaning of powerful emotions at the moment of experience (Merriam 2001:3-14). One can then evaluate these comments on a latent level and suggest that, as the impact was so profound, it would be a part of pre-service art teachers' emotional habitual behaviours, leading one to assume that it could therefore be subconsciously metacognitively transferred during their daily interactions with learners. As noted by Merriam (2001: 6), "emotionally charged mental images" in this context are messengers from the soul informing a deeply personal and meaningful connection. When questioning the curriculum, one

must consider understanding, constructing and practising the curriculum and ask how the curriculum enhances thinking and acting (Dillon 2009: 357).

5.3.4 Researcher's perspective on metacognitive transference

The researcher's perspective is that a transference of experiences occurs during the process of expressive art-making practices (i.e. metacognitive transference) (Figure 4). Expressive arts can aid social, emotional, mental, physical and spiritual awareness development which facilitate pre-service Art teachers on their journey to becoming metacognitively aware in-service educators who have developed skills that promote a holistic education pedagogy for expressive arts (Freeman & Stuhr, 2004: 815-828; Scott, 2016: 185-199; Sosa-Provencio *et al.*, 2018: 1-18).

The researcher's conceptualisation of metacognitive transference is as follows: Artworks serve as embodied expressions and are laden with elements that represent a person's life and current circumstances (embodied experiences) and are representative of archetypal symbols (Gee, 2018: 664-666). Images are not merely illustrations of transference but reflect elements of metacognitive transference that can be amplified in the meaning-making process. Embodied images contain deeper symbolic meanings that reflect metacognitive transference. However, all art expressions may convey some aspect of embodied images upon examination. As a mediating tool, expressive artworks metacognitively transfer embodied experiences of the artist to viewers. During the process of metacognitive transference, viewers become metacognitively aware of both their own and the artist's embodied experiences. This communicative process shows how metacognitive transference promotes metacognitive awareness of embodied experiences by interacting with symbolic imagery. Awareness of metacognitively transferred embodied experiences informs viewers and empowers them with metacognitive knowledge from which they choose future responses. An informed viewer should be able to make informed decisions through metacognitive regulation of newfound information (verbal and visual), which can lead to metacognitively transferred embodied experiences.

It seems as if the process of metacognitive transference facilitates metacognitive awareness of embodiment, which in turn is embodied through artistic expression. Metacognitive transference is understood as the artist's unconscious projection of feelings onto the viewer through the elements presented in an artwork. These projections (metacognitive transference of embodied experiences), which might have originated from repressed or unfinished situations in a person's life, are thought to be the essence of transformed cognition. It is also noted that metacognitive awareness could depend on the viewer's accurate analysis of embodied experiences (of both artist and viewer).

The assumption is that metacognitive transference occurs through both art and verbal exchange and that artists develop an emotional connection to not only the embodied expression (artwork) but also

to themselves. By discovering for themselves what symbolic images mean to them personally, metacognitive awareness could facilitate freedom of negative self-talk.

Metacognitive transference could be reflected through an individual's actions with art materials, and aggression, anger, anxiety and other emotions related to a viewer's embodied experiences may emerge in the creative process of image-making. Some individuals may use art expression to communicate transference reactions during their embodied expressions (e.g. artistic process such as visual art creation or reflective writing), while others may embody experiences unknowingly (e.g. children usually represent their emotions and experiences unknowingly in their artworks, whereas adult learners or artists may be intentional with choices of colours and brush strokes so as to evoke emotion and critical thinking in viewers).

5.3.4.1 Final comments and recommendations on the embodied experiences of transferred metacognitive awareness and future teaching practices

Participants in this study honestly acknowledged self-awareness of aspects that hindered their growth. During the reflective process, participants were able to acknowledge their emotions and perceptions, adjust them and then consider the development of new progressive strategies with which they could negotiate future terms and conditions. This awareness was noted in how the participants envisioned their interactions with their own students in future classroom situations. In this regard, the researcher argued in favour of developing skills by reflecting on personal embodied experiences. Inspired by Louw (2010: 42-54) and Shapiro and Stoltz (2019: 19-39), the researcher thus suggests six skills of embodied cognition (cognitive process) and soul embodiment (creative process), which could be applied to pre-service Art teachers:

- i) understand information (from tools) and communicate it through a written account (tool);
- ii) link parts of information to determine the proposed meaning thereof;
- iii) understand and recognise what fundamentals are needed to form a correct conclusion;
- iv) determine the reliability and legitimacy of certain information;
- v) add clarity to information;
- vi) explain it more clearly by simplifying the chosen manner of expression through language.

The literature reflects evidence of arts practice being "squeezed" into schools. Therefore, to develop a rich understanding of self-perceptions and self-awareness of teachers and potential artists, a holistic educational pedagogy is needed to integrate expressive arts into the existing curriculum (Freeman & Stuhr, 2004: 815-828; Sandell, 2009: 287-299; Scott, 2016: 185-199).

LIST OF REFERENCES

- Anderson, L. W., Krathwohl, D. R., Airasian, P. W., Cruikshank, K. A., Mayer, R. E., Pintrich, P. R., Raths, J., & Wittrock, M. C. 2018. A taxonomy for learning, teaching, and assessing: a revision of Bloom's Taxonomy of educational objectives. NY: Longman.
- Anspal, T., Leijen, Ä. & Löfström, E. 2018. Tensions and the teacher's role in student teacher identity development in primary and subject teacher curricula. *Scandinavian Journal of Educational Research*, pp.1-17.
- Antwi, S.A., & Hamza, K. 2015. Qualitative and quantitative research paradigms in business. Research: a philosophical reflection. *European Journal of Business and Management*, 7(3):217.
- Apple, M.W. 1982. Education and Power. Boston: Routledge and Kegan Paul.
- Apple, M.W. 2004. Ideology and Curriculum. London: Routledge and Kegan Paul.
- Armstrong, B.D. 2017a. Beth Diane Armstrong - In Perpetuum. <https://www.youtube.com/watch?reload=9&v=tgARa64OmK8> Date of access: 29 May 2019. [YouTube]
- Armstrong, B.D. 2017b. *In Perpetuum: Harbinger*. Everard Read. https://www.everard-read-capetown.co.za/artist/BETH%20DIANE_ARMSTRONG/works/848 Date of access: 29 May 2019.
- Armstrong, B.D. 2017c. *In Perpetuum: Decipherer*. Everard Read. https://www.everard-read-capetown.co.za/artist/BETH%20DIANE_ARMSTRONG/works/1613 Date of access: 29 May 2019.
- Armstrong, B.D. 2017d. *In Perpetuum: Resound*. Everard Read. <https://artthrob.co.za/2017/07/21/overlaps-and-organisms-beth-diane-armstrongs-in-perpetuum/> Date of access: 29 May 2019.
- Artelt, C., & Schneider, W. 2015. Cross-country generalizability of the role of metacognitive knowledge in students' strategy use and reading competence. *Teachers College Record*, 117(1):1-32.
- Avšič, Š., & Rifel, T. 2016. Holistic Pedagogy and Early Childhood Education. Good Shepherd Kindergarten-St. Stanislav's Institution in Ljubljana. *Nova prisutnost: časopis za intelektualna i duhovna pitanja*, 14(3):442-442.
- Babbie, E., & Mouton, J. 2001. The practice of social research. Cape Town: Oxford University Press.
- Barsalou, L.W. 1999. Perceptions of perceptual symbols. *Behavioural and Brain Sciences*, 22:637-660.

- Barsalou, L.W. 2008. Grounded cognition. *Annual Review of Psychology*, 59(1): 617–645.
<https://www.ncbi.nlm.nih.gov/pubmed/17705682> Date of access: 17 Mar. 2014.
- Bath, H.G. 2018. A simple statement about the concept of archetypes stimulated by Warren Colman's paper 'Are archetypes essential?' *Journal of Analytical Psychology*, 63(5):664-666.
- Berdugo, L., & Nicely, M. V. 2019. A new quantified self: embodied pedagogy and artistic practice. *International Journal of Performance Arts and Digital Media*, 15(1):104-119.
- Booyse, C., & Du Plessis, E. 2014. Curriculum Studies: development, interpretation, plan and practice. 2nd ed. Pretoria: Van Schaik.
- Botma, Y., Greeff, M., Mulaudzi, F.M., & Wright, S.C.D. 2015. Research in Health Sciences. Cape Town: Pearson.
- Boyatzis, R. 1998. Transforming qualitative information: Thematic analysis and code development. Thousand Oaks, CA: Sage.
- Brandon, P. 2016. Body and self: an entangled narrative. *Phenomenology and the Cognitive Sciences*, 15(1):67-83. <https://link.springer.com/article/10.1007%2Fs11097-014-9369-8> Date of access: 27 May 2015.
- Braun, V. & Clarke, V. 2006. Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2): 77-101.
- Brown, A. 1987. Metacognition, executive control, self-regulation and other more mysterious mechanisms. (In Weinert, F.E., & Kluwe, R.H., eds. Metacognition, motivation, and understanding: p. 65-116. Hillsdale, NJ: Lawrence Erlbaum Associates).
- Brulé, E. & Bailly, G. 2018. Taking into Account Sensory Knowledge: The case of geo-technologies for children with visual impairments. (In *Proceedings of the 2018 CHI Conference on Human Factors in Computing Systems* (p. 236). ACM.
- Bryman, A. 1984. The debate about qualitative and quantitative research: a question of methods or epistemology. *The British Journal of Sociology*, 35(1):75-92.
<https://nwulib.nwu.ac.za/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.10.2307.590553&site=eds-live> Date of access: 16 Apr. 2016.
- Carl, A., & Strydom, S. 2017. e-Portfolio as reflection tool during teaching practice: the interplay between contextual and dispositional variables. *South African Journal of Education*, 37(1):1-10. <https://dx.doi.org/10.15700/saje.v37n1a1250> Date of access: 28 Mar. 2018

Carolan, C. 2018. An informal assessment of twenty-first-century skills developed through hidden curriculum in theatre studies. *Theatre Research in Canada*, 39(1): 80–82. <https://nwulib.nwu.ac.za/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=131546163&site=eds-live> Date of access: 4 October 2018.

Carrol, K.L. 2006. Development and learning in art: moving in the direction of a holistic paradigm for Art education. *Visual Arts Research*, (1):16
<https://nwulib.nwu.ac.za/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.20715397&site=eds-live> Date of Access: 3 Jul. 2018.

Chappell, K., Hetherington, L., Keene, H., Wren, H., Alexopoulos, A., Ben-Horin, O., Nikolopoulos, K., Robberstad, J., Sotiriou, S., & Bogner, F. 2019. Dialogue and materiality/embodiment in science|arts creative pedagogy: Their role and manifestation. *Thinking Skills and Creativity*, 31(1): 296-322.

Cipolle, S.B. 2010. *Service-learning and social justice: engaging students in social change*. NY: Roman & Littlefield.

Clark, E. 1997. *Designing and implementing an integrated curriculum: a student-centred approach*. Brandon, VT: Psychology Press/Holistic Education Press.

Clarke, V. & Braun, V, 2013. Teaching thematic analysis: Overcoming challenges and developing strategies for effective learning. *The psychologist*, 26(2): 120-123.

Cohen, L., Manion, L., & Morrison, K. 2011. *Research methods in education*. London: Routledge.

Creswell, J.W. 2014. *Research design: qualitative, quantitative and mixed methods approaches*. 4th ed. Thousand Oaks, CA: Sage.

Da Rold, F. 2018. Defining embodied cognition: The problem of situatedness. *New Ideas in Psychology*, 51(1): 9-14.

Dillon, J.T. 2009. The questions of curriculum. *Journal of Curriculum Studies*, 41(3):343-359.
<https://www.tandfonline.com/doi/abs/10.1080/00220270802433261> Date of access: 24 Nov. 2017.

Dirkx, J. 2001. Images, transformative learning, and the work of soul. *Adult Learning*, 12(3):15–16.
<https://nwulib.nwu.ac.za/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=10238967&site=eds-live> Date of access: 19 Nov. 2017.

Djikic, M., & Oatley, K. 2017. The art in fiction: from indirect communication to changes of the self. *Psychology of Aesthetics, Creativity, and the Arts*, 8(1): 498–505.

- Edwards, B. 2008. *The new drawing on the right side of the brain: a course in enhancing creativity and artistic confidence*. Hammersmith, London: Harper and Collins.
- Ehrenzweig, A. 1967. *The hidden order of art: a study in the psychology of artistic imagination*. Oxford, England: UK, California Press.
- Elkins, D.E. & Deaver, S.P., 2015. American art therapy association, Inc.: 2013 membership survey report. *Art Therapy*, 32(2): 60-69.
- Ernest, P. 2010. Reflections on theories of learning. *Theories of mathematics education*. Springer. p. 39-47.
- Farzanfar, R. 2005. *Using qualitative research methods to evaluate automated health promotion/disease prevention technologies: a procedure's manual*. Boston University: Robert Wood Johnson Foundation.
- Festinger, L., Burnham, C. A., Ono, H., & Bamber, D. 1967. Efference and the conscious experience of perception. *Journal of Experimental Psychology Monograph*, 74(4):1-36.
- Flavell, J.H. 1979. Metacognition and cognitive monitoring: A new area of cognitive developmental Inquiry. *American Psychologist*, 34(10): 906-911.
- Fox, J.E., & Schirmacher, R. 2012. *Art and creative development in young children*. UK: Wadsworth.
- Francesconi, D., & Tarozzi, M. 2012. Embodied education: A convergence of Phenomenological pedagogy and embodiment. (In Behnke, E.A., & Ciocan, C., ed. 2012. *Studia phaenomenologica: Romanian Journal for phenomenology - Possibilities of embodiment*. Romanian Society for Phenomenology & Humanitas. p. 263-288).
- Freedman, K. 2007. Artmaking/troublemaking: creativity, policy, and leadership in art education. *Studies in Art Education: A Journal of Issues and Research*, 48(2):204-217.
- Freeman, K. & Stuhr, P. 2004. Curriculum change for the 21st century: visual culture in Art Education.
- Frith, U. 2012. Why we need cognitive explanations of autism. *Quarterly Journal of Experimental Psychology*, 2012, 65(1):2073-92.
- Gee, H. 2018. A simple statement about the concept of archetypes stimulated by Warren Colman's paper 'Are archetypes essential?' *Journal of Analytical Psychology*, 63(5):664-666.

- Giorgi, A. 2011. IPA and science: A response to Jonathan Smith. *Journal of Phenomenological Psychology*, 42(1):195-216.
- Giroux, H.A. 2001. *Theory and resistance in education*. London: Bergin and Garvey.
- Goldonowicz, J. 1985. Art and other subjects. *Art Education*, 38(6):17.
- Groenewald, T. 2004. A phenomenological research design illustrated. *International Journal of Qualitative Methods*, 3(1):20. Article 4. http://www.ualberta.ca/~iiqm/backissues/3_1/html/groenewald.html Date of access: 29 Aug. 2015.
- Guba, E.G. 1981. Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Resources Information Centre Annual Review Paper*, 29: 75-91.
- Hagger, M.S., & Chatzisarantis, N.L.D. 2009. Assumptions in research in sport and exercise psychology. *Psychology of Sport and Exercise*, 10: 511-519.
- Hamachek, D. 1999. Effective teachers: What they do, how they do it, and the importance of self-knowledge. (In Lipka, R.P. & Brinthaupt, T.M. eds. *The role of self in teacher development* (pp. 189–224). Albany, NY: State University of New York Press.
- Hargrove, R.A. & Nietfeld, J.L. 2015. The impact of metacognitive instruction on creative problem solving. *The Journal of Experimental Education*, 83(3):291-318.
- Hesse-Biber, S.N., & Levey, P. 2010. *Handbook of Emergent Methods*. NY: The Guilford Press.
- Higgins, H.J. 2012. Educating the emotional self: the role home plays in a child's method of communicating life stories in a classroom space. *International Journal of Primary, Elementary and Early Years Education*, 40(5):451-472.
- Higgs, P. & Smith, J. 2015. *Rethinking our world*. Cape Town: Juta and Company.
- Hillman, J. 1975. *Re-visioning psychology*. NY: Harper & Row.
- Hultsch, D.F., Macdonald, S.W.S., & Dixon, R.A. 2002. Variability in reaction time performance of younger and older adults. *Journal of Gerontology: Psychological Sciences*, 57B:101-115.
- Ionescu, T., & Vasc, D. 2014. Embodied cognition: challenges for psychology and education. *Procedia Social and Behavioural Sciences*, 128(1):275-280.

Jagals, D. 2015. Metacognitive locale: a design-based theory of students' metacognitive language and networking in Mathematics. Potchefstroom: NWU. (Thesis – PHD).

Jagals, D., & Van der Walt, M. 2018. Enabling metacognitive skills for mathematics problem solving: A collective case study of metacognitive reflection and awareness. *African Journal of Research in Mathematics, Science and Technology Education*.

Jorgenson, J., & Sullivan, T. 2010. Accessing children's perspectives through participatory photo interviews. *Forum: Qualitative Social Research*, 11(1): 8. <http://nbn-resolving.de/urn:nbn:de:0114-fqs100189> Date of access: 2 Sep. 2017.

Kafle, N.P. 2011. Hermeneutic phenomenology research method simplified. *Bodhi: An Interdisciplinary Journal*, 5: 1951 -2091.

Kagan, D.M. 1990. Ways of evaluating teacher cognition: inferences concerning the Goldilocks principle. *Review of Education Research*, 30(4): 419-469. <http://journals.sagepub.com/doi/abs/10.3102/00346543060003419> Date of access: 6 Sep. 2017.

Kapitan, L. 2012. Educating the future practitioner of art therapy. *Art therapy: Journal of the American Art Therapy Association*, 29(4): 148-149.

Kaspar, K., & Vennekötter, A. 2015. Embodied information in cognitive tasks: haptic weight sensations affect task performance and processing style. *Advances in Cognitive Psychology*, 11: 64–76. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4584213/> Date of access: 6 Aug. 2016.

Keller, C., Fleury, J., Perez, A., Ainsworth, B., & Vaughan, L. 2008. Using visual methods to uncover context. *Qualitative Health Research*, 18(3): 428-436.

Kerr, L.K. 2015. Live within your window of tolerance: A quick guide to regulating emotions, calming your body & reducing anxiety. CA, San Francisco. www.laurakkerr.com Date of access: 7 Sep. 2018.

Kerr, L.K. 2018. Dissociation and the imaginal. <https://ambivalentgoddesses.com/2018/04/09/week-15/> Date of access: 18 Oct. 2018.

King, N., & Horrocks, C. 2010. Interviews in Qualitative Research. London: Sage.

Kock, S., & Fuchs, T. 2011. Embodied arts therapies. *The Arts in Psychotherapy*, 38(4): 276-280.

Korthagen, F.A.J. 2004. In search of the essence of a good teacher: towards a more holistic approach in teacher education. *Teacher and Teacher Education*, 20(1): 77-97.

- Lakoff, G., & Johnson, M. 1999. *Philosophy in the flesh: the embodied mind and its challenge to Western thought*. NY: Basic Books.
- Langdridge, D. 2007. *Phenomenological Psychology: theory, research, and method*. Harlow, UK: Pearson Education.
- Leedy, P.D., & Ormrod, J.E. 2013. *Practical research: planning and design*. Boston: Pearson.
- Leijen, Ä. and Kullasepp, K., 2013. All roads lead to Rome: developmental trajectories of student teachers' professional and personal identity development. *Journal of Constructivist Psychology*, 26(2):104-114.
- Lincoln, Y.S., & Guba, E.G. 1985. *Naturalistic inquiry*. CA: Sage.
- Little, J., & McDaniel, M. 2015. Metamemory monitoring and control following retrieval practice for text. *Memory & Cognition*, 43(1): 85-98.
- Löfström, E. & Poom-Valickis, K. 2013. Beliefs about teaching: Persistent or malleable? A longitudinal study of prospective student teachers' beliefs. *Teaching and Teacher Education*, 35: 104-113.
- Louw, W. 2010. Africanisation: A rich environment for active learning on a global platform. *Progression*, 32(1): 42-54.
- Louw, D.J. 2014. *Icons: imaging the unseen: on beauty and healing of life, body, & soul*. Stellenbosch: Sum Media.
- Lusebrink, V.B. 1990. *Imagery and visual expression in therapy*. NY: Plenum Press.
- Lusebrink, V.B. 1991. Levels of imagery and visual expression. (In Kunzendorf, R.G. ed. *Mental imagery* (p. 35-44). NY: Plenum Press.
- Marczyk, G., DeMatteo, D., & Festinger, D. 2005. *Essentials of research design and methodology*. NJ: John Wiley and Sons.
- Malchiodi, C.A. 2003. *Handbook of art therapy*. NY: The Guilford Press.
- Maree, K. 2016. *First steps in research*. Pretoria: Van Schaik.
- Marulis, L. 2016. The intersection between early metacognitive processes and executive functions in development: examining associations between metacognitive and executive function skills in 2-6-year olds. (In Molenaar, I., Droop, M., Van Den Hurk, M., & Kielstra, J., eds. *Metacognition: Proceedings of the 7th*

Biennial Meeting of the EARLI Special Interest Group 16 Metacognition. Behavioural Science Institute. Nijmegen. August 23-26. Paper 131).

McLaren, M., & Arnold, J. 2016. Transforming Pedagogies: Encouraging Pre-service Teachers to Engage the Power of the Arts in their Approach to Teaching and Learning. *Australian Journal of Teacher Education*, 41(5). <http://dx.doi.org/10.14221/ajte.2016v41n5.2>

McMillan, J., & Schumacher, S. 2010. *Research in Education-evidence-based inquiry*. Boston: Pearson Education.

Merriam, S. B. 2001. Andragogy and self-directed learning: pillars of adult learning theory. *New Directions for Adult & Continuing Education*, (89).

<https://nwulib.nwu.ac.za/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=9178913&site=eds-live> Date of access: 3 Oct. 2017.

Mezirow, J. 1998. On Critical Reflection. *Adult Education Quarterly*, 48: 185-198.

Mezirow, J. 1985. A critical theory of self-directed learning. (In Brookfield, S., ed. *Self-directed learning: from theory to practice*. *New Directions for Continuing Education*, 25. San Francisco, CA: Jossey-Bass).

Miller, J. 2001. *The holistic curriculum*. Toronto, ON: OISE Press.

Miller, J.P., Karsten, S., Denton, D., Orr, D., & Kates, I.C., (eds.). 2004. *Holistic learning and spirituality in education: breaking new ground*. Albany, USA: State University of New York Press.

Miriam, S.B. 2009. *Qualitative research. A guide to design and implementation*. CA: Jossey-Bass.

Mitchell, C. 2011. *Doing visual research*. CA: Sage.

Moon, B.L., & Hoffman, N. 2014. Performing Art-based research: innovation in graduate Art Therapy Education. *Journal of the American Art Therapy Association*, 31(4):172-178.

Moore, T. 1992. *Care of the soul: an inspirational programme to add depth and meaning to your everyday life*. UK: Piatkus.

Moore, T. 2004. *A religion of one's own: a guide to creating a personal spirituality in a secular world*. USA: Gotham.

Morawski, C.M. 2018. Poems found among the resolution scrapbooks: A teacher narrative inquiry. *Australian Journal of Teacher Education*, 43(8):66.

Moshman, D. 2018. Metacognitive theories revisited. *Educational Psychology Review*, 30(1): 599-606.

Moustakas, C. 1994. Phenomenological research methods. CA: Sage.

Naidoo, K., & Kirch, S. 2016. Candidates use a new teacher development process, transformative reflection, to identify and address teaching and learning problems in their work with children. *Journal of Teacher Education*, 67(5):379-391. <https://doi.org/10.1177/0022487116653659> Date of access: 15 Mar. 2017.

Neve, H., & Collett, T. 2018. Empowering students with the hidden curriculum. *The Clinical Teacher*, 15(1):494-499.

O'Loughlin, M. 2006. Embodiment and education: exploring creatural existence. Netherlands: Springer.

Olthuis, J.H. 1989. On Worldviews. (In Marshall, P.A., Griffioen, S. & Mouw, R.J. eds. Stained Glass: Worldviews and Social Science) Landham, Md.: University Press of America.

Patton, M. 2015. Qualitative Research and Evaluation Methods. 4th Ed. Thousand Oaks: Sage.

Payette, N., & Hardy-Vallée, B. (eds.). 2006. Beyond the brain: embodied, situated and distributed cognition proceedings of cognition 2006. Young researcher conference on cognitive science organized by the Université du Québec à Montréal (UQAM). <http://cognitio.uqam.ca/2006> Date of access: 14 Feb. 2018.

Peters, R.S. 1981. Essays on educators. NY: Routledge.

[https://books.google.co.za/books?id=DfZWCgAAQBAJ&pg=PA33&lpg=PA33&dq=Education+surely+develops+a+persons+awareness+by+enlarging,+deepening+and+extending+it.+The+impact+is+cognitive,+but+it+also+transforms+and+regulates+a+persons+attitudes,+emotions,+wants+and+actions+because+all+of+these+presuppose+awareness+are+impregnated+with+beliefs+\(Peters,+1981:33\).&source=bl&ots=dtewcJtUy&sig=vWsbXmTcY2tlxIxMHDHJZbFomll&hl=en&sa=X&ved=2ahUKEwiv1drhyP7dAhVJgxoKHawaBmoQ6AEwAHoECAQQAQ#v=onepage&q&f=false](https://books.google.co.za/books?id=DfZWCgAAQBAJ&pg=PA33&lpg=PA33&dq=Education+surely+develops+a+persons+awareness+by+enlarging,+deepening+and+extending+it.+The+impact+is+cognitive,+but+it+also+transforms+and+regulates+a+persons+attitudes,+emotions,+wants+and+actions+because+all+of+these+presuppose+awareness+are+impregnated+with+beliefs+(Peters,+1981:33).&source=bl&ots=dtewcJtUy&sig=vWsbXmTcY2tlxIxMHDHJZbFomll&hl=en&sa=X&ved=2ahUKEwiv1drhyP7dAhVJgxoKHawaBmoQ6AEwAHoECAQQAQ#v=onepage&q&f=false) Date of access: 14 Oct. 2017.

Peterson, M., & Wood, R.E. 2008. Cognitive structures and processes in cross cultural management. (In Smith, P. Peterson, M. & Thomas. D. eds. Handbook of cross-cultural management research, Oxford, UK: Sage).

Plucker, J.A., Beghetto, R.A., & Dow, G.T. 2004. Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. *Educational Psychologist*, 39(2): 83-96.

Prus, R. 1996. Symbolic interaction and ethnographic research. NY: State University.

- Richards-Gustafson, F. 2018. 5 Steps in the Creative Process Model. *Small Business - Chron.com*, <http://smallbusiness.chron.com/5-steps-creative-process-model-10338.html> Date of access: 28 June 2018.
- Roeser, R.W., & Peck, S.C. 2009. An education in awareness: self, motivation, and self-regulated learning in contemplative perspective. *Educational Psychologist*, 44(2): 119–136. <http://doi.org/10.1080/00461520902832376> Date accessed: 3 Sept. 2018.
- Rosin, J. 2015. The necessity of counsellor individuation for fostering reflective practice. *Journal of Counselling & Development*, 93(1):88-95.
- Sandell, R. 2006. Form+Theme+Context: Balancing considerations for meaningful art learning. *Studies in Art Education*, 59(1): 33-37.
- Sandell, R. 2009. Using Form+Theme+Context (FTC) for rebalancing 21st century art education. *Studies in Art Education*, 50(3): 287-299.
- Sandell, R. 2012. What excellent visual arts teaching looks like: balanced, interdisciplinary, and meaningful. (In Advocacy white papers for education. National Art Education Association (NAEA). Section 3: What excellent visual arts teaching looks like. 13 pages).
- Santos, S. 2019. Seven seconds in the life of the honeyed muse, or what is art? *American Poetry Review*, 1(1): 9-13.
- Sarantakos, S. 2005. Social Research. Melbourne: Macmillan Education.
- Schraw, G. & Moshman, D. 1995. Metacognitive theories. *Educational Psychology Review*, 7(4): 351-371.
- Schurink, W., Fouché, C.B. & De Vos, A.S. 2011. Qualitative data analysis and interpretation. *Research at grass roots: For the social sciences and human service professions*, 4: 397-424.
- Scott, C. 2016. The presence of the teacher: theory into practice. (In Flores, K.A., Kirstein, K.D., Schieber, C.E. & Olswang, S.G. eds. Supporting the success of adult and online students: proven practices in higher education. WA: City University of Seattle).
- Shapiro, L., & Stoltz, A. 2019. Embodied cognition and its significance for education. *Theory and Research in Education*, 17(1): 19-39.
- Skulmowski, A., & Rey, G.D. 2017. Bodily effort enhances learning and metacognition: investigating the relation between physical effort and cognition using dual-process models of embodiment. *Advances in Cognitive Psychology*, 13(1), 3–10. <http://doi.org/10.5709/acp-0202-9> Date of access: 17 Feb. 2018.

- Soodla, P. Jōgi, A.-L., & Kikas, E. 2017. Relationships between teachers' metacognitive knowledge and students' metacognitive knowledge and reading achievement. *European Journal of Psychology of Education*, 32(2):201-218.
- Sosa-Provencio, M.A., Sheahan, A., Desai, S., & Secatero, S. 2018. Tenets of body-soul rooted pedagogy: teaching for critical consciousness, nourished resistance and healing. *Critical Studies in Education*. Routledge, Taylor & Francis Group. pp.1-18.
- South Africa. 2011. Department of Basic Education (DOE). Curriculum Assessment Policy Statements (CAPS). Pretoria: South Africa [https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements\(CAPS\)/CAPSIntermediate.aspx](https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements(CAPS)/CAPSIntermediate.aspx) Date of access: 19 Jun. 2014.
- South Africa. 2012. Department of Higher Education and Training (DOHET). Determination of the sub frameworks that comprise the National Qualifications Framework. *Government gazette*, 570:63003, 14 Dec.
- South Africa. 2015. Department of Education (DOE). National Qualifications Framework Act, 2008 (Act no. 67 of 2008). Revised policy on the minimum requirements for teacher education (Qualifications no. 38487). *Government gazette*, 596, 19 Feb. Pretoria: Government Printers.
http://www.dhet.gov.za/Teacher%20Education/National%20Qualifications%20Framework%20Act%2067_2008%20Revised%20Policy%20for%20Teacher%20Education%20Qualifications.pdf Date of access: 19 Jun. 2014.
- Stack, S. & Bounds, H. 2012. Exploring new approaches to professional learning: deepening pedagogical understanding of Singapore CET trainers through meta-cognition and practitioner-based research. Research Report, Centre for Research in Learning, Institute for Adult Learning, Singapore.
- Sternberg, R. 1999. *Handbook of creativity*. NY: Cambridge University Press.
- Sternberg, R. 2006. The nature of creativity. *Creativity Research Journal*, 18(1):87–98.
- Sternberg, R.J., Kaufman, J.C., & Pretz, J.E. 2002. *The creativity conundrum: a propulsion model of kinds of creative contributions*. London, England: Psychology Press.
- Sternberg, R.J., & Lubart, T.I. 1991. An investment theory of creativity and its development. *Human Development*, 34:1–32.
- Sternberg, R.J., & O'Hara, L.A. 1999. Creativity and intelligence. (In Sternberg, R. J. ed. *Handbook of creativity* (pp. 251–272). NY: Cambridge University Press.

- Strack, R.W., Magill, C., & McDonagh, K. 2004. Engaging youth through photovoice. *Health Promotion Practice*, 5(1):49-58.
- Szto, P., Furman, R., & Langer, C. 2005. Poetry and photography: An exploration into expressive/creative qualitative research. *Qualitative Social Work*, 4(2): 135-156.
- Taatila, V. & Raji, K. 2012. Philosophical review of pragmatism as a basis for learning by developing pedagogy. *Educational Philosophy and Theory*, 44(8): 831-844.
- Thornton, A. 2013. Artist, researcher, teacher: a study of professional identity in art and education. Bristol, UK: Intellect.
- Tuch, R.H. 2011. Thinking outside the box: A metacognitive/theory of mind perspective on concrete thinking. *Journal of the American Psychoanalytic Association*, 59(4):765-789.
- Van der Walt, M., Jagals, D., & Potgieter, E. 2017. Metacognitive transference: what portfolios tell us about contextualized mathematics. Potchefstroom: North-West University.
- Veenman, M.V.J. 2015. Teaching for metacognition. *International Encyclopaedia of the Social & Behavioural Sciences*. s.l. Elsevier.
- Voronsky, A.K. 1998. Art as the Cognition of Life: Selected Writing 1911–1936. Oak Park, MI: Mehring Books.
- Walsch, N.D. 1996. Conversations with God: An Uncommon Dialogue (Book 1).
- Wang, C., & Burris, M. 1997. Photovoice: concept, methodology, and use for participatory needs assessment. *Health Education & Behaviour*, 24(3):369-387.
- Welman, J.C., Kruger, F., & Mitchell, B. (eds.). 2011. Research methodology. 3rd ed. Cape Town: Oxford University Press.
- Wenger, E. 1998. Communities of practice: Learning, meaning, and identity. New York: Cambridge University Press.
- Whitesman, S., & Mash, R. 2016. Examining the effects of a mindfulness-based distance learning professional training module on personal and professional functioning: a qualitative study. *BMC Medical Education*, 16:287. <http://doi.org/10.1186/s12909-016-0810-2> Date of access: 3 Aug. 2016.

ADDENDUM B

EXAMPLES OF THE DATA COLLECTION TOOL: 8 PARTS

EXAMPLE OF THE DATA COLLECTION TOOL PART 1

WRITTEN DESCRIPTION BRIEF

INTRODUCTION AND INFORMED CONSENT

You have chosen to participate in the study:

A holistic pedagogy of expressive arts through metacognitive transference of embodied experiences

As it is important for me to obtain your opinions of the experiences you have had in your life on the path to becoming an art teacher your perspectives and experiences with art teachers could reveal important insights that could contribute to the field of Arts Education. The brief will require you to base your self-perceptions on your artistic development in terms of your personal approach towards creative expression.

PLEASE NOTE: NO BIOGRAPHICAL DETAILS MUST BE INCLUDED IN ANY OF THE SUBMISSION DOCUMENTS (NO NAMES, SURNAMES OR STUDENT NUMBERS PLEASE).

The following steps are applicable:

Step 1: visit the campus art gallery;

Step 2: ask the curator permission to take **ONE** digital photographic image with your cell phone of **AN** artwork that “speaks” to you;

Step 3: what is required for the written accounts of your experience with the artwork?

- **Emotional aspects** that you feel were evident when your creative expression was misunderstood or misinterpreted.
- Any **psychological or physical experiences** that you remember that impacted on your artistic expression.
- Any **other experiences that were negative or positive**, that you felt influenced your art making process.
- Reflect on the **values, beliefs and spiritual aspects** that affect your creative expression and your art making process.

- The **acknowledgement of your own actions in transferring these negative or positive experiences** to other students or learners when teaching art.
- Written/typed essay between 500-2000 words.
- Submit **ALL** documentation (printed/digital photo and written or electronic narrative) to the mediator (Ms Merna Meyer). Hardcopies must be submitted in a sealed envelope.

Step 4: A copy of your essay will be returned to you, asking you to revise, reflect and rethink the contents of the written narrative as many times as possible. This is necessary because this process will add to the depth and validity of the research and benefit your own reflection process.

I am enclosing an informed consent form which must be completed and returned to your lecturer before you can begin with the task of reflecting on your experiences.

Many thanks

Marieké Boshoff

EXAMPLE OF THE DATA COLLECTION TOOL PART 2

INSTRUCTIONS

CAREFULLY EXAMINE THE ARTWORK
WHILE LOOKING AT THE ARTWORK REFLECT ON YOUR
FEELINGS

REMEMBER THAT THIS IS ANONYMOUS YOU CAN DECIDE TO STOP PARTICIPATING AT ANYTIME

YOU CAN USE THESE IDEAS AND KEYWORDS TO INSPIRE YOU IN PROVIDING YOUR VIEWS

- | | |
|---|---|
| <ul style="list-style-type: none">❖ Memories as a child artist❖ Own artistic experiences❖ Emotional recall of your misunderstood creative expressions❖ Emotional recall of your understood creative expressions❖ Psychological and physical experiences that influences your artworks/creative process❖ Your values, beliefs and spirituality❖ Anything else that might have or still influence/inspire your artistic expression | <p>IMAGINATION CREATIVITY CRITICISM
JOY SHAME HAPPINESS EMBARRASSMENT
ANGER FREEDOM CONFUSION
ART PROCESS CLASSROOM ENVIRONMENT
THOUGHTS INFLUENCE EXPRESSION
ASSESSMENT CRITERIA RELATIONSHIPS
IDENTITY FRUSTRATION TEACHER-STUDENT
COMMUNICATION LANGUAGE SIGNS
SYMBOLS INTERPRET</p> |
|---|---|

AN EXPRESSIVE ARTWORK: REFLECTING ON EXPERIENCES

IDENTITY AND DESTINY: EXPLORING AND DEVELOPING

[ART] ARTIST-RESEARCHER-TEACHER ROLES

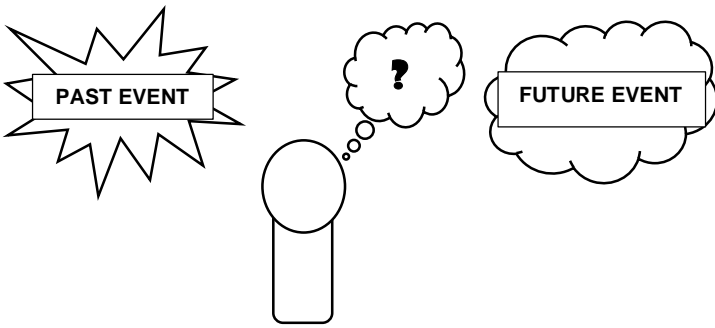
WE ARE GOING TO EXPLORE THE NON-VERBAL LANGUAGE

OF AN EXPRESSIVE ARTWORK OF **YOUR CHOICE**.

BEFORE YOU FIND YOUR ARTWORK IN THE GALLERY READ THE FOLLOWING CAREFULLY

“The process of creation starts with thought [cognition] – an idea, conception, visualisation. Everything you see was once someone else’s idea, nothing exists in your world that did not first exist as pure thought. Thought is the first level of creation. Next comes the word. Everything you say is a thought expressed. It is creative and sends forth creative energy into the universe. Words are more dynamic (thus, some might say more creative) than thought, because words are a different level of vibration from thought. They disrupt (change, alter, affect) the universe with greater impact. Words are the second level of creation. Next comes action. Actions are words moving. Words are thoughts expressed. Thoughts are ideas formed. Ideas are energies come together. Energies are forces released [through expressive art forms such as visual and verbal art]. Forces are elements existent. Elements are particles of God, portions of All, the stuff of Everything” (Walsch, 1995: 74).

EXAMPLE OF THE DATA COLLECTION TOOL PART 3

<p>EXPLORE THE ILLUSTRATION BELOW AND CONSIDER THE LEVELS OF CREATION:</p> <p>THOUGHT – WORD - ACTION</p>	
	<p>TITLE OF THE ARTWORK THAT "SPOKE" TO ME</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>

EXAMPLE OF THE DATA COLLECTION TOOL PART 4

<p>THE ARTIST USED THE FOLLOWING ART ELEMENTS TO CREATE THE IDEA OF:</p>		
<p>FILL IN THE SPACES – SHORT AND TO THE POINT ANSWERS WILL BE APPRECIATED</p> <p>MY ONE WORD EXPERIENCE WITH THIS EXPRESSIVE ARTWORK:</p> <div style="border: 1px solid black; height: 20px; width: 100%;"></div> <p>MY PERSONAL PERSPECTIVE IS THAT IT REPRESENTS:</p> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<p>WHEN I LOOK AT THE ARTWORK...</p> <p>I FEEL:</p>	<p>WHAT I MEAN BY THIS IS:</p>
	<p>I remember my childhood art experiences as being:</p>	
	<p>I WONDER ABOUT:</p>	
	<p>I WOULD'VE LIKED TO CHANGE:</p>	
<p>I CHOSE THIS SPECIFIC ARTWORK BECAUSE:</p>		
<p>WHAT "SPEAKS" TO ME THE MOST IS:</p>		
<p>I HAVE SOME OTHER OBSERVATIONS TO SHARE ABOUT MY EXPERIENCE WITH EXPRESSIVE ART PRACTICES.</p>		

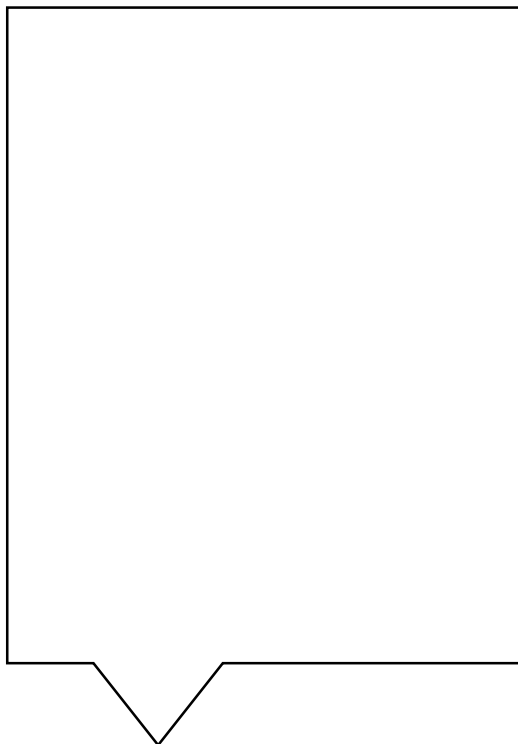
EXAMPLE OF THE DATA COLLECTION TOOL PART 5

KEEP YOUR PREVIOUS ANSWERS IN MIND AND EXPLORE THE FOLLOWING CONTENTS AND FILL IN THE BLANKS

DESCRIPTIVE TIMELINE	WHAT HAPPENED?	WHEN DID THIS HAPPEN?	WHO IS THE PERSON THAT INFLUENCED YOUR EXPERIENCE WITH EXPRESSIVE ARTS?	WHERE COULD YOU APPLY THIS NEW KNOWLEDGE?

EXAMPLE OF THE DATA COLLECTION TOOL PART 6

One page for writing Part 6

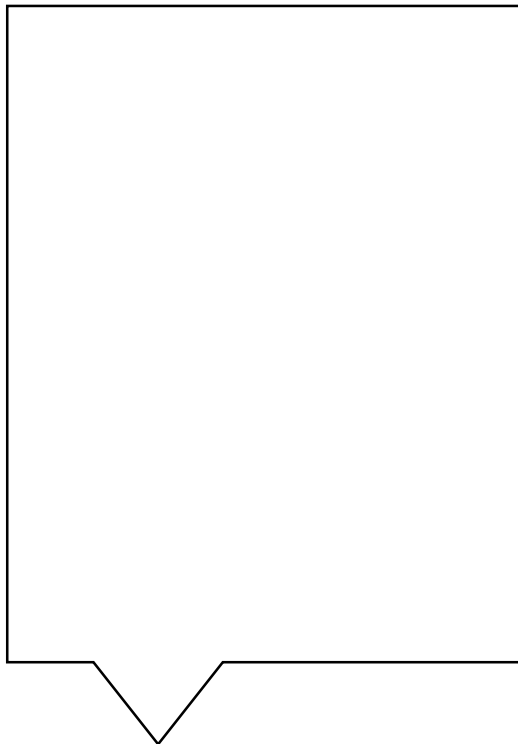


EXAMPLE OF THE DATA COLLECTION TOOL PART 7

REFLECTIVE PROCESS	WHAT REALLY HAPPENED?	WHY DID I REACT THAT WAY?	HOW CAN I DEVELOP MY FUTURE ART LEARNERS WITH THIS PERSONAL EXPERIENCE?	SO WHAT CAN I APPLY IN MY OWN CLASSROOM?

EXAMPLE OF THE DATA COLLECTION TOOL PART 8

One page for writing Part 8



ADDENDUM C
TRANSCRIPTS

TRANSCRIPT: PARTICIPANT 1

PART OF DATA COLLECTION TOOL	QUESTION	PARTICIPANT ANSWER
	3 Title of the artwork that “spoke” to me:	Resound
	4 <ol style="list-style-type: none"> 1. The artist used the following art elements to create the idea of: 2. When I look at the artwork... <ol style="list-style-type: none"> 2.1. What I mean by this is: <ol style="list-style-type: none"> 2.1.1. I feel: 2.2. My one-word experience with this expressive artwork: 2.3. My personal perspective is that it represents: 2.4. I remember my childhood art experience as being: <ol style="list-style-type: none"> 2.4.1. What I mean by this is: 2.5. I wonder about: <ol style="list-style-type: none"> 2.5.1. What I mean by this is: 2.6. I would've liked to change: <ol style="list-style-type: none"> 2.6.1. What I mean by this is: 3. I chose the specific artwork because: 4. What “speaks” to me most is: 5. I have some other observations to share about my experience with expressive art practices: 	<ol style="list-style-type: none"> 1. Line and form were used to create an idea of the effectiveness of the growth of the tree 2. Life <ol style="list-style-type: none"> 2.1. The tree grows. It is an example of the process of life. <ol style="list-style-type: none"> 2.1.1. It makes me happy that it is not a tree or living thing that dies, rather it grows. 2.2. Nostalgic 2.3. Family, growth, life, pureness, love. 2.4. Colourful <ol style="list-style-type: none"> 2.4.1. I did not necessarily use colours that fit with what it should for example, the tree was pink instead of green. How I felt at that time is how I coloured. 2.5. Emotions <ol style="list-style-type: none"> 2.5.1. How you feel influence who you are, how you portray art. 2.6. My perspective. <ol style="list-style-type: none"> 2.6.1. I will become better each year, grow every day. I look at art now partially. I want to let it grow. 3. The tree represents many symbolic aspects. 4. The trunk of the tree. 5. It teaches you to look differently, with other feelings and “point of views”.
	5 <ol style="list-style-type: none"> 1. What happened? 2. When did this happen? 3. Who is the person that influenced your experience with expressive arts? 4. Where could you apply this new knowledge? 	<ol style="list-style-type: none"> 1. I can't look the same at things of see into it. 2. I still have much to learn about art and who I am. 3. Girlfriend who had art with me. 4. In the art class or with my colleagues.
	6 Descriptive narrative:	This tree immediately portrays the feeling of life and growth. This tree represents myself as an art student and future art teacher. My emotions towards this art is not yet 100% developed. I grow like the tree, every branch mirrors my different struggles. Thus, the tree keeps on growing. I believe that God placed every one of us on this earth for a purpose. The art module was challenging but that is why I know He (God) will not bring something on my path that I won't be able to handle. This artwork triggered many emotions. The trunk is thick and seems strong, your foundation must be strong to grow, to build upward and make a difference. Just like the tree (... <i>the participant continues the narrative in part 8</i>).
	7 <ol style="list-style-type: none"> 1. What really happened? 2. Why did I react that way? 3. How can I develop my future art learners with this personal experience? 4. So, what can I apply in my own classroom? 	<ol style="list-style-type: none"> 1. I could not give the same as my peers. 2. I do not trust my talent. 3. Individual face-to-face sessions. 4. Helpfulness, accept everyone, no barriers.
	8 Written narrative:	My foundation has to be strong. My family is very important to me. The beautiful stainless-steel branches symbolize myself and my family. We help each other, support each other and love each other. In a similar way I will, as a teacher, encourage, help and support my students if they experience similar situations on their path. For the branches of the tree to grow they have to accept the flow of nutrients from the trunk (foundation). In the same way I have to be able to give help to others from what I learned from my own struggles. Otherwise I will not grow, build and become better. Thank you.

TRANSCRIPT: PARTICIPANT 2

	QUESTION	PARTICIPANT ANSWER	
PART OF DATA COLLECTION TOOL	3	Title of the artwork that "spoke" to me: Harbinger	
	4	<p>1. The artist used the following art elements to create the idea of:</p> <p>2. When I look at the artwork I feel:</p> <p>2.1. What I mean by this is:</p> <p>2.2. My one-word experience with this expressive artwork:</p> <p>2.3. My personal perspective is that it represents:</p> <p>2.4. I remember my childhood art experience as being:</p> <p>2.4.1. What I mean by this is:</p> <p>2.5. I wonder about:</p> <p>2.5.1. What I mean by this is:</p> <p>2.6. I would've liked to change:</p> <p>2.6.1. What I mean by this is:</p> <p>3. I chose the specific artwork because:</p> <p>4. What "speaks" to me most is:</p> <p>5. I have some other observations to share about my experience with expressive art practices:</p>	<p>1. The artist used line (predominantly) with almost no colour (except for black) to create this mechanical wire like work.</p> <p>2. When I look at this artwork, I feel both uneasy and calm</p> <p>2.1. While the line and "simplistic" nature of this work make me feel calm, it does at the same time remind me of a spider – this makes me feel uneasy.</p> <p>2.2. Balance.</p> <p>2.3. I think the artist wanted to give the appearance of a very mechanical clean object, but it's juxtaposed with the fact that its form reminds us of something natural – a spider.</p> <p>2.4. Stressful.</p> <p>2.4.1. I'm a perfectionist and to me creating has always been a long process. So even when I draw something quickly, I try and make it perfect, which places a lot of stress on me.</p> <p>2.5. The artists' motivation.</p> <p>2.5.1. I wonder why the artist created this work. What was the motivation?</p> <p>2.6. Nothing.</p> <p>2.6.1. I think the work is perfectly balanced. If anything, I would only hang up one of the prints instead of multiples.</p> <p>3. I really like line as a medium and it is my personal favourite to use.</p> <p>4. The simplistic nature of the work.</p> <p>5. I think art is a fantastic way to learn children/learners about the world around them. We should try and make theory lessons as fun as possible (not disorganised).</p>
	5	<p>1. What happened?</p> <p>2. When did this happen?</p> <p>3. Who is the person that influenced your experience with expressive arts?</p> <p>4. Where could you apply this new knowledge?</p>	<p>1. In grade 9 I moved schools and got a new art teacher.</p> <p>2. Grade 9.</p> <p>3. My art teacher (grade 9 - 12).</p> <p>4. In my own classroom.</p>
	6	Descriptive narrative:	In grade 9 I specifically moved schools to be able to take visual arts from grade 10 and on. My entire experiences thereafter changed my life and my outlook. If I didn't have art and that particular art teacher, I don't think I would've been who I am today. She encouraged critical thinking, thinking about the world, history and our world. As an art history teacher, she was excellent and because of her travels, she was able to make concepts real and relevant. Although she didn't have the best approach to the practical side of art, (she didn't really take the time to show us techniques), she definitely managed to capture my mind during the "history" lessons. Art showed me more about the world and with her integration of real-life stories I still remember most art history/movement facts. I even had the chance of accompanying her to Italy on an art tour as a student teacher. This further opened my mind to the world and art.
	7	<p>1. What really happened?</p> <p>2. Why did I react that way?</p> <p>3. How can I develop my future art learners with this personal experience?</p> <p>4. So, what can I apply in my own classroom?</p>	<p>1. I moved schools and got a chance to be/express myself.</p> <p>2. Finally had a chance to be creative and think critically.</p> <p>3. I want to foster that same love for art and specifically art history.</p> <p>4. I can make sure to make lessons interesting.</p>
	8	Written narrative:	Moving to a school that offers visual art changed my life forever. Not only did it make my love for art grow in general, but it also made me intensely interested in art history, human history and discovering more. I'm also grateful to the subject because it definitely taught me critical thinking, how to evaluate and just to appreciate. My teacher became my mentor and someday I hope to show learners that art isn't an "easy stupid" subject. I want to show them how art history is human history and how interesting it is. This new love for art also helped me realise that everything doesn't have to be "perfect". A picture of a face can be abstract, expressionistic or realistic – it doesn't always have to be perfectly realistic.

TRANSCRIPT: PARTICIPANT 3

PART OF DATA COLLECTION TOOL		QUESTION	PARTICIPANT ANSWER
3		Title of the artwork that "spoke" to me:	Decipherer
4		<ol style="list-style-type: none"> 1. The artist used the following art elements to create the idea of: 2. When I look at the artwork I feel: <ol style="list-style-type: none"> 2.1. What I mean by this is: 2.2. My one-word experience with this expressive artwork: 2.3. My personal perspective is that it represents: 2.4. I remember my childhood art experience as being: <ol style="list-style-type: none"> 2.4.1. What I mean by this is: 2.5. I wonder about: <ol style="list-style-type: none"> 2.5.1. What I mean by this is: 2.6. I would've liked to change: <ol style="list-style-type: none"> 2.6.1. What I mean by this is: 3. I chose the specific artwork because: 4. What "speaks" to me most is: 5. I have some other observations to share about my experience with expressive art practices: 	<ol style="list-style-type: none"> 1. The artist creates organic depiction of a heart that occupies space and pulls the viewer into the work, with strong emotion. 2. When I look at this artwork, I feel conflicted. <ol style="list-style-type: none"> 2.1. I feel conflicted inside my soul, the roots that appear to come out of the heart are like planted roots. 2.2. Frustration. 2.3. I think it represents the routes we make with our interactions and even our actions that root into our soul. 2.4. Colourful and portraying my surroundings and family as a child <ol style="list-style-type: none"> 2.4.1. As I grew my subject matter changed. My influences and views changed. 2.5. <i>Participant wrote nothing here.</i> 2.5.1. <i>Participant wrote nothing here.</i> 2.6. <i>Participant wrote nothing here.</i> 2.6.1. <i>Participant wrote nothing here.</i> 3. It hits close to home, something close. 4. The roots coming out of the heart. 5. Expressive art pulls the viewer in and makes them part of the work.
5		<ol style="list-style-type: none"> 1. What happened? 2. When did this happen? 3. Who is the person that influenced your experience with expressive arts? 4. Where could you apply this new knowledge? 	<ol style="list-style-type: none"> 1. I saw how people treat each other. 2. Took place in my first year at varsity. 3. The philosophical subject we had, and a person gathering food on the street. 4. To help learners and others to lift a voice through their art.
6		Descriptive narrative:	In my first year we drove past a homeless man getting an epileptic attack with half of his body in the road and people just drove past and around him until we stopped and helped by turning him on his side only then the viewers turned around and asked for help. This made me angry at society and how people treat each other regardless of the social status. This happening inspired an artwork, to express this man who has flesh like me, he just has a "lower" status. I will in this sense let learners be exposed to real life issues and have freedom of expression in my class. In this process they will find a voice in society through their class.
7		<ol style="list-style-type: none"> 1. What really happened? 2. Why did I react that way? 3. How can I develop my future art learners with this personal experience? 4. So, what can I apply in my own classroom? 	<ol style="list-style-type: none"> 1. A homeless man was mistreated because of his status. 2. Because I disliked how people in need are misunderstood and mistreated. 3. To help them reflect and voice problems and issues they encounter. 4. Freedom of expression.
8		Written narrative:	To reflect I probably can't blame society, people have good hearts, and some don't. Kindness and good graces will be shown in my class. The ability to express themselves and discover what they see as important in life.

TRANSCRIPT: PARTICIPANT 4

PART OF DATA COLLECTION TOOL		QUESTION	PARTICIPANT ANSWER
3		Title of the artwork that "spoke" to me:	Decipherer
4		<ol style="list-style-type: none"> 1. The artist used the following art elements to create the idea of: 2. When I look at the artwork I feel: <ol style="list-style-type: none"> 2.1. What I mean by this is: 2.2. My one-word experience with this expressive artwork: 2.3. My personal perspective is that it represents: 2.4. I remember my childhood art experience as being: <ol style="list-style-type: none"> 2.4.1. What I mean by this is: 2.5. I wonder about: <ol style="list-style-type: none"> 2.5.1. What I mean by this is: 2.6. I would've liked to change: <ol style="list-style-type: none"> 2.6.1. What I mean by this is: 3. I chose the specific artwork because: 4. What "speaks" to me most is: 5. I have some other observations to share about my experience with expressive art practices: 	<ol style="list-style-type: none"> 1. Line, shape, texture to represent a heart. 2. <i>The participant wrote nothing here.</i> <ol style="list-style-type: none"> 2.1. The artwork makes me think of everything that a person feels just overflows in your heart. 2.2. Expression. 2.3. The artwork portrays a heart that flows out. For me it is emotions and feelings that becomes bigger and more until a point that it cannot be held back. 2.4. Fun. 2.4.1. I grew up in a loving home and I always loved to draw. 2.5. Life <ol style="list-style-type: none"> 2.5.1. Am I on the right path that God wants? 2.6. Art classes. <ol style="list-style-type: none"> 2.6.1. I was never able to take art as a school subject because my school never gave me the option. 3. It is creative and meaningful to me. 4. The personal meaning that one can attach to it. 5. <i>The participant wrote nothing here.</i>
5		N.A.	1-4. <i>The participant did not fill anything in here.</i>
6		Descriptive narrative:	As a little girl I always loved to draw and paint. I regularly drew Disney characters for the kids in my class. Arts and Culture was always fun for me, but it felt to me that the teacher did not really care and she didn't really teach us artistic things. It was just basically an "off" period. In high school I did not have the option to choose art as a subject since my school did not give it as a subject. This left me to make drawings during my free time at home. This impacted me negatively because now I do not have the skills to improve my art. On university level it is even more difficult because everyone else already has those skills. My professor inspired me immensely with positivity that they portray towards the subject and their keenness to help and give advice when I struggle. I have really learnt a lot like for example to use games such as musical chairs in a presentation to make lessons more interesting and fun for learners.
7		N.A.	1-4. <i>The participant did not fill anything in here.</i>
8		Written narrative:	I am disadvantaged because I did not have the opportunity to improve my art skills. I would like to be successful with all artworks and projects I attempt. I am positive to learn something new so that I can improve and (want) to be the best art teacher. Art should not only be seen as a skilful subject but rather a subject that inspires cognitive thinking. I would like to someday teach my learners how to apply arts in all subjects to better achieve by thinking more creative and to have better knowledge of history. The more one knows about the history of our world the easier it would be to communicate or to join a conversation. I want my learners to feel that everyone is creative and can be creative and I want to encourage them to follow their dreams by providing opportunities.

TRANSCRIPT: PARTICIPANT 5

PART OF DATA COLLECTION TOOL		QUESTION	PARTICIPANT ANSWER
3		Title of the artwork that "spoke" to me:	Resound
4		<ol style="list-style-type: none"> 1. The artist used the following art elements to create the idea of: 2. When I look at the artwork I feel: <ol style="list-style-type: none"> 2.1. What I mean by this is: 2.2. My one-word experience with this expressive artwork: 2.3. My personal perspective is that it represents: 2.4. I remember my childhood art experience as being: <ol style="list-style-type: none"> 2.4.1. What I mean by this is: 2.5. I wonder about: <ol style="list-style-type: none"> 2.5.1. What I mean by this is: 2.6. I would've liked to change: <ol style="list-style-type: none"> 2.6.1. What I mean by this is: 3. I chose the specific artwork because: 4. What "speaks" to me most is: 5. I have some other observations to share about my experience with expressive art practices: 	<ol style="list-style-type: none"> 1. Line and texture were used to create a timeless piece that represents where one comes from (roots) and freedom. 2. Free and peaceful. <ol style="list-style-type: none"> 2.1. It symbolises a peaceful place. Sitting under a tree becoming one with nature. 2.2. Freedom. 2.3. I think the artists' intention was to make the viewer feel free and become one with nature. But I also think that it's a reminder to remember where your roots are. 2.4. Exciting and stressful. <ol style="list-style-type: none"> 2.4.1. I loved to draw and paint but as I grew older it (the excitement) went away. I didn't have art as a subject in high school. So, for me to have it as a subject at university level is so stressful because the expectations are high. 2.5. What made the artist create this piece? <ol style="list-style-type: none"> 2.5.1. What led to this artworks' idea? 2.6. Nothing. <ol style="list-style-type: none"> 2.6.1. I think this piece is well structured and there's a lot of attention given to the detail. I like it. 3. It made me feel free and peaceful. 4. The simplicity of the artwork. 5. With expressive art, learners can really express themselves and making art fun will also increase its status.
5		<ol style="list-style-type: none"> 1. What happened? 2. When did this happen? 3. Who is the person that influenced your experience with expressive arts? 4. Where could you apply this new knowledge? 	<ol style="list-style-type: none"> 1. I took art as a subject at university level. 2. First year of university. 3. Art lecturers. 4. In my own classroom.
6		Descriptive narrative:	In my first year of university we had to choose our subjects. I've already had one, so I had to choose a second subject. I wanted to take English but having two languages as my main subjects seemed extremely cruel and difficult. So, I chose Art without knowing what I'm getting myself in to. I really struggled with it as I had no prior knowledge or experience in art whatsoever. I was stressed and I never seemed to get anything right (in the practical field). My lecturer spent their time on helping those who had experience and I felt left out and rejected because I didn't have the same skills as the others. With every artwork I felt judged and I considered changing subjects. But despite the experience I struck around and tried proving them wrong. I started to work harder and really invested time in my art skills.
7		<ol style="list-style-type: none"> 1. What really happened? 2. Why did I react that way? 3. How can I develop my future art learners with this personal experience? 4. So, what can I apply in my own classroom? 	<ol style="list-style-type: none"> 1. I noticed when I had to choose eight subjects and I thought it would be easy. 2. I had no idea what to expect. 3. Explain to them that it's okay to do something you've never done before. 4. Help where possible and make the experience as fun as possible.
8		Written narrative:	Taking art as a subject was a huge risk that turned out to be a good decision. My love and knowledge for art grew and it is constantly growing. I look at things differently and looking back I don't regret the decision I made whilst panicking. I think that it is important to take a walk on the wild side and become known with the unknown. Since my experience in my first year I've learned to appreciate art more and to allow it to lead me and make me the person I am today. I hope to portray my experience to learners and show them that it's okay to be scared, but if you don't try you won't succeed. I also hope to help them where possible and to make the learning of art history as fun and valuable as I possibly can. I also hope to show them that everyone's art is different.

TRANSCRIPT: PARTICIPANT 6

PART OF DATA COLLECTION TOOL		QUESTION	PARTICIPANT ANSWER
	3	Title of the artwork that "spoke" to me:	Decipherer
	4	<ol style="list-style-type: none"> 1. The artist used the following art elements to create the idea of: 2. When I look at the artwork I feel: <ol style="list-style-type: none"> 2.1. What I mean by this is: 2.2. My one-word experience with this expressive artwork: 2.3. My personal perspective is that it represents: 2.4. I remember my childhood art experience as being: <ol style="list-style-type: none"> 2.4.1. What I mean by this is: 2.5. I wonder about: <ol style="list-style-type: none"> 2.5.1. What I mean by this is: 2.6. I would've liked to change: <ol style="list-style-type: none"> 2.6.1. What I mean by this is: 3. I chose the specific artwork because: 4. What "speaks" to me most is: 5. I have some other observations to share about my experience with expressive art practices: 	<ol style="list-style-type: none"> 1. Form to emphasise the idea of a heart and its strings being ripped out. 2. Touched. <ol style="list-style-type: none"> 2.1. The artwork touched a feeling inside me. 2.2. Relate. 2.3. Everything in our hearts that is being pulled out of us whether we want to or not. 2.4. Attention. <ol style="list-style-type: none"> 2.4.1. I constantly tried to get acceptance from the teacher, but he only liked his favourite students. 2.5. Talent. <ol style="list-style-type: none"> 2.5.1. Is talent a subjective view or an objective view? 3. It attracted my eye first. 4. The strings coming out of the heart. 5. <i>The participant wrote nothing here.</i>
	5	N.A.	1-4. <i>The participant did not fill anything in here.</i>
	6	Written narrative:	When I was in schools, I constantly strived for the approval of my art teacher. He was very strict and brilliant but didn't even remember my name in the classroom even though I gave my all and delivered good work. This happened throughout my high school senior phase grade 10-12. My high school teacher influenced me because he motivated me to do better even if he didn't know he was doing it. I wanted to attract his attention and wanted his praise and approval. I realise now that's why I live to achieve. I always want peoples' approval in order to feel good about myself.
	7	N.A.	1-4. <i>The participant did not fill anything in here but answers the questions in the next part.</i>
	8	Written narrative:	I was an insecure high school girl that was unsure of herself and wanted everybody to like and love her. I have insecurities about whether I'm good enough because I always measure myself to those greater than me. I must never have favourites in my class. I must treat everyone equally and praise all of them constantly for their talents and hard work. I can apply fairness and must be transparent always.

ADDENDUM D


LANGUAGE EDITING


Dr. JACKIE DE VOS 

Academic copy editor / Akademiese teksredakteur

BA (Psychology & Communication studies), BAHons (Psychology) (NWU)
MEd, PhD (Educational Psychology) (NWU)
BAHons (Translation) (UNISA)
MA (Linguistics) (UNISA)
BA (Sielkunde & Kommunikasiestudies), BAHons (Sielkunde) (NWU)
MEd, PhD (Opvoedkundige Sielkunde) (NWU)
BAHons (Vertaalkunde) (UNISA)
MA (Linguistiek) (UNISA)

 072 435 8024

 Jackie de Vos

 acadwritingconsult@icloud.com

LANGUAGE EDITING

22 July 2019

To whom it may concern

This letter serves to confirm that the following dissertation was edited:

"A holistic pedagogy of expressive arts through metacognitive transference of embodied experiences"

The onus rests on the client(s) to **work through the proposed track changes** and to **attend to comments made** throughout the document. Clients might make changes to the content after the editing process, which may lead to language and technical errors. Supervisors/Promotors should approve the document before submitting for examination. Clients must also make certain that all sources/references have been cited.

Yours sincerely,

Dr Jackie de Vos