

**Teaching art through creating art: Co-developing
a Visual Arts pedagogy in partnership with
Foundation Phase teachers**

M de Kock



orcid.org/0000-0002-5908-4216

Dissertation accepted in fulfillment of the requirements for the
degree *Master of Education in Special Needs Education* at
the North-West University

Supervisor: Dr CS Botha

Co-supervisor: Dr LM Marais

Graduation ceremony: May 2022

Student number: 25427490

DECLARATION

I, Mari de Kock, 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 other university.



Signature

28/10/2021

Date

ACKNOWLEDGEMENTS

In many regards, writing this dissertation was analogous to an artist squirting paint out of a tube with the desire to create a meaningful art piece. I painted this dream, that grew into a mighty passion, using the words written in this research. Visual arts in education is of great value as “art spills out of the studio and into the fullness of children’s lives as the language of art becomes the language of learning” (Pelo, 2016, p. 163).

I am deeply humbled by and grateful for all the support and encouragement received during this research journey. I sincerely thank my family, friends and colleagues – without your support, reaching this goal would not have been possible.

I am immensely grateful to my loving husband, Nicholas, for embracing my dreams. Thank you for believing in me. My two children, Hanroux and Adélé, you were my source of inspiration and the motivation to persevere through hardships. I therefore dedicate this research dissertation to the both of you.

My sincere appreciation to my supervisors, Dr CS Botha and Dr LM Marias, for your support and encouragement throughout this research journey. Thank you for inspiring me to reach for new heights and to push beyond the limits I impose upon myself. Both of you invested so much in this research study, and for that I am truly thankful.

A special acknowledgement to Dala Arts that generously sponsored all the visual arts resources used for the visual journaling workshop.

Most of all, my heart sings with joy and gratitude to my heavenly Father, Jesus Christ. To Him I give all the glory and honour. “Put your heart and soul into every activity you do, as though you are doing it for the Lord himself and not merely for others” (Colossians 3:23) (*The Passion translation*, 2018).

ABSTRACT

Visual arts prove to be beneficial for learners on a variety of developmental levels. In the context of the South African educational system, the Foundation Phase teacher, as a generalist class teacher, is responsible for the presentation of visual arts categorised within the *Curriculum and Assessment Policy Statement* for life skills curriculum. Essentially, this makes the visual arts praxis and pedagogy of the Foundation Phase teacher important attributes to consider. This qualitative research project explored the collective experiences of a cohort of Foundation Phase teachers, establishing an essential understanding of their praxis and pedagogy within visual arts. Visual arts education is regarded to be participatory in all aspects; therefore, participatory action learning and action research (PALAR) was selected as research method. I embraced PALAR, not only as a research method but also as a paradigm that is underpinned by a participatory and transformative philosophy. Cooperatively, through arts-based strategies such as photovoice, visual journaling and reflective group conversations, the co-researchers and I explored and identified their diverse and authentic needs and challenges when presenting visual arts. The findings highlighted the perceived value the co-researchers ascribed to visual arts education. An array of challenges experienced by the co-researchers in presenting visual arts were discovered. The findings further accentuated the role parents play in supporting visual arts education and the importance of the home environment in contributing to the creative development of learners. In addition, the research focused on collaboratively conceptualising and implementing strategies formulated from the co-researchers' collective experiences to assist them in the enhancement of their visual arts praxis and pedagogy. The research also attempted to initiate an interest in the noticeable gap in knowledge pertaining to Foundation Phase teachers' visual arts praxis within the South African educational context.

Key terms: creativity, Foundation Phase teacher, generalist teacher, pedagogical content knowledge, life skills in the Foundation Phase, visual arts education, visual arts pedagogy, visual arts praxis.

OPSOMMING

Visuele kuns word as voordelig beskou vir leerders op 'n verskeidenheid ontwikkelingsvlakke. Binne die konteks van die Suid-Afrikaanse opvoedkundige stelsel is die grondslagfaseonderwyser, as algemene klasonderwyser, verantwoordelik vir die aanbieding van visuele kunste as deel van die *Kurrikulum- en Assesseringsbeleidverklaring* vir lewensoriëntering. Dus is die grondslagfaseonderwyser se praktyk en pedagogiek met betrekking tot visuele kunste 'n belangrike kenmerk om van kennis te neem. Hierdie kwalitatiewe navorsingsprojek het die gesamentlike ervaringe van 'n groep grondslagfaseonderwysers onder die loep geneem om sodoende 'n belangrike kritiese begrip van hul praktyk en pedagogiek in visuele kunste te verkry. Visuele kunste word beskou as deelnemend op alle vlakke en dus is deelnemende aksieleer en aksienavorsing (PALAR) as navorsingsmetodologie gekies. Ek het PALAR gebruik as navorsingsmetodologie sowel as die paradigma wat deur 'n deelnemende en transformatiewe filosofie ondersteun word. Ek en die medenavorsers het deur kunsgebaseerde strategieë, soos *photovoice*, die byhou van 'n visuele joernaal en besinnende groeps gesprekke, hul uiteenlopende en outentieke behoeftes en uitdagings tydens die aanbieding van visuele kuns verken en geïdentifiseer. Die bevindinge het die perseptuele waarde wat die medenavorsers aan visuele kuns heg, blootgestel. Ook is 'n verskeidenheid uitdagings wat deur die medenavorsers ondervind is, geïdentifiseer. Die navorsing het die rol van ouers se ondersteuning van die onderrig van visuele kuns beklemtoon en die belangrikheid van die tuisomgewing se bydrae tot leerders se kreatiewe ontwikkeling uitgewys. Die navorsing het ook daarin geslaag om die medenavorsers sover te kry om strategieë saam te konseptualiseer en te implementeer om elkeen se praktyk en pedagogiek met betrekking tot visuele kuns te verbeter. Verder het die navorsing ook gepoog om belangstelling te wek met betrekking tot die gebrek aan kennis oor die visuele kunspaktyk van die grondslagfase binne die Suid-Afrikaanse onderwyskonteks.

Sleuteltermes: algemene onderwyser, grondslagfaseonderwyser, kreatiwiteit, lewensoriëntering in die grondslagfase, pedagogiek van visuele kuns, praktyk en pedagogiese inhoudskennis van visuele kuns, onderrig in visuele kuns.

LIST OF ABBREVIATIONS AND ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
PALAR	Participatory Action Learning and Action Research
PAR	Participatory Action Research
PCK	Pedagogical Content Knowledge

TABLE OF CONTENTS

CHAPTER 1 AN INVITATION TO EXPLORE	1
1.1 AN INVITATION TO EXPLORE: A VISUAL PRESENTATION OF THE CHAPTER.....	1
1.2 A HEART FOR THE ARTS: PURSUIT OF ARTISTIC ADVOCACY	2
1.2.1 Introduction	2
1.2.2 My artistic advocacy	2
1.3 EXPLANATION OF TERMINOLOGY.....	3
1.3.1 Curriculum and Assessment Policy Statement	3
1.3.2 Life skills in the Foundation Phase (Grade R-3)	3
1.3.3 Creative arts.....	3
1.3.4 Visual arts	3
1.3.5 Foundation Phase teacher	4
1.3.6 Generalist teacher	4
1.3.7 Pedagogical content knowledge	4
1.4 ORIENTATION AND RESEARCH RATIONALE	4
1.4.1 An incentive for visual arts education.....	4
1.4.2 A teacher's role as visual arts advocate.....	5
1.4.3 Impediments to visual arts education.....	5
1.4.3.1 Intrinsic barriers.....	6
1.4.3.2 Extrinsic barriers	6
1.5 PROBLEM STATEMENT	8
1.6 PURPOSE OF THE STUDY	9

1.7 RESEARCH OBJECTIVES	9
1.8 THEORETICAL FRAMEWORK GUIDING THE STUDY.....	10
1.9 RESEARCH PARADIGM, DESIGN AND METHODOLOGY	12
1.10 RESEARCH METHOD	13
1.10.1 Model and cycles selected for participatory action learning and action research	14
1.10.2 Participant sampling.....	14
1.10.3 Data collection.....	15
1.10.3.1 Photovoice	15
1.10.3.2 Reflective group conversation.....	16
1.10.3.3 Reflexive visual journals.....	16
1.10.4 Data analysis and coding.....	17
1.11 TRUSTWORTHINESS.....	17
1.12 LIMITATIONS TO THE STUDY.....	17
1.13 ROLE OF THE RESEARCHER.....	18
1.14 ETHICAL CONSIDERATIONS.....	19
1.15 CONTRIBUTION OF THE STUDY	19
1.16 MAPPING OUR JOURNEY	20
 CHAPTER 2 UNPACKING THE VISUAL ARTS SUITCASE.....	 22
2.1 UNPACKING THE VISUAL ARTS SUITCASE : VISUAL REPRESENTATION OF THE CHAPTER.....	22
2.2 VISUAL ARTS, A JOURNEY OF ARTFUL EXPLORATION.....	23
2.2.1 Conceptualising creativity	23
2.2.2 Creative mindset	24

2.2.3	Creativity conceptualised within visual arts education	24
2.3	VISUAL LITERACY	25
2.4	OVERVIEW OF VISUAL ARTS EDUCATION	25
2.4.1	Visual arts in arts integration	25
2.4.2	Visual arts as an academic discipline	26
2.5	VALUE OF VISUAL ARTS EDUCATION.....	27
2.5.1	Visual arts and physical development.....	27
2.5.2	Visual arts and social development.....	28
2.5.3	Visual arts and social-emotional development.....	29
2.5.4	Visual arts and emotional development	29
2.5.5	Visual arts and cognitive development.....	30
2.5.5.1	Convergent thinking in the Foundation Phase classroom.....	30
2.5.5.2	Divergent thinking in the Foundation Phase classroom	30
2.5.5.3	Mastering spatial and mathematical concepts	31
2.5.5.4	Visual-perceptual and observational skills	31
2.6	THE PEDAGOGICAL CONTENT KNOWLEDGE ATLAS	32
2.6.1	Different domains of knowledge.....	33
2.6.2	Teacher efficacy.....	33
2.6.3	The impact of learners on the enactment of PCK	34
2.6.4	The misconceptions of learners	34
2.6.5	An idiosyncratic affair	34
2.7	INTRINSIC BARRIERS TO TEACHING VISUAL ARTS.....	35
2.7.1	The influence of low self-efficacy on the visual arts praxis	35

2.7.2	Pedagogy of discomfort in visual arts education.....	36
2.8	EXTRINSIC BARRIERS TO TEACHING VISUAL ARTS	37
2.8.1	Hierarchal perceptions of academic subjects.....	37
2.8.2	Time restraints	37
2.8.3	Lack of resources.....	38
2.8.4	Lack of creativity and innovation	38
2.9	VISUAL ARTS WITHIN THE FOUNDATION PHASE EDUCATIONAL CONTEXT: A SOUTH AFRICAN PERSPECTIVE	39
2.9.1	Life skills and creative arts in the Foundation Phase	39
2.9.2	Requirement of visual arts in the Foundation Phase	40
2.10	THE VISUAL ARTS TEACHER.....	41
2.10.1	Teacher-directed approach	42
2.10.2	Child-centred approach	42
2.10.3	Teacher-guided approach	43
2.11	CHALLENGES IN THE FOUNDATION PHASE VISUAL ARTS PRAXIS	44
2.11.1	Intrinsic barriers in teaching visual arts	44
2.11.2	Extrinsic barriers in teaching visual arts.....	45
2.12	A RECOLLECTION OF THE LITERATURE	46
CHAPTER 3	NAVIGATING THROUGH OUR JOURNEY	48
3.1	NAVIGATING THROUGH OUR JOURNEY: A VISUAL REPRESENTATION.....	48
3.2	TRUE NORTH: FOLLOWING OUR INNER COMPASS	49
3.3	QUALITATIVE RESEARCH.....	50
3.4	RESEARCH DESIGN	50

3.4.1	Research paradigm.....	50
3.4.1.1	Embracing a participatory and transformative paradigm within participatory action learning and action research	51
3.4.1.2	Ontological and epistemological philosophical foundations of participatory action learning and action research	51
3.4.2	Action research	53
3.4.3	Power relations within action research and PAR	53
3.4.4	PALAR	54
3.4.5	Philosophical principles underpinning PALAR	55
3.4.5.1	Communication	56
3.4.5.2	Commitment and collaboration	56
3.4.5.3	Competence.....	56
3.4.5.4	Compromise, coaching and critical self-reflection.....	56
3.5	RESEARCH METHOD	57
3.6	PALAR DATA-GATHERING PROCESS	58
3.6.1	PALAR Cycle 1: Problem definition, needs analysis and start-up workshop	58
3.6.1.1	Photovoice	59
3.6.2	PALAR Cycle 2: Project work.....	61
3.6.2.1	Reflexive journaling.....	62
3.6.2.2	Visual journaling.....	62
3.6.2.3	Reflective group conversation.....	63
3.6.3	PALAR Cycle 3: Concluding workshop, presentation and celebration.....	64
3.6.3.1	Presentation and celebration	64

3.7 DATA ANALYSIS AND CODING.....	65
3.8 THE ROLE OF THE RESEARCHER.....	66
3.9 TRUSTWORTHINESS OF THE DATA.....	66
3.10 ETHICAL CONSIDERATIONS.....	67
3.11 SUMMARY	69
 CHAPTER 4 TRAVELLER’S NOTEBOOK	 70
4.1 TRAVELLER’S NOTEBOOK: A VISUAL REPRESENTATION	70
4.2 THE TRAVELLERS’ EXPERIENCES AND REFLECTIONS	71
4.3 INTRODUCTION TO THEMES: OUR TRAVELLER’S NOTEBOOKS	72
4.4 THEME 1: INTRINSIC VALUE OF ARTISTIC ENGAGEMENT	72
4.4.1 Sub-theme 1.1: Developmental value of artful engagement.....	72
4.4.2 Sub-theme 1.2: Visual arts as an emotional catalyst	74
4.4.3 Summary of the findings for Theme 1	75
4.5 THEME 2: EXPERIENCES IN THE VISUAL ARTS PRAXIS.....	75
4.5.1 Sub-theme 2.1: Facilitating visual arts in the classroom	76
4.5.2 Sub-theme 2.2: Emotions experienced when presenting visual arts	78
4.5.3 Summary of the findings for Theme 2	79
4.6 THEME 3: BARRIERS EXPERIENCED WITHIN THE VISUAL ARTS PRAXIS	79
4.6.1 Sub-theme 3.1: Visual arts resources limitations	79
4.6.2 Sub-theme 3.2: Visual arts constraints	80
4.6.3 Summary of the findings for Theme 3	81
4.7 THEME 4: TEACHERS AND PARENTS AS VISUAL ARTS COLLABORATORS.....	82

4.7.1	Sub-theme 4.1: Teachers and parents as artistic stakeholders	82
4.7.2	Sub-theme 4.2: The home as the artistic foundation	83
4.7.3	Summary of the findings for Theme 4	84
4.8	SUMMARY OF THE CO-RESEARCHERS' TRAVELLER'S NOTEBOOKS	85
CHAPTER 5	REPACKING OUR VISUAL ARTS SUITCASE	86
5.1	REPACKING OUR VISUAL ARTS SUITCASE : A VISUAL REPRESENTATION	86
5.2	TEACHING ART BY CREATING ART	87
5.3	DISCUSSIONS ON WHAT TO PACK IN OUR VISUAL ARTS SUITCASE	88
5.3.1	Theme 1: Intrinsic value of artistic engagement.....	88
5.3.2	Theme 2: Experiences in the visual arts praxis.....	89
5.3.3	Theme 3: Barriers experienced within the visual arts praxis.....	90
5.3.4	Theme 4: Teachers and parents as visual arts collaborators	92
5.3.5	Summary of discussion	93
5.4	STRATEGIES TO ENHANCE TEACHERS' VISUAL ARTS PEDAGOGY	95
5.4.1	Strategies collectively suggested by the co-researchers	95
5.4.2	Additional strategies suggested by the researcher	96
5.5	REPACKING THE VISUAL ARTS SUITCASE	96
5.6	CLOSING SENTIMENTS IN THE TRAVELLER'S NOTEBOOKS.....	99
5.6.1	Reflections of Co-researcher 1	99
5.6.2	Reflections of Co-researcher 2	99
5.6.3	Reflections of Co-researcher 5	99
5.6.4	My artful heart: reflections as the researcher.....	100

5.7	CONTRIBUTIONS OF THIS RESEARCH JOURNEY	101
5.7.1	Implications of this research to the practice, policy and context of visual arts education.....	101
5.7.2	Suggestions for the next research journey.....	101
5.8	LIMITATIONS TO THE STUDY	102
5.9	CONCLUDING OUR VISUAL ARTS SUITCASE AND JOURNEY	103

LIST OF TABLES

Table 1-1:	PHOTO self-analysis (adapted from Amos et al., 2012) .	16
Table 3- 1:	Summary of sampled co-researchers.....	57
Table 3- 2:	PHOTO self-analysis (adapted from Amos et al., 2012)	61
Table 3- 3:	Tesch's (1990) data analysis approach (adapted from Creswell & Guetterman, 2019)	65
Table 3- 4:	Validation strategies as suggested by Leedy and Ormrod (2013).....	67
Table 4- 1:	The PALAR cycles and themes identified	71

LIST OF FIGURES

Figure 1- 1:	An invitation to explore (illustrated by the researcher)	1
Figure 1- 2:	CAPS life skills component.....	7
Figure 1- 3:	Five features of PCK identified by (Park & Oliver, 2008).....	11
Figure 1- 4:	Zuber-Skerritt's generic eight-step model (Zuber-Skerritt, 2011)	14
Figure 2- 1:	The visual arts suitcase (illustrated by the researcher)	22
Figure 2- 2:	Re-conceptualised interpretation of PCK (adapted from Park & Olivier, 2008, pp. 268-277)	32
Figure 2- 3:	Creative arts categories as stipulated with the CAPS life skills document	40
Figure 2- 4:	Three approaches to teaching visual arts (adapted from Fox & Schirrmacher, 2012)	44
Figure 3- 1:	True north: following our inner compass (illustrated by the researcher).....	48
Figure 3- 2:	Philosophical principles underpinning PALAR (Wood, 2020).....	55
Figure 3- 3:	A visual representation of the PALAR research cycles (adapted from Zuber-Skerritt, 2011)	58
Figure 4- 1:	A representation of a traveller's notebook (illustrated by the researcher)	70
Figure 4- 2:	Co-researcher 5's photovoice narrative (PN5)	75
Figure 4- 3:	Co-researcher 2's photovoice narrative (PN2)	76
Figure 4- 4:	Co-researcher 3's photovoice narrative (PN3)	77
Figure 4- 5:	Co-researcher 6's photovoice narrative (PN6)	83

Figure 5-1: Repacking our visual arts suitcase (illustrated by the researcher).....86

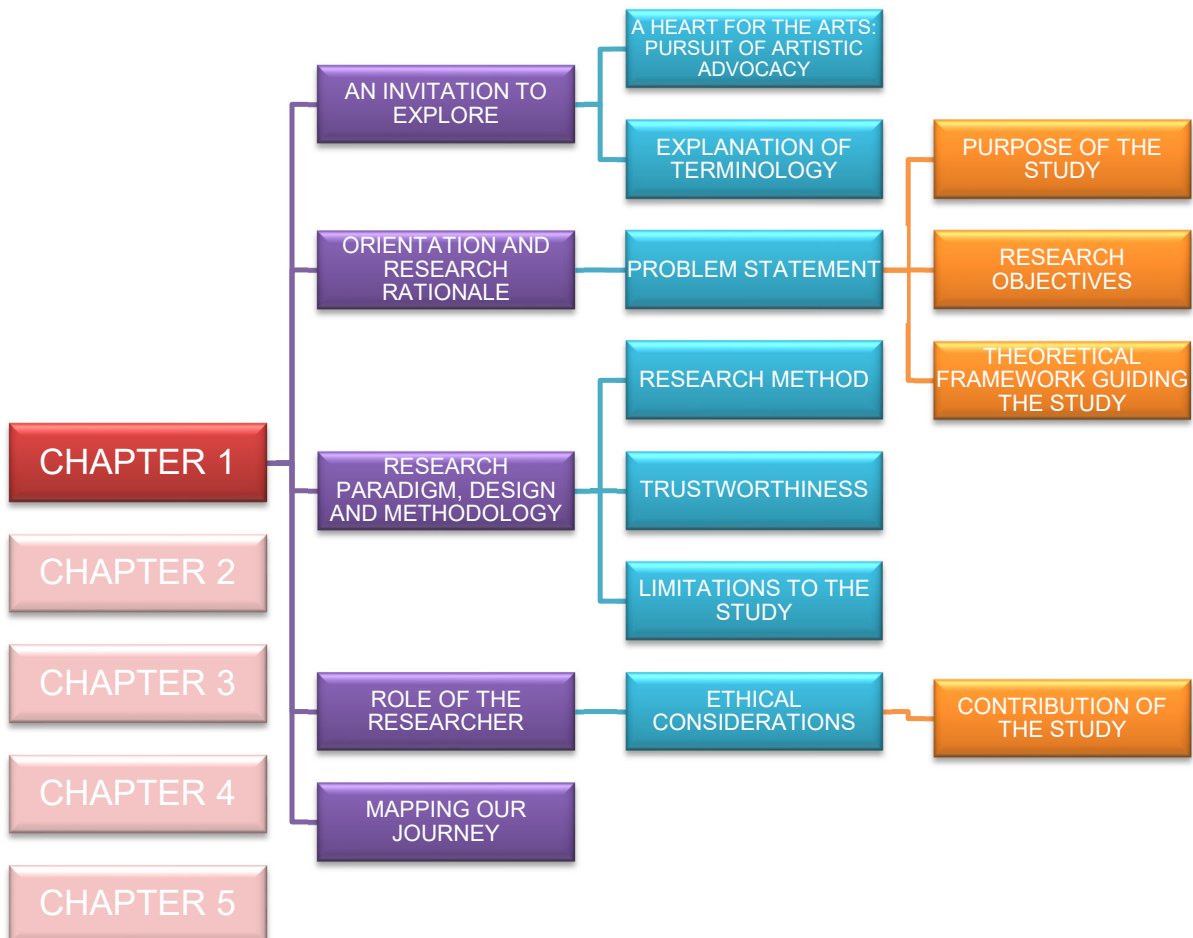
Figure 5- 2: The cover pages of some of the visual journals created by the co-
researchers.....87

CHAPTER 1 AN INVITATION TO EXPLORE

1.1 AN INVITATION TO EXPLORE: A VISUAL PRESENTATION OF THE CHAPTER



Figure 1- 1: An invitation to explore (illustrated by the researcher)



1.2 A HEART FOR THE ARTS: PURSUIT OF ARTISTIC ADVOCACY

1.2.1 Introduction

Throughout the ages, engagement in visual arts has provided humanity with a means to reflect, understand, articulate and explore lived experiences (Scott & Twyman, 2018). Encounters with art and artistic experiences transcend the limitations and boundaries of time and space. The process of creating art is a participatory endeavour, providing opportunities for exploration and experimentation to anyone willing to engage creatively in something. This research endeavour aims to take the reader on a metaphorical journey of exploration to discover the visual arts praxis and pedagogy of a cohort of teachers in the Foundation Phase classroom. This exploration is achieved by incorporating art-based data collection strategies such as photovoice, reflective group conversation and reflexive visual journaling, to inspire creativity in the participating teachers. The selection of creative data collection strategies was motivated by the fact that “art can become a tool for investigating, asking questions, forming and testing theories, collaborating, and exploring an idea from a range of perspectives” (Pelo, 2016, p. 163). I therefore extend an invitation to you, the reader, to join me, the traveller, and the co-researchers, as co-travellers, on a journey of artful exploration within visual arts education.

1.2.2 My artistic advocacy

Visual arts education provides authentic meaning-making opportunities that engage young learners on a cognitive (mind), emotional (heart) and physical (body) level (Wright, 2010). In my practice as a generalist Foundation Phase teacher, I position visual arts high on my priority list. I had much to learn about my visual arts pedagogy when facilitating it with young learners in praxis. I depended significantly on the knowledge gained through my prior art training and artistic background. Most of my understanding was formed through experience, experimentation and the study of subject-relevant literature. These provided me with the theory to support and encourage my own artistic advocacy, namely that a well-implemented and -integrated arts programme is essential for the overall development of young children (Fox & Schirrmacher, 2012).

My advocacy inspired me to discover more about the visual arts experiences, praxis and pedagogy of my fellow Foundation Phase teachers. The literature consulted regarding the visual arts praxis fuelled my curiosity, as generalist teachers often communicate their insecurity in visual arts presentation, doubting their artistic abilities. These statements imparted concern, because as Westraadt (2015b) states, visual arts provide meaningful opportunities for learning and expression. “When a comprehensive art education programme is part of a school curriculum, it creates an opportunity for children with various learning styles and levels of intelligence to learn”

(Westraadt, 2015b, p. 18). An inclusive arts programme thus promotes a child's holistic development, fosters creativity, imagination, expression and communication, and contributes to the social and emotional development of the child (Fox & Schirrmacher, 2012).

I deliberated to what extent these artistic insecurities articulated in the literature influenced the visual arts pedagogy of Foundation Phase teachers. Moreover, I was curious to discover the visual arts praxis and pedagogy of Foundation Phase teachers within the South African educational context, as there seemed to be a noticeable dearth in this research area. Positioning myself as a community-based researcher and a Foundation Phase teacher, I start my literary research endeavour with a discussion of international and South African visual arts research, as well as a consideration of the theoretical framework guiding this study.

1.3 EXPLANATION OF TERMINOLOGY

1.3.1 Curriculum and Assessment Policy Statement

The *Curriculum and Assessment Policy Statement* (CAPS) represents a policy statement followed by teachers for the purpose of learning, teaching and assessment within South African schools (Department of Basic Education, 2012). The CAPS curriculum is thus the prescribed curriculum followed by South African primary and high schools (Grades R-12).

1.3.2 Life skills in the Foundation Phase (Grade R-3)

Life skills in the Foundation Phase (Grade R-3) is a specific subject required by the CAPS that covers four study areas, namely beginning knowledge, personal and social well-being, creative arts and physical education (Department of Basic Education, 2012).

1.3.3 Creative arts

As part of the subject life skills, the creative arts study area in the Foundation Phase is divided into visual arts and performing arts – two equally important categories. According to the life skills CAPS document, the objective of creative arts is to facilitate the creative and imaginative development of the learners and foster an appreciation for the arts (Department of Basic Education, 2012).

1.3.4 Visual arts

Visual arts and the definition thereof differ from one context to the next, but a fundamental explanation is the creation of a piece of artistic expression, consisting of shape, that is visible and

perceivable to others by means of using a single selected medium or the use of various media that originated from and through an image, imagination or a thought (Westraadt, 2015b).

1.3.5 Foundation Phase teacher

Foundation Phase teacher is the South African term used to identify a teacher who is responsible for the delivery of education during the first formal phase of the primary school, namely Grade R to Grade 3 (Embury, 2018). Internationally, a Foundation Phase teacher is referred to as an “elementary teacher”.

1.3.6 Generalist teacher

The term *generalist teacher* refers to a teacher who delivers more than one specialised subject pedagogy.

1.3.7 Pedagogical content knowledge

Pedagogical content knowledge (PCK), a term coined by Shulman, can be explained as the amalgamation between the subject-relevant content knowledge and pedagogical strategies a teacher employs to authentically teach a subject (Shulman, 1987).

1.4 ORIENTATION AND RESEARCH RATIONALE

1.4.1 An incentive for visual arts education

Visual arts education encourages valuable developmental opportunities, such as the holistic development of learners of all ages (Fox & Schirmacher, 2012; Westraadt, 2016b). The arts provide physical, social, emotional, creative and cognitive development opportunities through an interrelated and interdependent approach (Fox & Schirmacher, 2012; Westraadt, 2015b). It is a powerful communicative tool in portraying meaning without words (Clements & Wachowiak, 2010). Visual arts education promotes higher-order thinking skills, such as imagination, embracing multiple perspectives, the ability to compare and contrast aspects, creativity and innovation (Clements & Wachowiak, 2010; Westraadt, 2015b). Considering the fact that children are innately playful, curious, imaginative and natural risk takers, the previous statement justifies the importance of artmaking opportunities (Gauntlett & Thomsen, 2013; Westraadt, 2015b). Although creativity is not solely limited to the arts, the arts provide a prime premise for thinking and creativity to develop and grow (Robinson, 2010).

Visual arts education therefore promotes the creative confidence and innovative abilities of learners (Fox & Schirmacher, 2012). It creates a platform where learners can learn and practise

artistic development, such as sketching and the construction skills needed to concretely transfer their ideas, concepts and plans into a blueprint or a real-life three-dimensional model. It aids the learner to understand the relevance of the artistic theory, such as the elements of arts and design principles (Westraadt, 2015b). It further encourages aesthetic awareness appreciation for arts and design and stimulates problem-solving skills (Clements & Wachowiak, 2010; Mayesky, 2015). The benefits and developmental value promoted by visual arts education are dependent on teachers who believe in the incentive thereof (Westraadt, 2016b).

1.4.2 A teacher's role as visual arts advocate

Clements and Wachowiak (2010, p. 25) describe a teacher facilitating visual arts as a “planner, an organiser, an expeditor, a counsellor, a dreamer, a goal setter, and most of all, a lover of children, life, and art”. Internationally, the generalist teacher is responsible for presenting visual arts within the educational setting of the elementary school (Clements & Wachowiak, 2010). Within the South African primary school setting, the Foundation Phase teacher as a generalist teacher assumes the responsibility for delivering the visual arts content of the curriculum (Westraadt, 2015a). The Foundation Phase teacher's role as visual arts advocate is significant for the success of the artmaking process, which is dependent on the intent to prepare and develop well-thought-out lessons accompanied by well-planned art projects (Clements & Wachowiak, 2010; Westraadt, 2015b, 2016b). The success of art projects is extended when these are presented by a teacher who wholeheartedly believes in the developmental value of visual arts and aspires to inspire the creative imagination of learners (Clements & Wachowiak, 2010; Westraadt, 2015b, 2016b). In essence, the artmaking process remains a collaborative initiative between the teacher and the learners. The teacher needs to invest in the artistic process and guide the learners; consequently, the teacher cannot simply put the learners to work while remaining absent from the facilitation thereof (Clements & Wachowiak, 2010; Westraadt, 2015b). Advocating for visual arts requires an artmaking mixture of excitement and imagination, with the aspiration to develop learners' individual creativity abilities (Westraadt, 2015b).

1.4.3 Impediments to visual arts education

As mentioned in the previous section, the rich, authentic learning opportunities offered by visual arts are reliant upon well-planned and carefully considered lessons presented in an organised classroom (Westraadt, 2015b, 2016b). The implementation and presentation of visual arts do not come without impediments but require determination from a proficient teacher who is invested in a creative pedagogy.

Literature by Alter et al. (2009b) in Australia, Ashworth (2012) in Canada, Eckhoff (2013) in the United States of America, Irwin (2018) in New Zealand and Russell-Bowie (2010) in Australia was reviewed. The literature reviewed delivered a selection of insights pertaining to the challenges and experiences of the generalist class teacher in the praxis of visual arts on a global scale. The South African scope of literature by Dixon et al. (2018); Jansen van Vuuren and Van Niekerk (2015); Nompula (2012); Westraadt (2018) pertains to either the life skills subject unit for the Foundation Phase or visual arts praxis in the Intermediate and Senior Phases. In the South African educational context, creative arts, which include the visual arts and performance arts components, are situated within the life skills curriculum. The literature concerning the Foundation Phase visual arts praxis and pedagogy is of limited scope; consequently Dixon et al. (2018) express concern about the lack of research with particular emphasis on Foundation Phase life skills education in South Africa. Next, the challenges experienced by the teachers who have participated in the abovementioned research studies are discussed in two categories, namely intrinsic and extrinsic barriers.

1.4.3.1 Intrinsic barriers

The gap in the understanding of PCK pertaining to the arts and the insufficiency of teachers' confidence and self-efficacy were reoccurring themes that emerged as a challenge in international studies (Alter et al., 2009b; Ashworth, 2012; Eckhoff, 2013; Irwin, 2018; Russell-Bowie, 2012). Participating teachers in these studies conveyed a so-called pedagogy of discomfort (Boler, 1999) with arts education, regardless of their number of years in education. The idea of presenting an art lesson evoked negative emotions, such as anxiety, in the participating teachers (Ashworth, 2012; Russell-Bowie, 2012). Jansen van Vuuren and Van Niekerk (2015) conducted a study relating to the praxis of music within the performance arts component of Foundation Phase life skills. They concluded from their study that there was an essential need for in-depth pre-service and continuous in-service training that should aim to support the teacher in the clearly noticed challenges with regard to the presentation of art subjects (Jansen van Vuuren & Van Niekerk, 2015).

1.4.3.2 Extrinsic barriers

A number of extrinsic barriers have been identified within the visual arts literature consulted. Curricular pressure is listed as one of these identified barriers (Alter et al., 2009a; Ashworth, 2012; Dixon et al., 2018; Eckhoff, 2013; Irwin, 2018). Visual arts within the South African educational context are organised within the CAPS life skills component. The CAPS document refers to the mandatory national curriculum followed by all governmental schools and some private schools in

South Africa (Department of Basic Education, 2012). Life skills, as a required subject offered, is organised into four study areas (see diagram below).

Dixon et al. (2018) have classified the life skills component as a dense curriculum; therefore, the practicality of presenting the subject may pose challenges to teachers, which they explain as follows:

If teachers are not themselves schooled in the languages of the disciplines that underpin life skills, they are not able to give children access to them, nor are they able to help them understand how different parts of the system relate to one another. (p. 18)

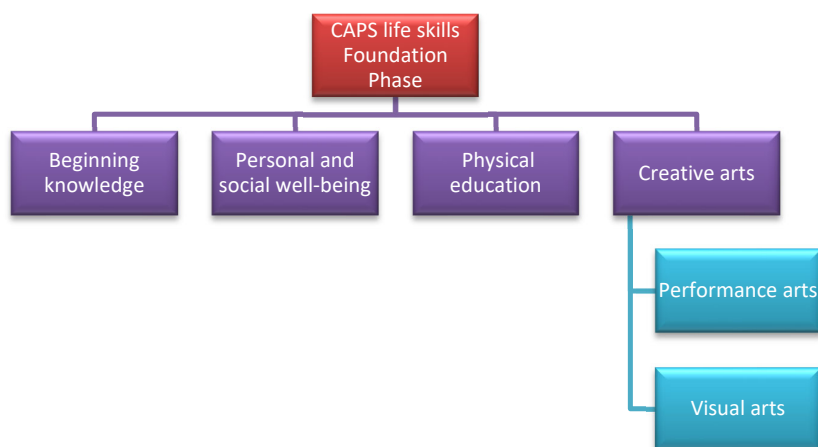


Figure 1- 2: CAPS life skills component

In addition to the pressure of delivering the curriculum, referred to in the consulted research studies, the teachers participating in these studies also experienced that greater emphasis was still allocated to the core subjects, such as literacy and numeracy (Alter et al., 2009a; Ashworth, 2012; Dixon et al., 2018; Eckhoff, 2013; Irwin, 2018; Jansen van Vuuren & Van Niekerk, 2015; Nompula, 2012; Russell-Bowie, 2010; Russell-Bowie, 2012; Westraadt, 2018). This resulted in the arts being marginalised, while the presentation of core subjects received priority (Alter et al., 2009a; Ashworth, 2012; Dixon et al., 2018; Eckhoff, 2013; Irwin, 2018; Jansen van Vuuren & Van Niekerk, 2015; Nompula, 2012; Russell-Bowie, 2010; Russell-Bowie, 2012; Westraadt, 2018).

Budget limitations also present a challenge and directly result in the minimal availability of resources such as adequate arts media and material (Ashworth, 2012; Nompula, 2012; Russell-Bowie, 2010). In some schools, only the basic art supplies are provided, resulting in teachers having to use their own finances to buy additional much-needed art supplies (Ashworth, 2012). This results in the art forms merely being taught theoretically, rendering limited opportunities for exploration and creative development (Nompula, 2012).

Visual arts are seen as challenging because the subject is viewed as messy and unstructured, causing some teachers to adopt a “minimalist approach” to teaching art (Ashworth, 2012, pp. 74,77; Irwin, 2018, p. 23). Consequently, “clean media” are preferred, for example drawing with pencils instead of painting, thereby limiting the learners’ exposure to different art media (Ashworth, 2012). Mostly, visual arts are presented in the generalist teacher’s classroom, as there is no appropriate venue or facilities to present the arts without sufficient facilities to deal with clean-up procedures (Ashworth, 2012; Nompula, 2012).

The mentioned intrinsic and extrinsic barriers experienced by the participating teachers within the referenced literature ultimately resulted in impediments to the successful presentation of visual arts. These impediments subsequently marginalised visual arts, limiting the significant developmental opportunities thereof.

1.5 PROBLEM STATEMENT

It was affirmed through the literature consulted that the successful implementation of visual arts is dependent on a well-developed arts programme and the availability of basic artistic media (Westraadt, 2015b, 2016b). The presentation of visual arts is further reliant upon a confident, enthusiastic and resourceful teacher, who is empowered by an understanding of the creative pedagogical approaches (Clements & Wachowiak, 2010; Westraadt, 2015b, 2016b). As stated in the introduction of this chapter, my curiosity to conduct this research was sparked by Foundation Phase teachers’ artistic perceptions and creative insecurities in the presentation of visual arts. The creative and artistic insecurities, together with an array of challenges, were further evident in the collective international and national literature studies referred to above (Alter et al., 2009b; Ashworth, 2012; Dixon et al., 2018; Eckhoff, 2013; Irwin, 2018; Jansen van Vuuren & Van Niekerk, 2015; Nompula, 2012; Russell-Bowie, 2010; Russell-Bowie, 2012; Westraadt, 2018). The teachers involved in these research projects often conveyed a pedagogy of discomfort (Boler, 1999) in the implementation of visual arts education (Alter et al., 2009b; Ashworth, 2012; Dixon et al., 2018; Eckhoff, 2013; Irwin, 2018; Jansen van Vuuren & Van Niekerk, 2015; Nompula, 2012; Russell-Bowie, 2010; Russell-Bowie, 2012; Westraadt, 2018). The identified discomfort within their visual arts pedagogy could ultimately impede the rich and valuable learning opportunities accessible through the arts.

It has further been discovered through the literature study that there is a dearth in research pertaining specifically to the visual arts praxis and pedagogy of the South African Foundation Phase teacher. The identified dearth conveys the necessity for research to communicate and accentuate teachers’ pedagogical experiences of visual arts.

It was my sincere interest to discover the collective experiences of Foundation Phase teachers' visual arts praxis and pedagogy. Through the literature consulted for this study, it was discovered that the participating teachers experienced challenges in the presentation of visual arts. Therefore, it was, furthermore, my desire to discover the needs and challenges of the South African Foundation Phase teacher in the presentation of visual arts and to collectively conceptualise support strategies to enhance their visual arts pedagogy. Hence, the main research question that guided this study was as follows: How can the collective experiences of Foundation Phase teachers contribute to enhancing their pedagogy of visual arts?

The secondary questions that guided the study were as follows:

- What are the identified needs and challenges of Foundation Phase teachers in their pedagogy of visual arts?
- What collaborative strategies can be implemented to assist Foundation Phase teachers in the development of their visual arts pedagogy?

1.6 PURPOSE OF THE STUDY

Established from the above problem statement, the research aimed, firstly, to explore the collective experiences of Foundation Phase teachers' visual arts pedagogy and praxis within the South African educational context. Secondly, the purpose was extended to identify the needs and challenges experienced by Foundation Phase teachers in their visual arts pedagogy. Lastly, the purpose of the study was to collaboratively conceptualise strategies to enhance the participating Foundation Phase teachers' visual arts pedagogy.

1.7 RESEARCH OBJECTIVES

As defined by the primary research question, the research objectives attempted to acquire insight into Foundation Phase teachers' collective visual arts experiences within the South African educational context. Their collective experiences include the identification of needs and challenges within the visual arts praxis and pedagogy. The research aimed to contribute to the collaborative development of strategies to assist with and support the enhancement of the participating teachers' visual arts praxis and pedagogy. Therefore, the secondary research objectives aspired to:

- identify specific challenges and needs of Foundation Phase teachers in the pedagogy of visual arts; and
- collaboratively conceptualise strategies to assist and support Foundation Phase teachers in the enhancement of visual arts pedagogy and praxis.

1.8 THEORETICAL FRAMEWORK GUIDING THE STUDY

Established through the findings of the literature study, a recurring theme guiding the theoretical underpinning of the research is pedagogical content knowledge (PCK). In education, Zuber-Skerritt (2011) emphasises that the objective of learning must be more than the mere accumulation of knowledge; learning should also pertain to the role in the process of problem solving and creative thinking. The same can be argued for the undertaking of teaching – while presenting a lesson, the teacher must employ an array of pedagogical skills and techniques, including problem solving and creative thinking, to ensure successful learning.

Park and Oliver (2008) highlight the depth of PCK as a distinguishing factor between inexperienced and experienced teachers. The theoretical framework for this study is thus embedded in the revised theory of PCK. Initially, PCK was explored and identified by Lee Shulman (1987) as the representation and integration of both content knowledge and pedagogical knowledge into teaching. This integration of both content and pedagogical knowledge “into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities” (Shulman, 1987, p. 8) is thus suitable to promote optimal learning to the learners for whom it is intended.

In a study to conceptualise the understanding of teachers’ professional development and its relationship to PCK, Park and Oliver (2008) constructed their own definition for PCK, which correlates with the original definition of Shulman (1987) by stating that PCK is the consideration and representation of teacher-implemented pedagogy. It aids in assisting a class to “understand specific subject matter using multiple instructional strategies, representations, and assessments while working within the contextual, cultural, and social limitations in the learning environment” (Park & Oliver, 2008, p. 264). The findings revealed by Park and Oliver (2008) study further elaborated on the development of successful pedagogical strategies by introducing five salient features of PCK. These features are presented in Figure 1-3 below.

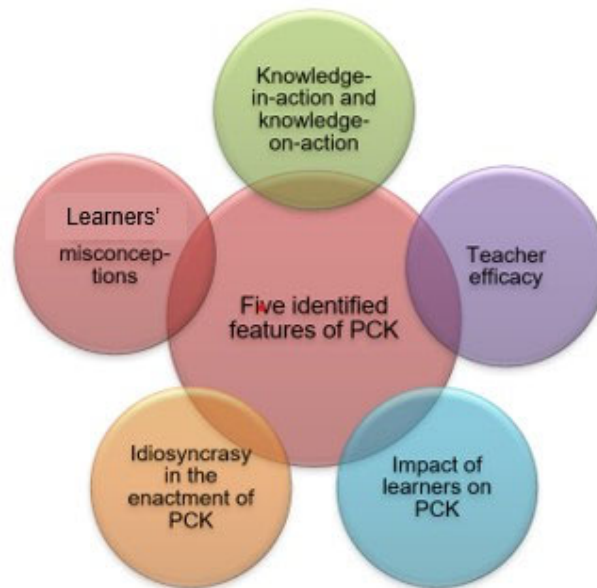


Figure 1- 3: Five features of PCK identified by (Park & Oliver, 2008)

The five salient features of PCK are as follows:

- Knowledge-in-action and knowledge-on-action: Knowledge-in-action and knowledge-on-action transpire in an educational circumstance whereby the teacher is confronted with an unexpectedly challenging moment pertaining to either the content or the pedagogy of the subject. The manifestation of the problem requires the teacher to employ problem-solving skills and transform the presented challenge into a teachable, enriching learning moment (Park & Oliver, 2008).
- Teacher efficacy: The beliefs teachers hold and their teaching confidence demonstrated regarding their teaching ability and teaching methods directly influence the enactment of PCK. In succession, positive teaching experiences promote teachers' efficacy (Park & Oliver, 2008).
- Impact of learners on PCK: Learners' participation in a lesson is influenced by the teacher's subject content knowledge by either presenting thought-provoking questions or the observation of learners' innovative and creative ideas (Park & Oliver, 2008).
- Learners' misconceptions: Teachers' ability to anticipate possible areas misunderstood or misinterpreted by the learners is a significant part of their own PCK. This understanding of misconceptions has an impact on their decisions made throughout the entire teaching process, from planning to assessment, which ultimately improves their PCK (Park & Oliver, 2008, p. 275).

- Idiosyncrasy in the enactment of PCK: Although there are noticeable similarities in successful pedagogical strategies implemented, it is concluded that PCK is fundamentally idiosyncratic. The idiosyncrasy of teachers is promoted by four factors, namely their orientation to the subject presented, the existing knowledge of the learners, the teaching experiences of the teacher and the teacher's personal characteristics (Park & Oliver, 2008).

Reflection on the five features pertaining to the successful development and enactment of PCK, as identified by Park and Oliver (2008), contributed to the objective of this study to include and explore pedagogical strategies for visual arts in the Foundation Phase classroom.

1.9 RESEARCH PARADIGM, DESIGN AND METHODOLOGY

Conducting research, explained in its rudimental sense, is the act of questioning a noticed issue, analysing the information gathered to formulate understanding and to gain insight (Creswell & Guetterman, 2019). Research in education remains continuously important; therefore, teachers, as a community, should strive towards bringing about improvements in their teaching practice, consequently creating awareness of the issues or challenges experienced (Creswell & Guetterman, 2019). In this section, the selected qualitative research procedures for the research are clarified.

According to Fouché and Schurink (2011), a researcher engaging in qualitative research demonstrates interest in acquiring “understanding (verstehen) rather than explanation, with naturalistic observations rather than controlled measurement, with the subjective exploration of reality from the perspective of an insider as opposed to that of an outsider predominant in quantitative paradigms”. A research paradigm can be explained as the researcher's view or interpretation used to assign meaning, value or understanding to a situation or experience (Davies & Fisher, 2018; Nieuwenhuis, 2016b; Wood, 2020). The research paradigm is intrinsically interwoven with the researcher's literature, theoretical framework and method of inquiry, as it represents the researcher's worldview (Nieuwenhuis, 2016b; Wood, 2020).

Zuber-Skerritt (2011) motivates the use of participatory action learning and action research (PALAR) as a philosophy by stating that PALAR becomes a perspective in thinking, reflecting, feeling, living and existing. PALAR is influenced “by our values, worldviews and paradigms of learning, teaching and research and, in turn, that influences our behaviour, strategies, methods and therefore capacity for improving practice” (Zuber-Skerritt, 2011, p. 6). The philosophical foundations that frame PALAR research are embedded in participatory and transformative philosophies (Wood, 2020). The participatory paradigm within PALAR relates to the democratic

enhancement of social justice (Wood, 2020). This is achieved through a self-reflexive mind “embracing diversity and generating understanding of one’s own role in contributing to a more inclusive and democratic society” (Heron & Reason, 1997; Wood, 2020, p. 22). A participatory paradigm further provides the opportunity for all involved in the research to collaboratively and democratically inquire and search for meaning. Moreover, it includes accountability for the improvement of circumstances, consequently establishing an inclusive and democratic community (Heron & Reason, 1997; Wood, 2020).

Transformation is a pragmatic outcome that results from participatory research (Rajbanshi & Luitel, 2020). Therefore, this research is also rooted within a transformative philosophy. It embraces the multiple perspectives and experiences communicated by the community and supports them to conceptualised problem-solving strategies, thus changing and transforming their own circumstances (Wood, 2020).

1.10 RESEARCH METHOD

Action research is a pragmatic and realistic form of inquiry to address an issue most probably identified in the place of employment or in the community (Creswell & Guetterman, 2019). It provides an opportunity for teachers to reflect on and improve their educational context due to the challenges they experience in the field of education and provide valuable insight into and ownership of both the challenges and the possible solutions thereto (Creswell & Guetterman, 2019). PALAR can be described as an all-inclusive and creative synthesis between the principles of participatory action research (PAR) and action learning, formulating a renewed integrated approach to action research (Zuber-Skerritt, 2011). Examining the stated synthesis, PAR is a category of action research that is participatory and democratic in its core, as the community is dynamically involved in the research process and action (Wood, 2020; Zuber-Skerritt, 2011). Moreover, PAR is transformative in bringing about improvements or changes relevant to the identified issue or problem (Wood, 2020; Zuber-Skerritt, 2011). Consequently, as with all action research, both PAR and PALAR follow a cyclical process of action and reflection between theory and practice (Zuber-Skerritt, 2011). Action learning entails learning that transpires during actions or concrete experiences either in the place of work or in the community, and usually involves a small group of people or participants (Zuber-Skerritt, 2011).

The selection of PALAR as a method of inquiry was an intentional decision to acquire insight into the experiences of Foundation Phase teachers in their visual arts pedagogy and use these experiences to set the wheels of transformation in motion. This PALAR research initiative was only possible through active participation and collaboration by the research participants as they assumed their role alongside the primary researcher as co-researchers (Zuber-Skerritt, 2018).

Action research is not merely concerned with the understanding of the lived experiences of research participants but is also invested in using the knowledge gained to implement problem-solving strategies (Creswell & Guetterman, 2019). The research aimed to utilise the discovered visual arts experiences of Foundation Phase teachers and collaboratively conceptualise strategies to enhance their pedagogy and consequently promote rich learning opportunities.

1.10.1 Model and cycles selected for participatory action learning and action research

The model selected for this study was a generic eight-step PALAR model developed by Zuber-Skerritt (2011, pp. 41,42). The eight main components of the model aim to collaboratively address an identified problem or concern and follow a specific sequence (Zuber-Skerritt, 2011), as illustrated in Figure 1-4 below.

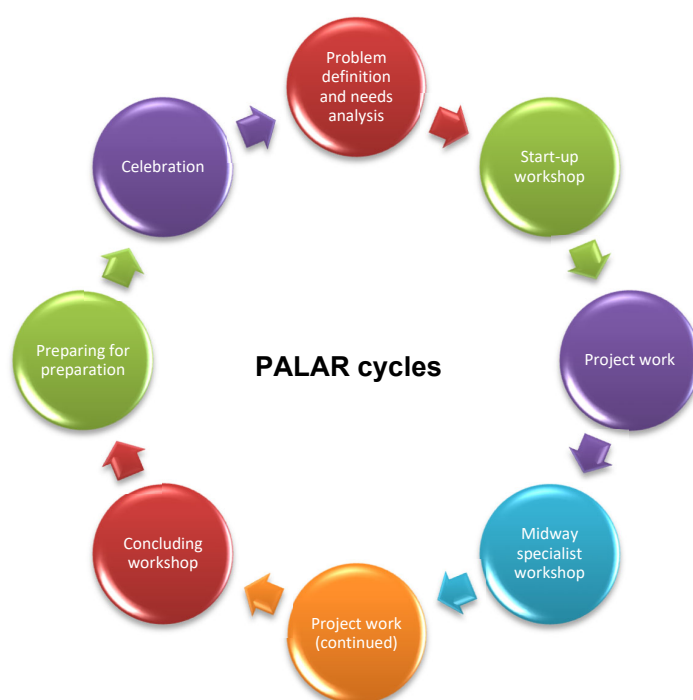


Figure 1- 4: Zuber-Skerritt's generic eight-step model (Zuber-Skerritt, 2011)

Zuber-Skerritt (2011) generic eight-step model is flexible in its structure, and the presentation can be adjusted in relation to the specific PALAR research project. I adjusted the model according to the requirements of this research project to discover the collective experiences of Foundation Phase teachers' visual arts pedagogy and to further conceptualise strategies to enhance their pedagogy (Zuber-Skerritt, 2011).

1.10.2 Participant sampling

The participants in this research were purposefully sampled. In purposive sampling, research participants are selected based on predetermined criteria with a specific objective in mind (Maree

& Pietersen, 2016). The selection of research participants for this research study included a cohort of qualified Foundation Phase teachers currently employed at primary schools that are compliant with the CAPS as per the requirement of the South African Department of Basic Education (DBE). Creswell and Guetterman (2019) point out that there are no predetermined sample sizes in qualitative research and the participant quantity will depend on the requirements of the specific study. Five Foundation Phase teachers sampled from four different schools within the Dr. Kenneth Kaunda district were purposefully selected to act as co-researchers in the study. I, the researcher accounted for the sixth co-researcher.

The co-researchers included two Grade R, two Grade 1, one Grade 3 and one Head of the Foundation Phase with a minimum of one year's teaching experience in their appointed grades. Teachers currently in their first year of teaching did not meet the criteria and, therefore, were not sampled. PALAR motivates the use of small sample sizes as "PALAR focuses on small numbers of people in a community who are engaged in addressing an important, complex problem collaboratively and actively because they are directly affected by the problem and its solution" (Kearney et al., 2013, p. 115).

1.10.3 Data collection

1.10.3.1 Photovoice

Data were gathered through a combination of data collection strategies interlinked within the different PALAR cycles. The first participatory data collection method was photovoice (Wang, 1999; Wang & Burris, 1997; Wang et al., 1998). Photovoice is an innovative and creative data collection approach whereby co-researchers use photographs that they have taken themselves as a catalyst to create awareness of and identify or exemplify a concern or issue that arises in the community (Wang, 1999; Wang, 2003; Wang & Burris, 1997; Wang et al., 1998; Wilson et al., 2007).

The value of photovoice resides in the co-researchers' personal narrative and critical reflections that are interconnected with the photographs (Wang, 1999; Wang et al., 1998; Wilson et al., 2007). By sharing and communicating reflections, life experiences and thoughts about their photographs, co-researchers become advocates for change (Wang, 1999; Wang et al., 1998). My decision to use photovoice as a data collection method for the research was based on the fundamental concept that visual imagery offers a premise for mutual exploration, learning and shared knowledge and participatory needs assessment (Wang, 1999; Wang & Burris, 1997; Wang et al., 1998).

In the context of this research project, the photovoice strategy provided the Foundation Phase teachers as co-researchers and me with the opportunity of sincerely reflecting on our collective experiences, including the assets of and concerns with regard to our visual arts pedagogy (Wang & Redwood-Jones, 2001). The facilitation of the co-researchers' photovoice reflection and narrative was centred on using an acronym. The acronym *PHOTO*, as applied by Amos et al. (2012), was used. The PHOTO reflection questions were adjusted to the criteria of this research project pertaining to the co-researchers' visual arts experiences, and are presented in the table below.

Table 1-1: PHOTO self-analysis (adapted from Amos et al., 2012)

P	Describe the photo selected?
H	What is happening in your photo?
O	Why did you take a photo of this particular object?
T	What does this picture tell us about your visual arts experiences?
O	How can reflection on this photo provide opportunities for possible intervention strategies in the presentation of visual arts?

1.10.3.2 Reflective group conversation

A reflective group conversation,¹ as a second source of data, provided the co-researchers with an opportunity to collaboratively share views and experiences of their visual arts praxis and pedagogy. The reflective group conversation meeting was presented in collaboration with the reflexive visual journaling strategy. Both data collection strategies formed part of the second PALAR cycle. The reflective group conversation furthermore provided introspective opportunities and insight into one another's thoughts and comments, resulting in more profound understanding and perception (Creswell & Guetterman, 2019; Nieuwenhuis, 2016d).

1.10.3.3 Reflexive visual journals

The third implemented data collection strategy was reflexive visual journals. The use of reflexive visual journals as a data collection strategy provided the co-researchers and me with a positive platform to honestly discuss our experiences, including challenges and needs (Vinjamuri et al., 2017). It also provided an avenue for the co-researchers to conceptualise strategies to enhance their praxis and pedagogy of visual arts.

¹ Due to the Covid-19 pandemic, both face-to-face and online communication was used for the collection of data. Contact sessions adhered to strict Covid protocol, as set by DBE.

1.10.4 Data analysis and coding

The data gathered from the reflective group conversation meeting were transcribed verbatim and then coded using inductive content analysis. To ensure accuracy and detail in the interpretation of the data, the transcription and coding were done after each session. In content analysis, “detailed and systematic examination of the contents of a particular body of material for the purpose of identifying, patterns themes, or biases” (Leedy & Ormrod, 2013, p. 104).

1.11 TRUSTWORTHINESS

Creswell and Guetterman (2019); Leedy and Ormrod (2013) list several validation strategies that can be employed to ensure trustworthiness and credibility in a qualitative study. Following these guidelines stipulated by Creswell and Guetterman (2019); Leedy and Ormrod (2013), the five co-researchers and I communicated regularly and met for a scheduled reflective group conversation meeting to reflect on actions and interventions pragmatically applied. Firstly, the recorded data were described in comprehensive and rich detail (Leedy & Ormrod, 2013). Secondly, respondent validation was employed, whereby the research conclusions were reported to the co-researchers to confirm credibility (Creswell & Guetterman, 2019; Leedy & Ormrod, 2013). Thirdly, diverse data collection strategies, namely photovoice, a reflective group conversation and reflexive visual journals, were employed. The incorporation of the diverse data collection strategies aspired to achieve triangulation of the data (Creswell & Guetterman, 2019; Nieuwenhuis, 2016a). Triangulation, as explained by Creswell and Guetterman (2019, p. 261), entails the process whereby using different types or methods of data collection strategies or sources enhances the accuracy of a study by supporting the themes identified on more than one platform.

1.12 LIMITATIONS TO THE STUDY

The South African *Disaster Management Act* 57 of 2002 was called into action in March 2020 in response to the Covid-19 pandemic. This significantly influenced this research endeavour, and adjustments were made to comply with the regulations as stipulated by the *Disaster Management Act (Disaster Management Act 57 of 2002)*.

The research was of limited scope; thus, possible limitations to the research project included the size and location of the participant sample. Although small sample sizes are not necessarily perceived as a limitation in qualitative research and action research, the restriction to one district can be seen as a delimiter, as representation and generalisation cannot be done (Nieuwenhuis, 2016c).

There was an identified absence in the literature pertaining to the Foundation Phase visual arts pedagogy within the South African educational context. This identified impediment could contribute to a limitation to the study.

The selected data collection strategy, namely reflective group conversations, cannot guarantee complete anonymity. This was disclosed to the co-researchers and could have contributed to a limitation, as the co-researchers might have been hesitant to openly and honestly disclose their experiences (Nieuwenhuis, 2016d).

1.13 ROLE OF THE RESEARCHER

This PALAR research endeavour was a democratic and collaborative initiative of artful exploration. The role of a PALAR researcher differs in many aspects from that of a traditional qualitative researcher. The PALAR researcher discourages the notion of power relations (Wood, 2020). Relationship building underpins the embodiment of any PALAR project, and the PALAR researcher encourages democratic participation of all involved (Kearney et al., 2013; Wood, 2020). The researcher becomes an essential part of the research and must remain open to learning from and together with the co-researchers, consequently experiencing personal and professional transformation alongside the co-researchers (Wood, 2020). I positioned myself as a co-researcher in this PALAR research encouraging democratic and active participation. A PALAR research project remains an emerging and unpredictable process; however, it was my responsibility to facilitate the adapted cyclical processes of this research, as referred to by (Kearney et al., 2013; Wood, 2020).

Furthermore, it was my responsibility to inform the co-researchers of the set criteria and ethics considerations pertaining to the use of photovoice as a data collection strategy. My responsibility was to ensure the requirements communicated adhered to the Ethics Committee of the North-West University and the copyright and intellectual property legalities guided by the *Protection of Personal Information Act* 4 of 2013.

It was also my responsibility to prepare, facilitate, moderate and participate in the reflexive visual journals and reflective group conversation meeting. This entailed the collection of “in-depth qualitative data about a group’s perceptions, attitudes and experiences” (Nieuwenhuis, 2016d, p. 96) regarding the selected research topic.

The research employed various data collection strategies to obtain rich, insightful information for the triangulation of data. The analysis, coding, validity and trustworthiness of findings remained my responsibility (Nieuwenhuis, 2016c). Moreover, it was my responsibility to ensure that ethical conduct was maintained throughout the study.

1.14 ETHICAL CONSIDERATIONS

Ethics in research relates to the moral aspect of the study conducted. The consequential outcomes of the research on the co-researchers are always an important factor to consider (Cohen et al., 2018; Mertler, 2009). Obtaining informed consent involves the disclosure of four components, namely autonomy, competence, voluntarism and comprehension (Cohen et al., 2018). The research participants, in their role as co-researchers, were first and foremost informed of the purpose, nature and intention of the proposed research, providing them with the comprehension to make a competent decision to voluntarily participate as per the requirements stated by the term *informed consent* (Cohen et al., 2018; Leedy & Ormrod, 2013).

The co-researchers were informed of their right to autonomy and voluntary participation, which entail the right to withdraw from the study at any stage (Cohen et al., 2018; Leedy & Ormrod, 2013). In addition, they were informed that data collection by means of reflective group conversations could not guarantee complete anonymity. Due to the fact that the research liaison was based on mutual respect, it was disclosed and strongly encouraged that all conversations that transpired during the reflective group conversation would be protected by confidentiality. To ensure anonymity within the data and findings of the study, the co-researchers' right to privacy was protected, and I assigned each co-researcher a pseudonym (Leedy & Ormrod, 2013).

In consideration of being knowledgeable and demonstrating understanding of the abovementioned aspects, the co-researchers agreed to participating in the research by means of written permission adhering to the format of the North-West University. They were briefed on the ethics pertaining to photovoice as a data collection strategy. The requirements of photovoice and individual rights were disclosed to the co-researchers for the intended study. The right to privacy was compulsory; accordingly, photographs taken of people, including children, were prohibited. I obtained the required ethics clearance from the Ethics Committee of the North-West University. The relevant gatekeepers, namely the provincial education department and the principals of the sampled co-researchers' schools, were contacted to obtain written permission.

1.15 CONTRIBUTION OF THE STUDY

This PALAR research study aspired to make contributions in the following areas of research:

- The study aspired to unpack and explore the collective experiences of Foundation Phase teachers' visual arts pedagogy within the South African educational context.
- As a result of unpacking the experiences of the Foundation Phase teachers in the presentation of visual arts, this study attempted to address the noticeable gap in knowledge and the literature on visual arts praxis and pedagogy within South Africa.

- Furthermore, the research was directed at policymakers, such as the DBE, to create awareness of the limited opportunities for in-service training focusing on visual arts within the Foundation Phase.
- Lastly, the research was aimed at the principals of primary schools, as it further aspires, firstly, to create awareness of the needs and challenges experienced by Foundation Phase teachers in the presentation of visual arts and, secondly, to encourage in-service training initiatives to enhance Foundation Phase teachers' visual arts pedagogy and praxis.

1.16 MAPPING OUR JOURNEY

This research project is presented in the following chapters:

Chapter 1: An invitation to explore

In Chapter 1, I share my advocacy for visual arts education. I metaphorically map and plan for this journey and discuss the research orientation and rationale. Thereafter, I reflect on my curiosity by presenting the research questions for this artful inquiry. I also extend an invitation for the reader to join us on this adventure.

Chapter 2: Unpacking the visual arts suitcase

In Chapter 2, I unpack the current visual arts suitcase by exploring the literature on visual arts education. This starts with conceptualising creativity and the creative mindset. Thereafter, I explore the value and benefits of visual arts to the learner in implementing visual arts education. PCK is an essential aspect of this study and is metaphorically referred to as the atlas of this study. I refer to an array of intrinsic and extrinsic barriers experienced in the presentation of visual arts. Furthermore, I explore the visual arts praxis and pedagogy within the South African educational context. This exploration delivers a noticeable gap in the literature on visual arts education in South African primary schools.

Chapter 3: Navigating through our journey

No journey would be complete without a navigation tool that guides travellers through their travels. The research methodology selected for this study was deemed as our metaphorical compass. In Chapter 3, I discuss the research design and the research method for this research. Also, I explain the procedures, motivate the research method selected and discuss the data collection and data analysis process, the trustworthiness of the study and the ethical considerations adhered to.

Chapter 4: Our traveller's notebook

Chapter 4 delivers insightful findings discovered in our journey. The metaphor of a traveller's notebook is used in the discussion of the data collected in this research. Four themes are identified through the various art-based data collection strategies implemented. These themes are discussed, leading to answering the research questions in the last chapter.

Chapter 5: Repacking our visual arts suitcase

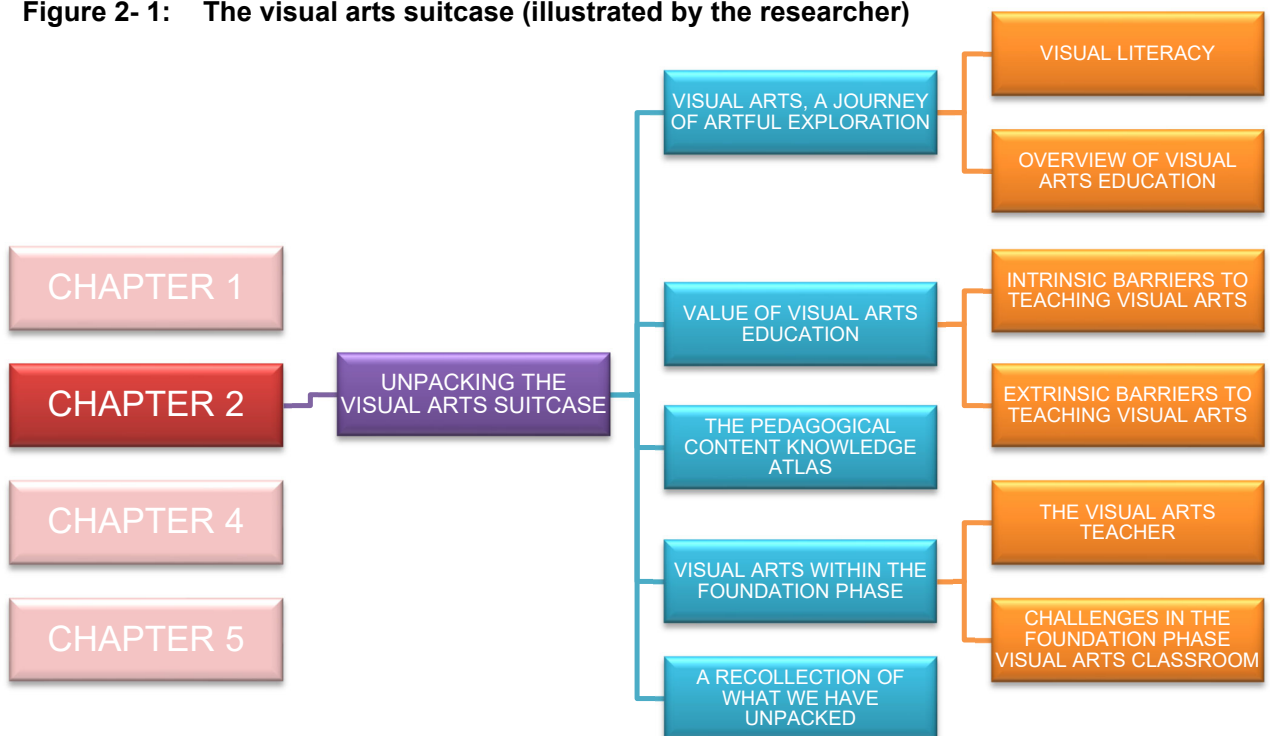
Chapter 5 is the final phase of this research journey. It accounts for the discussion of findings, the recommendations made, collective reflections, the contribution of the research and the limitations to the study. The content discussed in Chapter 5 is aimed at helping Foundation Phase teachers to repack their visual arts suitcase for the next journey of artful exploration.

CHAPTER 2 UNPACKING THE VISUAL ARTS SUITCASE

2.1 UNPACKING THE VISUAL ARTS SUITCASE: VISUAL REPRESENTATION OF THE CHAPTER



Figure 2- 1: The visual arts suitcase (illustrated by the researcher)



2.2 VISUAL ARTS, A JOURNEY OF ARTFUL EXPLORATION

Departing on a journey requires the traveller to take along a travel case packed with the particulars they would need throughout the adventure. The particulars packed inside the suitcase includes an atlas, a compass and a traveller's notebook. The planning and preparation for a trip is an exciting time, filled with anticipation of what the adventure may bring. The co-researchers ready to depart on this research journey all have several years' experience in education. It can be argued that throughout the years involved in education, Foundation Phase teachers fill their metaphorical educational suitcases with knowledge and pedagogies. However, before ascending on this new journey, it is essential to reflect and unpack these mentioned aspects.

Furthermore, to ascend on this journey of artful exploration, it is essential for me, the researcher, to look at the literature that currently fills the metaphorical visual arts education suitcase. To accomplish this, Chapter 2 provides an overview of the literature, commencing with conceptualising creativity and progress to deliberate on the different facets within visual arts education. The national and international literature consulted for this chapter also illuminates the various experiences in the praxis and pedagogy of visual arts. These experiences include the needs for, challenges of and impediments to the successful implementation of visual arts within the primary school setting.

Creativity and visual arts share an authentic and fruitful affiliation. Visual arts and the literature surrounding it cannot be shared without the conceptualisation of creativity. Therefore, this chapter provides an overview of literature, commencing with a conceptualisation of creativity and progressing to a deliberation on the different facets of visual arts education.

2.2.1 Conceptualising creativity

Robinson and Aronica (2015) define creativity as the development of authentic ideas that contribute to value. Reflecting on their definition of creativity, it is important to consider two interconnected concepts to creativity, namely imagination and innovation (Robinson & Aronica, 2015). The creative imagination, a cognitive process, is the invention, production or initiation of innovative ideas or artworks and is acquired by expanding on prior knowledge and skills and by engaging in creative activities (Šlahova et al., 2017). Hence, imagination is the essence of creativity and is applied through innovative practice (Robinson & Aronica, 2015). Collectively, creativity and innovation are defined as fundamental skills, and the encouragement and nourishment of youthful, inquisitive minds, inspiring them to reflect and dream creatively, are of fundamental importance thereto (Vint, 2005). It is important to understand that creativity is an innate quality – although some individuals are more refined in their creative praxis, no one

completely lacks creativity, and everyone possesses the ability to be creative (Mayesky, 2015; Vint, 2005; Wright, 2010).

2.2.2 Creative mindset

The creative mindset is described as a way of thinking that incorporates curiosity, exploration and inquisitiveness, with the aspiration to create, play and share (Gauntlett & Thomsen, 2013; Mayesky, 2015). Ample opportunities to make and create and to engage with tools and materials in a stimulating environment are, therefore, vital for the promotion of creative thinking (Gauntlett & Thomsen, 2013; Padgett, 2013).

Mayesky (2015) explains that, upon confrontation with a problem, there are two kinds of thinking processes that can be imparted, namely convergent and divergent thinking, also referred to as *creative thinking*. Convergent thinking entails a single correct answer, whereas divergent thinking necessitates generating several possibilities for a single problem (Mayesky, 2015). Convergent and divergent thinking are equally essential to and for creativity (Mayesky, 2015). Divergent or creative thinking encompasses the following mental qualities: fluency, flexibility, originality and elaboration (Fox & Schirmacher, 2012). These are important qualities, as Robinson (2010) argues that people are entering an unpredictable future of revolution. This uncertain and ever-changing future will require new challenges to be approached creatively (Mayesky, 2015).

2.2.3 Creativity conceptualised within visual arts education

Granted, creativity, imagination and innovation are not exclusively developed by visual arts, but visual arts praxis does, however, provide a prime premise for the development and growth thereof (Pavlou, 2013; Robinson, 2010; Unsworth, 2001). Learners' involvement throughout the process of creating art provides the ideal environment for the development of creative imagination; furthermore, the confrontation of practical and conceptual problems and choices fosters the possibility of problem solving and decision making and the development of critical thinking (Pitri, 2013; Šlahova et al., 2017). The process of art making allows learners to hypothesise outcomes and provides them with the platform to assess their predictions through open-ended artistic experimentation (Pitri, 2013).

Visual arts promote the creative confidence and innovative abilities of learners and establish a milieu of opportunities to learn, explore and practise artistic development. Young minds expand in their metacognitive thinking skills when they are offered the prospect to create envisioned ideas in a practical manner (Brooks, 2009). Learners use artistic skills such as sketching and construction to concretely transfer their invented and imaginative ideas into tangible concepts, blueprints or three-dimensional models. Moreover, engaging with visual arts has the added

benefit of encouraging and intensifying learners' understanding of the world around them and, thereby, contributes to the cultivation of an aesthetic appreciation for and the promotion of visual literacy (Mayesky, 2015).

2.3 VISUAL LITERACY

At present, learners reside in a predominantly visual world saturated with visual information, visual discourse and visual culture (Fox & Schirrmacher, 2012; Pavlou & Athansiou, 2014; Westraadt, 2015b). The ability to interpret these visual symbols and discourse is thus of great importance (Fox & Schirrmacher, 2012, p. 44; Lopatovska, 2016; Pavlou & Athansiou, 2014). Equal to other literacies, visual literacy is a learnt skill and aptitude where learners analyse, interpret, reflect and construct meaning from visual imagery (Eckhoff, 2010; Fox & Schirrmacher, 2012; Margaret, 2008; Westraadt, 2016a). Visual literacy consists of developing a rich and integrated discourse of visual elements and techniques, including elements of arts, principles of design and art mediums, as well as the observation and nurturing of conversation regarding art viewing and the artmaking process (Eckhoff, 2010, 2013; Westraadt, 2016a, 2016b). The observation, reflection and conversation surrounding viewed artwork constitute an important component of learners' artistic knowledge comprehension and, consequently, requires thoughtful planning together with the employment of authentic teaching strategies (Eckhoff, 2010). Visual literacy cultivates artistic awareness and develops aesthetic appreciation for the arts (Westraadt, 2015b). Therefore, visual literacy is a valuable and complementary component within the visual arts curriculum.

2.4 OVERVIEW OF VISUAL ARTS EDUCATION

Involvement in the arts employs a collection of intelligences and language discourses through its own authentic semiotic system, promoting and encouraging meaningfulness and more profound ways of knowing (Chapman, 2015). The literature reviewed for this research study disclosed various such modalities in the praxis of visual arts education. There are two especially noticeable categories within the presentation of visual arts. Firstly, visual arts can be presented and taught through an integrated approach, thus being fully combined within other academic disciplines, such as mathematics or languages. In this manner, it is presented as an interwoven entity (Jansen van Vuuren, 2018; Marshall, 2016; Moilanen & Mertala, 2020). Secondly, visual arts can be presented and taught as a separate academic discipline, and thus visual arts are categorised as a discipline-based approach (Moilanen & Mertala, 2020).

2.4.1 Visual arts in arts integration

Arts integration is a dynamic teaching approach whereby the arts, including visual arts, are merged into the methodology of academic disciplines and curricula such as mathematics, science

or languages (Hunter-Doniger & Herring, 2017; Jansen van Vuuren, 2018; LaJevic, 2013; Moilanen & Mertala, 2020; Scott & Twyman, 2018). The arts thus become an inclusive and meaningful component of the academic discipline (Hunter-Doniger & Herring, 2017; Jansen van Vuuren, 2018; LaJevic, 2013; Moilanen & Mertala, 2020; Scott & Twyman, 2018). This necessitates for visual arts (traditionally viewed as a non-academic discipline) to be acknowledged as a transformative and holistic learning environment, credited with the same academic prestige as, for example, the literacy and mathematical academic disciplines (Chapman, 2015; Hunter-Doniger & Herring, 2017; Moilanen & Mertala, 2020; Scott & Twyman, 2018).

Visual arts presented in an arts-integrated approach aim to enrich learners' knowledge and deepen their understanding and connections of both the integrated academic disciplines and being assessed collectively (Chapman, 2015; Hunter-Doniger & Herring, 2017; Jansen van Vuuren, 2018). Within an arts integration approach, visual arts add value to the learning process and should not be viewed as a mere ornamental time-filling activity (Hunter-Doniger & Herring, 2017; Jansen van Vuuren, 2018). Instead, visual arts promote creativity and support exploratory learning of the curriculum content, while continually engaging learners in their process of developing and delivering academic content through innovative and exciting approaches (LaJevic, 2013; Mayesky, 2015).

For example, an arts-integrated mathematics lesson can be structured in the following way. When presenting a mathematics lesson on the properties of shapes, the elements of art and mathematic theory can be taught in an integrated manner. Different artwork can be viewed, incorporating aspects of visual literacy. Thereafter, shapes can be identified and reference can be made to the use of shapes within the artist's work. Subsequently, learners can use shapes to create their own artwork.

2.4.2 Visual arts as an academic discipline

Visual arts that are presented as an academic discipline are acknowledged as a separate academic entity. The generalist teacher follows an age-appropriate visual arts curriculum developed in conjunction with lesson plans (Westraadt, 2015b). The lesson plans are inclusive of visual arts fundamentals, such as art elements, principles of design and visual literacy, and also include practical projects to introduce a comprehensive assortment of artistic techniques and experimentation with visual arts media (Clements & Wachowiak, 2010; Westraadt, 2016b). Reflection on both mentioned visual arts modalities, namely arts-integrated pedagogy and visual arts as a discipline, sheds light on the subtle but mutual dependency of the two modalities. Thus, the success of the presentation of an arts integration approach is influenced by and dependent

on the merit of an established pedagogy in visual arts. Visual arts, defined as an academic discipline, are prioritised as the focus of this study. It is, therefore, important to verify the context and placement of visual arts within the Foundation Phase curriculum in South Africa.

Within the South African education system, visual arts are categorised within the CAPS life skills component (Department of Basic Education, 2012). Although visual arts are incorporated within the life skills component, visual arts are still acknowledged as an independent academic discipline and not regarded as an integrated approach within other academic disciplines (Westraadt, 2016b). Presentation of the visual arts as academic disciplines can provide the possibility for rich development.

2.5 VALUE OF VISUAL ARTS EDUCATION

In education, visual arts promote holistic learning opportunities to construct knowledge and apply skills in areas of self-expression, self-esteem, respect for self and others, creative problem solving, collaboration and creativity for learners of all ages (Fox & Schirmacher, 2012; Power & Klopper, 2011; Westraadt, 2016b). Engaging in the arts provides physical, social, emotional, creative and cognitive development in an interrelated and interdependent approach (Fox & Schirmacher, 2012; Thuketana & Westhof, 2018). Although areas of development are interrelated and occur simultaneously, especially in the Foundation Phase classroom, for the purpose of in-depth explanation, each area and the importance thereof is discussed independently below.

2.5.1 Visual arts and physical development

Physical involvement in visual arts activities such as manipulating clay, painting at an easel or drawing on large sheets of paper provides the learner with the opportunity to practise, improve and refine gross motor skills (Fox & Schirmacher, 2012; Westraadt, 2015b). Well-developed gross motor skills are a prerequisite for developing fine motor skills (Fox & Schirmacher, 2012; Mayesky, 2015). Visual arts activities such as painting and drawing make use of the small muscles located in the fingers, hands and wrists (Fox & Schirmacher, 2012). These are referred to as fine motor skills development and, in correlation with the development of gross motor skills, are critically important in the mastery of activities such as handwriting and letter formation (Mayesky, 2015). The more refined fine motor skills are developed, the better equipped learners will be to, for example, cut integrate shapes with a scissor, work on finer detail in an artwork and paste small items accurately.

Participating in visual arts activities furthermore improves hand-eye coordination, which refers to the ability to track hand movement with the eyes simultaneously with lateral movement and the

development of left-to-right tracking (Fox & Schirmacher, 2012; Mayesky, 2015). Both skills mentioned are essential for a learner's reading ability (Fox & Schirmacher, 2012; Mayesky, 2015). Visual arts thus provide enjoyable and interactive opportunities for the development of gross and fine motor skills, hand-eye coordination and lateral movement, all of which are very important for success in academic subjects.

2.5.2 Visual arts and social development

Westraadt (2015b) aptly classifies visual arts as an inherently social activity filled with spontaneous opportunities where learners can discover and learn more about themselves and others while developing their social consciousness. The development of social consciousness assists learners in successfully negotiating through social interaction, effectively interacting within individual and group relationships and activities and learning the importance and benefits of functioning within a social support community (Brouillette, 2010).

Social interaction during visual arts activities also provides an avenue for language development, including communication skills and dialogue, and encourages vocabulary expansion to include extensive art terminology and general artistic topics, referred to as *visual literacy* (Clements & Wachowiak, 2010; Westraadt, 2015b). The implementation of a successful visual arts curriculum is beneficial to positive social-emotional development, which encourages improved academic achievement and accountability for cleaning and taking care of art material (Brouillette, 2010; Fox & Schirmacher, 2012; Westraadt, 2015b). Moreover, participating in visual arts projects provides ample opportunities for group work and encourages the development of attributes such as sharing, collaboration and cooperation skills, social expression and responsibility for one's own artwork as well as supporting and appreciating peers' artwork (Brouillette, 2010; Clements & Wachowiak, 2010; Fox & Schirmacher, 2012; Westraadt, 2015b).

Thuketana and Westhof (2018) conducted a study in which they employed group work as a supportive measure for indecisive learners in an effort for them to gain more self-confidence in their decision-making process. This research study paired decisive learners with identified indecisive learners during visual arts activities (Thuketana & Westhof, 2018). Positive responses were noticed during the study in developing enthusiastic learners who believe in their own potential and decision-making skills (Thuketana & Westhof, 2018). The implemented intervention strategy demonstrated positive results in achieving improved self-confidence in the identified indecisive learners, equipping them with independent, assertive decision-making skills during individual activities (Thuketana & Westhof, 2018).

2.5.3 Visual arts and social-emotional development

Engaging in art making equally offers opportunities for both artistic and social-emotional development (Brouillette, 2010; Farrington & Shewfelt, 2020). According to Qiao et al. (2021), learners who engage in art making have a better perception of their unique strengths and increased self-awareness. With the guidance of and intentionality from the teacher, art making may also contribute to “emotional self-regulations, responsibility and collaboration or confidence in expressing complex ideas stemming from personal thoughts and feelings” (Farrington & Shewfelt, 2020, p. 31). Through artful engagement, learners practise positive self-expression, which further helps them become increasingly aware of how their behaviour affects their peers (Eddy et al., 2021). This awareness is a positive attribute in constructing meaningful relationships and helps learners with individual and collaborative decision making (Eddy et al., 2021).

2.5.4 Visual arts and emotional development

The process of creating an artwork yields an emotionally gratifying experience laden with opportunities to facilitate emotional wellness (Brouillette, 2010; Fox & Schirmacher, 2012; Mayesky, 2015). It provides an environment where learners can express their feelings in a constructive, positive and interpretative manner (Bae, 2004; Fox & Schirmacher, 2012; Mayesky, 2015), the reason being that engagement in visual arts facilitates a more open-ended learning atmosphere where mistakes are embraced and constructively approached (Fox & Schirmacher, 2012). Artmaking opportunities provide rich problem-solving and critical-thinking prospects (Fox & Schirmacher, 2012).

Learners should be encouraged to make independent decisions and choices during the artmaking process, as allowing them to make these choices contributes to a positive self-concept, including the feelings they have about themselves, which, in turn, is identified as a prerequisite to successful learning (Fox & Schirmacher, 2012; Mayesky, 2015; Thuketana & Westhof, 2018). Learners with good self-esteem and self-confidence accept their individual strengths and limitations, while learners with low self-concept and self-esteem may demonstrate learning difficulties, as their attention is focused on their insecurities instead of their strengths (Fox & Schirmacher, 2012; Mayesky, 2015).

Artful engagement within the Foundation Phase classroom can contribute to valuable emotional development. The acknowledgement of the emotional benefits encouraged by art expression has led to the development of psychotherapeutic art therapy and counselling (Malchoidi, 2012). Art therapy is rooted in the therapeutic philosophy that throughout engagement in the creative process and art making, thoughts and emotions are communicated nonverbally, thus facilitating

rehabilitation and recovery (Malchoidi, 2012). This dynamic neuroscience field, widely used internationally, has revealed new insight into the benefits visual arts hold for the emotional wellness of children, adults, families and other groups (Malchoidi, 2012).

Concluded from the literature referred to above, it is clear that engagement in visual arts is beneficial for the social, social-emotional and emotional development of learners. The research further illuminates the positive influence that the arts have on learners' cognitive development.

2.5.5 Visual arts and cognitive development

The praxis of creating and engaging in visual arts from start to finish involves a combination of several multifaceted mental processes, such as problem solving, decision making, creative and critical thinking, whole-brain development, imagination, innovation and logical thinking, including the planning and execution of a task and the observation of cause and effect (Fox & Schirrmacher, 2012; Mayesky, 2015; Westraadt, 2015b). Convergent and divergent thinking are two important productive thought processes utilised when one is confronted with a problem or dilemma (Guilford, 1959; Mayesky, 2015). Convergent and divergent thinking are equally essential and important to and for creativity (Mayesky, 2015).

2.5.5.1 Convergent thinking in the Foundation Phase classroom

Convergent thinking leads to a singular, conventional answer or solution, whereas divergent thinking entails generating several possible solutions or answers to the stipulated problem or dilemma (Guilford, 1959; Mayesky, 2015). An example of convergent thinking within the artmaking process in the Foundation Phase classroom is when the teacher requests the learners to identify the primary colours, namely blue, red and yellow. The naming of the three primary colours is factual – there is only one right answer, thus classifying the answer as convergent thinking.

2.5.5.2 Divergent thinking in the Foundation Phase classroom

Divergent thinking, also referred to as *creative thinking*, is open-ended and encompasses the mental qualities of fluency, flexibility, originality and the elaboration of ideas (Fox & Schirrmacher, 2012). The questions a teacher poses to learners during the artmaking process challenge them to reorganise and reason and reflect on their choices and decisions (Pitri, 2013). According to Pitri (2013), this is fundamental to the development and encouragement of creative thoughts and problem solving. The visual arts provide plentiful opportunities for open-ended questioning and discussions requiring learners to reflectively engage in divergent thinking (Fox & Schirrmacher, 2012).

2.5.5.3 Mastering spatial and mathematical concepts

Exploratory learning through visual arts provides learners with the opportunity to understand and master difficult spatial concepts, such as the manipulation of shapes, sizes, proportions and dimensions vital to reading comprehension (Fox & Schirmacher, 2012; Westraadt, 2015b). Learning the properties of various art materials and differentiated techniques to manipulate these materials to achieve the desired effect encourages flexibility in thought (Clements & Wachowiak, 2010; Mayesky, 2015). Flexible thinking or cognitive flexibility is an important component of preparing learners for problem solving in academic disciplines such as mathematics and science (Clements & Wachowiak, 2010; Mayesky, 2015).

A number of fundamental mathematical concepts, such as scale and ratio, symmetry, perspective and proportion, are emphasised and reinforced during visual arts activities (Clements & Wachowiak, 2010). Schoevers et al. (2020), Nutov (2021) and Wilmot and Schäfer (2015) conducted research to determine the possibility and probability of integrating visual arts and mathematics. The mentioned research delivered promising results motivating the need for further research into the integration of mathematics and visual arts.

The visual arts and science disciplines share many of the same educational attributes cultivating an awareness of curiosity (Clements & Wachowiak, 2010). Upon artistic and scientific inquiry, learners discover and build an extensive knowledge base (Clements & Wachowiak, 2010). Visualisations and representational drawings are fundamental to scientific thinking and develop perceptual, conceptual, metacognitive, cognitive and expressive abilities (Brooks, 2009; Clements & Wachowiak, 2010; Shaaron et al., 2011). Representational drawings have been found to be valuable in mediating learners' visualisation and exploration of scientific concepts and ideas (Brooks, 2009). Engagement in visual arts holds developmental value and benefits for learners' physical, social, emotional, creative and cognitive advancement (Fox & Schirmacher, 2012; Thuketana & Westhof, 2018). Learning about and creating art are essential aspects that shape learners' awareness of the world around them (Clements & Wachowiak, 2010).

2.5.5.4 Visual-perceptual and observational skills

Engagement in visual arts provide learners with the opportunity to nourish and encourage visual-perceptual and observational skills (Kiese-Himmel et al., 2015; Mostert, 2022). Collectively visual-perceptual and observation are relevant skills, and as stated in section 2.3, learners reside in a predominantly visually saturated environment (Fox & Schirmacher, 2012; Pavlou & Athansiou, 2014; Westraadt, 2015b). Therefore, the need to refine visual-perceptual and observational skills through visual arts is essential as it equips the learners to better understand, analyse and recreate

their experiences (Mostert, 2022). Visual-perception and perceptual learning can be encouraged through a variety of visual tasks. This flexibility and improvement in the quality of what is visually perceived deems beneficial for the learner in visual arts and other academic disciplines (Deveau & Seitz, 2014; Mostert, 2022; Polat, 2009).

Unpacking the visual arts literature has thus far delivered insightful discoveries. A valuable resource to consult and incorporate in the planning and preparation of an adventure is an atlas, which helps travellers plan the route for their journey. The metaphorical atlas consulted and incorporated to assist my planning in this artful exploration is PCK.

2.6 THE PEDAGOGICAL CONTENT KNOWLEDGE ATLAS

In reflecting on the main research question “How can the collective experiences of Foundation Phase teachers contribute to enhancing their pedagogy of visual arts?”, a significant attribute to consider within the research is the concept of pedagogy. The term *pedagogy* has evolved and is interpreted within the specific trajectory of educational philosophies (Gin & Hearn, 2019). It is the intentional skill or technique applied when teaching (Gin & Hearn, 2019). Conceptualising one’s pedagogy as a teacher is an important component to achieve a meaningful impact when teaching and in becoming a skilful teacher. Understanding pedagogy also implies an understanding of the theoretical underpinning of pedagogical knowledge and execution.

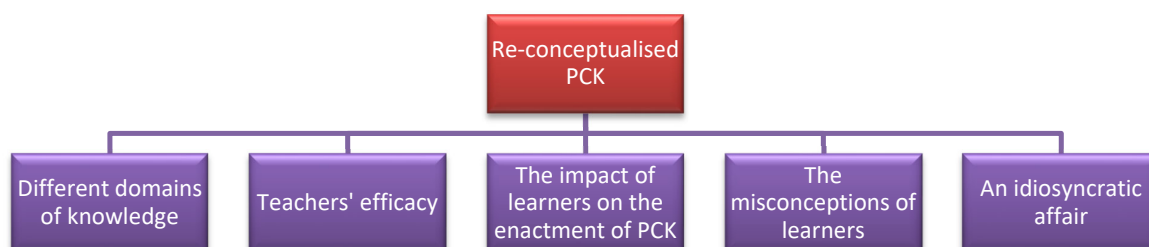


Figure 2- 2: Re-conceptualised interpretation of PCK (adapted from Park & Olivier, 2008, pp. 268-277)

Shulman (1987) elaborates on the term *pedagogy* by explaining that PCK is the interrelated combination of subject content knowledge and pedagogy. It is adaptable in its approach and instruction befitting the unique interests and abilities of the learners (Shulman, 1987). Moreover, PCK embodies more than the mere representation of factual knowledge, as it is the ability of a teacher to comprehend subject content in such a manner that they are able to explain it in practical and innovative approaches so that it can be understood and applied by the learners (Park & Oliver, 2008; Shulman, 1987). The definition and explanation of PCK have evolved during the

course of education and differ from one educational setting to the next (Park & Oliver, 2008). The theoretical underpinning guiding this study is thus the revised theory of PCK, as adapted by Park and Oliver (2008). Park and Oliver (2008, p. 262) define PCK as “teachers’ understanding and enactment of how to help a group of students understand specific subject matter using multiple instructional strategies, representations, and assessment while working within the contextual, cultural, and social limitations in the learning environment”. The re-conceptualised interpretation of PCK concluded from Park and Oliver (2008) resulted in the discovery of five salient features contributing to the enactment of teachers’ PCK. Below follows a discussion of each salient feature, together with the practical application thereof within the visual arts pedagogy.

2.6.1 Different domains of knowledge

The opportunity to apply knowledge-in-action and knowledge-on-action manifests itself when a teacher is confronted with an unexpectant and challenging educational circumstance (Park & Oliver, 2008). The challenge or problem requires the teacher to engage in problem-solving skills, transforming the situation into an enriching learning moment (Park & Oliver, 2008). Dilemmas and blunders are very common occurrences within the praxis of visual arts. Proficient teachers in enacting their PCK will view these as valuable learning opportunities for the learners. The open-ended nature of visual arts encourages learners to work through mistakes or to apply problem solving when confronted with a dilemma. The teacher, in the role of facilitator, together with the learner, is provided with the opportunity to apply knowledge-in-action, thereby creating enrichment opportunities for the development of the teacher’s PCK.

2.6.2 Teacher efficacy

Teacher efficacy, closely linked to self-efficacy, which is an aspect of Bandura’s (1997) social cognitive theory, is the belief and confidence teachers attain within their teaching ability (Bandura, 1997; Garvis & Pendergast, 2011; Park & Oliver, 2008; Yancey, 2019). A teacher needs adequate teacher efficacy to deliver subject content, including visual arts, in a meaningful manner that offers valuable learning opportunities to the learners (Garvis, 2012; Lemon & Garvis, 2013). The higher level of confidence regarding teachers’ efficacy is reached within their visual arts pedagogy, the more approachable they will be to include visual arts opportunities within their classrooms (Garvis, 2011, 2012; Garvis & Pendergast, 2011; Lemon & Garvis, 2013). Teachers’ belief in their competence will also have an influence on the extent of the creativity and experimentation allowed when presenting a visual arts project (Garvis, 2011, 2012; Garvis & Pendergast, 2011; Lemon & Garvis, 2013).

2.6.3 The impact of learners on the enactment of PCK

The impact of learners on the enactment and development of the teachers' PCK is a symbiotic affiliation, interdependent on three rudiments (Park & Oliver, 2008). The first occurs when learners reflect on subject content and pose higher-order questions, accordingly inspiring the teacher to explore content and broaden his or her subject content knowledge in aiming to answer these thought-provoking questions (Park & Oliver, 2008). The second factor that influences the development of teachers' PCK is the assessment of learners' participation throughout the lesson (Park & Oliver, 2008). Learners' enthusiasm for and enjoyment or evidence of learning of an implemented visual arts lesson, technique or new medium introduced are determining factors in whether the teacher will repeat it in future or make adaptations (Park & Oliver, 2008). The third and last enactment develops from teachers' observations and reflections upon learners' unique, creative and innovative ideas, resulting in insightful revisions and ideas for future lessons (Park & Oliver, 2008). The enthusiasm within the praxis or completion of a visual arts project displayed by the learners can greatly inspire future art projects. Observations noted by the teacher of successful aspects of an art lesson may be pertinent to the visual arts project as a whole or perhaps to a technique applied or visual arts media used.

2.6.4 The misconceptions of learners

Anticipating and addressing learners' misconceptions are a considerable factor in the refinement of PCK (Park & Oliver, 2008). The misconceptions of learners contribute to barriers in their comprehension, concept formation and deeper understanding (Park & Oliver, 2008). Therefore, it is important for teachers to anticipate, monitor and challenge potential misconceptions during the planning and presentation of a lesson (Park & Oliver, 2008). Misconceptions or misinterpretations can undoubtedly occur within the visual arts pedagogy, as learners may misunderstand the use of a newly introduced medium. The acquirement of teaching experience will increase teachers' capacity to anticipate possible misconceptions and address these through either the planning or the implementation of visual arts lessons (Park & Oliver, 2008). It is, however, important for teachers to remain mindful and sensitive when addressing misconceptions or misinterpretations and to pay close attention not to stifle the emergent creative confidence of learners.

2.6.5 An idiosyncratic affair

Although teachers' PCK shares common characteristics, PCK is also essentially defined as idiosyncratic (Park & Oliver, 2008). Park and Oliver (2008) identified four characteristics contributing to the idiosyncratic formation of a teacher's PCK, namely the orientation of the subject

presented, the characteristics of the learners, the teaching experience of the teacher and the teacher's personal characteristics. These all contribute to the authentic idiosyncrasy and enactment of PCK.

The five salient features of the revised PCK, as identified by (Park & Oliver, 2008) are developed interdependently as an intentional and multifaceted perceptive activity. It necessitates teachers to continuously reflect, amend and improve their pedagogy (Park & Oliver, 2008). The next section explores the challenges of the current visual arts suitcase.

2.7 INTRINSIC BARRIERS TO TEACHING VISUAL ARTS

Pavlou (2015) identified two categories of PCK needed in arts education, namely:

- (a) knowledge related to the pedagogy of creative processes of making art (knowledge of materials, techniques and so on) and (b) knowledge related to the pedagogy of processes of understanding art (interpreting artworks, aesthetic experiences, development of children's aesthetic understanding and knowledge of artists) (p. 194).

The enactment of these categories of PCK embodies aspects of self-efficacy (Park & Oliver, 2008). Intrinsic barriers identified collectively throughout international and national literature sources revealed low self-efficacy and deficiency in pedagogical praxis as hindering factors in the successful implementation of visual arts (Alter et al., 2009a, 2009b; Ashworth, 2012; Barton et al., 2013; Collins, 2016; De Villiers & Sauls, 2017; Eckhoff, 2013; Garvis, 2011, 2012; Garvis & Pendergast, 2011; Gatt & Karppinen, 2014; Irwin, 2018; Lemon & Garvis, 2013; Miraglia, 2008; Mitchell, 2015; Pavlou, 2015; Russell-Bowie, 2012, 2013; Westraadt, 2015a). These barriers are discussed in detail below.

2.7.1 The influence of low self-efficacy on the visual arts praxis

Teachers fulfil an important role in the development of learners' creativity and artistic confidence (Irwin, 2018). Self-efficacy has a direct impact on generalist teachers' self-belief in their ability to develop this creativity and confidence through teaching the arts (Garvis, 2012; Lemon & Garvis, 2013). Teachers who are confident in their self-efficacy pertaining to arts education are more inclined to promote and incorporate their arts pedagogy in their classrooms (Garvis & Pendergast, 2011). Self-efficacy also influences the quality of arts inclusion in the classroom (Garvis, 2011; Garvis & Pendergast, 2011; Lemon & Garvis, 2013).

The literature consulted identified an absence in participating teachers' artistic confidence and self-efficacy pertaining to the arts (Alter et al., 2009a, 2009b; Ashworth, 2012; Garvis, 2011;

Garvis & Pendergast, 2011; Gatt & Karppinen, 2014; Irwin, 2018; Lemon & Garvis, 2013; Russell-Bowie, 2012, 2013). The participants in the mentioned research were of the opinion that their deficiency in self-efficacy and confidence pertaining to the presentation of the arts could be traced to limited exposure and experience in their pre-service training or tertiary education (Alter et al., 2009a, 2009b; Collins, 2016; Irwin, 2018). Irwin (2018) affirms this belief by stating that pre-service art education programmes have been significantly minimised. The majority of the participating teachers in these studies were of the opinion that the quality and quantity of tertiary arts education contributed to their artistic insecurities, deficiency in artistic confidence and dearth of artistic knowledge and artistic ability (Barton et al., 2013; Garvis, 2012; Irwin, 2018).

Research conducted by Barton et al. (2013), Gatt and Karppinen (2014), Lemon and Garvis (2013), Miraglia (2008), (Mitchell, 2015); Russell-Bowie (2012) and Russell-Bowie (2013) focused on the preparedness of pre-service teachers to teach the arts and identified the decreasing attention to the arts in pre-service training as detrimental to pre-service teachers' artistic confidence. Pre-service teachers are offered little engagement with practical examples or teaching opportunities prior to their required in-school professional placement (Mitchell, 2015).

2.7.2 Pedagogy of discomfort in visual arts education

Based upon the reflections of both pre-service and in-service participating teachers from the mentioned research studies, it can be argued that both experienced a pedagogical discomfort (Boler, 1999) with art education, regardless of their years of teaching experience (Alter et al., 2009a, 2009b; Ashworth, 2012; Garvis, 2011; Gatt & Karppinen, 2014; Irwin, 2018; Miraglia, 2008; Mitchell, 2015; Russell-Bowie, 2012). The idea of presenting a visual arts lesson evoked feelings of anxiety among these teachers (Ashworth, 2012). The emotions teachers experience are an important factor in delivering artistic content, as engagement in arts and crafts is classified as a dynamic mental and physical process, utilising equally cognitive and emotional elements (Gatt & Karppinen, 2014). Words such as “overwhelmed”, “nervous”, “intimidated”, “uncomfortable” and “ill-prepared” referred to in the findings of the research studies communicate the participants' underlying narrative of self-doubt in their ability to teach visual arts successfully (Alter et al., 2009a, p. 17; Ashworth, 2012, p. 74; Irwin, 2018, p. 23).

Regardless of the participant teachers' minimal artistic background and training in the arts, a selection of participating teachers expressed enjoyment in “doing” art (Ashworth, 2012; Irwin, 2018). Continuous professional development opportunities may improve teachers' artistic confidence and enhance self-efficacy in teaching visual arts skills (Gatt & Karppinen, 2014; Miraglia, 2008; Westraadt, 2015a). It is also important, as the arts, in their academic, creative and expressive nature, are considerably different from other academic disciplines, resulting in the

majority of generalist teachers lacking resilience in their artistic identity (Moilanen & Mertala, 2020). The philosophy and principles of teaching are nurtured through initial teacher education and professional praxis (Mitchell, 2015). The provision of sufficient in-service arts training counteracts anxieties and insecurities teachers might have experienced and has a positive effect on their attitude and confidence (Gatt & Karppinen, 2014). Moreover, it is beneficial to the development of authentic artistic praxis and encourages teachers to become dynamic and enthusiastic advocates for the arts in primary schools (Gatt & Karppinen, 2014). It is thus imperative that opportunities for professional development supporting teachers in their visual arts knowledge and skills are accessible throughout their careers in education (Garvis & Pendergast, 2011).

Low self-efficacy and a lack of PCK, classified as intrinsic barriers, contribute to significant hindrances experienced by teachers in the successful implementation of visual arts. The literature revealed numerous extrinsic barriers experienced, contributing to visual arts being further marginalised within the educational system.

2.8 EXTRINSIC BARRIERS TO TEACHING VISUAL ARTS

2.8.1 Hierarchal perceptions of academic subjects

Research by Irwin (2018) revealed the hierarchical perceptions of the participant teachers with regard to the prioritisation of academic subjects. These perceptions resulted in visual arts not receiving equal academic prestige to the core academic subjects (Irwin, 2018). The teachers participating in Irwin (2018) research experienced it challenging to justify scheduled time for visual arts, even though they acknowledged visual arts as being essential. Focus areas within the core subjects (literacy and numeracy), such as reading, writing and mathematics, are assigned prestige above the presentation of the arts (Alter et al., 2009a, 2009b; Ashworth, 2012; Garvis, 2012; Irwin, 2018). This hierarchal perception resulted in greater emphasis allocated to the core subjects in the primary classroom (Ashworth, 2012; Garvis, 2012; Irwin, 2018).

2.8.2 Time restraints

Due to a full curriculum, time restraints for the arts posed to be a challenge and the participating teachers of the mentioned studies felt overwhelmed by the demands to schedule regular time on the timetable for visual arts (Alter et al., 2009a, 2009b; Ashworth, 2012; Irwin, 2018). Visual arts lessons necessitate a considerable amount of preparation time before implementation (Alter et al., 2009a; Ashworth, 2012). The preparation time required for visual arts was identified as a challenge, with the participating teachers expressing difficulty in both the planning and the implementation of visual arts lessons (Ashworth, 2012). In addition, Irwin (2018) research

revealed that in some scenarios, visual arts were merely presented as an extension activity to illustrate or enhance a concept presented in another academic discipline. In other instances, visual arts were merely implemented on a reward basis (Irwin, 2008).

2.8.3 Lack of resources

The findings from the consulted research studies alluded to the concerning fact that most primary schools involved in these studies utilised the generalist classroom for the presentation of arts education, as there was no specialist art room available (Alter et al., 2009b; Irwin, 2018). This poses a challenge, as most participants in the research of both Alter et al. (2009b); Irwin (2018) explained that generalist classrooms were not necessarily equipped with sufficient facilities to facilitate the arts, including the management of the clean-up procedures needed for visual arts (Ashworth, 2012). Another perception reflected that visual arts are messy and unstructured, which was identified as a challenge considering the already mentioned time restraints and the unequipped generalist classroom (Ashworth, 2012). This resulted in some of the participating teachers adopting a minimalist methodology to teaching visual arts and preferring the use of “clean media”, for example drawing with pencils instead of painting (Ashworth, 2012). Limited budget allocation, resulting in the minimal availability of resources, was identified as another hindrance in visual arts presentation (Ashworth, 2012; Russell-Bowie, 2010). Only the basic art supplies were provided in some schools, resulting in teachers often having to use their own money to buy additional art supplies needed (Ashworth, 2012).

Considering the significance of well-established PCK, it is concerning that, according to Eckhoff (2013), teachers’ experience in and understanding of the visual arts approaches, art media and art-related pedagogy have been found to be lacking. This deficiency in understanding leads to challenges in facilitating comprehensive and authentic art experiences in the classroom (Eckhoff, 2013).

2.8.4 Lack of creativity and innovation

The research findings presented by Alter et al. (2009a) and (Ashworth, 2012) indicated that the participating teachers paid minimal attention to the cognitive benefits of learning through the arts. Regarding visual arts lesson planning, the participants of the various research studies indicated that they consulted books, the curriculum statements, the internet and their colleagues for inspiration and visual arts ideas (Ashworth, 2012; Westraadt, 2015a).

A selection of participants referred to merely presenting visual arts lessons that fell within their comfort zone (Ashworth, 2012). They referred to this type of lessons as “crafty style” art lessons (Ashworth, 2012). Criticism against only presenting crafty style art lessons is that such lessons

lack the experimental opportunities and rich theory of visual arts (Ashworth, 2012). Aside from presenting crafty style art lessons, the participant teachers also favoured incorporating art activities that would not create a mess and require a lot of clean-up; so, they excluded, for example, painting projects (Ashworth, 2012).

The abovementioned investigation into the international and national scope of literature elucidated a selection of pragmatic hindrances in the praxis of visual arts. The intrinsic and extrinsic barriers identified present an array of challenges in the successful implementation of a visual arts programme on an international platform. It is thus imperative to proceed with an analytical literary investigation into the pedagogy and praxis of visual arts within the South African educational context.

2.9 VISUAL ARTS WITHIN THE FOUNDATION PHASE EDUCATIONAL CONTEXT: A SOUTH AFRICAN PERSPECTIVE

The CAPS documents are the required national curriculum followed by all governmental and some private schools in South Africa (Department of Basic Education, 2012). The CAPS curriculum for Grade R to 12 came into effect in January 2012, and each subject in the Foundation Phase has its assigned policy statement document (Department of Basic Education, 2012). Mathematics, languages and life skills are the required subjects to be taught in the Foundation phase by the generalist class teacher (Westraadt, 2015a).

2.9.1 Life skills and creative arts in the Foundation Phase

In a rapidly and evolving society, Meier (2016) highlights the need and purpose of life skills as a subject to equip learners to experience meaningfulness and live successful lives. Accordingly, the life skills component constitutes a number of different disciplines from social and natural sciences (beginning knowledge), psychology and sociology (personal and social well-being), the fine arts (creative arts) and human movement science (physical education), resulting in the formation of a dense curriculum (Dixon et al., 2018; Hay et al., 2017; Steyn et al., 2012).

The CAPS life skills document stipulates the curriculum content that needs to be covered, which relates to the learner's developmental age while linking abstract theory to the concrete world of the learner (Department of Basic Education, 2012). According to the CAPS life skills document, the creative arts component aims to familiarise learners with the four genres of arts, namely visual arts, music, dance and drama, in addition to developing creative and imaginative learners with aesthetic appreciation for the various arts disciplines (Department of Basic Education, 2012). The creative arts module is structured around two complementary categories, namely visual arts and performing arts (Department of Basic Education, 2012; Hay et al., 2017). The performing arts

component includes the genres of dance, drama and music, and the visual arts component includes two-dimensional and three-dimensional art (Department of Basic Education, 2012). The categories of creative arts are illustrated in the figure below.

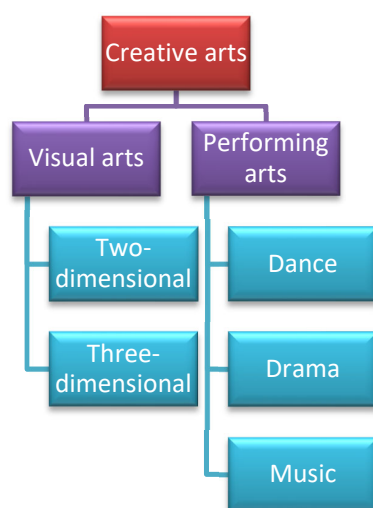


Figure 2- 3: Creative arts categories as stipulated with the CAPS life skills document

2.9.2 Requirement of visual arts in the Foundation Phase

The life skills curriculum is organised and stipulates the predetermined topics that differ for each term and grade (Department of Basic Education, 2012). Each topic contains a brief explanation of key points that need to be addressed (Department of Basic Education, 2012). These prescribed topics also serve as recommended topics to use as inspiration for visual arts lessons (Department of Basic Education, 2012).

The visual arts component, as illustrated above, is organised according to two-dimensional and three-dimensional art (Department of Basic Education, 2012). Two-dimensional art refers to art that is created on a flat surface using art media that have dimensions of width and breadth (Department of Basic Education, 2012; Westraadt, 2016b). Engaging in two-dimensional art, such as drawing, aims to provide enhancement to a learner's tangible world, incorporating visual and sensory stimulation and promoting discussion and questioning skills (Department of Basic Education, 2012). It is recommended that learners experiment with various age-appropriate two-dimensional visual arts media, including drawing media, painting media, recyclable materials and adhesives (Department of Basic Education, 2012). The CAPS life skills document includes a suggested list of standard resources and materials to be used for the presentation of two-dimensional visual arts in the Foundation Phase (Department of Basic Education, 2012).

Three-dimensional art refers to art that renders form and structure and can be viewed from different angles (Westraadt, 2016b). Westraadt (2016b) further describes three-dimensional art as free-standing and providing the learner with the opportunity to think and consider dimensions, as it is viewable from different angles. The recommended materials to use for modelling in the Foundation Phase are clay, paper mâché and recyclable materials, such as cardboard, paper and plastic and soft wire (Westraadt, 2016b). Pavlou (2009) also advocates the use of three-dimensional art making, as providing learners with an array of three-dimensional artmaking materials enable them to make choices and decisions, thereby encouraging problem solving.

2.10 THE VISUAL ARTS TEACHER

Internationally, visual arts in primary school is typically presented by the elementary classroom teacher (Clements & Wachowiak, 2010). Within the South African primary school setting, elementary teachers are referred to as “Foundation Phase teachers” and are responsible for the delivery of all subject content, including visual arts (Westraadt, 2015a, 2016b). The Foundation Phase teacher is thus regarded as a generalist educator. Foundation Phase teachers need not be explicitly trained and specialised within the academic trajectory of arts or be artistically gifted to present quality art experiences (Fox & Schirmacher, 2012). They simply need to have a desire and interest to provide creative and imaginative artmaking opportunities for the learners they educate (Fox & Schirmacher, 2012). As Clements and Wachowiak (2010, p. 25) phrase it, “the best teachers of art believe wholeheartedly in art’s unique spirit-enhancing and rejuvenating power”.

The generalist Foundation Phase teacher, as a developer, coordinator and facilitator of visual arts lessons and projects, must remain mindful of the developmental stages of the learners they educate (Clements & Wachowiak, 2010; Westraadt, 2016b). The rich learning opportunities offered by visual arts are reliant upon well-planned and carefully considered visual arts lessons, presented in an organised classroom setting (Westraadt, 2015b, 2016b). Visual arts lessons should neither overestimate nor underestimate the learners’ creative ability or formulate unrealistic expectations (Westraadt, 2015b). Effective preparation resulting in well-planned visual arts lessons and projects proves itself successful in stimulating the creative imagination of the learners (Westraadt, 2016b). Lessons should include a fusion of art elements, design principles and visual literacy presented with the selection of a range of media and techniques in an age-appropriate approach (Westraadt, 2015b, 2016b). The motivation and support of decision making and choices for the learners are an important component during artmaking activities, as they promote self-confidence and creative assertiveness among learners (Thuketana & Westhof, 2018).

Considering the variety of teaching methods accessible for visual arts, three prominent pedagogies are discussed next, namely teacher-directed, child-centred and teacher-guided approaches (Bresler, 1993; Fox & Schirmacher, 2012). The teacher-directed and child-centred approaches are positioned at opposing ends of the continuum (Fox & Schirmacher, 2012).

2.10.1 Teacher-directed approach

The teacher-directed pedagogy is in direct contrast to the child-centred approach. This approach is focused on the teacher and requires minimal creative and imaginative involvement from the learners (Bresler, 1993; Eckhoff, 2013; Fox & Schirmacher, 2012). The input and involvement from the teacher are, however, specifically structured and formulated (Bresler, 1993; Eckhoff, 2013; Fox & Schirmacher, 2012). As a result, the art projects of an entire class will be exact replicas of the teacher's example. Such product-orientated art pieces are usually created for a specific purpose, for example cards for Mother's Day (Bresler, 1993; Fox & Schirmacher, 2012). Within this approach, a template is often used or photocopied directly onto the art paper, leaving little opportunity for the learners to practise their drawing skills (Fox & Schirmacher, 2012). Seefeldt (1995) aptly criticises this approach in pointing out that it disregards learners' authentic ideas, undermines their creative ability and sends the message that their own art making is inadequate.

2.10.2 Child-centred approach

A child-centred pedagogical approach to visual arts positions the learner at the centre of the art project and decision making, providing learners with complete ownership over their creative process (Bresler, 1993; Fox & Schirmacher, 2012). Learners are given the freedom to select the medium they want to use from a wide selection of media, independently deciding how they are going to make use of the selected items and what they are going to create (Bresler, 1993; Fox & Schirmacher, 2012). The teacher provides minimal structure and little interference during this process (Bresler, 1993; Fox & Schirmacher, 2012). A child-centred pedagogical approach seems to be especially successful in early childhood development centres, where very young learners are still mastering the basic developmental skills required for future art making, or in special educational needs settings (Bresler, 1993; Fox & Schirmacher, 2012). However, this approach is critiqued for its lack of facilitation. Although successful in certain academic settings, some learners may find themselves uncomfortable participating within this level of open-ended art making, losing interest and becoming disengaged and even frustrated with the absence of guidance (Fox & Schirmacher, 2012). Westraadt (2015b) cautions against cultivating such an atmosphere with little boundaries and complete freedom without facilitation and mentorship, as it

can render the beneficial outcomes of the art lesson completely pointless and so miss valuable developmental opportunities.

2.10.3 Teacher-guided approach

The teacher-guided pedagogy is an amalgamation of the best properties of the two pedagogies mentioned above. It provides a desirable amount of structure to the intended visual arts lesson while facilitating the creative development of the learner as well (Fox & Schirmacher, 2012). The teacher-guided pedagogy, also referred to as the “guided-exploration approach” by Eckhoff (2013), encourages and advocates meaningful experiences and exploration throughout the artmaking process, thereby promoting the creative, cognitive, artistic and aesthetic thinking and reasoning of learners. The teacher assumes an enthusiastic and essential role as facilitator, thereby inspiring and encouraging the artistic development of the learners (Bae, 2004; Clements & Wachowiak, 2010). The teacher-guided pedagogy necessitates the teacher to introduce and facilitate a selected topic, demonstrate an artistic process, specific techniques or the orientation of new materials, inspire authentic ideas and verbally motivate learners throughout the artmaking process to spark curiosity or engage learners with a problem to solve creatively (Bae, 2004; Clements & Wachowiak, 2010; Fox & Schirmacher, 2012). The teacher also fulfills a facilitating role in the creative and artistic discourse of learners by creating a supportive environment and encouraging learners to participate in art-related dialogue and conversations relating to their experiential, artistic and creative process, thus developing and expanding on the learners’ visual literacy (Eckhoff, 2013).



Figure 2-4: Three approaches to teaching visual arts (adapted from Fox & Schirmacher, 2012)

2.11 CHALLENGES IN THE FOUNDATION PHASE VISUAL ARTS PRAXIS

The available research and literature related to the praxis of visual arts praxis in the Foundation Phase of South African schools are of limited scope. The majority of the literature on visual arts sourced for this part of the literature study either pertains to the life skills academic unit for the Foundation Phase, performing arts as a subsection of the life skills unit for the Foundation Phase or the visual arts praxis in the Intermediate and Senior Phases (Dixon et al. (2018). This affirms the lack of research with particular emphasis on South African Foundation Phase life skills education. The dearth of information, data and research pertaining to the teaching practice with regard to visual arts limits understanding and comprehension of this phenomenon and can contribute to visual arts being marginalised, as the misinterpretation and significance thereof in the curriculum remain unacknowledged (Mitchell, 2014).

The praxis and pedagogy of visual arts within the South African educational context correlate with a number of the identified challenges mentioned in the international literature above. In comparison to international research, the participating South African teachers involved in the abovementioned research studies also reported an array of extrinsic and intrinsic barriers in the praxis and pedagogy of visual arts. Equivalent to the international studies, the delivery of arts subjects, including visual arts, in the Foundation Phase remains the responsibility of the generalist Foundation Phase teacher (De Villiers & Sauls, 2017; Jansen van Vuuren & Van Niekerk, 2015; Westraadt, 2015a). The compactness of the life skills curriculum presents teachers with a challenge, as they might find themselves overextended with the realistic expectation to present all the different focus areas, including creative arts (Dixon et al., 2018).

2.11.1 Intrinsic barriers in teaching visual arts

The research of both Jansen van Vuuren and Van Niekerk (2015) and De Villiers and Sauls (2017) explores the praxis of music as a component within the performance arts component of Foundation Phase life skills. Their studies collectively established that the participants perceived themselves as underqualified and artistically unskilled to teach creative arts (De Villiers & Sauls, 2017; Jansen van Vuuren & Van Niekerk, 2015). The participants' feeling of low artistic and creative self-esteem negatively affected their learners' artistic knowledge and experience (De Villiers & Sauls, 2017; Jansen van Vuuren & Van Niekerk, 2015). It can be contended that PCK is a noticeable challenge among the participant teachers of these studies. De Villiers and Sauls (2017) concluded from their research that the participating Foundation Phase teachers experienced a deficiency in the pragmatism of musical education and thus relied greatly on internet resources and worksheets as a supplementation to the content specified in prescribed workbooks. This statement is concerning as, according to Dixon et al. (2018), teachers who are

not well articulated in the diverse compilation of languages underpinning the life skills discipline may find it challenging to facilitate developmental opportunities to learners.

Wilmot and Schäfer (2015) conducted a study in which mathematical concepts were integrated into visual arts curricula, where the participating teachers struggled to understand and define creativity within the mathematics pedagogical context. The teachers participating in Wilmot and Schäfer (2015) research did not comprehend the importance of facilitating an active role in the encouragement of learners' expression of meaning. They were under the impression that merely exposing learners to art media and resources, such as crayons and paper, would prove to be sufficient for an integrated approach (Wilmot & Schäfer, 2015).

Considering the identified intrinsic barriers pertaining to the self-efficacy, artistic confidence and PCK of the participants in their research, Jansen van Vuuren and Van Niekerk (2015), Steyn et al. (2012), De Villiers and Sauls (2017), Westraadt (2018) and Westraadt (2015a) strongly advocate for sufficient undergraduate training. It is postulated that a lack of exposure to real-life teaching situations may fail to adequately equip them for successful teaching after graduation (De Villiers & Sauls, 2017; Jansen van Vuuren & Van Niekerk, 2015; Steyn et al., 2012; Westraadt, 2015a; Westraadt, 2018). Moreover, all of these researchers agree that comprehensive in-service professional development opportunities and ongoing support for teachers are needed. These should include training from subject advisors, workshops on resources and mentoring in art subjects (De Villiers & Sauls, 2017; Jansen van Vuuren & Van Niekerk, 2015; Steyn et al., 2012; Westraadt, 2015a; Westraadt, 2018). In this manner, teachers can be equipped with the knowledge and skills to teach all the components of life skills, including visual arts. James et al. (2017) also recommend that the architects of the curriculum need to be mindful of the needs of the generalist teacher and, subsequently, provide adequate guidance in the curriculum documents. The absence of such a structure and guidance may create a challenge for the generalist teacher in interpreting the intended criteria.

2.11.2 Extrinsic barriers in teaching visual arts

An array of extrinsic barriers experienced by participating teachers were identified within the literature consulted (Jansen van Vuuren and Van Niekerk (2015); Naude and Meier (2019); Nompula (2012); Wilfred (2014). To successfully present visual arts, teachers need visual arts supplies and media. The lack of adequate art media and resource materials was a noticeable challenge for the participating teachers in the mentioned research studies (Jansen van Vuuren & Van Niekerk, 2015; Naude & Meier, 2019; Nompula, 2012). There was also a shortage of appropriate and available venue facilities in which to present arts, which directly influenced the quality and quantity of learning opportunities (Jansen van Vuuren & Van Niekerk, 2015; Naude &

Meier, 2019; Nompula, 2012). In some circumstances, arts were taught only theoretically, rendering limited opportunities for exploration and creative development (Nompula, 2012).

Numerous South African schools, especially those situated in rural areas, are confronted with external socio-economic issues, such as poor infrastructure, and are vastly under-resourced (Naude & Meier, 2019; Wilfred, 2014). Due to a scarcity of classrooms, some schools are required to accommodate up to 70 learners per classroom (Naude & Meier, 2019). Rural schools situated within severely poverty-stricken areas are referred to as “no-fee schools” (Wilfred, 2014). Learners attending the latter do not contribute school fees and most of these schools rely on feeding schemes to provide what is in many cases the only cooked meal learners receive each day. Teachers employed at no-fee schools struggle to educate learners with the bare minimum essential school resources at their disposal (Wilfred, 2014). These schools often have no toilets, insufficient desks or school furniture and almost no stationery at the learners’ disposal (Wilfred, 2014). In rural and no-fee schools, such as described, the concept of a comprehensive visual arts programme or even a dedicated visual arts classroom is unrealistic.

The exploration of international and national literature uncovered various aspects formulating the visual arts praxis and pedagogy of Foundation Phase teachers. These aspects filled the metaphorical current visual arts suitcase. Before moving on to the navigation section of this research, which is the research methodology, it is important to recollect what is known thus far.

2.12 A RECOLLECTION OF THE LITERATURE

Visual arts, as an academic discipline presented in an inspiring environment, encourage the development of creativity, imagination, critical thinking and innovative abilities of learners (Fox & Schirmacher, 2012; Mayesky, 2015; Power & Klopper, 2011; Westraadt, 2015b, 2016b). Consequently, visual arts are valuable for the holistic development of learners (Fox & Schirmacher, 2012). The PCK demonstrated by generalist teachers, including their self-efficacy and artistic confidence, plays a fundamental role in the quality and quantity of visual arts presented within the classroom (Alter et al., 2009a, 2009b; Ashworth, 2012; Barton et al., 2013; Collins, 2016; De Villiers & Sauls, 2017; Eckhoff, 2013; Garvis, 2011, 2012; Garvis & Pendergast, 2011; Gatt & Karppinen, 2014; Irwin, 2018; Lemon & Garvis, 2013; Miraglia, 2008; Mitchell, 2015; Park & Oliver, 2008; Pavlou, 2015; Russell-Bowie, 2012, 2013; Westraadt, 2015a). The atlas was metaphorically used to symbolise the importance of PCK as the theoretical underpinning of this study.

Concluded from the literature reviewed, the generalist teacher experiences numerous intrinsic and extrinsic barriers and challenges in the pedagogy and praxis of visual arts (Alter et al., 2009a,

2009b; Ashworth, 2012; Barton et al., 2013; Collins, 2016; De Villiers & Sauls, 2017; Eckhoff, 2013; Garvis, 2011, 2012; Garvis & Pendergast, 2011; Gatt & Karppinen, 2014; Irwin, 2018; Lemon & Garvis, 2013; Miraglia, 2008; Mitchell, 2015; Pavlou, 2015; Russell-Bowie, 2012, 2013). Included herein are teachers from South African primary schools (De Villiers & Sauls, 2017; Dixon et al., 2018; Jansen van Vuuren & Van Niekerk, 2015; Jansen van Vuuren, 2018; Naude & Meier, 2019; Nompula, 2012; Westraadt, 2015a; Wilmot & Schäfer, 2015). The barriers experienced have an impact on the visual arts praxis and pedagogy of teachers, sometimes even discouraging them from engaging in the arts.

The literature further illuminated a dearth in research into visual arts pertaining to the praxis and pedagogy of the Foundation Phase teacher within the South African education context. (Mitchell, 2016, p. 261) affirms the need for more research of international scope by stating that “relatively little is known about how the specific practice of visual arts teaching occurs in the classroom”. This statement resonates especially true with the noticeable absence of literature pertaining to the Foundation Phase visual arts praxis within South African primary schools. Therefore, there is a need to conduct more research on this phenomenon to shed light on the perspective of South African Foundation Phase teachers.

CHAPTER 3 NAVIGATING THROUGH OUR JOURNEY

3.1 NAVIGATING THROUGH OUR JOURNEY: A VISUAL REPRESENTATION



Figure 3- 1: True north: following our inner compass (illustrated by the researcher)



3.2 TRUE NORTH: FOLLOWING OUR INNER COMPASS

A compass is a fundamental navigation tool used by travellers who venture on a journey of discovery. It assists the travellers to find their way and stay on course. It is thus essential for this research journey of artful exploration to follow its own compass, namely the research methodology. As the researcher, in collaboration with my co-researchers, we will assume our roles as co-travellers and use this metaphorical compass as a navigation tool to guide us to stay on course throughout this adventure. Chapter 3 provides an overview of the research methodology selected for this research study.

As discussed in Chapter 2 the visual arts pedagogy innately encourages a participatory and applied approach; the artistic and creative process is a collaboration between the teacher and the learners. This is equivalent to selecting a genre of PAR as a method of inquiry for the study. The value of this research “Teaching art through creating art: co-developing a visual arts pedagogy in partnership with Foundation Phase teachers”, is embedded within the democratic and collaborative philosophy between the researcher and the participants who fulfil a role as co-researchers (Wood, 2020). The democratic partnership between the co-researchers and me supported this research through the exploration of authentic knowledge and experiences within their visual arts pedagogy and praxis.

The objective of this chapter is to elaborate on the conceptualisation and subsequent execution of the research design and the research method to answer the following primary research question: How can the collective experiences of Foundation Phase teachers contribute to enhancing their pedagogy of visual arts?

In pursuit of answering the main research question of this study, I also aimed to answer the two secondary research questions:

- What are the identified challenges and needs of Foundation Phase teachers in their pedagogy of visual arts?
- What collaborative strategies can be implemented to assist Foundation Phase teachers in the development of their visual arts pedagogy?

The nature of inquiry of this research determined and rationalised the selection of a qualitative action research design and method (Nieuwenhuis, 2016b).

3.3 QUALITATIVE RESEARCH

Qualitative inquiry describes meaning within the social context, and to truthfully describe this differentiated meaning within a social context, one requires a data collection instrument accredited with sensitivity to interpret underlying themes when gathering data (Merriam & Tisdell, 2016). Thus, a qualitative researcher comprehensively encourages the interpretation of meaning, the perceptions or experiences of participants within a particular point in time and within their social context, or perspective in an exploration of a phenomenon (Creswell & Guetterman, 2019; De Vos, 2011; Merriam & Grenier, 2019; Merriam & Tisdell, 2016). Meaning, within a qualitative study, is interpreted authentically to the participants' social world context, thus producing rich and descriptive data that can also reflect the value underlying the phenomenon (De Vos, 2011; Merriam & Grenier, 2019).

The interpretation of reality within qualitative research is regarded as open to multiple truths and exploratory, as opposed to predetermined on a singular phenomenon or hypothesis (Merriam & Grenier, 2019; Nieuwenhuis, 2016b). It was an important aspect for me to understand each participant's perspective and lived experience regarding their visual arts praxis within the context of their social world and how it influences their visual arts pedagogy.

3.4 RESEARCH DESIGN

3.4.1 Research paradigm

Appropriate to the nature of this research project, I welcomed PALAR as a methodology, philosophy and paradigm. A paradigm is characterised as a belief system or the metaphorical lens through which individuals interpret the world they live in and the occurrences they experience (Davies & Fisher, 2018; Nieuwenhuis, 2016b; Wood, 2020). Mindfulness to one's personal paradigm is an important component in the research process, as a research paradigm is constructed and grounded within a researcher's worldview, influencing the manner in which experiences and reality are interpreted and understood (Huitt, 2019; Nieuwenhuis, 2016b; Wood, 2020). A research paradigm is an interwoven and authentic entity of a researcher's ontological, epistemological and methodological philosophies (Davies & Fisher, 2018; Huitt, 2019; Scotland, 2012; Wood, 2020).

Conducting participatory research entails embracing a paradigm that is aligned with an inclusive and collaborative philosophy that encourages transformation, collaboration and democracy (Wood, 2020; Zuber-Skerritt & Wood, 2019). Exploring the collective and shared experiences of Foundation Phase teachers to enhance their visual arts pedagogy motivated me to select a combination of the participatory and the transformative philosophy within the PALAR paradigm.

3.4.1.1 Embracing a participatory and transformative paradigm within participatory action learning and action research

A participatory paradigm incorporates aspects of a postmodernist worldview with respect to openness to change, innovation, diversity and embracing dissenting views (Wood, 2020). It is structured around the consideration that the researcher is not the exclusive and solitary custodian of knowledge; instead, it is concerned with improving social justice by “embracing diversity and generating an understanding of one’s own role in contributing to a more inclusive and democratic society” (Kearney et al., 2013; Wood, 2020, p. 22). Moreover, a participatory paradigm promotes the democratic, cooperative and equal participation of all co-researchers to comprehend and embrace the multiplexity of experience and knowledge and to collaboratively address a complex issue (Kearney et al., 2013; Wood, 2020). Experiences are formed and moulded by the individual who participates and has an encounter with them; consequently, it is subjective-objective (Heron & Reason, 1997).

The subject visual arts is regarded as participatory in all aspects, and the emergent value within the arts is not embedded in theoretical hypotheses thereof, but in the practical presentation and execution of creating art. Therefore, the experiences of the participating Foundation Phase teachers within the praxis and pedagogy of visual arts can only be interpreted and understood from a collaborative perspective and through the active participation of all the co-researchers. A participatory paradigm within PALAR embraces the perspective that every person possesses the capability to comprehend, challenge and transform their reality through collaborative and active participation supported by community members who share a similar reality (Wood, 2020).

Furthermore, the PALAR philosophy of this research embraces aspects of a transformative paradigm. The perspectives and experiences communicated by the co-researchers enabled them, as a community of teachers, to bring about constructive change and emergent transformation in areas that had been identified as problematic within the presentation and pedagogy of visual arts. “PALAR has an *activist* intent, as it aims to change not only people, but also policies and structures that contribute to social injustices” (Wood, 2020, p. 9). Transformation can bring about positive change and improvement on various levels, that is, personal, professional, institutional and communal transformation (Wood, 2020).

3.4.1.2 Ontological and epistemological philosophical foundations of participatory action learning and action research

PALAR, as a paradigm, is strengthened through ontological and epistemological philosophical foundations. Ontology philosophically roots itself in the nature or essence of reality and

deliberates on the question “what is reality?” (Cohen et al., 2018, p. 5; Creswell, 2018, p. 20; Nieuwenhuis, 2016b, p. 52; Scotland, 2012). According to Scotland (2012), knowledge and the discovery thereof remain subjective and multifaceted. The establishment and nourishment of relationships within the PALAR paradigm are referred to as “relational ontology” (Wood, 2020). Relational ontology defines and describes reality and the perception thereof through the “experiences of people in relation to each other” (Wood, 2020, p. 24). Adopting a relational ontological stance within PALAR means stepping out of the role of expert and establishing collaborative relationships with co-researchers to gain their truth within their social context, in this case with regard to the visual arts pedagogy. Experiences, as defined by co-researchers, formulate their truth, beliefs and knowledge and will possibly differ from one social context to the next (Cohen et al., 2018).

It was imperative that I, as the researcher, remained receptive to the diverse realities and perspectives communicated by my co-researchers and not accept a singular truth (Cohen et al., 2018; Creswell, 2018). Relational ontology within this research also promoted the cooperative and participatory attempt to productively develop visual arts resources and collaborative action within the visual arts pedagogy (Wood, 2020).

Epistemology is concerned with how knowledge can be acquired and how it is disclosed (Cohen et al., 2018; Nieuwenhuis, 2016b). Epistemological assumptions relate to the manner in which knowledge is acquired, that is, how it originates and how it is communicated (Scotland, 2012). Furthermore, epistemological assumptions remain subjective to the co-researchers' views and are rooted within their social context (Creswell, 2018; Scotland, 2012). Epistemology within PALAR is essentially formulated through effective dialogue among the researcher and the co-researchers (Wood, 2020). Epistemological assumptions within a PALAR philosophy is referred to as “dialectic epistemology”, which encourages interpretations of experiences from multiple perspectives (Wood, 2020). An important aspect of dialectic epistemology is through the engagement of reflexive dialogue (Wood, 2020). Epistemologically, it is imperative that consideration is given to both spoken and tacit knowledge, as both contribute to the value within the project (Wood, 2020).

The co-researchers and I engaged in continual dialogue regarding their experiences of their visual arts pedagogy and praxis. Their knowledge and experiences contributed to a valuable understanding and useful knowledge within this project. The co-researchers' voices and perspectives featured prominently within the research, and meaning was explored within their discourse.

3.4.2 Action research

Action research originated as a pragmatic process of problem solving applied by individuals facing an issue within their unique social context (Burnes & Bargal, 2017; Creswell & Guetterman, 2019). It was identified and developed in the 1930s by social psychologist Lewin and is defined as an applied and pragmatic approach to research prevalent within educational studies (Creswell & Guetterman, 2019; Merriam & Grenier, 2019). Action research conducted within an educational setting is recognised as a valuable methodology that aspires to address and reconcile practical problems identified within education (Merriam, 2009; Wood, 2020). It provides teachers with an opportunity to reflect on and strategise solutions within the field of issues or problems they are experiencing and follow the sequence of four phases, namely planning, action, observation and reflection (Creswell & Guetterman, 2019; Zuber-Skerritt & Wood, 2019). The planning phase within action research includes identifying and outlining the observed issue or problem through an analytical approach and then strategising on a possible plan of action to address the concern or problem (Zuber-Skerritt & Wood, 2019). Following the planning phase is the acting phase, where the strategies planned are practically implemented and assessed or observed to determine the success thereof or to determine whether the strategies should be adjusted (Zuber-Skerritt & Wood, 2019). The final phase within action research is the reflection phase. Reflecting involves “thinking back critically, not just about the results of the evaluation but about the whole action, research process and outcome, that is, the previous three phases of planning, acting and observing” (Zuber-Skerritt & Wood, 2019, p. 5).

The practical application of action research has evolved in a variety of companion designs (Merriam & Grenier, 2019). PAR is classified as one of these companion designs and follows the same cyclical approach as action research; however, PAR differs from action research in purpose, in that participation from the community is an essential component of the research (Calder & Foletta, 2018; Creswell & Guetterman, 2019). Action research is structured and applied by an individual seeking answers for a practical problem faced within their social context, whereas PAR is an action-orientated, collaborative and democratic inquiry with a communal pursuit (Calder & Foletta, 2018; Creswell & Guetterman, 2019). However, PAR has more of a communal problem solving approach, as it “allows community members, experts, researchers, and other players to work together and merge their shared knowledge to address community problems” (Merriam & Grenier, 2019, p. 382).

3.4.3 Power relations within action research and PAR

The intention of a researcher embracing the PALAR philosophy is to disrupt the notion of power relations within a research project (Wood, 2020). A PALAR researcher considers all members of

the group, including the researcher him- or herself, as equal and, therefore, refers to the members as “co-researchers” (Wood, 2020). Because all who participate in the research are considered equal and their input into the project is valued, no one needs to “feel threatened by unequal power relations” (Wood, 2020, p. 43). Darby (2017) refers to this notion of equality and inclusivity within research as the “co-production of research”. Co-production in research entails academic and non-academic research partners collaborating in producing both practical and academic knowledge (Darby, 2017). Relationship building and learning to trust one another are essential components within any PALAR study (Wood, 2020).

Consequently, it was important within this PALAR research project that the co-researchers and I invested in relationship building and mutual trust. The co-researchers needed to trust me, the researcher, and I needed to trust them as co-researchers invested in this process and project. In achieving this, we entered into a democratic partnership to achieve our research goals and outcomes, which were discovering their collective experiences within the visual arts and the enhancement of their visual arts pedagogy.

3.4.4 PALAR

PALAR, a PAR approach, also has its origin within the field of action research. PALAR was developed by Zuber-Skerritt and is explained as a democratic, cooperative, creative and transformative approach to conducting research in the field of education (Wood, 2020; Zuber-Skerritt & Wood, 2013; Zuber-Skerritt & Wood, 2019, p. 227). Rajbanshi and Luitel (2020, p. 5) describe transformative learning as a process that encourages the alteration of perspectives, allowing co-researchers “to participate in critical reflective discourses to acquire reflective judgement”. Although PALAR is classified as a genre of PAR, it is unique in the sense that it focuses on facilitating action learning as an internal part of the research process (Kearney et al., 2013; Wood, 2020). Action learning is learning consequential to an action or concrete experiences and entails intentional reflection on the experience and the succedent of action (Zuber-Skerritt & Wood, 2019). Co-researchers, as a community, are at the heart of PALAR, which makes the methodological process emergent and adaptable to the unique research setting (Wood, 2020). PALAR is about empowering co-researchers to bring about sustainable change and improvement within their social reality (Wood, 2020). So, PALAR research is conducted collaboratively with smaller groups of community members, and the researcher shares the role of a co-researcher throughout all phases of the research (Kearney et al., 2013).

The research reported in this study was a collaborative and democratic research project. The co-researchers and their authentic experiences were at the heart of the project. The decision to apply a combination of participatory and transformative philosophy within PALAR was further motivated

by the fact that pedagogy is an essential aspect of the visual arts praxis. As mentioned, the development of PCK is influenced by the five salient features as referenced by (Park & Oliver, 2008). Therefore, enhancing the co-researchers' pedagogy could be best explored and achieved through a collaborative and participatory approach motivating the selection of a PAR. Although the research had a strong participatory philosophy, it further aimed to support transformation in the co-researchers' visual arts praxis and pedagogy. The transformation depended on the co-researchers' intentional reflections on their experiences in collaboration with suggested strategies on how challenges could be addressed. Therefore, it encouraged the co-researchers to bring about change and transformation, and so, action learning took place. In deliberating on the abovementioned objective of this research, PALAR as a method and approach were deemed appropriate.

3.4.5 Philosophical principles underpinning PALAR

PALAR is built on a set of philosophical principles, namely communication, commitment, competence, compromise, critical self-reflection, collaboration and coaching (which are called the seven Cs), as well as what is referred to as the three Rs of PALAR, namely relationship, reflection and recognition (Wood, 2020; Wood et al., 2017). The philosophical principles (seven Cs) and the three Rs listed above are deeply embedded within the cyclical process. The philosophical principles or the seven Cs are essentially interconnected values that are followed throughout the cycles and are elaborated on in detail below.



Figure 3- 2: Philosophical principles underpinning PALAR (Wood, 2020)

3.4.5.1 Communication

The first philosophical principle underpinning PALAR is communication. Inclusive dialogue is a key factor in the process of building relationships (Wood, 2020; Wood et al., 2017). Engaging in dialogue involves not only communicating a view or stance but also attentive listening (Wood, 2020; Wood et al., 2017). Although the content of this study was structured in English, the co-researchers were provided with the option to articulate themselves in the language they felt most comfortable in. Allowing the co-researchers to communicate in their mother tongue limited language insecurities and ensured the collection of rich and insightful data (Wood & McAteer, 2017).

3.4.5.2 Commitment and collaboration

Within PALAR, commitment and collaboration are interdependent. The success of any participatory research project depends on the commitment and contribution of the research participants (Wood & McAteer, 2017). “Collaboration is bound to notions of joint work, consultation, involvement and participation: it is based on shared goals and shared vision, openness, trust and democratic ideals” (Zuber-Skerritt, 2012, p. 90). Therefore, it is imperative for the co-researchers to commit and accept their active and collaborative role within the research process (Wood, 2020). It was important for me to assure the co-researchers that their unique experiences within the presentation of visual arts were respected and had value (Wood et al., 2017). The success of the research project depended on their contribution.

3.4.5.3 Competence

The feeling of competence experienced by the co-researchers in conducting research is a significant aspect of self-directed learning (Wood, 2020; Wood et al., 2017). Within this research, I strived to simplify the research processes for the co-researchers to enable them to feel confident and competent. It was also important for me to remain mindful during our data collection interactions not to assume the role of expert but instead connect with them as a co-researcher.

3.4.5.4 Compromise, coaching and critical self-reflection

Compromise, as adapted from the original seven Cs by Wood (2020), involves the ability to and willingness to consider different perspectives. The co-researchers remained respectful of the different points of view communicated during the data collection process. The ability to respect a diversity of perspectives also provides an opportunity for shared learning and coaching (Wood et al., 2017). Continuous critical reflection, including self-reflection, is a requirement during all the

stages of PALAR (Wood et al., 2017). Opportunities for self-reflection were provided throughout the research. This was done verbally and through reflexive visual journaling.

Mindfulness to the PALAR principles, including the three Rs, namely relationship, reflection and recognition, is a significant element that collectively contributes to a truly participatory approach within PALAR (Kearney et al., 2013; Wood, 2020). The generic model for PALAR, as given by Zuber-Skerritt (2011), was used and adapted for this research. The original model consisted of eight phases or components in aiming to address a problem or concern (Kearney et al., 2013; Zuber-Skerritt, 2011). All phases within this model involve a cyclical process, followed by action research, namely planning, action, observing and reflection (Zuber-Skerritt, 2011). The different adapted cycles followed and the practicality thereof are discussed in more detail in the next section.

3.5 RESEARCH METHOD

The research method consists of the techniques a researcher selects and uses to collect and analyse data (Nieuwenhuis, 2016b). It elaborates on the practical aspect of conducting the research. Five Foundation Phase teachers were purposefully sampled to fulfil the role of co-researchers for this study. I, as the researcher, fulfilled the role of the sixth co-researcher. Purposive sampling entails selecting individuals as participants who have predetermined characteristics for a specific purpose or possess in-depth knowledge that can contribute to understanding a specific situation (Cohen et al., 2018). At the time the research was conducted, the selected Foundation Phase teachers were employed at primary schools within the Dr Kenneth Kaunda District. The primary schools were all compliant with the CAPS curriculum, as per the requirement of the DBE. The participants sampled included two Grade R teachers, two Grade 1 teachers, one Grade 3 teacher and a Head of Foundation Phase, all with more than one year's teaching experience. The particulars of the sampled co-researchers are provided in Table 3-1.

Table 3- 1: Summary of sampled co-researchers

Co-researcher	Gender	Grade	Years' teaching experience
1	Female	R	2
2	Female	R	18
3	Female	1	17
4	Female	Head of the Foundation Phase	14
5	Female	3	7
6	Female	1	33

3.6 PALAR DATA-GATHERING PROCESS

A participatory research method, such as PALAR, calls for equally participatory and collaborative research methods when collecting data. Therefore, photovoice, reflexive visual journaling and a reflective group conversation² were selected as qualitative data generation methods for the research.

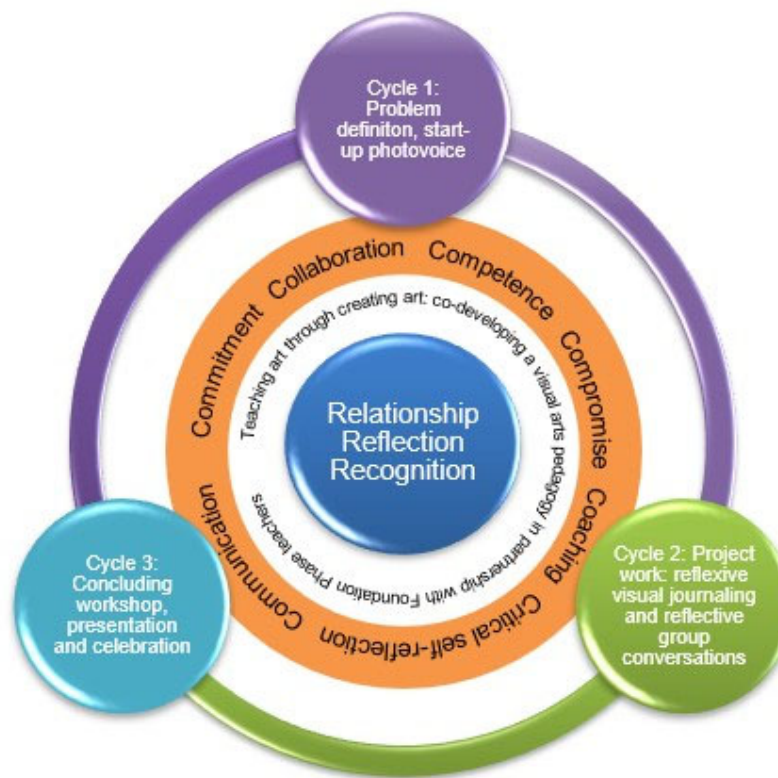


Figure 3- 3: A visual representation of the PALAR research cycles (adapted from Zuber-Skerritt, 2011)

3.6.1 PALAR Cycle 1: Problem definition, needs analysis and start-up workshop

The phases and structure of the selected PALAR model (Zuber-Skerritt, 2011) are adaptable in design according to the situational research requirements, phases and steps for the research that were combined according to the distinctive requisites. Figure 3-3 is a visual representation of the PALAR process and cycles of this research, as adapted from Zuber-Skerritt (2011) PALAR model.

² Due to the Covid-19 pandemic, both face-to-face and online communication methods were used for the collection of data. Contact sessions adhered to strict Covid protocol as set out by the DBE.

The first three of the eight phases of Zuber-Skerritt (2011) PALAR model are the problem definition and needs analysis, the start-up workshop and project work. To create a PALAR model relevant to the specific needs of this research project, I made individual adaptations within the different phases of the model (see Figure 3-3). I combined the first two phases of Zuber-Skerritt (2011) PALAR model as the first PALAR cycle of the research. The co-researchers and I engaged in an insightful discussion on a digital platform to define the problem experienced within their visual arts praxis. This contributed to the problem definition and needs analysis of the first cycle. When consensus was reached of the problem experienced within the visual arts praxis, we commenced with the start-up workshop. The data collection strategy selected for the start-up workshop in the first cycle of PALAR was photovoice.

The collection of rich and authentic data within PALAR is largely dependent on the quality of the relationship established between the co-researchers and the researcher. This important aspect of PALAR research was deliberated between the co-researchers and me before the first PALAR research cycle was started. Aspects such as connection, mutual respect, trust, commitment and equality were important attributes to consider and be mindful of in the relationship-building phase. As the researcher, I endeavoured to form authentic connections with the co-researchers who had agreed to join me on this research journey.

We were all qualified as Foundation Phase teachers who shared a passion for educating young minds. This aspect created an immediate connection and platform upon which we could build our relationship. The co-researchers and I collaboratively envisioned visual arts within the Foundation Phase as a valuable attribute to develop creativity. I shared my curiosity to learn about and discover their authentic visual arts experiences within the classroom. Suggestions for possible research questions were discussed. Our shared vision contributed to the commitment of all involved in the research and to the success of the project. The data generation method of the first cycle was photovoice.

3.6.1.1 Photovoice

Visual imagery holds the potential to communicate influential messages that convey powerful meanings. The influence of visual imagery is acknowledged and encouraged in participatory research (Wang et al., 1998). Photovoice was developed by Wang and Burris in 1997 and is an innovative, participatory and creative technique for gathering visual data, where participants provide insight into and understanding and awareness of a particular situation or experience using photographs (Wang, 2003; Wang & Burris, 1997).

Photovoice is built on the pillar of providing participants with opportunities to reflectively document identified community assets, issues and concerns, thus promoting critical dialogue surrounding the issues or concerns that ultimately aim to reach policymakers' attention (Wang, 2003; Wang & Burris, 1997). Visual media cannot remain completely impartial, as the values and messages they convey, whether intentional or not, are open to interpretation by the observer (Cohen et al., 2018).

The co-researchers were given guidance, including a specific theme, criteria and ethics pertaining to the use of photovoice. The photovoice guidance was sent and explained via a digital communication platform. Thereafter, I communicated with each co-researcher individually to address questions or insecurities they had regarding this data collection technique. All the co-researchers owned a smart mobile phone that they used to take their photovoice images, as they were all familiar with the camera functions of their particular phones.

The co-researchers were asked to take four photographs with symbolic reference to the specified theme, namely:

In your profession as a Foundation Phase teacher, take a photo that best describes your collective experiences (including the needs and challenges) in the presentation of visual arts within the life skills component.

Reflecting on the four images they had taken, the co-researchers were requested to select the one image that best represented their experiences in visual arts presentation. Photovoice goes further in allowing researchers to symbolically use the subject of or object in the photograph to communicate a powerful personal narrative, providing deep insight regarding a perception, an issue or a situation (Wang, 2003). After selecting their one photograph, the co-researchers were requested to write their personal narrative following the PHOTO self-analysis technique of Amos et al. (2012).

Amos et al. (2012) applied the acronym *PHOTO* to prompt the participants in their study to consciously reflect on their photographs on a deeper level. The PHOTO reflection questions were adjusted to the criteria of this research project pertaining to the co-researchers' visual arts experiences and are presented in the table below.

Table 3- 2: PHOTO self-analysis (adapted from Amos et al., 2012)

P	Describe the photograph selected?
H	What is happening in your photo?
O	Why did you take a photo of this particular object?
T	What does this picture tell us about your visual arts experiences?
O	How can reflection on this photo provide opportunities for possible intervention strategies in the presentation of visual arts?

In a PALAR project, the co-researchers and the researcher enter into a democratic partnership. In equally participating in this research, I also experienced and reflected on the research process. Alongside the co-researchers, I participated in the photovoice data collection strategy, providing my authentic experience in the presentation of visual arts through a photovoice entry. The photovoice entries, together with the co-researchers' personal narratives, were shared on a digital platform, keeping in mind the anonymity of the participants. Each co-researcher was given the opportunity to reflect and comment on the different photovoice entries. I printed and displayed the photovoice entries accompanying the narrative and comments during the next PALAR cycle. The co-researchers had the opportunity before the start of the reflective group conversation meeting to read and reflect on all the comments, thus gaining an understanding regarding the content and themes that had evolved from the data.

3.6.2 PALAR Cycle 2: Project work

The second PALAR cycle, which entailed the continuance of project work of the research, was a combination of visual journaling and a reflective group conversation. Within this cycle, the co-researchers and I collected data by utilising reflexive visual journaling, which incorporated aspects of visual and reflexive journaling, and a reflective group conversation as data collection strategies. The reflective group discussions within the context of this research was not to be conducted as a segregated method but rather as complementary to the reflexive visual journaling technique in aiming to answer the two secondary questions guiding this study, namely:

- What are the identified needs and challenges of Foundation Phase teachers in their pedagogy of visual arts?
- What collaborative strategies can be implemented to assist Foundation Phase teachers in the development of their visual arts pedagogy?

During the workshop on visual journaling, the reflective group discussions incorporated conversations and probing questions regarding the research theme, photovoice, narratives and comments. A deeper understanding of the co-researchers' visual arts pedagogy was encouraged. Although the two data collection techniques – reflexive visual journaling and reflective group

conversation – were conducted concurrently as a cohesion, each data collection technique is discussed separately below.

3.6.2.1 Reflexive journaling

Reflection within PALAR research is regarded as a key component within the research cycle (Phelps, 2005). Phelps (2005) defines reflection as a conscious mental process by which an individual continuously revisits, ponders and deliberates on a thought or concept. The process of reflection is open-ended and can be practised through a variety of methods, such as journaling (Meyer & Willis, 2019; Phelps, 2005). Consequently, journaling can be regarded as a facilitator and a platform for reflexivity (Meyer & Willis, 2019; Phelps, 2005).

“Reflexivity depicts the ability to direct one’s thoughts back onto oneself; to examine one’s theories, beliefs, knowledge, and actions in relation to clinical practice” (Barry & O’Callaghan, 2008, p. 56). The word *reflexive* can also mean “spontaneous”, necessitating reflective entries in such journals not to be premeditated but happening unprompted and spontaneously (Barry & O’Callaghan, 2008). Journaling, as a facilitator for reflexivity, can meditatively document experiences, reconcile inner conflict between perceptions of theory and praxis, promote learning and transformation and cultivate insightful problem-solving opportunities (Barry & O’Callaghan, 2008; Chabon & Lee-Wilkerson, 2006; Hayman et al., 2012; Meyer & Willis, 2019; Phelps, 2005). It can also create opportunities for self-analysis and analysis of practice, thereby exploring innovative perspectives and conveying meaning of experiences (Barry & O’Callaghan, 2008). Reflection through journal writing allows one to uncover the profound and essential meaning of the words, underlying philosophies and behaviours’ described (Janesick, 1998).

Journaling can include a variety of forms, such as text, and contain various types of media, such as audio-visual media (Dyment & O’Connell, 2011). Janesick (1998) encourages the use and purpose of a journal within qualitative research as a powerful communicative catalyst between the researcher and the participant that provides a rich and comprehensive source of data collection and the interdisciplinary triangulation of data (Janesick, 1998).

3.6.2.2 Visual journaling

Visual journaling is a creative journaling approach that combines written script and visual media in a powerful communicative process by allowing the unconscious to become conscious (Cummings, 2011; Mercer et al., 2010; Wilson & Ziomek-Daigle, 2013). It is open-ended and participatory in nature, encourages meaningful self-reflection on personal assets, values, challenges and ambitions and is an exploration of experiences (Cummings, 2011; Scott Shields, 2016). Engaging in the artistic process reduces anxiety and is conducive to relaxation, thereby

providing the premise for insightful, reflective conversations (De Beer, 2018, p. 90; Mercer et al., 2010). Visual journaling is classified as an open-ended and creative engagement whereby one can “write, draw, doodle, paste, rip, tear, crumble or scribble all you want, [and] the only limitations in the process are self-imposed” (Scott Shields, 2016, p. 5).

I selected visual journaling as a data collection approach to explore the co-researchers’ perception of visual arts and to enrich their pedagogy and encourage creativity (Cummings, 2011). The term *reflexive visual journaling* is used as the journaling incorporated a combination of visual and reflexive foundations. The reflexive visual journaling session was an in-person meeting. The meeting started with the opportunity for the co-researchers to view and reflect on the photovoice narratives and comments that were physically displayed. Tables and chairs were set up in the venue used for the reflexive visual journaling workshop, and a variety of visual arts media to be used to create the visual journals were displayed. The co-researchers were requested to use any visual arts media assortment provided to construct a visual journal from a blank booklet. As stated, the goal of creating a visual journal was that through engagement with visual arts material, the co-researchers could explore and discover a variety of techniques that were transferable to their visual arts pedagogy and could be used when they presented visual arts to the learners in their class. I actively participated in creating a reflexive visual journal.

In addition to the opportunity of artistic expression, the co-researchers were requested to reflexively journal strategies that could be collaboratively implemented to assist Foundation Phase teachers in their method and practice when presenting visual arts. They had the opportunity to journal these suggestions during the reflexive visual journaling workshop. The co-researchers were asked to take their created visual journals with them and use them as a supportive tool in the classroom.

3.6.2.3 Reflective group conversation

As stated above, the reflective group conversation was conducted in conjunction to the artmaking process in the visual journaling session of the research. The reflective group conversation was structured around the principle of empowerment to encourage the participants to further reflect on the photovoice narrative (Wang & Burris, 1997). Thus, the co-researchers participated in the reflective group conversation after submitting their photovoice entries and narrative and reflective comments. Reflective group discussions typically facilitate smaller groups, between four and six participants, and are not compulsory for all to attend (Creswell & Guetterman, 2019). Much like focus group discussions, reflective group discussions promote the possibility of producing rich, detailed data (Nieuwenhuis, 2016d).

The co-researchers and I agreed to mutually respect different perspectives, giving all involved an equal opportunity for expression and to strategise on possible solutions for the identified needs and challenges. The conversation that transpired during the reflective group conversation included probing questions and elaboration on the themes identified in the photovoice entries. It further included spontaneous conversations regarding the artmaking process and praxis and focused on gaining a deeper understanding of the co-researchers' visual arts pedagogy within the classroom. In addition to answering the primary research question, PALAR Cycle 2 also focused on answering the two secondary questions, namely:

- What are the identified needs and challenges of Foundation Phase teachers in their pedagogy of visual arts?
- What collaborative strategies can be implemented to assist Foundation Phase teachers in the development of their visual arts pedagogy?

The second PALAR cycle delivered rich and insightful data. Upon gaining consent from the co-researchers, all of the discussions were audio-recorded.

3.6.3 PALAR Cycle 3: Concluding workshop, presentation and celebration

The objective of this phase of the PALAR project was for the co-researchers and me to finalise the research project. Cycle 3 provided an opportunity for the co-researchers “to reflect on the successes and failures of their PALAR efforts, the significance and impact of their work, and whether/how it might be possible and useful to continue the PALAR project” (Kearney et al., 2013, p. 117). Therefore, after the implementation of the reflexive visual journaling, the co-researchers, in turn, reflected on the success in praxis and possible adjustments. These reflections communicated by the co-researchers were shared on a digital platform.

3.6.3.1 Presentation and celebration

The presentation and celebration were indeed the highlight of the PALAR project. This research dissertation as a whole forms part of the presentation and celebration of the research project. It was my desire for the co-researchers to feel “recognised and rewarded for their completed work, synergy and team spirit” (Kearney et al., 2013, p. 117) by means of this celebration and presentation initiative. Moreover, it extended the opportunity for the co-researchers to celebrate their achievement in and their contribution to the transformation of their own and possibly other Foundation Phase teachers' visual arts pedagogy (Kearney et al., 2013).

3.7 DATA ANALYSIS AND CODING

Data analysis can be described as a discovery process by which the researcher finds meaning obtainable from the collected data to ultimately answer the research questions (Creswell & Guetterman, 2019; Merriam, 2009). It is a complex procedure that consists of the deconstruction of gathered data to acquire understanding and interpretation and create meaning from individual responses (Creswell & Guetterman, 2019; Merriam, 2009). Also, data analysis entails the reconstruction of the analysed data to summarise and report the findings of the study (Creswell & Guetterman, 2019; Merriam, 2009). Thus, qualitative data analysis requires the researcher to work through large quantities of information, systematically processing the information by organising and categorising it, ultimately uncovering sets of abstract underlying themes (Leedy & Ormrod, 2013; Nieuwenhuis, 2016a).

This study required an inductive data analysis approach; so, the themes identified originated from the individual data sets. Consequently, in qualitative research, the interpretation of the data is, to some extent, influenced by the researcher's biases and values. In this study, the following strategies suggested by Leedy and Ormrod (2013) were employed in an attempt to reduce possible bias:

- The data were gathered utilising different data collection strategies, such as photovoice, visual journaling and a reflective group conversation.
- Multiple perspectives on the research problem were obtained.
- I acknowledge possible biases within the final research report.

The data collected from the reflective group conversation were transcribed (verbatim) and coded into meaningful analytical themes (Creswell & Guetterman, 2019; Nieuwenhuis, 2016a). Coding is the process of assigning meaningful labels to gathered data, thereby constructing a set of themes or units (Cohen et al., 2018; Creswell & Guetterman, 2019; Nieuwenhuis, 2016a). Qualitative data coding is an inductive process, meaning that the themes or codes assigned by the researcher are emergent from the data and are not predetermined (Creswell & Guetterman, 2019; Nieuwenhuis, 2016a). I followed Tesch's (1990) data analysis approach, adapted from Creswell and Guetterman (2019).

Table 3- 3: Tesch's (1990) data analysis approach (adapted from Creswell & Guetterman, 2019)

Steps	Action
1	Read the photovoice narratives, comments, reflexive journal entries and the transcripts from the reflective group conversation to formulate an overall impression of the data. Use margin for making notes.

2	Start with the first document and determine the meaning thereof by asking reflective questions. Repeat with the rest of the documents. List emerging meaning and topics, and write these in the margin.
3	Start to formulate codes within the text.
4	Upon the conclusion of coding, compile a list of all the initial code words. Merge and group similar codes, and remove redundant codes.
5	Refer back and verify codes against the data.
6	Reduce and refine the list of codes.

3.8 THE ROLE OF THE RESEARCHER

A key role of the researcher within a PALAR study is to immerse oneself in the entirety of the research process, to facilitate each action research cycle and to co-develop the cyclical process in partnership with the co-researchers (Kearney et al., 2013). I, as the researcher and facilitator of the research project, accepted and was accountable for the following responsibilities:

- I initiated and explained the photovoice data-gathering structure. This included providing the criteria and guidance pertaining to ethical considerations when using photovoice.
- I participated as a co-researcher in the photovoice data collection strategy, presenting my unique challenges and needs in the praxis of visual arts.
- I facilitated the visual journaling practicum. This included providing the objectives and procedures of reflexive visual journaling and providing the needed visual arts media to create a visual journal.
- It was important for me to create an environment conducive to open-ended creativity for the co-researchers during the data collection strategy of visual journaling. Therefore, I participated as a co-researcher, taking a step back as the main researcher.
- It was my responsibility to prepare, facilitate and moderate the reflective group conversation. It was of the utmost importance for me to remain unbiased while posing probing questions.
- In my role as researcher, I was the primary instrument for collecting the data and analysing all the data gathered throughout the research (Maree, 2016; Merriam & Grenier, 2019).
- It was my responsibility to ensure the triangulation of the data gathered through a variety of data collection methods, ensuring the validity and trustworthiness of the data (Maree, 2016).
- Lastly, I was responsible for continuously assessing the ethical conduct throughout the study (Merriam & Grenier, 2019).

3.9 TRUSTWORTHINESS OF THE DATA

It is important in any research project to ensure that the findings and interpretations are deemed accurate (Creswell & Guetterman, 2019). In qualitative research, this is referred to as “validity” or

“trustworthiness” and can be achieved by implementing strategies such as member checking or triangulation (Creswell & Guetterman, 2019; Guion et al., 2011; Leedy & Ormrod, 2013). In addition to the triangulation of the data, I incorporated a selection of validation strategies suggested by Leedy and Ormrod (2013).

Table 3- 4: Validation strategies as suggested by Leedy and Ormrod (2013)

Validation strategies as suggested by Leedy and Ormrod (2013)	Practical application of validation strategies
Extensive time in the field	Throughout the data collection timeline, the co-researchers and I frequently communicated on a digital platform and during the reflective group conversation. The data collection phase of this research was conducted during the Covid-19 pandemic. In consideration of adhering to the stipulated regulations and protocols, the co-researcher and I communicated on a digital platform.
Thick description	The recorded data collected were transcribed verbatim in comprehensive and rich detail.
Respondent validation	Validation by the respondents was applied when the co-researchers were given the opportunity to comment on the findings and conclusions from the collected data.

The study employed diverse data collection methods, namely photovoice, reflexive visual journaling and a reflective group conversation, in aiming to achieve accuracy and triangulation of the data (Creswell & Guetterman, 2019; Merriam & Grenier, 2019). Triangulation can be defined as the employment of multiple investigators and diverse inquiry methods or data sources to confirm the emerging findings (Cohen et al., 2018; Merriam & Grenier, 2019). The process of member checking, as referenced by Creswell and Guetterman (2019) was also employed to ensure the accurate reporting of findings remain true to the original meaning as communicated by the co-researchers.

3.10 ETHICAL CONSIDERATIONS

Ethical concerns within a study refer to the moral aspect when research is conducted and relates to the consequential outcomes or influences the research may have on the research participants (Cohen et al., 2018; Mertler, 2009). Ethics entails respecting the participants, prioritising their well-being and preserving their dignity (Cohen et al., 2018). To proceed with the research project, there should be an agreement between the sampled participants and the researcher, which is referred to as “informed consent”. Informed consent refers to the participants’ self-determination (the right to assess the risks and benefits) and is built on four pillars, namely autonomy, competence, voluntarism and comprehension (Cohen et al., 2018).

The co-researchers recruited for this study were a cohort of Foundation Phase teachers who voluntarily agreed to participate in the research. They were informed that voluntarily participation entails the right to withdraw from the study at any stage (Cohen et al., 2018; Leedy & Ormrod, 2013; McNiff et al., 2005). The concept of comprehension within research includes the disclosure of the nature and intent of the research, the objectives, benefits and risks of the research and ensuring that the participants understand all of these aspects (Cohen et al., 2018). I informed all the co-researchers of the nature and intent of the research project and the potential benefits and possible risks of participating in the research project. Upholding anonymity within a research study is to ensure that the information provided by the participants can in no way reveal their identity (Cohen et al., 2018). Within a participatory research study, where more than one person is involved in the data collection strategy, for example reflective group conversations, anonymity cannot be guaranteed (Cohen et al., 2018). Consequently, I informed the co-researchers that data collection by means of reflective group conversations could not guarantee complete anonymity. It was, however, strongly encouraged that the identities of the co-researchers and all of the conversations that transpired during the reflective group conversation were protected (Cohen et al., 2018). The co-researchers' right to privacy, including anonymity and confidentiality within the data discussion and the presentation of the findings of the study, was protected by assigning each co-researcher a pseudonym (Cohen et al., 2018; Leedy & Ormrod, 2013).

The co-researchers were informed of the ethical considerations when using photovoice as a data collection strategy. The following ethical considerations were provided as criteria for the photovoice strategy:

- Photographs of people or children may not be included.
- The objects of photographs selected for photovoice may not be offensive to sensitive viewers.
- The ethical clearance for this project was classified as low risk; therefore, the photographs provided could not contain anything that might be regarded as controversial content.

The co-researchers voluntarily agreed to participate in the research project by means of written permission. They were informed of the purpose and intent of the research and their ethical rights, such as autonomy, and indicated by providing informed consent that they were knowledgeable and competent to participate in the study. I obtained written ethical clearance from the Ethics Committee of the North-West University and the North West education department. The relevant gatekeepers, namely the governing body and the principal of each sampled school, were contacted to obtain written permission from them.

3.11 SUMMARY

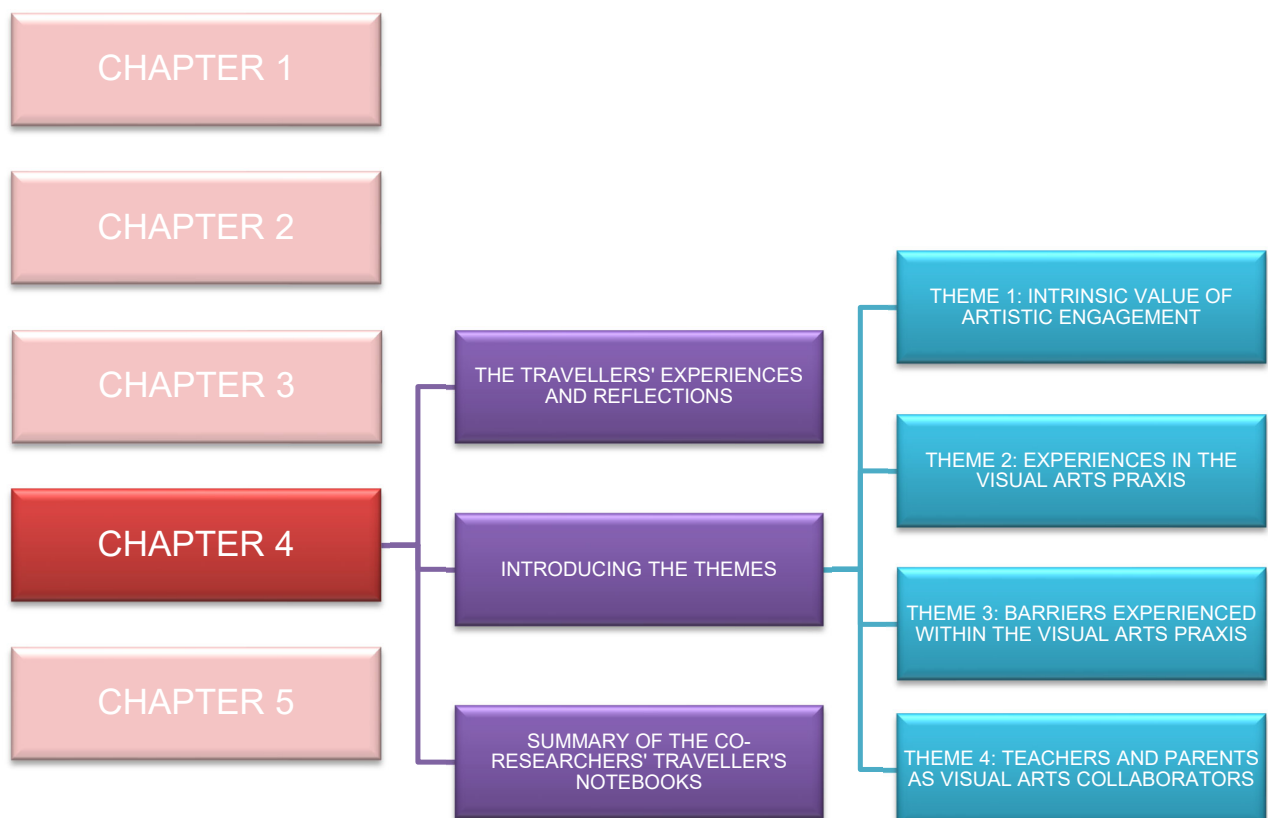
Chapter 3 described the paradigm, praxis and purpose of the selected qualitative PALAR study. Included in the chapter were the motivation of the selected research design and the practical application of the research methods. The chapter further elaborated on the trustworthiness of the study and emphasised the importance of ethical considerations within qualitative research. Chapter 4 presents the discussion of the research findings.

CHAPTER 4 TRAVELLER'S NOTEBOOK

4.1 TRAVELLER'S NOTEBOOK: A VISUAL REPRESENTATION



Figure 4- 1: A representation of a traveller's notebook (illustrated by the researcher)



4.2 THE TRAVELLERS' EXPERIENCES AND REFLECTIONS

A traveller's notebook is a pocket-sized journal used to note down one's reflections, experiences, and sentimentalities. Thus, it is an introspective tool used by travellers to document their feelings throughout their travels and to gather and keep mementoes significant to their trips. The traveller's notebook is used as a metaphor within this research study to describe the data collection cycles and findings. In Chapter 4, the reflections, emotions and experiences expressed by the co-researchers through the PALAR cycles are discussed.

Undertaking an artistic encounter extends an invitation to an individual to explore new possibilities and experiences (Eisner, 2002). It "provides the conditions for awakening to the world around us", contributing to ways of knowing (Eisner, 2002, p. 188). One such form of artistic expression is visual journaling. This technique was, therefore, utilised as one of the data-gathering strategies of this participatory research adventure. In this way, the metaphor of using a traveller's notebook became authentic as the co-researchers and I used our created visual journals as part of the process to explore our experiences in the praxis and pedagogy of visual arts and to collaboratively conceptualise strategies to enhance our pedagogy of visual arts.

Using visual journals, in addition to other strategies such as photovoice and a reflective group conversation, as explored in Chapter 3, provided rich and saturated data to answer the research questions of the study. The dissemination of data indicated several themes and findings that are elucidated in this chapter. The exploration of different themes enabled us to answer the primary research question, namely: "How can the collective experiences of Foundation Phase teachers contribute to enhancing their pedagogy of visual arts?" Although the themes are discussed separately in this chapter, it is important to highlight the interconnectivity of these themes, as aspects of one identified theme organically flowed into the next.

Table 4-1 shows the interconnected nature of the themes emanating from the various data-gathering strategies employed during the four PALAR cycles of this study.

Table 4- 1: The PALAR cycles and themes identified

PALAR cycles	Themes
PALAR Cycle 1: Photovoice	Intrinsic value of artistic engagement Experiences in the visual arts praxis Barriers experienced in the visual arts praxis Teachers and parents as visual arts collaborators
PALAR Cycle 2: Visual journaling and reflective group conversation	
PALAR Cycle 3: Reflective journaling	
	Reflection on the process

The dissemination of data from PALAR Cycles 1 and 2 is discussed in the first part of this section. Cycle 3 accounts for the reflections on the process and is discussed in Chapter 5.

4.3 INTRODUCTION TO THEMES: OUR TRAVELLER'S NOTEBOOKS

Four main themes emerged from the data analysis of the various data-gathering strategies. The four main themes were identified within PALAR Cycle 1, which was the co-researchers' photovoice and narrative (referred to as "PN" in the discussion of the data) and the reflective group conversation of Cycle 2 (referred to as "RGC" together with the co-researcher's number). These themes are as follows:

- Intrinsic value of artistic engagement
- Experiences in the visual arts praxis
- Barriers experienced in the visual arts praxis
- Teachers and parents as visual arts collaborators

As mentioned earlier, the themes were interconnected, and therefore, aspects such as emotion was a reoccurring concept identified within several photovoice narratives. These concepts were further elaborated upon and explored during the subsequent reflective group conversation. Emotion, as experienced within the pedagogy and praxis of visual arts, therefore extends over two of the identified research themes.

In Theme 1 (intrinsic value of artistic engagement), art making is regarded as a catalyst for expressing emotions experienced by the learners. However, within Theme 2 (experiences in visual arts praxis), the different emotions experienced by the teacher when presenting visual arts are elaborated upon. Therefore, it is inevitable that some concepts will be discussed within more than one theme, indicating the complex nature of presenting and experiencing visual arts.

4.4 THEME 1: INTRINSIC VALUE OF ARTISTIC ENGAGEMENT

Intrinsic value of artistic engagement was identified as a theme from the photovoice narratives (PN) and reinforced through the discourse within the reflective group conversation (RGC co-researchers). This theme is further subdivided into the following two sub-themes:

- Sub-theme 1: Developmental value of artful engagement
- Sub-theme 2: Visual arts as an emotional catalyst

4.4.1 Sub-theme 1.1: Developmental value of artful engagement

The co-researchers were all in agreement that visual arts are rich in developmental value for learners. Provided below are some of the different developmental aspects in which visual arts are

beneficial, as identified in the co-researchers' photovoice narratives and the reflective group conversation. Co-researcher 1 stated in her photovoice narrative that each art project practised and promoted a different developmental skill (PN1). Co-researcher 2 highlighted the benefits that visual arts activities had in the holistic development of learners (RGC).

In the reflective group conversation, Co-researchers 1, 2 and 5 referred to art as beneficial in promoting learners' fine motor skills and perceptual development. Referring to the integrated nature of teaching in the Foundation Phase, Co-researcher 2 emphasised the importance of such perceptual skills for reading and writing (RGC). Elaborating on this point, Co-researcher 1 reminded us that visual arts, especially when presented to younger learners, can be seen as a form of play, which is also an important part of Foundation Phase teaching (RGC). Play and visual arts through mediums such as clay stimulate learners in an informal and enjoyable approach, thereby also strengthening their fine motor skills (RGC1 and 5).

In addition to promoting physical development and academic skills, the co-researchers affirmed that engagement in visual arts stimulated creativity (RGC). Co-researcher 2 elaborated on the value of art making in creating space for right-brain-orientated learners in the classroom (RGC). Co-researcher 5 agreed by stating that visual arts challenged learners *"to think outside of the box"*,³ thereby promoting their creative development and problem-solving skills (RGC5 line 177).

Co-researchers 1 and 5 expanded on the idea that visual arts stimulate the innovative and imaginative ability of young learners (RGC). Visual arts provide learners with a platform to make creative decisions and explore their own imaginative ideas (RGC1), which encourages them to become creative thinkers and, when confronted with a problem or issue, implement their divergent thinking skills. Co-researcher 5 pointed out that problem-solving skills were also valuable for planning and executing projects. She highlighted the value of visual arts in providing learners with opportunities to practically experience the steps in initiating and completing a project (RGC5). Co-researcher 2 stated that the learners of today would become the leaders of tomorrow (RGC). It is, therefore, important to be cognisant of instilling the skills needed for future careers. Visual arts were further referenced as beneficial in contributing to the development of important skills for future development and growth. Co-researcher 2 stated that the fourth industrial revolution was the technological phase – the era in which aspects such as robotics will have more prominence (RGC). Therefore, it is important to remain relevant and prepare learners for the fourth industrial revolution by encouraging creativity and creative thinking skills from a young age (RGC2).

³ The data were gathered in Afrikaans, the mother tongue of all the co-researchers. The transcriptions were, therefore, translated for the sake of this dissertation. These translations were made available to the co-researchers for member checking and accuracy.

The data clearly indicated that visual arts contributed to the development of Foundation Phase learners on various levels. However, it was also very clear that the benefits extended towards the emotional development of these young learners.

4.4.2 Sub-theme 1.2: Visual arts as an emotional catalyst

Co-researcher 5 selected a photograph of colouring pencils as her photovoice narrative (see Figure 4-2). In her narrative explaining her choice, she mentioned that the visual of colours for the photograph of colouring pencils was intentional to indicate the importance of colour as a tool for facilitating emotional expression within art making (PN5). The colours in this photograph, arranged in a rainbow format, remind the viewer that bright colours are often associated with a lighter, cheerful atmosphere, while the use of darker colours often portray a gloomy or morbid atmosphere (PN5). In this manner, various situations, including emotions, can be visually portrayed or displayed through art.

Art encircles us, even if we are not consciously aware of it. Each situation can be captured visually. (PN5 lines 8, 9)

Art making thus becomes an emotional catalyst for learners. Co-researcher 4 agreed with Co-researchers 5's photovoice narrative by emphasising that an objective of visual arts was to evoke emotion by the creator of the art as well as the viewer thereof (PN4).



Figure 4- 2: Co-researcher 5's photovoice narrative (PN5)

4.4.3 Summary of the findings for Theme 1

Engagement in art making promotes various developmental skills and is rich in creative opportunities. Visual arts encourage problem-solving skills by challenging learners to think outside the box. It can be seen as a form of play, which is an important part of Foundation Phase teaching. The process of creating art further serves as an emotional catalyst for learners.

4.5 THEME 2: EXPERIENCES IN THE VISUAL ARTS PRAXIS

Experiences in the visual arts praxis was identified as the second theme within this research.

This theme is further subdivided into two sub-themes:

- Sub-theme 2.1: Facilitating visual arts in the classroom
- Sub-theme 2.2: Emotions experienced when presenting visual arts

4.5.1 Sub-theme 2.1: Facilitating visual arts in the classroom

Facilitating visual arts in the classroom was identified as the first reoccurring sub-theme from the co-researchers' photovoice narratives (PN), as referenced below. This sub-theme was further elaborated upon during the reflective group conversation (RGC).



Figure 4- 3: Co-researcher 2's photovoice narrative (PN2)

Co-researcher 2's photovoice narrative (see Figure 4-3) was a coffee cup representing a refreshing morning cup of coffee, symbolising energy and vitality. She stated that it was essential for Foundation Phase teachers to remain energetically involved in the planning and facilitation of a visual arts lesson (PN2) and said:

As a teacher, it is essential to ascend with energy and enthusiasm when presenting a visual arts lesson and enable learners to embrace creative opportunities. (PN2 lines 5 and 6)

Co-researcher 2 further stated that the teacher should provide opportunities for learners to create, including providing the needed visual arts media and guidance (PN2). When these are provided, learners should discover their creative potential through experimentation (PN2).

Co-researcher 4 agreed with Co-researcher 2 that the teacher should provide opportunities to create. According to Co-researcher 4's photovoice narrative, the presentation of visual arts is a skill that is acquired and developed through the practice thereof. Therefore, the more one as a

teacher facilitates different visual arts lessons, the more refined one's pedagogy will become (PN4).

Co-researcher 3's photovoice narrative is a photograph taken of an Acacia tree against the sunrise, forming a striking tree silhouette (see Figure 4-4). In her photovoice narrative, she described the tree as robust, solid and symbolic to the roots of life. The sunrise represents many new opportunities, just as each day presents fresh prospects.



Figure 4- 4: Co-researcher 3's photovoice narrative (PN3)

Co-researcher 3 further shared her admiration for and the significance of selecting this photograph as her narrative in describing the tree silhouette against the sunrise as breath taking. She elaborated that the photograph further served as a reminder that each learner's art project was their best attempt and should not be disregarded or regarded as insignificant (PN3).

Co-researchers 2 and 3 agreed that learners needed opportunities and guidance when creating art. Co-researcher 3 expressed in her photovoice narrative that "*each learner needs appropriate guidance to create*" (PN3 lines 7 and 8). It is imperative to keep in mind that each learner develops at their own developmental pace, and consequently, it is essential to provide opportunities and guidance for their unique and artistic talents to develop in a space that accepts and welcomes creativity (PN3).

In her photovoice narrative depicting a selection of colouring pencils (see Figure 4-2), Co-researcher 5 also alluded to the importance of creating opportunities for guidance. She described

the act of sharpening of colouring pencils as symbolic of the opportunities presented to create with each presentation of a visual arts lesson.

Although the co-researchers all mentioned the importance of facilitating regular artmaking opportunities, upon elaboration during the reflective group conversation, they said that they believed that at the time, not enough opportunities were provided for art making. Co-researcher 5 expressed her frustration when she indicated that she could not find time in the Grade 3 curriculum for her learners to paint and only managed limited oil pastel drawing and the occasional construction of three-dimensional projects (RGC).

The other co-researchers agreed with her observation and highlighted that the CAPS life skills curriculum did not allow for ample time for artmaking opportunities due to its fullness in content (RGC). The co-researchers described the curriculum as very dense and compact, especially in the higher grades of the Foundation Phase (RGC).

4.5.2 Sub-theme 2.2: Emotions experienced when presenting visual arts

The presentation of visual arts evoked positive emotions among most of the co-researchers, although not all of them shared the same level of enthusiasm. Co-researchers 1 and 2, who were responsible for teaching the younger learners in the phase, enjoyed the presentation of visual arts more than Co-researcher 5, who was responsible for teaching Grade 3 learners (RGC). Co-researcher 1 described her experience with presenting visual arts as pleasant (RGC). Co-researcher 2 also enjoyed presenting visual arts and said that at times she felt just as excited about the lesson as the learners in her class (RGC). Co-researchers 1 and 2 mostly felt confident and capable of facilitating the art process because they described it as projects that fell within their comfort zone (RGC). However, they further explained that the more complex the visual arts projects were, for example art projects that required more detail, visual literacy or visual arts theory, the less confident they felt in their pedagogy (RGC).

Co-researcher 5, however, did not share the other co-researchers' level of enthusiasm in the praxis and pedagogy of visual arts (RGC). She expressed distress and feeling discouraged on days when art was scheduled (RGC). She elaborated by stating that she experienced the presentation of visual arts as challenging (RGC). This co-researcher did not regard herself as being artistic; therefore, she did not view herself as being very creative. It can be argued that the artistic insecurities expressed and experienced by Co-researcher 5 may directly influence her efficacy in the presentation of visual arts.

4.5.3 Summary of the findings for Theme 2

It is essential for the Foundation Phase teacher to remain energetically involved in the planning and facilitation of a visual arts lesson. The teacher should provide ample opportunities for the learners to create art, including preparing the lesson, providing the needed visual arts media and facilitating the creative process throughout the lesson. It was discovered in the data analysis that regular opportunities to create posed a challenge due to a variety of contributing factors. Despite the challenges faced, most of the co-researchers experienced the praxis of visual arts as a positive experience.

4.6 THEME 3: BARRIERS EXPERIENCED WITHIN THE VISUAL ARTS PRAXIS

In Theme 3, various barriers were experienced and disclosed by the co-researchers within the praxis of visual arts, such as the following:

- Sub-theme 1: Visual arts resource limitations
- Sub-theme 2: Visual arts constraints

4.6.1 Sub-theme 3.1: Visual arts resources limitations

It was pointed out in the photovoice narratives and the reflective group conversation that none of the co-researchers was left entirely without any visual arts resources to create art with. Co-researcher 1 indicated in her photovoice narrative that she felt she had sufficient visual arts resources to present art to her class.

Through the reflective group conversation, it was determined that the assortment and availability of visual arts media and resources did, however, differ from one school to the next. During the reflective group conversation, the co-researchers explained that the DBE provided a basic selection of visual arts media to use (RGC). The selection of resources is, however, different from school to school. Co-researcher 2 explained that their school was not supplied with tempera paint, but she had received clay, wax crayons and water paint from the DBE (RGC).

Co-researcher 1 explained that her school was supplied with a small amount of tempera paint and wax crayons by the DBE, but they do not receive clay and therefore need to make their own (RGC). She indicated that her school needed to supplement the tempera paint for their use throughout the year, as the quantity provided by the DBE was not enough (RGC).

The co-researchers further mentioned that the quality of the wax crayons provided by the DBE was not satisfactory. Co-researcher 1 explained that the crayons did not produce the desired effect when drawing and colouring (RGC).

The remainder of the visual arts media used by the co-researchers were supplied by either the parents or the school. When a specific type of visual arts media was not provided by either the school or the parents, this particular media was not included in art projects. Co-researcher 1 and 2 stated that their schools had a small budget to purchase items requested by the teachers (RGC). However, Co-researcher 2 explained that this school budget was minimal and needed to cover any of the necessary resources for their grade, from reading books to visual arts media (RGC). The budget also does not make allowance for additional items to be purchased immediately. If teachers would like a particular item for an art project, it can be requested to be placed on the list and purchased out of the budget for the following school year (RGC).

The schools of co-researcher 1 and 5 provide parents with a list of items to be purchased at the beginning of the school year (RGC). This list includes some items for art, such as oil pastels, glue, coloured paper, scissors and pipe cleaners. Co-researcher 5 stated that they occasionally asked parents to send additional items to school other than the items on the list (RGC).

The resources for effectively presenting visual arts are not limited to physical resources, such as paint and pastels, but also refer to non-tactile resources made available to teachers to equip them for optimally presenting visual arts lessons. The in-service training for visual arts offered by the DBE was referred to as limited by the co-researchers (RGC). With the exception of Co-researcher 2, none of the other co-researchers has attended or has been offered professional development programmes with a focus on visual arts (RGC). Co-researcher 2 mentioned that she had attended a workshop on creative arts a few years earlier, which included both categories of the creative arts component, one of which was visual arts (RGC).

Other than limitations in terms of visual arts resources and in-service training, the co-researchers also mentioned an array of challenges and constraints faced in the successful presentation of visual arts lessons.

4.6.2 Sub-theme 3.2: Visual arts constraints

Time constraints, pressure regarding the curriculum, a lack of space to create and too many learners per class were all listed as impediments to the successful presentation of visual arts. Time constraints and curricular pressure are interrelated concepts, and reference to one is seldom made without mentioning the other. Co-researchers 1 and 5 stated that they believed that the curriculum did not make adequate provision for visual arts in the higher grades of the Foundation Phase (RGC). Co-researcher 5 described the Grade 3 curriculum as full and dense; consequently, allocating time towards visual arts was not always practically possible and other subjects were given priority (RGC). Co-researcher 2 agreed with Co-researcher 5's statement in affirming that

academic subjects were assigned a higher priority than the arts (RGC). As mentioned, visual arts in the Foundation Phase are classified as a component of the life skills curriculum. Despite the ongoing interest of the DBE in the life skills component, Co-researchers 1, 2 and 5 expressed that they felt that perhaps the DBE did not realise the pressure they, as teachers, experienced to reach the outcomes set out by the CAPS curriculum as a whole (RGC). Co-researcher 1 stated that the time prescribed by the DBE to complete the curricular components in the various subject fields did not account for the day-to-day lesson presentation and classroom management (RGC). The curriculum is very compact, and on occasion, a specific task, for example in mathematics, occupies a more extended period of time to complete than has initially been anticipated (RGC1). This, in turn, limits the time allocation for visual arts for the project of that particular week.

The visual arts criteria specified within the CAPS life skills curriculum were also described as not descriptive and explanatory (PN4). Co-researcher 4 stated in her photovoice narratives that a visual arts lesson should be well planned and correlate with the specific life skills topic (PN4). According to Co-researcher 4, this presents a challenge, as planning a visual arts lesson in correlation with a more complicated topic is not always easily achievable. Co-researcher 5 affirmed Co-researcher's 4 narrative during the reflective group conversation by stating that the criteria only briefly stated a selection of brief criteria, but did not provide sufficient guidance as to what exactly to do or how to achieve the desired outcomes. The guidelines provided are not very clear, which leaves Co-researcher 5 uncertain and insecure, thereby providing a challenge.

Inadequate space to create art was identified within the photovoice narratives and the reflective group conversation as a significant challenge in the presentation of visual arts. Co-researcher 1 said that space in her class was problematic, as she needed to alternate between a play corner and a reading corner (RGC). Co-researcher 4 stated in her photovoice narrative that presenting visual arts to a large class also presented a challenge (PN4). Co-researcher 4 further elaborated that aspects such as a messy class, combined with time pressure and limited cleaning material, all contributed to challenges in presenting visual arts projects (PN4). This was affirmed during the reflective group conversation by Co-researcher 5, who said that drawing and painting with a class of up to 34 Foundation Phase learners presented a significant challenge. Co-researcher 2 elaborated on these challenges during the reflective group conversation by stating that *"the cleaning after an art lesson is the worst and remains the biggest challenge"* (RGC2 line 471).

4.6.3 Summary of the findings for Theme 3

It was determined through the data analysis that all of the co-researchers were supplied with a selection of visual arts resources for creating art. However, it was further determined that the assortment and availability of visual arts resources differed from one school to the next. In-service

training focusing on the visual arts component was found to be minimal, and only one co-researcher mentioned attending such a workshop in the past.

The co-researchers expressed a variety of external challenges experienced in the successful presentation of visual arts within the Foundation Phase classroom. Time constraints, curricular pressure and too many learners per class were all listed as impediments to the visual arts praxis. The CAPS curriculum was referred to as compact, and some areas of the visual arts criteria stated within the CAPS life skills document were not perceived as being descriptive and explanatory. Inadequate space to create art was identified as a significant challenge in the presentation of visual arts lessons.

4.7 THEME 4: TEACHERS AND PARENTS AS VISUAL ARTS COLLABORATORS

The **need for teachers and parents to act as collaborators for visual arts education** was a notable theme that emerged within the photovoice narratives and was elaborated upon during the reflective group conversation. The following sub-themes were identified:

- Sub-theme 4.1: Teachers and parents as artistic stakeholders
- Sub-theme: 4.2: The home as the artistic foundation

4.7.1 Sub-theme 4.1: Teachers and parents as artistic stakeholders

As mentioned in Section 4.5.1, schools often rely on parents to purchase or provide some visual arts media in order for learners to complete required art projects. Co-researcher 5 explained that for some visual arts topics, such as music, she notified the parents in advance to collect and send recyclable items, such as empty toilet rolls and plastic bottles, to school (RGC). The learners then used these items to construct musical instruments. Co-researchers 1, 3, 5 and 6 all indicated that they too relied on parents to purchase stationery kits at the beginning of the year, including the visual arts media (RGC).

Although the parental involvement of the learners enrolled in the same school and for the same grade differed, Co-researchers 1, 3, 5 and 6 mentioned that they experienced satisfactory parental involvement (RGC). Co-researcher 2, however, noted that parental involvement at the school where she was employed was minimal (RGC).

According to the co-researchers, showcasing learners' visual arts projects to the parents and the public was limited (RGC). Visual arts projects created were, however, sent home at the end of each term. Although all of the co-researchers were familiar with the procedure and benefits of exhibiting learners' art and spoke fondly of art exhibitions, they had attended only a few art exhibitions hosted at their schools before 2020 (RGC). Before 2020, Co-researcher 1's school of

employment presented regular art exhibitions showcasing the visual arts projects of the learners (RGC).

4.7.2 Sub-theme 4.2: The home as the artistic foundation



Figure 4- 5: Co-researcher 6's photovoice narrative (PN6)

The home environment in which a learner grows up was the key focus point of Co-researcher 6's photovoice narrative. She had constructed a house from children's building blocks as a metaphor to emphasise the valuable influence and impact that the home environment has on a learner's emotional and artistic development (see Figure 4-5). Co-researcher 6 further stated that the house also represented a learner's home environment that needed to be a place of emotional safety and where creativity and innovation were encouraged (PN6). This environment also needs to cultivate love, joy and happiness, as these emotions experienced within the home are, in turn, expressed by the learners during their art making (PN6).

Co-researcher 1's photovoice narrative affirmed these sentiments, which also stated that positive parental involvement played a valuable role in the creative development of learners (PN1). A learner whose parents are mindful of the importance of visual arts shows more confidence when participating in artmaking opportunities in the classroom (PN1).

Co-researcher 1 reminded us that young learners' development of artistic skills started before they entered Grade R (reception year) (PN1). She indicated that it was, therefore, essential for parents to continuously encourage creative ideas in their children (PN1). The creative stimulation learners receive at home is then reflected in the visual arts classroom once they enter the Foundation Phase (PN1). The co-researchers all agreed that such encouragement did not necessitate expensive art resources but could be achieved through play and allowing children the freedom to express themselves in daily tasks, such as setting the dinner table or allowing them to select their own outfits for the day (RGC).

The co-researchers further unpacked this theme during the reflective group conversation. Co-researchers 2 and 5 stated that in their experience, not all the learners in their class had such opportunities to create and engage in creative play and art making at home (RGC). Some learners do not even have the basic art media to work with or do not have parents who are available and involved in their holistic development (RGC2). The classroom thus becomes the only setting where these learners are provided with the media and opportunities to create, and in this manner, the teacher carries the additional responsibility of assisting in the development of these learners (RGC).

4.7.3 Summary of the findings for Theme 4

It was determined through the data analysis that schools often relied on parents to purchase or provide specific visual arts media in order for learners to complete required art projects. Parental involvement often differed, not only from one school to the next, but also within the same school and within the same grade. The co-researchers shared the fact that showcasing learners' visual arts projects to their parents and the public was limited. The theme **home as an artistic foundation** highlighted the valuable influence and impact the home environment has on a learner's emotional and artistic development. According to the co-researchers, not all learners in their classes have the opportunity to create and engage in creative play and art making at home. Consequently, engagement in art within the classroom is one of the few settings where these learners are provided with the resources and the opportunity to create art.

4.8 SUMMARY OF THE CO-RESEARCHERS' TRAVELLER'S NOTEBOOKS

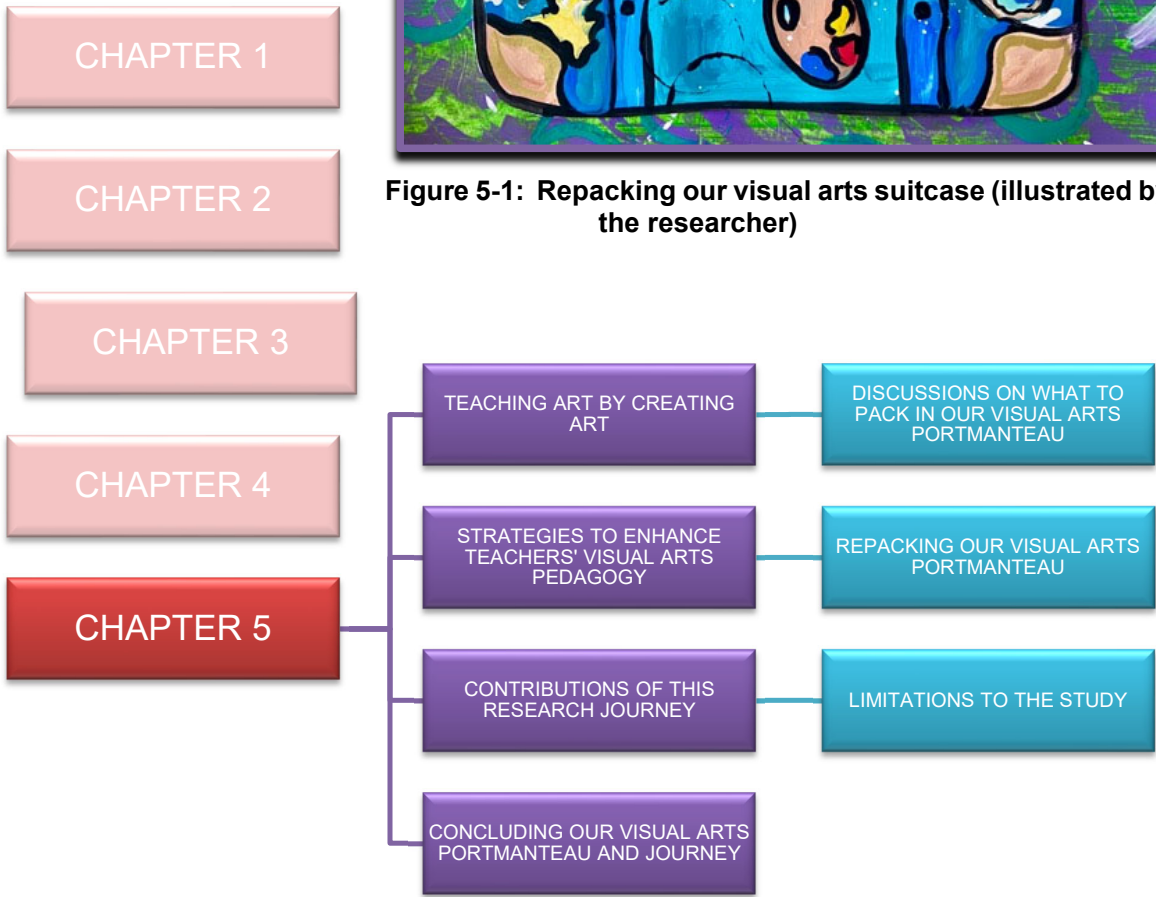
The four themes discussed above mirrored the dissemination of data from the photovoice narratives and the reflective group conversation during the first two cycles of the research study. The objective of this PALAR project was not only to discover the collective experiences of the co-researchers but also to facilitate transformation through action. Such action was taken in Cycle 2, where the co-researchers conceptualised strategies to enhance their visual arts pedagogy in the classroom.

CHAPTER 5 REPACKING OUR VISUAL ARTS SUITCASE

5.1 REPACKING OUR VISUAL ARTS SUITCASE: A VISUAL REPRESENTATION



Figure 5-1: Repacking our visual arts suitcase (illustrated by the researcher)



5.2 TEACHING ART BY CREATING ART

In Chapter 4, I stated that the traveller's notebook accounts for more than merely a visual symbol of the metaphor of this study. During PALAR Cycle 2 of this research, the co-researchers and I creatively engaged in art making by creating a visual journal much like a traveller's notebook. It was important that we not only discussed a practical and personal endeavour, such as art making, but also collaboratively created art as part of our participatory journey. For the reflexive visual journaling workshop, I ensured that there was a diverse selection of visual arts media and resources available for use by the co-researchers (see Addendum D). The visual arts resources and media used to create these journals were the same type of media and resources available for and used by the co-researchers when presenting visual arts projects within their classrooms. It was essential for the co-researchers to experience how the selected visual arts resources and media could be manipulated and creatively utilised in art making. Moreover, it was important that the co-researchers noticed that the visual arts techniques they had discovered during the visual journaling workshop were indeed transferable techniques that could be presented within their visual arts lessons.

The creation of the visual journals remained an open-ended activity where experimentation with and manipulation of the media were embraced and creative choices encouraged. The journals primarily included strategies that the co-researchers had suggested to be implemented to enhance the pedagogy and praxis of teaching visual arts in the Foundation Phase. On a secondary and possibly deeper level, their perceptions of and reflections on their involvement in this study were also inadvertently included in their journals. These strategies as suggested collaboratively answer the third research question of the study and further contributes to the recommendations of this research, as specified in Section 5.3.

Figure 5-2 displays the cover pages of some of the visual journals created by the co-researchers. In the next sections, the content of the journal and the strategies suggested by the co-researchers are discussed.



Figure 5- 2: The cover pages of some of the visual journals created by the co-researchers

5.3 DISCUSSIONS ON WHAT TO PACK IN OUR VISUAL ARTS SUITCASE

In Chapter 1, I mapped out this journey and extended an invitation to the reader to join us on this adventure. In Chapter 2, the current visual arts suitcase was unpacked by exploring literature on visual arts education. Chapter 3 was a discussion of the methodological strategy in finding our true north. The methodology underpinning this research was used as our metaphorical compass for this journey. Chapter 4 accounted for our traveller's notebooks, as it provided a discussion of the data collected. Chapter 5 is the final phase of this research journey; it is a reflection on and repacking of our visual arts suitcase for the next artful exploration and is based on what we have discovered through each phase of this research.

5.3.1 Theme 1: Intrinsic value of artistic engagement

It was determined from the findings of the study that the co-researchers valued the many benefits that engagement in the artmaking process can have on learners' holistic development. According to the literature reviewed in Section 2.5, the term *holistic development* includes the following developmental areas: physical development, social development, emotional development and cognitive development (Fox & Schirmacher, 2012; Power & Klopper, 2011; Thuketana & Westhof, 2018; Westraadt, 2016b).

It was further ascertained through the data that visual arts promote learners' creative and innovative problem-solving skills. The co-researchers stated that creating art contributed to the imaginative abilities of learners and encouraged divergent thinking skills. They acknowledged these skills as being beneficial for learners' future careers and were referenced in the literature throughout Section 2.5.

The findings clearly indicated that visual arts were beneficial for the emotional development of learners. Through the engagement in visual arts projects, art becomes a catalyst for emotions and, thus, facilitates learners' emotional expression. The co-researchers referred to this positive influence visual arts can have on the emotional development of learners as valuable. It was further stated that emotions could be visually portrayed or displayed through art. The objective of art is to evoke the emotions of the creator as well as the viewer thereof.

The findings regarding the co-researchers' perception of the emotional benefit of visual arts correlated with the literature referenced in Sections 2.5.3 and 2.5.4. Brouillette (2010); Fox and Schirmacher (2012); Mayesky (2015) point out that the practice of engaging in and creating art yields an emotionally gratifying experience. Visual arts provide a creative environment where learners' emotions can be expressed in a positive and constructive manner (Bae, 2004; Fox & Schirmacher, 2012; Mayesky, 2015).

5.3.2 Theme 2: Experiences in the visual arts praxis

It was established through the findings that it was essential for the Foundation Phase teacher to remain energetically involved in the planning and facilitation of visual arts lessons. The planning and facilitation process includes scheduling regular artmaking opportunities within the Foundation Phase classroom. Also, it is essential for the teacher to prepare and provide the visual arts resources needed for a specific project. The teacher assumes the role of facilitator and encourages the learners to explore their creative potential through imagination and experimentation. It was established through the literature that the Foundation Phase teacher as generalist teacher assumes the role of visual arts facilitator (Clements & Wachowiak, 2010; Westraadt, 2015b, 2016b).

The findings highlighted that a teacher facilitating an artistic process must also remain mindful of the fact that learners developed at their own developmental and creative pace. Therefore, each learner's art project is their best attempt and should not be disregarded or seen as insignificant. Mindfulness to the developmental level of learners was discussed in Section 2.10 of the literature study. Westraadt (2015b, 2016b) emphasises that an essential part of planning and presenting visual arts lessons for the Foundation Phase teacher is to neither overestimate nor underestimate learners' creative ability, but to keep the expectations realistically and developmentally appropriate.

Through the data, it was also discovered that the presentation of visual arts was a skill that was acquired and developed through the practice thereof. Therefore, by providing regular artmaking opportunities to learners that promote their creative development, the teachers, in turn, are enhancing their visual arts pedagogy. Consequently, Foundation Phase teachers will develop more confidence in their artistic and creative abilities. Fox and Schirrmacher (2012) reveal that the generalist teacher responsible for teaching visual arts need neither be explicitly trained nor gifted artists to present quality arts education. They simply need to have a desire to provide regular artmaking and creative opportunities to learners (Fox & Schirrmacher, 2012) (see Section 2.10). By effectively planning visual arts lessons and providing regular artmaking opportunities, the generalist Foundation Phase teacher inspires the creative imagination of Foundation Phase learners (Westraadt, 2016b).

Although scheduling regular opportunities to create was stated in the findings as crucial, the co-researchers expressed their discontentment that there were not enough opportunities to create art within the Foundation Phase. Curricular demands, academic pressure and time constraints were all referenced as impediments to successfully implementing art projects. This statement was further explored and will be discussed in more detail within the next theme identified.

The emotions experienced by Foundation Phase teachers when presenting visual arts were also disclosed within the findings. The presentation of visual arts mostly evoked a positive emotion among most of the co-researchers. This coincides with Ashworth (2012) research referred to in Section 2.7.2. The majority of the participating teachers in Ashworth (2012) study enjoyed making and presenting art. However, it was revealed through the data of my study that the positive response experienced by the co-researchers varied in the level of enthusiasm and was dependent on the grade level the co-researchers were teaching. The co-researchers responsible for teaching the younger grades within the Foundation Phase demonstrated more confidence in their artistic abilities than the co-researcher teaching the highest grade within the Foundation Phase. A contributing factor to this may be because the co-researchers' art projects presented to the younger learners were their comfort zone. The concept of presenting art lessons that fall within one's comfort zone is also referred to in the literature discussed in Section 2.8.4. Within the literature, a selection of teachers who participated in Ashworth (2012) study only presented visual arts lessons that fell within their comfort zone.

The above-stated factors correlate with the literature reference in Section 2.7 to intrinsic barriers to teaching visual arts. In Section 2.7.1, the influence teachers' self-efficacy can have on their visual arts praxis was discussed. According to Garvis (2011, 2012); Garvis and Pendergast (2011); Lemon and Garvis (2013), the self-belief teachers have in their creative abilities has a direct impact on their efficacy and will also influence the quality and quantity of the visual arts projects presented in their classrooms. This was established in the findings of this research, as the co-researchers who presented visual arts projects to younger learners in the Foundation Phase did not feel intimidated by the praxis of visual arts. It can thus be concluded that these co-researchers experienced a higher level of efficacy in terms of their own creative abilities. However, these positive emotions experienced were not affirmed by all the co-researchers.

5.3.3 Theme 3: Barriers experienced within the visual arts praxis

Concluded from the findings were a selection of hindrances the co-researchers experienced in the successful presentation of visual arts. Although there were limitations to the availability of visual arts resources, none of the co-researchers was left entirely without resources and media with which to create art. The assortment and availability of visual arts resources did, however, differ from one school to the next. In most instances, the visual arts resources and media mentioned by the co-researchers were provided by the DBE, the school and the parents of the learners. It was also mentioned that the schools provided a small allocation for the purchasing of resources, although the budget was minimal in one instance. Resources and media not provided by the DBE, the school or the parents were not included in visual arts projects. There were similarities between the barriers experienced within this research study and the barriers referred

to in the literature in Sections 2.8. and 2.11. In Section 2.8.3, the limited budget allocation for purchasing visual arts resources was discussed as a hindrance to the presentation of visual arts. However, the participant teachers in the studies referenced in the literature often purchased the necessary visual arts media out of their own pockets (Ashworth, 2012; Russell-Bowie, 2010).

The availability of in-service training focusing on the enrichment of visual arts was also found to be limited. Only one co-researcher mentioned attending a workshop focusing on creative arts on a previous occasion. The importance of continuing in-service training for the purpose of professional development was discussed in Sections 2.7.1, 2.7.2 and 2.11.1 of the literature study. De Villiers and Sauls (2017); Gatt and Karppinen (2014); Jansen van Vuuren and Van Niekerk (2015); Miraglia (2008); Steyn et al. (2012); Westraadt (2015a); Westraadt (2018) all highlight the importance of in-service training focusing on visual arts, as it can contribute to the improvement of teachers' artistic confidence and enhance low efficacy, praxis and pedagogy. Moreover, it can minimise experienced anxieties and insecurities and foster a positive attitude towards visual arts education (De Villiers & Sauls, 2017; Gatt & Karppinen, 2014; Jansen van Vuuren & Van Niekerk, 2015; Miraglia, 2008; Steyn et al., 2012; Westraadt, 2015a, 2018). So, according to Garvis and Pendergast (2011), regular in-service training should be available throughout a teacher's career in education.

External challenges, such as time constraints, curricular pressure, a lack of space to create art and large numbers of learners per class, were all identified as hindrances to the successful presentation of visual arts. Time constraints and curricular pressure are interlinked challenges, as reference to one is seldom made without mentioning the other. The data revealed that the CAPS curriculum was perceived as very full and compact. The co-researchers often found it challenging to allocate the required time towards the visual arts component. They felt that academic subjects, such as mathematics and languages, were given a higher priority. The co-researchers' hierarchal perception of academic subjects, curricular pressure and time restraints correlated with the literature referred to in Section 2.8.2 of the literature study. In the research of Alter et al. (2009a, 2009b); Ashworth (2012); Garvis (2012); Irwin (2018), it was found that the core subjects, such as literacy and numeracy, were given priority above the presentation of visual arts. Section 2.11.2 referred to a selection of barriers experienced within the South African educational context, such as limited visual arts media and resources, a shortage of appropriate classrooms to facilitate the arts and large numbers of learners per class (Jansen van Vuuren & Van Niekerk, 2015; Naude & Meier, 2019; Nompula, 2012).

Although, according to the co-researchers, the DBE shows interest in the life skills component, the DBE perhaps does not fully realise the pressure teachers experience to achieve the outcomes stipulated by the CAPS curriculum. Curricular pressure as a universal challenge experienced by

generalist teachers globally was also mentioned in Section 2.8.2 of the literature study as an impediment to the implementation of visual arts. The literature reviewed in Section 2.8.2 reflected that the teachers who participated in research by Alter et al. (2009a, 2009b); Ashworth (2012); Irwin (2018) felt overwhelmed by curricular demands. They experienced the curricula followed by the schools where they were employed as full and compact, resulting in visual arts being further marginalised (Alter et al., 2009a, 2009b; Ashworth, 2012; Irwin, 2018).

The visual arts criteria specified within the CAPS life skills curriculum were described as not being descriptive and explanatory enough. This presents a challenge for the co-researchers responsible for the planning and presentation of visual arts lessons. The criteria merely stipulate a brief statement, not providing sufficient guidance or methods to follow in order to achieve the specified criteria. The CAPS life skills document states that visual arts lessons should preferably be based on the array of life skills topics specified within the document. In reference to a selection of life skills topics, the co-researchers stated that they experienced difficulty conceptualising art lessons based on some of the life skills topics. Research that focuses on visual arts education within the Foundation Phase is of limited scope. Therefore, reference to the visual arts criteria specified within the CAPS life skills curriculum as not being descriptive and explanatory enough is a new concept identified within this research study.

Inadequate space to create art, combined with a large number of learners per class, was pointed out as a challenging factor in the praxis of visual arts. Visual arts were presented within the co-researchers' Foundation Phase classrooms, and in some instances, the co-researchers alternated sections in the class due to constraints of space. Furthermore, visual arts were referred to as a messy subject; therefore, taking into consideration restrictions in terms of space to create art and the lack of cleaning facilities after art projects, especially painting projects, the idea of presenting visual arts can be disheartening. The challenge of implementing a successful cleaning procedure after an art lesson was referred to in Section 2.8.3 of the literature study. Alter et al. (2009a); Irwin (2018) state that generalist classrooms are not necessarily equipped with sufficient facilities to accommodate the cleaning procedures needed after art lessons. This may discourage the inclusion of various visual arts resources or art projects that are labelled as messy art projects.

5.3.4 Theme 4: Teachers and parents as visual arts collaborators

The need for teachers and parents to act as equal supporters for visual arts education was identified through the data analysis. Schools and teachers often rely on parents to purchase and provide certain visual arts resources and media required for art projects. Although parental involvement for learners enrolled in the same school and in the same grade differs, most of the co-researchers indicated that they experienced satisfactory parental involvement. However, one

of the co-researchers noted that parental involvement at the school where she was employed was minimal.

Opportunities for showcasing learners' visual arts projects to parents and the public were limited. Depending on the school, visual arts projects created were sent home at the end of each school term. Before 2020, some of the co-researchers' schools hosted an annual art exhibition.

It was discovered through the findings that the co-researchers identified the home environment as the foundation of artistic development. It was stated that the home needed to be a place of emotional safety, where creativity and innovation were encouraged. Positive parental involvement plays a valuable role in the creative development of learners. The creative encouragement learners receive at home is reflected in the visual arts classroom once they enter the Foundation Phase. The co-researchers agreed that such encouragement did not necessitate purchasing expensive visual arts resources but could be achieved through play and allowing children the freedom to express themselves through daily routine tasks.

The data further revealed that not all learners had opportunities to create and engage in creative play and art making at home. Some learners do not even have the basic art media to work with or do not have parents who are available and involved in their holistic development. Consequently, the classroom becomes one of the few settings where these learners are provided with the resources and opportunities to create art. In this manner, the teacher carries the additional responsibility of assisting in these learners' holistic and creative development.

Theme 4, namely **teachers and parents as visual arts collaborators**, was an authentic theme that spontaneously emerged from the research findings in Chapter 4. This theme was not referenced in the literature consulted for Chapter 2. Although it is a novel theme, it is significant for this research project, as it demonstrates the essential role teachers and parents play in becoming equal stakeholders in investing in the creative development of learners. The theme is thus a unique contributing factor in the successful praxis of visual arts.

5.3.5 Summary of discussion

There are many comparisons between the findings discussed in this research endeavour and the theory referenced within the literature. Therefore, the research conducted for this study does not disprove the existing theory but, instead, is complementary to it in many instances.

In the rationale in Chapter 1, I have stated that there is a defined dearth in research specifically pertaining to the visual arts praxis and pedagogy of the South African Foundation Phase teacher. This research, although limited in scope, contributed to obtaining insight into the visual arts praxis

and pedagogy of five South African Foundation Phase teachers who participated as co-researchers in this endeavour. Through their involvement and by sharing their collaborative experiences, the following contributions to the theory could be made.

Theme 1 (intrinsic value of artistic engagement) concurred with the literature referenced in Section 2.5. It highlighted the array of developmental values visual arts education can promote. Theme 2 (experiences in the visual arts praxis) delivered similarities in experiences in the presentation of visual arts as identified and discussed in Sections 2.7 and 2.10 of the literature study.

Theme 3 (barriers experienced within the visual arts praxis) corresponded with a number of challenges and barriers experienced and referenced in Sections 2.7, 2.8 and 2.11 of the literature study. In contrast to Sections 2.8 and 2.11 of the literature study, the co-researchers who participated in this research neither experienced a deficiency in visual arts media or resources to create with, nor did they mention purchasing media out of their own pockets. Instead, the co-researchers depended on parental contributions in instances where neither the DBE nor the school of their employment was deemed unable to supply the visual arts resources needed.

The availability of in-service training focusing on visual arts within the Foundation Phase, however, was referenced as minimal. The availability of in-service training can be a valuable resource in developing artistic confidence and enhancing a teacher's visual arts pedagogy. The deficiency in training coincided with Sections 2.7.2 and 2.11.1 of the literature study. The identified challenges in visual arts presentation, such as time constraints and curricular pressure, concurred with Sections 2.8 and 2.11 of the literature study. Challenges pertaining to space to create art and too many learners per class were discussed in Section 2.11.2 of the literature study. Section 2.11.2 focused on the South African educational context and confirmed that limitations on space to create art and large numbers of learners per class are pressing challenges relevant to the South African educational context.

The co-researchers expressed their discontentment with and insecurities with regard to the visual arts criteria stipulated in the CAPS life skills documents. They conveyed their challenges in terms of conceptualising visual arts lessons based on a selection of CAPS life skills topics. Moreover, they described the visual arts criteria as ambiguous and vague, often eluding guidance in achieving the set outcomes. As this theme is specifically relevant to the South African educational context, it was identified as a new theme.

Theme 4 (teachers and parents as visual arts collaborators) was an authentic and interesting theme that emerged from the findings. This theme was not identified within the literature consulted and referenced in Chapter 2. **Teachers and parents as visual arts collaborators** is thus a

unique theme and contribution to the existing theory and the visual arts educational context within the South African primary school setting.

Deliberating on the summary of findings and literature consulted for this study, it is, therefore, imperative to discuss the conceptualised strategies suggested by the co-researchers to enhance their pedagogy and praxis of visual arts.

5.4 STRATEGIES TO ENHANCE TEACHERS' VISUAL ARTS PEDAGOGY

The strategies to enhance Foundation Phase teachers' visual arts pedagogy were conceptualised by the co-researchers as a participatory endeavour. These suggestions were written in their created reflexive visual journals. It is important to note that the co-researchers agreed that it was important for learners to enjoy visual arts lessons and projects. Therefore, they collaboratively suggested strategies to enhance their praxis and pedagogy in the presentation of visual arts.

5.4.1 Strategies collectively suggested by the co-researchers

The importance of proper and effective planning as a contributing factor to the successful implementation of a visual arts lesson was mentioned. The co-researchers suggested planning visual arts lessons that should focus on including a variety of techniques and different media or resources available, in other words, alternating resources and techniques to keep art lessons interesting and diverse. This includes presenting lessons that incorporate and showcase a variety of media and resources available. This strategy may also promote both learners' and teachers' creativity, as engaging in the planning and preparation of art projects can spontaneously open up the possibility for innovative and creative ideas.

The co-researchers proposed that each class should build up an "art box" over time. This art box should be filled with interesting elements and can be used during art making to spark and encourage creative ideas. Compiling an art box will require collaboration among teachers, parents and the community. Unused or leftover items, such as wool, fabric and craft media, can be donated to the class by community members. By utilising community involvement, enough visual arts media can be accessible.

Inadequate space to create art was mentioned as a challenge in the praxis of visual arts; so, the co-researchers suggested that careful planning for ways to utilise the limited space in their classrooms were needed. It was also suggested that, due to the lack of space within their classrooms, an additional classroom dedicated to art making could be made available. Also, in such a Foundation Phase visual arts classroom that can be used for visual arts lessons and projects, all the art equipment used can be stored.

It is essential for the creative development of learners and for learners to stay creatively motivated that parents invest in creative opportunities for learners. The co-researchers felt that it was important for parents to be well informed of the significance of visual arts in the holistic development of learners. The co-researchers proposed the following strategies that could encourage parents to invest in the creative development of their children:

- Compose a creative pamphlet that communicates the different developmental values that engagement in art making promotes.
- Regularly send home innovative ideas parents can implement to creatively engage learners at home.
- Inform parents how to implement creativity on a limited budget.

In addition to the above, the co-researchers also suggested considering hosting art exhibitions or digital art exhibitions. In addition to art exhibitions being utilised to create awareness of and appreciation for the arts, they can also be used as fundraisers to raise funds to purchase visual arts media for the art boxes.

5.4.2 Additional strategies suggested by the researcher

In addition to the abovementioned strategies, I include some suggestions. The co-researchers of this study were a cohort of Foundation Phase teachers employed at different primary schools. It was insightful to explore their diverse experiences within their authentic educational settings. Therefore, it is my recommendation for primary schools to collaboratively engage and connect with one another and discuss and reflect on their visual arts experiences. In this manner, Foundation Phase teachers employed within different educational settings can support one another by sharing their experiences, including barriers and challenges, and learn from one another by sharing their successes in the presentation of visual arts.

It is also my recommendation that primary schools invest in enhancing their Foundation Phase teachers' visual arts pedagogy. It can be achieved by hosting regular artmaking workshops, much like the visual journaling workshop in this study. Through this, different aspects of visual arts education and art making can be practically addressed. Workshops should remain open-ended and provide Foundation Phase teachers with the opportunity to experiment and engage creatively with the art media and resources provided.

5.5 REPACKING THE VISUAL ARTS SUITCASE

I, the researcher, unpacked the visual arts suitcase starting with the literature surrounding visual arts in Chapter 2. The suitcase for this research endeavour included the atlas, a metaphorical representation of the theoretical framework, the compass, a symbolic representation of the

research methodology selected and the traveller's notebooks, a metaphorical representation of the findings. It was also stated that each Foundation Phase co-researcher has a visual arts suitcase compiled during their years of education and experience. Therefore, through the process of conducting this research, each co-researcher had the opportunity to reflect and unpack the visual arts suitcase. Within Chapter 5, the co-researchers and I repacked our visual arts suitcases by reflecting on our authentic action learning and transformation.

The combination of participatory arts-based data collection strategies, namely photovoice, a reflective group conversation and reflexive visual journaling, provided the co-researchers with the opportunity, firstly, to reflect on and communicate their collective experiences in the praxis and pedagogy of visual arts and, secondly, to conceptualise practical strategies based on the discovered experiences to set the wheels of transformation in motion. Hereby, the research question stipulated in Chapter 1, namely "How can the collective experiences of Foundation Phase teachers contribute to enhancing their pedagogy of visual arts?" was answered.

The collective experiences communicated by the co-researchers were a key component in this research study. The exploration of the experiences of the co-researchers in their role as Foundation Phase teachers enlightened us on the positive aspects of visual arts education as well as their needs and challenges experienced in the presentation of visual arts. The collection of these experiences reflected upon aided in transforming and enhancing the co-researchers' visual arts pedagogy. The co-researchers as Foundation Phase teachers were knowledgeable in the developmental value of visual arts education. They mentioned an array of developmental skills engagement in arts that promote creativity, innovation, imagination and problem-solving skills. Moreover, they acknowledged these skills as a beneficial skill set for the future careers of learners. Reference was made to the significant value visual arts can have for learners' emotional development and emotional wellness. The co-researchers experienced visual arts as beneficial for the holistic development of learners. They further recognised the significance of promoting a comprehensive visual arts education. Therefore, the co-researchers and I repacked the knowledge and understanding of the value of artistic engagement into our suitcases.

The co-researchers acknowledged their meaningful role as promoters of creativity in the planning, presentation and facilitation of visual arts education. Visual arts lessons and projects were mainly experienced in a positive light by the co-researchers. Granted, not all the co-researchers shared the same level of enthusiasm for implementing visual arts lessons. A contributing factor to this might be the co-researchers' artistic insecurities, resulting in low efficacy in their visual arts pedagogy.

Considering the abovementioned aspects, the co-researchers exhibited a firm belief in the significant role they played in promoting creativity and visual arts. However, regarding the practical implementation of visual arts education and lessons, they experienced an array of intrinsic and extrinsic barriers. This answers the first secondary question for this research, namely “What are the identified needs and challenges of Foundation Phase teachers in their pedagogy of visual arts?”

Extrinsic barriers experienced by the co-researchers were limited opportunities to create due to time constraints and curricular pressure. Limitations on space to create art and large numbers of learners per class were all mentioned as challenges in the successful presentation of visual arts. The availability of in-service training focusing on enhancing the co-researchers’ visual arts pedagogy was also stated as minimal. This could contribute to the intrinsic barriers the teachers were experiencing, such as low efficacy and a lack of artistic confidence. We, therefore, repacked the different experiences that contribute to the formation of our visual arts pedagogy. We acknowledge the various impediments in the presentation of visual arts. Although strategies to assist in the impediments were collaboratively suggested, we embrace that it will not completely eliminate difficulties and challenges.

Reflection on the barriers contributed to the conceptualisation of strategies to address the challenges experienced and to enhance the co-researchers’ visual arts pedagogy, thus answering the final research question, namely “What collaborative strategies can be implemented to assist Foundation Phase teachers in the development of their visual arts pedagogy?”

The strategies suggested were a collaborative endeavour and have been discussed in Section 5.3. Below is a summary of the strategies discussed. The co-researchers and I repacked the different suggested strategies in our visual arts suitcases. We endeavour to continuously reflect on possibilities that can enhance the praxis and pedagogy of visual arts in the Foundation Phase.

- Plan visual arts lessons with the focus and intention to include a variety of techniques and different media or resources available. Thus, alternate resources and techniques to keep art lessons interesting and diverse.
- Compile a visual arts box for each class throughout the year.
- Conceptualise the restructuring of existing classroom space to accommodate visual arts projects. Where possible, allocate a dedicated art class.
- Be conscious in planning time for art projects.
- Compile and send home easy-to-follow creative strategies to encourage parental involvement.

- Provide more opportunities for in-service training on visual arts education with a focus on the enrichment of artistic knowledge and visual arts techniques.
- Continuous self-improvement through the engagement with South African visual arts literature and in addition to considering attending virtual art exhibitions such as Eisteddfod.

5.6 CLOSING SENTIMENTS IN THE TRAVELLER'S NOTEBOOKS

The closing sentiments in the reflexive visual journals of a selection of co-researchers account for their reflections on the implemented strategies and the research project. The co-researchers' responses regarding their participation in this research project and enhancing their visual arts pedagogy were optimistic and positive.

5.6.1 Reflections of Co-researcher 1

Co-researcher 1 expressed her enjoyment in creating a visual journal. She admired the fact that even though each co-researcher received the same visual journal instruction, the execution of each participant's journal was unique and creative. This inspired her to facilitate a less structured praxis and pedagogy when presenting visual arts lessons. After participating in this research, Co-researcher 1 provided opportunities for the learners to make their own creative choices during her visual arts lessons. She no longer maintained the view that there was only one way to complete an art project.

5.6.2 Reflections of Co-researcher 2

Co-researcher 2 stated that her participation in the research had inspired her to attempt new ideas, techniques and strategies in the presentation of visual arts. She added that I had provided the opportunity for her to express and address the needs and challenges she was experiencing in her visual arts pedagogy and praxis.

Furthermore, she expressed the value of teachers to learn and implement new and innovative ideas and techniques continuously. By doing so, learners would be encouraged to explore and be creative during art making. It is important for Co-researcher 2 that her learners enjoy visual arts as a subject. She again accentuated the importance of a well-prepared teacher and creatively using the visual arts media at their disposal.

5.6.3 Reflections of Co-researcher 5

Co-researcher 5 revealed that participation in this research had challenged her creative insecurities. She stated that she had not always viewed herself as a creative or an artistic teacher.

However, her insecurities in her own creative and artistic abilities no longer intimidated her praxis and pedagogy. She had realised again that visual arts should be enjoyed and there was no right or wrong way to create art.

Furthermore, Co-researcher 5 has discovered that by following simple and easy visual arts techniques, even with minimal visual arts media, exciting projects can be created. She has also discovered that visual arts techniques can be altered to best suit the needs of the class. She stated that participating in this research had made her realise how little time was devoted to creating art in the Grade 3 class. This still presents a challenge as she feels she does not have enough time for visual arts due to the curricular pressure. However, she is more open to trying out new visual arts techniques in the visual arts time allocation available.

Co-researcher 5 expressed her desire to see more time and priority allocated towards visual arts within the higher grades of the Foundation Phase. According to her, learners need to have the opportunity to create and experiment through art making. It is also important for her to have visual arts resources accessible and available to all learners at school, as there are many learners who do not have the necessary visual arts media needed to create at home.

5.6.4 My artful heart: reflections as the researcher

This research endeavour was truly an insightful discovery of the visual arts praxis and pedagogy of the South African Foundation Phase teacher. Visual arts education has always been an area of interest for me. The inclusion of visual arts and creativity in education is a matter I advocate for. I firmly believe that engagement in visual arts promotes an array of developmental skills and benefits for not only learners but also teachers. The development of creativity, innovation and imagination are among the critical skills to mention in this regard. Although many challenges presented themselves during the research study, none overshadowed my burning passion to complete this research endeavour.

I have discovered once again that Foundation Phase teachers engage in visual arts education within available means. Foundation Phase teachers face a variety of challenges in the implication of visual arts. Therefore, I reflect with empathy upon the challenges and possibilities in the praxis of visual arts within the Foundation Phase classroom.

I feel honoured to have collaborated with five co-researchers in aiming to enhance the visual arts pedagogy of Foundation Phase teachers in the presentation of visual arts. It was a privilege to create a reflexive visual journal alongside the co-researchers whilst engaging in insightful conversations regarding the praxis of visual arts within the Foundation Phase. This research journey will be a continuous lifelong treasured experience. Through the discovery of their

collective experiences and through the progression of this research, I have grown as a researcher, as a Foundation Phase teacher and, most of all, as a creative individual. I hope that this research study inspires and initiates further research into visual arts education within the Foundation Phase.

5.7 CONTRIBUTIONS OF THIS RESEARCH JOURNEY

5.7.1 Implications of this research to the practice, policy and context of visual arts education

The main beneficiaries of this research endeavour “Teaching art through creating art: co-developing a visual arts pedagogy in partnership with Foundation Phase teachers” are the Foundation Phase teachers responsible for implementing visual arts education. Secondary to them are the principals of schools and the DBE, who are involved in all aspects of the CAPS curriculum.

The implications of this research for the practice, policy and context of visual arts education in the Foundation Phase are to encourage in-service training initiatives focusing on the visual arts component within the Foundation Phase. It is essential for primary schools in South Africa to invest in the enhancement of the visual arts pedagogy and praxis of their Foundation Phase teachers. The DBE and primary schools should take into consideration their current policies underpinning in-service training, thus focusing their attention on professional development opportunities with regard to visual arts. Principals of schools, in collaboration with the DBE, should further consider addressing the areas identified as challenging in the presentation of visual arts. It should be a priority to conceptualise empowerment strategies to enhance Foundation Phase teachers’ creative and artistic confidence, consequently improving the context of visual arts education within the Foundation Phase.

5.7.2 Suggestions for the next research journey

This study opens up various avenues to be explored in future research endeavours. Recommendations for further research in this field include:

- the further investigation and exploration of the praxis of visual arts lessons presented within the Foundation phase classroom;
- the exploration of possible in-service training initiatives and opportunities with the focus on visual arts education within the Foundation Phase; and
- exploratory research of practical strategies to enrich the creative pedagogies of Foundation Phase teachers.

5.8 LIMITATIONS TO THE STUDY

The South African *Disaster Management Act* was called into action in March 2020 in response to the Covid-19 pandemic. This matter significantly influenced this research endeavours, and adjustments had to be made to comply with the regulations as stipulated by the *Disaster Management Act* 57 of 2002. The research study transpired during the time frame when schools were allowed to return all their learners in full depending on their readiness and ability to adhere to the regulations and protocols stated by the DBE. The co-researchers were under additional curricular pressures due to the abovementioned situation. Time was a significant impediment most schools returned in full except for those who continued to follow a rotating timetable. It was challenging to conduct a research study under these circumstances.

The majority of communication regarding procedures and a selection of data collection strategies were moved to a digital platform. In my opinion, this is a linear and impersonal manner to interact. Data usage had to be considered as the availability of Wi-Fi and mobile data of each co-researcher became problematic.

One in-person reflective group conversation was scheduled, and all who attended adhered to strict Covid protocol. This reflective group conversation meeting had to be rescheduled several times due to school obligations or Covid protocols. Not all the co-researchers could attend the scheduled reflexive visual journaling and reflective group conversation meeting, as some were restricted through Covid isolation. This PALAR study was of limited scope, which could contribute to a limitation to the research project. Five Foundation Phase teachers from the Dr Kenneth Kaunda District were sampled as co-researchers. Although small sample sizes are not necessarily perceived as a limitation in qualitative research and action research, the restriction to one district can be seen as a delimiter as aspects of representation and generalisation cannot be met (Nieuwenhuis, 2016c).

The scarcity in research and literature pertaining to the Foundation Phase visual arts pedagogy within the South African educational context could be a limitation to the study. The literature sourced and consulted within the South Africa educational context referred either to visual arts presented within the Intermediate and Senior Phases of primary schools, life skills as a subject or performance arts categorised within the creative arts component, stipulated within the life skills curriculum. Literature focusing exclusively on the visual arts pedagogy of the South African Foundation Phase teacher is limited.

The selected data collection strategy, namely reflective group conversations, cannot guarantee complete anonymity. This issue was disclosed to the participants and could possibly have

contributed to a limitation, as the participants might have been hesitant to openly and honestly disclose their experiences. The reflective group conversation setting might also have been seen as a potentially threatening experience, and biases of the participants might have been projected (Nieuwenhuis, 2016d).

5.9 CONCLUDING OUR VISUAL ARTS SUITCASE AND JOURNEY

Five Foundation Phase teachers agreed to join me, the researcher and traveller, as co-researchers and co-travellers on this journey of discovery. The participatory disposition of this research influenced the selection of a qualitative methodology with a PALAR approach. Upon deliberation of my authentic research aspirations and through participatory investigative strategies implemented in collaboration with my co-travellers, this research aimed to explore our authentic experiences within the praxis and pedagogy of visual arts. This endeavour not only aimed to explore meaning within their experiences but also to bring about transformation within the visual arts praxis. Deliberating on the curiosity that initiated this research adventure, I can declare that this was a journey filled with enlightenment and artful exploration. This research endeavour echoed, together with my own voice, the voices of the five co-researchers who had agreed to travel with me. Collectively, we have discovered and explored our authentic experiences, including the perception of visual arts, the needs and challenges in the praxis and recommendations to enhance our own and other Foundation Phase teachers' visual arts pedagogy. We have, therefore, repacked our visual arts suitcases with strategies that aim to equip us with the resources we will need for the next visual arts journey.

BIBLIOGRAPHY

- Alter, F., Hays, T., & O'Hara, R. (2009a). The challenges of implementing primary arts education: What our teachers say. *Australasian Journal of Early Childhood*, 34(4), 22-30.
<https://doi.org/https://doi.org/10.1177/183693910903400404>
- Alter, F., Hays, T., & O'Hara, R. (2009b). Creative Arts teaching and practice: Critical reflections of primary school teachers in Australia. *International Journal of Education & the Arts*, 10(9), 1-21.
- Amos, S., Read, K., Cobb, M., & Pabani, N. (2012). Facilitating a photovoice project: What you need to know! *Nova Scotia Participatory Food Costing Project*, 3-31.
- Ashworth, E. A. (2012). Informing art education practice: Perspectives of Elementary teachers in Northeastern Ontario. *Canadian Review of Art Education: Research & Issues*, 39(1), 64-81.
- Bae, J.-H. (2004). Learning to teach visual arts in an early childhood classroom: The teacher's role as a guide. *Early Childhood Education Journal*, 31(4), 247-254.
<https://doi.org/https://doi.org/10.1023/b:ecej.0000024116.74292.56>
- Bandura, A. (1997). Self-efficacy. *Harvard Mental Health Letter*, 13(9), 4.
- Barry, P., & O'Callaghan, C. (2008). Reflexive journal writing: A tool for music therapy student clinical practice development. *Nordic Journal of Music Therapy*, 17(1), 55-66.
<https://doi.org/https://doi.org/10.1080/08098130809478196>
- Barton, G., Baguley, M., & MacDonald, A. (2013). Seeing the bigger picture: Investigating the state of the arts in teacher education programs in Australia. *Australian Journal of Teacher Education*, 38(7), 75-90.
<https://doi.org/https://doi.org/10.14221/ajte.2013v38n7.5>
- Boler, M. (1999). *Feeling power: Emotions and education*. Routledge.
- Bresler, L. (1993). Three orientations to arts in the primary grades: Implications for curriculum reform. *Arts Education Policy Review*, 94(6), 29.
<https://doi.org/10.1080/10632913.1993.9936939>

- Brooks, M. (2009). Drawing, visualisation and young children's exploration of "big ideas". *International Journal of Science Education*, 31(3), 319-341.
<https://doi.org/https://doi.org/10.1080/09500690802595771>
- Brouillette, L. (2010). How the arts help children to create healthy social scripts: Exploring the perceptions of elementary teachers. *Arts Education Policy Review*, 111(1), 16-24.
<https://doi.org/10.1080/10632910903228116>
- Burnes, B., & Bargal, D. (2017). Kurt Lewin: 70 Years on. *Journal of Change Management*, 17(2), 91-100. <https://doi.org/10.1080/14697017.2017.1299371>
- Calder, J., & Foletta, J. (2018). *(Participatory) action research: Principles, approaches and applications*. Nova Science Publishers, Inc.
<https://doi.org/https://doi.org/10.4324/9780203933671-13>
- Chabon, S. S., & Lee-Wilkerson, D. (2006). Use of journal writing in the assessment of CSD students' learning about diversity: A method worthy of reflection. *Communication Disorders Quarterly*, 27(3), 146-183. <https://doi.org/10.1177/15257401060270030301>
- Chapman, S. N. (2015). Arts immersion: Using the arts as a language across the primary school curriculum. *Australian Journal of Teacher Education*, 40(9), 86-101.
<https://doi.org/https://doi.org/10.14221/ajte.2015v40n9.5>
- Clements, R. D., & Wachowiak, F. (2010). *Emphasis art: A qualitative art program for elementary and middle schools* (9th ed.). Allyn & Bacon.
<https://doi.org/https://doi.org/10.2307/1578028>
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education* (8th ed.). Routledge.
- Collins, A. (2016). Generalist pre-service teacher education, self-efficacy and arts education: An impossible expectation? *International Journal of Education & the Arts*, 17(26), 1-24.
- Creswell, J. W. (2018). *Qualitative inquiry & research design: Choosing among five approaches* (4th ed.). Sage Publications.

- Creswell, J. W., & Guetterman, T. C. (2019). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (6th ed.). Pearson.
- Cummings, K. L. (2011). Visual journaling: Engaging adolescents in sketchbook activities. *Arts & Activities*, 149(2), 28-38.
- Darby, S. (2017). Making space for co-produced research 'impact': Learning from a participatory action research case study. *Area*, 49(2), 230-237.
<https://doi.org/https://doi.org/10.1111/area.12321>
- Davies, C., & Fisher, M. (2018). Understanding research paradigms. *Journal of the Australasian Rehabilitation Nurses' Association (JARNA)*, 21(3), 21-25.
- De Beer, C. (2018). Rethinking visual journaling in the creative process: Exploring pedagogic implications. *South African Journal of Higher Education*, 32(1), 90-111.
<https://doi.org/10.20853/32-1-181910.10520/EJC-dee54ae46>
- De Villiers, A., C., & Sauls, M., M. (2017). Changing teachers' practice in the Creative Arts classroom: The case for educational technologies. *The Journal for Transdisciplinary Research in Southern Africa*, 13(1), e1-e9. <https://doi.org/10.4102/td.v13i1.371>
- De Vos, A. S. (2011). *Research at grass roots: For the social sciences and human service professions* (4th ed.). Van Schaik <https://doi.org/https://doi.org/10.4102/sajip.v30i1.132>
- Department of Basic Education. (2012). *Curriculum and Assessment Policy Statement (CAPS): English Life Skills for Foundation Phase*.
- Deveau, J., & Seitz, A. R. (2014). Applying perceptual learning to achieve practical changes in vision. *Frontiers in Psychology*, 5(1166).
<https://doi.org/https://doi.org/10.3389/fpsyg.2014.01166>
- Disaster Management Act 57 of 2002*
- Dixon, K., Janks, H., Botha, D., Earle, K., Poo, M., Oldacre, F., Pather, K., & Schneider, K.-L. (2018). A critical analysis of CAPS for life skills in the Foundation Phase (Grades R-3). *Journal of Education (University of KwaZulu-Natal)*(71), 6-23.
<https://doi.org/10.17159/2520-9868/i71a01>

- Dymont, J., & O'Connell, T. (2011). Assessing the quality of reflection in student journals: A review of the research. *Teaching in Higher Education*, 16(1), 81-97.
<https://doi.org/10.1080/13562517.2010.507308>
- Eckhoff, A. (2010). Using games to explore visual art with young children. *YC Young Children*, 65(1), 18.
- Eckhoff, A. (2013). Conversational pedagogy: Exploring interactions between a teaching artist and young learners during Visual Arts experiences. *Early Childhood Education Journal*, 41(5), 365-372. <https://doi.org/10.1007/s10643-012-0567-0>
- Eddy, M., Blatt-Gross, C., Edgar, S. N., Gohr, A., Halverson, E., Humphreys, K., & Smolin, L. (2021). Local-level implementation of social emotional learning in arts education: Moving the heart through the arts. *Arts Education Policy Review*, 122(3), 193-204.
<https://doi.org/10.1080/10632913.2020.1788681>
- Eisner, E. W. (2002). *The arts and the creation of mind*. [Kindle edition]. Yale University Press.
- Embury. (2018). *Foundation Phase teacher*. Retrieved 25 May 2019 from
<https://www.embury.ac.za/foundation-phase-teacher/>
- Farrington, C., & Shewfelt, S. (2020). How arts education supports social-emotional development: A theory of action. *State Education Standard*, 20(1), 31-35.
- Fouché, C. B., & Schurink, W. (2011). Qualitative research design. In A. S. De Vos, H. Strydom, C. B. Fouché, & C. S. L. Delport (Eds.), *Research at grass roots: for the social sciences and human service professions* (4th ed.). Van Schaik
<https://doi.org/https://doi.org/10.4102/sajip.v30i1.132>
- Fox, J. E., & Schirrmacher, R. (2012). *Art & creative development for young children* (7th ed.). Wadsworth Cengage Learning.
- Garvis, S. (2011). An exploratory investigation on the influence of practical experience towards shaping future early childhood teachers' practice in the arts. *Australasian Journal of Early Childhood*, 36(3), 117-121. <https://doi.org/10.1177/183693911103600315>

- Garvis, S. (2012). These children aren't creative: Insights from beginning teachers on early childhood arts education. *Australasian Journal of Early Childhood*, 37(1), 161-165.
<https://doi.org/10.1177/183693911203700119>
- Garvis, S., & Pendergast, D. (2011). An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education. *International Journal of Education & the Arts*, 12(9), 1-16.
- Gatt, I., & Karppinen, S. (2014). An enquiry into primary student teachers' confidence, feelings and attitudes towards teaching arts and crafts in Finland and Malta during initial teacher training. *International Journal of Art & Design Education*, 33(1), 75-87.
<https://doi.org/10.1111/j.1476-8070.2014.12002.x>
- Gauntlett, D., & Thomsen, B. S. (2013). Cultures of creativity: Nurturing creative mindsets across cultures. *The Lego Foundation*. Retrieved 15 July 2019, from
<https://www.legofoundation.com/media/1073/cultures-of-creativity-lego-fonden-2013.pdf>
- Gin, D. H.-C., & Hearn, M. C. (2019). Why you do what you do: The power in knowing and naming pedagogies. *Teaching Theology & Religion*, 22(1), 30-51.
<https://doi.org/10.1111/teth.12467>
- Guilford, J. P. (1959). Three faces of intellect. *American Psychologist*, 14(8), 469-479.
<https://doi.org/10.1037/h0046827>
- Guion, L. A., Diehl, C. D., & McDonald, D. (2011). Triangulation: Establishing the validity of qualitative studies. *The department of Family, Youth and Community Sciences*, 8(3), 1-3. <https://doi.org/https://doi.org/10.32473/edis-fy394-2011>
- Hay, J., Bloemhoff, H. J., & Stroebel, L. C. E. (2017). Needs and challenges of Foundation Phase life skills teachers in delivering physical education: Jack of all trades and master of none? *South African Journal for Research in Sport, Physical Education and Recreation*, 39(3), 163-177.
- Hayman, B., Wilkes, L., & Jackson, D. (2012). Journaling: Identification of challenges and reflection on strategies. *Nurse researcher*, 19, 27-31.
<https://doi.org/10.7748/nr2012.04.19.3.27.c9056>

- Heron, J., & Reason, P. (1997). A participatory inquiry paradigm. *Qualitative Inquiry*, 3(3), 274-294. <https://doi.org/10.1177/107780049700300302>
- Huitt, W. (2019). Analyzing paradigms used in education and schooling. *Educational Psychology Interactive*.
- Hunter-Doniger, T., & Herring, A. (2017). Artistic realizations found in generalist preservice teachers' courses: Rigor, confidence, and connections. *Studies in Art Education*, 58(4), 279-291. <https://doi.org/10.1080/00393541.2017.1368289>
- Irwin, M. R. (2018). Arts shoved aside: Changing art practices in primary schools since the introduction of National Standards. *International Journal of Art and Design Education*, 37(1), 18-28. <https://doi.org/10.1111/jade.12096>
- James, A., Stears, M., & Beni, S. (2017). Foundation Phase teachers' interpretation of the life skills programme with regard to the teaching of natural science. *South African Journal of Childhood Education*, 7(1), 1-14. <https://doi.org/10.4102/sajce.v7i1.440>
- Janesick, V. J. (1998). *Journal writing as a qualitative research technique: History, issues, and reflections*.
- Jansen van Vuuren, E., & Van Niekerk, C. (2015). Music in the life skills classroom. *British Journal of Music Education*, 32(3), 273-289. <https://doi.org/10.1017/S0265051715000340>
- Jansen van Vuuren, E. N. (2018). Arts across the curriculum as a pedagogically for primary school teachers. *South African Journal of Childhood Education*, 8(1), 1-10. <https://doi.org/10.4102/sajce.V8i1.477>
- Kearney, J., Wood, L., & Zuber-Skerritt, O. (2013). Community–university partnerships: Using participatory action learning and action research (PALAR). *Gateways: International Journal of Community Research and Engagement*, 6, 113-130. <https://doi.org/10.5130/ijcre.v6i1.3105>
- Kiese-Himmel, C., Witte, C., Islam, S., & Von Steinbuchel, N. (2015). Art-based education in pre-school children - An exploratory study. *International Journal of Education and Social Sciences*, 2(4), 46-57.

- LaJevic, L. (2013). Arts integration: What is really happening in the elementary classroom? *Journal for Learning Through the Arts*, 9(1), 1-30. <https://doi.org/https://doi.org/10.21977/d99112615>
- Leedy, P. D., & Ormrod, J. E. (2013). *Practical research: Planning and design* (10th ed.). Pearson Education.
- Lemon, N., & Garvis, S. (2013). What is the role of the arts in a primary school?: An investigation of perceptions of pre-service teachers in Australia. *Australian Journal of Teacher Education*, 38(9), 1-9. <https://doi.org/10.14221/ajte.2013v38n9.7>
- Lopatovska, I. (2016). Engaging young children in visual literacy instruction. *Proceedings of the Association for Information Science and Technology*, 53(1), 1-5. <https://doi.org/10.1002/pr2.2016.14505301101>
- Malchoidi, C. A. (2012). *Handbook of art therapy* (2nd ed.). The Guilford Press.
- Maree, K. (2016). Planning a research proposal. In K. Maree (Ed.), *First steps in research* (2nd ed.). Van Schaik
- Maree, K., & Pietersen, J. (2016). Sampling. In K. Maree (Ed.), *First steps in research* (2nd ed.). Van Schaik.
- Margaret, H. J. (2008). Developing verbal and visual literacy through experiences in the Visual Arts: 25 tips for teachers. *YC Young Children*, 63(1), 74.
- Marshall, J. (2016). A systems view: The role of art in education. *Art Education*, 69(3), 11-19. <https://doi.org/10.1080/00043125.2016.1158587>
- Mayesky, M. (2015). *Creative activities and curriculum for young children* (11th ed.). Cengage Learning.
- McNiff, J., Lomax, P., & Whitehead, J. (2005). *You and your action research project* (2nd ed.). RoutledgeFalmer.
- Meier, C. (2016). Teaching life skills: A survival guide for the 21st century. In M. Naudé & C. Meier (Eds.), *Teaching Life Skills in the Foundation Phase* (pp. 232-280). Van Schaik.

- Mercer, A., Warson, E., & Zhao, J. (2010). Visual journaling: An intervention to influence stress, anxiety and affect levels in medical students. *The Arts in Psychotherapy*, 37(2), 143-148. <https://doi.org/10.1016/j.aip.2009.12.003>
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. Jossey-Bass.
- Merriam, S. B., & Grenier, R., S. (2019). *Qualitative research in practice: Examples for discussion and analysis*. Jossey-Bass.
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation* (4th ed.). Jossey-Bass, a Wiley Brand.
- Mertler, C. A. (2009). *Action research: Teachers as researchers in the classroom* (2nd ed.). Sage.
- Meyer, K., & Willis, R. (2019). Looking back to move forward: The value of reflexive journaling for novice researchers. *Journal of Gerontological Social Work*, 62(5), 578-585. <https://doi.org/10.1080/01634372.2018.1559906>
- Miraglia, K. M. (2008). Attitudes of preservice general education teachers toward art. *Visual Arts Research*, 34(1), 53-62.
- Mitchell, D. M. (2014). Acts of discovery: Using collaborative research to mobilize and generate knowledge about visual arts teaching practice. *Arts Education Policy Review*, 115(4), 141-150. <https://doi.org/10.1080/10632913.2014.948344>
- Mitchell, D. M. (2015). Examining practice in secondary visual arts education. *International Journal of Education & the Arts*, 16(17), 1-17.
- Mitchell, D. M. (2016). 'This is the best lesson ever, Miss...': Disrupting linear logics of visual arts teaching practice. *International Journal of Art and Design Education*, 35(2), 259-274. <https://doi.org/10.1111/jade.12061>
- Moilanen, J., H., & Mertala, P. O. (2020). The meaningful memories of visual arts education for preservice generalist teachers: What is remembered, why, and from where?

- International Journal of Education & the Arts*, 21(12), 1-24.
<https://doi.org/10.26209/ijea21n12>
- Mostert, W. A. (2022). The construction of knowledge through visual perceptual training in visual arts. *South African Journal of Childhood Education*, 12(1), 2-8.
<https://doi.org/https://doi.org/10.4102/sajce.v12i1.988>
- Naude, M., & Meier, C. (2019). Elements of the physical learning environment that impact on the teaching and learning in South African Grade 1 classrooms. *South African Journal of Education*, 39(1), 1-11. <https://doi.org/10.15700/saje.v39n1a1342>
- Nieuwenhuis, J. (2016a). Analysing qualitative data. In K. Maree (Ed.), *First steps in research* (2nd ed., pp. 104-130). Van Schaik.
- Nieuwenhuis, J. (2016b). Introducing qualitative research In K. Maree (Ed.), *First steps in research* (2nd ed., pp. 52-70). Van Schaik.
- Nieuwenhuis, J. (2016c). Planning a research proposal. In K. Maree (Ed.), *First steps in research* (2nd ed., pp. 26-47). Van Schaik.
- Nieuwenhuis, J. (2016d). Qualitative research designs and data-gathering techniques. In K. Maree (Ed.), *First steps in research* (2nd ed., pp. 72-100). Van Schaik.
- Nompula, Y. (2012). An investigation of strategies for integrated learning experiences and instruction in the teaching of creative art subjects. *South African Journal of Education*, 32(3), 293-306.
- Nutov, L. (2021). Integrating visual arts into the mathematics curriculum: The case of pre-service teachers. *Teaching and Teacher Education*, 97, 1-11.
<https://doi.org/10.1016/j.tate.2020.103218>
- Padget, S. (2013). *Creativity and critical thinking*. Routledge.
- Park, S., & Oliver, J. S. (2008). Revisiting the conceptualisation of pedagogical content knowledge (PCK): PCK as a conceptual tool to understand teachers as professionals. *Research in Science Education*, 38(3), 261-284. <https://doi.org/10.1007/s11165-007-9049-6>

The Passion translation. (2018). (Second ed.). BroadStreet Publishing Group.

Pavlou, V. (2009). Understanding young children's three-dimensional creative potential in art making. *International Journal of Art & Design Education*, 28(2), 139-150.
<https://doi.org/10.1111/j.1476-8070.2009.01601.x>

Pavlou, V. (2013). Investigating interrelations in visual arts education: Aesthetic enquiry, possibility thinking and creativity. *International Journal of Education through Art*, 9(1), 71-88. https://doi.org/10.1386/eta.9.1.71_1

Pavlou, V. (2015). Understanding art: Preparing generalist school teachers to teach art with artworks. *International Journal of Art & Design Education*, 34(2), 192-205.
<https://doi.org/10.1111/jade.12020>

Pavlou, V., & Athansiou, G. (2014). An interdisciplinary approach for understanding artworks: The role of music in visual arts education. *International Journal of Education & the Arts*, 15(11), 1-25.

Pelo, A. (2016). *The language of art: Inquiry-based studio practices in early childhood settings*. Redleaf Press.

Phelps, R. (2005). The potential of reflective journals in studying complexity in action. *Complexity: An International Journal of Complexity and Education*, 2, 37-54.
<https://doi.org/10.29173/cmplt8726>

Pitri, E. (2013). Skills and dispositions for creative problem solving during the artmaking process. *Art Education*, 66(2), 41-46.

Polat, U. (2009). Making perceptual learning practical to improve visual functions. *Vision Research*, 49(21), 2566-2573. <https://doi.org/10.1016/j.visres.2009.06.005>

Power, B., & Klopper, C. (2011). The classroom practice of creative arts education in NSW primary schools: A descriptive account. *International Journal of Education & the Arts*, 12(11), 1-27.

- Qiao, S., Tapalova, O., Nasyrova, L., Tarasova, I., & Kozlovskaya, D. (2021). Role of art programs in young children's social-emotional learning. *Thinking Skills and Creativity*, 41, 1-7. <https://doi.org/10.1016/j.tsc.2021.100858>
- Rajbanshi, R., & Luitel, B. C. (2020). Transformative learning: An approach to understanding participatory action research. *Transformations*, 6(1), 1-15.
- Robinson, K. (2010). *Out of our minds: Learning to be creative*. Capstone.
- Robinson, K., & Aronica, L. (2015). *Creative schools: The grassroots revolution that's transforming education*. Viking Penguin Publishing Group.
- Russell-Bowie, D. (2010). Cross-national comparisons of background and confidence in visual arts and music education of pre-service primary teachers. *Australian Journal of Teacher Education*, 35(4), 65-78. <https://doi.org/10.14221/ajte.2010v35n4.5>
- Russell-Bowie, D. E. (2012). Developing pre-service primary teachers' confidence and competence in arts education using principles of authentic learning. *Australian Journal of Teacher Education*, 37(1), 60-74. <https://doi.org/10.14221/ajte.2012v37n1.2>
- Russell-Bowie, D. E. (2013). A tale of five countries: Background and confidence in preservice primary teachers in drama education across five countries. *Australian Journal of Teacher Education*, 38(7), 59-74. <https://doi.org/10.14221/ajte.2013v38n7.7>
- Schoevers, E. M., Leseman, P. P. M., & Kroesbergen, E. H. (2020). Enriching mathematics education with visual arts: Effects on elementary school students' ability in geometry and visual arts. *International Journal of Science and Mathematics Education*, 18(8), 1613-1634. <https://doi.org/10.1007/s10763-019-10018-z>
- Scotland, J. (2012). Exploring the philosophical underpinnings of research: Relating ontology and epistemology to the methodology and methods of the scientific, interpretive, and critical research paradigms. *English Language Teaching*, 5(9), 9-16. <https://doi.org/10.5539/elt.v5n9p9>
- Scott Shields, S. (2016). How I learned to swim: The visual journal as a companion to creative inquiry. *International Journal of Education & the Arts*, 17(8), 1-25.

- Scott, T., & Twyman, T. (2018). Considering visual arts practices at the secondary level: Extending cross-curricular conversations among secondary educators. *Art Education*, 71(2), 16-20. <https://doi.org/10.1080/00043125.2018.1414533>
- Seefeldt, C. (1995). *Art-A Serious Work* (0044-0728).
- Shaaron, A., Vaughan, P., & Russell, T. (2011). Drawing to learn in science. *Science*, 333(6046), 1096-1097. <https://doi.org/10.1126/science.1204153>
- Shulman, L. S. (1987). Knowledge and teaching: Foundations of the new reform. 1-21. Retrieved 9 August 2019, from <https://people.ucsc.edu/~ktellez/shulman.pdf>
- Šlahova, A., Volonte, I., & Cacka, M. (2017). Interrelations in the development of primary school learners' creative imagination and creative activity when depicting a portrait in visual art lessons. *Discourse and Communication for Sustainable Education*, 8(1), 102-120.
- Steyn, M., Schuld, N., & Hartell, C. (2012). A bird's eye view on the status of the module "life skills" in the Foundation Phase at higher education institutions in South Africa. *South African Journal of Childhood Education*, 2(2), 158-176.
- Thuketana, N. S., & Westhof, L. (2018). Group work during visual art activities to reduce indecisiveness. *South African Journal of Childhood Education*, 8(1), 1-8. <https://doi.org/10.4102/sajce.V8i1.447>
- Unsworth, J. M. (2001). Drawing is basic: A response to "what Elementary generalist teachers need to know to teach art well". *Art Education*, 54(6), 6–11. <https://doi.org/10.2307/3193909>
- Vinjamuri, M., Warde, B., & Kolb, P. (2017). The reflective diary: An experiential tool for enhancing social work students' research learning. *Social Work Education*, 36(8), 933-945. <https://doi.org/10.1080/02615479.2017.1362379>
- Vint, L. (2005). Fresh thinking drives creativity & innovation. *Quick*, 94, 20-22.
- Wang, C. C. (1999). Photovoice: A participatory action research strategy applied to women's health. *Journal of women's health*, 8(2), 185-192. <https://doi.org/10.1089/jwh.1999.8.185>

- Wang, C. C. (2003). Using photovoice as a participatory assessment and issue selection tool: A case study with the homeless in Ann Arbor. In M. Minkler & N. Wallerstein (Eds.), *Community based participatory research for health*. (pp. 179-196). Jossey-Bass/Wiley.
- Wang, C. C., & Burris, M. A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369-387.
<https://doi.org/10.1177/109019819702400309>
- Wang, C. C., & Redwood-Jones, Y. A. (2001). Photovoice ethics: perspectives from Flint photovoice. *Health education & behavior : the official publication of the Society for Public Health Education*, 28(5), 560-572. <https://doi.org/10.1177/109019810102800504>
- Wang, C. C., Yi, W. K., Tao, Z. W., & Carovano, K. (1998). Photovoice as a participatory health promotion strategy. *Health Promotion International*, 13(1), 75-86.
<https://doi.org/10.1093/heapro/13.1.75>
- Westraadt, G. (2015a). Die uitwerking van mentorhulp op kunsonderrig in laerskole: Opvoedkunde. *Litnet Akademies: 'n Joernaal vir die Geesteswetenskappe, Natuurwetenskappe, Regte en Godsdienswetenskappe*, 12(2), 273-310.
- Westraadt, G. (2015b). *Visual Arts education in the primary school*. Future Managers.
- Westraadt, G. (2016a). Deepening visual literacy through the use of metacognitive reading instruction strategies. *Perspectives in Education*, 34(1), 182-198.
<https://doi.org/10.18820/2519593X/pie.v34i1.13>
- Westraadt, G. (2016b). Teaching art in the Foundation Phase. In M. Naudé & C. Meier (Eds.), *Teaching Life Skills in the Foundation Phase* (pp. 232-280). Van Schaik.
- Westraadt, G. (2018). Service-learning through art education. *South African Journal of Childhood Education*, 8(1), 1-8. <https://doi.org/10.4102/sajce.v8i1.511>
- Wilfred, L. (2014). *Challenges and issues facing the education system in South Africa*. Africa Institute of South Africa.

- Wilmot, D., & Schäfer, J. (2015). Visual arts and the teaching of the mathematical concepts of shape and space in Grade R classrooms. *South African Journal of Childhood Education*, 5(1), 62-84. [https://doi.org/ https://doi.org/10.4102/sajce.v5i1.350](https://doi.org/https://doi.org/10.4102/sajce.v5i1.350)
- Wilson, B., & Ziomek-Daigle, J. (2013). The use of expressive arts as experienced by high school counselor trainees. *Journal of Creativity in Mental Health*, 8(1), 2-20. <https://doi.org/10.1080/15401383.2013.763674>
- Wilson, N., Dasho, S., Martin, A. C., Wallerstein, N., Wang, C. C., & Minkler, M. (2007). Engaging young adolescents in social action through photovoice: The youth empowerment strategies (YES!) Project. *Journal of Early Adolescence*, 27(2), 241-261. [https://doi.org/ https://doi.org/10.1177/0272431606294834](https://doi.org/https://doi.org/10.1177/0272431606294834)
- Wood, L. (2020). *Participatory action learning and action research: Theory, practice and process* Routledge.
- Wood, L., Louw, I., & Zuber-Skerritt, O. (2017). Enhancing postgraduate learning and development: A participatory action learning and action research approach through conferences. *Action Learning: Research and Practice*, 14(2), 120-135. [https://doi.org/ https://doi.org/10.1080/14767333.2017.1295361](https://doi.org/https://doi.org/10.1080/14767333.2017.1295361)
- Wood, L., & McAteer, M. (2017). Levelling the playing fields in PAR: The intricacies of power, privilege, and participation in a university—community—school partnership. *Adult Education Quarterly*, 67(4), 251-265. <https://doi.org/10.1177/0741713617706541>
- Wright, S. (2010). *Understanding creativity in early childhood: Meaning-making and children's drawings*. SAGE.
- Yancey, G. B. (2019). Self-efficacy. In: Salem Press.
- Zuber-Skerrit, O., & Wood, L. (2013). PALAR as a methodology for community engagement by faculties of education. *South African Journal of Education*, 33(4), 1-15. <https://doi.org/10.10520/EJC144591>
- Zuber-Skerritt, O. (2011). *Action leadership: Towards a participatory paradigm* [Electronic resource]. Springer.

Zuber-Skerritt, O. (2012). *Action research for sustainable development in a turbulent world*. Emerald.

Zuber-Skerritt, O. (2018). An educational framework for participatory action learning and action research (PALAR). *Educational Action Research*, 26(4), 513-532. <https://doi.org/https://doi.org/10.1080/09650792.2018.1464939>

Zuber-Skerritt, O., & Wood, L. (2019). *Action learning and action research: Genres and approaches*. Emerald Publishing Limited. <https://doi.org/https://doi.org/10.1108/978-1-78769-537-520191004>

ADDENDUM A CERTIFICATE OF PROOFREADING

PROOF OF EDITING

Dr. L. Hoffman, APed (SATI), APRed (SAVI)

Kroonstad

BA, BA(Hons), MA, DLitt et Phil

Accredited Professional Text Editor – English and Afrikaans (South African Translators' Institute)

Member of the South African Translators' Institute

Cell no: 079 193 5256

Email: larizahoffman@gmail.com

DECLARATION

To whom it may concern

I hereby confirm that I have proofread and edited the following dissertation, including the references.

Title of dissertation

Teaching art through creating art: co-developing a visual arts pedagogy
in partnership with Foundation Phase teachers

Candidate

Mari de Kock



Lariza Hoffman
Kroonstad
13 November 2021

ADDENDUM B CONSENT FORMS



North West Department of Education
Private Bag X2044
Mmabatho
2735

Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>

Faculty of Education

COMBER

Tel: 018 285-2869/018 299-4725
Email: carolina.botha@nwu.ac.za
Email: elma.marais@nwu.ac.za

NORTH WEST DEPARTMENT OF EDUCATION:

PERMISSION TO CONDUCT RESEARCH IN SCHOOLS WITHIN THE DR KENNETH KAUNDA DISTRICT

I herewith wish to request your permission for Grade R to 3 teachers employed in schools within the Dr. Kenneth Kaunda district to participate in the research project, the Visual Arts pedagogy of Foundation Phase teachers during 2021. Prior to granting consent, please acquaint yourself with the information below.

The details of the research are as follows:

**Teaching art through creating art: co-developing a Visual Arts pedagogy in partnership with
Foundation Phase teachers**

ETHICS APPLICATION NUMBER

NWU-01212-20-A2

PROJECT SUPERVISOR:	Dr. C Botha
CO-SUPERVISOR:	Dr. E Marias
ADDRESS:	Private Bag X1290, Potchefstroom, 2520
CONTACT NUMBER:	018 285 2869

MEMBER OF PROJECT TEAM MEd-Student:	Mari de Kock
ADDRESS:	PO BOX 6143, Flamwood, Klerksdorp, 2572
CONTACT NUMBER:	060 533 2656

FACULTY OF EDUCATION RESEARCH ETHICS COMMITTEE

Contact person: Ms Erna Greyling, E-mail: Erna.Greyling@nwu.ac.za, Tel. (018) 299 4656

This study has been approved by the Research Ethics Committee of the Faculty of Education of the North-West University and will be conducted according to the ethical guidelines of this committee. Permission was also obtained from the provincial Department of Basic Education/other relevant body.

What is this research about?

The aims of this research are to:

- ☐ gain an in-depth understanding of the Visual Arts pedagogy within the South African Foundation Phase educational context.
- ☐ identify the challenges and needs of the Foundation Phase teachers within the pedagogy of Visual Arts.

- collaboratively conceptualise professional development strategies to assist the Foundation Phase teachers in the above mentioned challenges and needs in the pedagogy of Visual Arts

Participants

- Six Foundation Phase educators (Grade 1-3).

What is expected of the participants?

The participants as co-researchers are expected to collaboratively and actively engage in the proposed participatory action learning and action research (PALAR) cycle.

This entails the participants to:

- participate in the initial visual data collection strategy namely; photovoice.
This provide the participants with the opportunity to capture representative photographs interconnected with a specific set of criteria and accompanied by a personal narrative regarding their personal Visual Arts experiences.
- be actively involved in the scheduled focus group interviews and to attend workshops presented as part of the (PALAR) research cycle.
- keep up-to-date reflective diaries to record progress of intervention strategies, notes and experiences.

Benefits to the participants

The study aims at exploring the experiences, challenges and needs of Foundation Phase teachers' Visual Arts pedagogy and praxis. This provides the opportunity for the participants to openly and honestly share their experiences in the presentation of Visual Arts within the Foundation Phase.

The study further aims to collectively develop intervention strategies as professional developmental opportunities to assist educators in their Visual Arts praxis and pedagogy. The participants as co-researchers will thus personally and professionally benefit by developing and co-developing successful Visual Arts pedagogy and praxis.

Resources and intervention strategies co-developed by the researcher and co-researches will be donated to the participants school. Potentially this will be beneficial to both the participants colleagues who did not partake in the research as well as the learners in the Foundation Phase.

Risks involved for participants

Focus group interviews involving all participants structure a large portion of the data gathering strategy. Attributable to focus group interview settings the researcher cannot guaranteed complete anonymity. However, it will be emphasised to all participants to abide by the understanding that shared information including participants identities are protected by confidentiality.

Confidentiality and protection of identity

Focus group settings cannot guarantee complete anonymity however the research liaison is based on mutual respect. Therefore, all participants will be strongly encouraged to abide by the understanding that shared information during focus group meetings including participants identities are protected by confidentiality. To ensure anonymity within the data analysis and with the report of findings all participants right to privacy will be protected by assigning a pseudonym.

Dissemination of findings

The findings of the proposed study will be made available to the participants upon conclusion of the data analysis process.

If you have any further questions or enquiries regarding your participation in this research, please contact the researchers for more information.

- The researcher, Mari de Kock at 060 533 2656 or the project supervisor Dr. Carolina Botha at 018 285 2869.
- The EduRec committee, Me Erna Greyling at 018 299 4656 or erna.greyling@nwu.ac.za

Your consideration of this important matter is highly appreciated.

Kind regards

Mari de Kock
Researcher
NWU Masters Student

I _____ (Name of Department Official) hereby grant permission for
_____ (Mari de Kock) to conduct research **Teaching art through creating art: co-developing a Visual Art pedagogy in partnership with Foundation Phase teachers** within schools in the North West Province and specifically involving Grade R-3 teachers.

Signature

Date

Dr Carolina Botha
North-West University
Potchefstroom
2520
Email: Carolina.Botha@nwu.ac.za

Dr Elma Marias
North-West University
Potchefstroom
2520
Elma.Marais@nwu.ac.za



Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>

Faculty of Education

COMBER

Tel: 018 285-2869/018 299-4725
Email: carolina.botha@nwu.ac.za
Email: elma.marais@nwu.ac.za

PERMISSION LETTER: SCHOOL PRINCIPAL

I herewith wish to request your permission for Grade R-3 teachers to participate in this research, which involves the exploration into the Visual Arts pedagogy of Foundation Phase teachers. Prior to granting permission, please acquaint yourself with the information below.

The details of the research are as follows:

Teaching art through creating art: Co-developing a Visual Arts pedagogy in partnership with Foundation Phase teachers

ETHICS APPLICATION NUMBER

xxx

PROJECT SUPERVISOR: Dr. C Botha
CO-SUPERVISOR: Dr. E Marias
ADDRESS: Private Bag X1290, Potchefstroom, 2520
CONTACT NUMBER: 018 285 2869

MEMBER OF PROJECT TEAM MEd-Student: Mari de Kock
ADDRESS: PO BOX 6143, Flamwood, Klerksdorp, 2572
CONTACT NUMBER: 060 533 2656

FACULTY OF EDUCATION RESEARCH ETHICS COMMITTEE
Contact person: Ms Erna Greyling, E-mail: Erna.Greyling@nwu.ac.za, Tel. (018) 299 4656

This study has been approved by the Research Ethics Committee of the Faculty of Education of the North-West University and will be conducted according to the ethical guidelines of this committee. Permission was also obtained from the provincial Department of Basic Education/other relevant body.

What is this research about?

The aims of this research are to:

- ☐ gain an in-depth understanding of the Visual Arts pedagogy within the South African Foundation Phase educational context.
- ☐ identify the challenges and needs of the Foundation Phase teachers within the pedagogy of Visual Arts.
- ☐ collaboratively conceptualise professional development strategies to assist the Foundation Phase teachers in the above mentioned challenges and needs in the pedagogy of Visual Arts.

Participants

- Six Foundation Phase educators (Grade 1-3).

What is expected of the participants?

The participants as co-researchers are expected to collaboratively and actively engage in the proposed participatory action learning and action research (PALAR) cycle.

This entails the participants to:

- participate in the initial visual data collection strategy namely; photovoice.
This provide the participants with the opportunity to capture representative photographs interconnected with a specific set of criteria and accompanied by a personal narrative regarding their personal Visual Arts experiences.
- be actively involved in the scheduled focus group interviews and to attend workshops presented as part of the (PALAR) research cycle.
- keep up-to-date reflective diaries to record progress of intervention strategies, notes and experiences.

Benefits to the participants

The study aims at exploring the experiences, challenges and needs of Foundation Phase teachers' Visual Arts pedagogy and praxis. This provides the opportunity for the participants to openly and honestly share their experiences in the presentation of Visual Arts within the Foundation Phase.

The study further aims to collectively develop intervention strategies as professional developmental opportunities to assist educators in their Visual Arts praxis and pedagogy. The participants as co-researchers will thus personally and professionally benefit by developing and co-developing successful Visual Arts pedagogy and praxis.

Resources and intervention strategies co-developed by the researcher and co-researches will be donated to the participants school. Potentially this will be beneficial to both the participants colleagues who did not partake in the research as well as the learners in the Foundation Phase.

Risks involved for participants

Focus group interviews involving all participants structure a large portion of the data gathering strategy. Attributable to focus group interview settings the researcher cannot guaranteed complete anonymity. However, it will be emphasised to all participants to abide by the understanding that shared information including participants identities are protected by confidentiality.

Confidentiality and protection of identity

Focus group settings cannot guarantee complete anonymity however the research liaison is based on mutual respect. Therefore, all participants will be strongly encouraged to abide by the understanding that shared information during focus group meetings including participants identities are protected by confidentiality. To ensure anonymity within the data analysis and with the report of findings all participants right to privacy will be protected by assigning a pseudonym.

Dissemination of findings

The findings of the proposed study will be made available to the participants upon conclusion of the data analysis process.

If you have any further questions or enquiries regarding your participation in this research, please contact the researchers for more information.

DECLARATION BY PRINCIPAL/OTHER RELEVANT PERSON:

By signing below, I agree to give permission for the research to take place with the identified participants in the study entitled:

Teaching art through creating art: Co-developing a Visual Art pedagogy in partnership with Foundation Phase teachers

I declare that:

- I have read this information and consent form and understand what is expected of the participants in the research.
- I have had a chance to ask questions to the researcher and all my questions have been adequately answered.
- I understand that taking part in this study is voluntary and participants will not be pressurised to take part.
- Participants may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- Participants may be asked to leave the research process before it is completed, if the researcher feels it is in their best interests, or if they do not follow the research procedures, as agreed to.

Signed at (place) _____ on (date) ____/____/20____

Signature of School Principal/Relevant person



Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>

Faculty of Education

COMBER

Tel: 018 285-2869/018 299-4725
Email: carolina.botha@nwu.ac.za
Email: elma.marais@nwu.ac.za

PARTICIPANT INFORMATION AND CONSENT FORM

I herewith wish to request your consent to participate in this research, which involves the Visual Arts pedagogy of Foundation Phase teachers. Before you give consent, please acquaint yourself with the information below.

The details of the research are as follows:

Teaching art through creating art: Co-developing a Visual Arts pedagogy in partnership with Foundation Phase teachers

ETHICS APPLICATION NUMBER

xxx

PROJECT SUPERVISOR:	Dr. C Botha
CO-SUPERVISOR:	Dr. E Marias
ADDRESS:	Private Bag X1290, Potchefstroom, 2520
CONTACT NUMBER:	018 285 2869

MEMBER OF PROJECT TEAM MEd-Student:	Mari de Kock
ADDRESS:	PO BOX 6143, Flamwood, Klerksdorp, 2572
CONTACT NUMBER:	060 533 2656

FACULTY OF EDUCATION RESEARCH ETHICS COMMITTEE
Contact person: Ms Erna Greyling, E-mail: Erna.Greyling@nwu.ac.za, Tel. (018) 299 4656

This study has been approved by the Research Ethics Committee of the Faculty of Education of the North-West University and will be conducted according to the ethical guidelines of this committee. Permission was also asked from the provincial Department of Basic Education/other relevant body as well as the school principal.

What is this research about?

The aims of this research are to:

- ☐ gain an in-depth understanding of the Visual Arts pedagogy within the South African Foundation Phase educational context.
- ☐ identify the challenges and needs of the Foundation Phase teachers within the pedagogy of Visual Arts.
- ☐ collaboratively conceptualise professional development strategies to assist the Foundation Phase teachers in the above mentioned challenges and needs in the pedagogy of Visual Arts.

Participants

- Foundation Phase educators (Grade 1-3).

What is expected of you as participant?

The participants as co-researchers are expected to collaboratively and actively engage in the proposed participatory action learning and action research (PALAR) cycle.

This entails the participants to:

- participate in the initial visual data collection strategy namely; photovoice.
This provide the participants with the opportunity to capture representative photographs interconnected with a specific set of criteria and accompanied by a personal narrative regarding their personal Visual Arts experiences.
- be actively involved in the scheduled focus group interviews and to attend workshops presented as part of the (PALAR) research cycle.
- keep up-to-date reflective diaries to record progress of intervention strategies, notes and experiences.

Benefits to you as participant

The study aims at exploring the experiences, challenges and needs of Foundation Phase teachers' Visual Arts pedagogy and praxis. This provides the opportunity for you the participant to openly and honestly share your experiences in the presentation of Visual Arts within the Foundation Phase.

The study further aims to collectively develop intervention strategies as professional developmental opportunities to assist educators in their Visual Arts praxis and pedagogy. You as participant and co-researchers will thus personally and professionally benefit by developing and co-developing successful Visual Arts pedagogy and praxis.

Resources and intervention strategies co-developed by the researcher and co-researches will be donated to the participants school. Potentially this will be beneficial to both the participants colleagues who did not partake in the research as well as the learners in the Foundation Phase.

Risks involved for participants

Focus group interviews involving all participants structure a large portion of the data gathering strategy. Attributable to focus group interview settings the researcher cannot guaranteed complete anonymity. However, it will be emphasised to all participants to abide by the understanding that shared information including participants identities are protected by confidentiality.

Confidentiality and protection of identity

Focus group settings cannot guarantee complete anonymity however the research liaison is based on mutual respect. Therefore, all participants will be strongly encouraged to abide by the understanding that shared information during focus group meetings including participants identities are protected by confidentiality. To ensure anonymity within the data analysis and with the report of findings all participants right to privacy will be protected by assigning a pseudonym.

Dissemination of findings

The findings of the proposed study will be made available to the participants upon conclusion of the data analysis process.

If you have any further questions or enquiries regarding your participation in this research, please contact the researchers for more information.



Yours sincerely
Mari de Kock

DECLARATION BY PARTICIPANT:

By signing below, I agree to take part in a research study entitled:

Teaching art through creating art: Co-developing a Visual Art pedagogy in partnership with Foundation Phase teachers

I declare that:

- I have read this information and consent form and understand what is expected of me in the research.
- I have had a chance to ask questions to the researcher and all my questions have been adequately answered.
- I understand that taking part in this study is voluntary and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the research process before it has finished, if the researcher feels it is in my best interests, or if I do not follow the research procedures, as agreed to.

Signed at (place) _____ on (date) ____/____/20____

Signature of participant

Researcher

ADDENDUM C ETHICS APPROVAL



Private Bag X1290, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Fax: 018 299-4910
Web: <http://www.nwu.ac.za>

Senate Committee for Research Ethics
Tel: 018 299-4849
Email: nkosinathi.machine@nwu.ac.za

ETHICS APPROVAL LETTER OF STUDY

Based on approval by the **Faculty of Education Research Ethics Committee (EduREC)** on 19/07/2020, this committee hereby **approves** your study as indicated below. This implies that the North-West University Senate Committee for Research Ethics (NWU-SCRE) grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: Teaching art through creating art: Co-developing a Visual Arts pedagogy in partnership with Foundation Phase teachers

Study Leader/Supervisor (Principal Investigator)/Researcher: Dr CS Botha

Student / Team: M de Kock (MEd student - 25427490); Dr E Marais

Ethics number:

N	W	U	-	0	1	2	1	2	-	2	0	-	A	2
Institution				Study Number					Year				Status	

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application Type: Project

Commencement date: 11 June 2020

Risk: Low

Expiry date: 11 June 2021

Approval of the study is initially provided for a year, after which continuation of the study is dependent on receipt and review of the annual (or as otherwise stipulated) monitoring report and the concomitant issuing of a letter of continuation.

Special in process conditions of the research for approval (if applicable):

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:

- The study leader/supervisor/principal investigator/researcher must report in the prescribed format to the EduREC:
 - annually (or as otherwise requested) on the monitoring of the study, whereby a letter of continuation will be provided, and upon completion of the study; and
 - without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.
- The approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the study leader/researcher must apply for approval of these amendments at the EduREC, prior to implementation. Should there be any deviations from the study proposal without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.
- Annually a number of studies may be randomly selected for an external audit.
- The date of approval indicates the first date that the study may be started.
- In the interest of ethical responsibility, the NWU-SCRE and EduREC reserves the right to:
 - request access to any information or data at any time during the course or after completion of the study;

ADDENDUM D REFLEXIVE VISUAL JOURNALING WORKSHOP

