

Exploring safe spaces for students to engage with critical and caring thinking regarding portrayals of 'self' and 'other'

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Declaration

By submitting this dissertation electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third-party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

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Abstract

As an educator at a private higher education institution, I have observed that there is very little critical dialogue on politically sensitive issues in the classes I teach. A sense of *rainbowism*, which emphasises sameness between the citizens of South Africa, permeates the classroom culture. This kind of thinking creates a barrier in understanding and empathising with the lived experiences of those whom we view as ‘other’ to ourselves based on our (and their) appearance, culture, race, religion, sex, gender identity and class.

Based on these observations, I designed and subsequently implemented two projects in the Professional Photography programme. These were used as a catalyst to initiate difficult conversations. The first project, titled Globalisation and Culture, asked the students to position themselves in terms of social and cultural identity via the selection and photographing of a culturally significant object paired with an environmental self- or family portrait. The second project, Conscious Citizenship, asked the students to interview and create environmental portraits of previously unknown people they viewed as outside of their own social identity.

The purpose of this study was to investigate how the introduction of critical citizenship education in the second-year Professional Photography programme could promote critical and caring thinking among students. The research also aimed to observe the ways in which creating safe spaces of learning could allow for Freirean conscientising.

The research design was that of a case study and research was conducted in a qualitative manner. Inductive content analysis was carried out, with data being organised into categories and patterns that emerged during the research. The data were collected through audio recordings, questionnaires, reflective essays, interview questions and photographic imagery.

It was found that students were very hesitant and showed considerable anxiety about discussing differences within a classroom space. Furthermore, some of them had never spoken to people from outside of their social identity groups, and as such, these projects were extremely challenging for them. The students’ photographic and written

work showed themes of white normativity, internalised racism and myths of cultural inferiority.

By employing a pedagogy of discomfort to facilitate group discussions, ethical violence towards black, coloured and Indian students could not be entirely avoided due to my own positionality. The parameters of a safe space of learning meant that I also needed to be compassionate towards white students grappling with uncomfortable emotions. This balancing act was necessary due to the nature of these projects being compulsory assessments within a private higher education environment and because splitting groups according to any race-based criterion would be unfeasible. Through the process of facilitating these projects I have been left with questions regarding who, according to their positionality, would be an appropriate person to teach these kinds of projects.

Opsomming

As 'n opvoeder by 'n privaat hoërondewysinstelling het ek waargeneem dat daar baie min kritiese dialoog plaasvind oor polities sensitiewe kwessies in die klasse wat ek onderrig. 'n Sin van *reënboog-isme*, wat eendersheid onder die burgers van Suid-Afrika beklemtoon, dring in die klaskamerkultuur deur. Hierdie soort denke skep 'n hindernis tot begrip van en empatie met die geleefde ervarings van diegene wat ons as 'ander' beskou, gegrond op ons (en hulle) voorkoms, kultuur, ras, geloof, geslag, genderidentiteit en klas.

Op grond van hierdie waarnemings het ek twee projekte in die Professionele Fotografie-program ontwerp en geïmplementeer. Hierdie projekte is as katalisator gebruik om moeilike gesprekke aan die gang te sit. Die eerste projek, getiteld "Globalisation and Culture", het van die studente geverg om hulself met betrekking tot sosiale en kulturele identiteit deur die seleksie en fotografie van 'n kultureel betekenisvolle voorwerp gepaard met 'n omgewingself- of -familieportret te positioneer. Die tweede projek, "Conscious Citizenship", het van die studente geverg om onderhoude met voorheen onbekende mense wat hulle as ekstern tot hul eie sosiale identiteit beskou, te voer en op grond daarvan omgewingsportrette te skep.

Die doel van die studie was om ondersoek in te stel na die manier waarop die bekendstelling van kritiese burgerskap-onderwys in die tweede jaar van die Professionele Fotografie-program kritieke en deernisvolle denke onder studente kan bevorder. Die navorsing was ook daarop gemik om die maniere waar te neem waarop die skep van veilige leerruimtes vir Freireaanse bewusmaking voorsiening kan maak.

Die navorsingsontwerp was dié van 'n gevallestudie en navorsing is op 'n kwalitatiewe wyse uitgevoer. Induktiewe inhoudsontleding is uitgevoer, en die data is in kategorieë en patrone georden wat tydens die navorsing na vore gekom het. Die data is deur oudio-opnames, vraelyste, besinnende opstelle, onderhoudsvrae en fotografiese beelde ingesamel.

Daar is gevind dat studente baie huiwerig is en aanmerklike angs toon rakende gesprekke oor verskille in 'n klaskamerruimte. Voorts het party van hulle nog *nooit* met

mense buite hul sosiale identiteitsgroepe gesels nie, en hulle het dus hierdie projekte as uiters uitdagend ervaar. Die studente se fotografie- en geskrewe werk het temas van wit normatiwiteit, geïnternaliseerde rassisme en mites van kulturele ondergeskiktheid aan die lig gebring.

Deur aanwending van 'n pedagogie van ongemak om groepsbesprekings te fasiliteer, kon etiese geweld teenoor swart, bruin en Indiese studente weens my eie posisionaliteit nie heeltemal vermy word nie. Die parameters van 'n veilige leerruimte het beteken dat ek ook medelyend teenoor wit studente moes wees wat met ongemaklike emosies worstel. Hierdie koorddans was nodig weens die aard van hierdie projekte as verpligte assesserings in 'n privaat hoëronderwysomgewing en omdat die verdeling van groepe op grond van enige rassegebaseerde kriterium onprakties sou wees. Deur die fasiliteringsproses van hierdie projekte is ek gelaat met vrae rakende wie, op grond hul posisionaliteit, 'n geskikte persoon sou wees om hierdie soort projekte te onderrig.

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Dedicated to my dad, Willie Strydom. I am heart-broken that he will not be able to see me graduate, but forever grateful for his fierce motivation and encouragement to obtain this degree.

“Om te meet, is om te weet”

- WJ Strydom (27/04/1953 – 16/08/2017)

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Chapter 1: Orientation to the study

1.1 Introduction and background

South Africa has a long history of colonialism and segregation, with apartheid only ending less than 25 years ago at the time of this study. As such, myths of cultural inferiority and superiority are still pervasive to this day – and in dire need of deconstruction. This deconstruction or unpacking means radical un-learning and a willingness to be open to newer stories about ourselves.

As an educator at a private higher education institution (PHEI), I have observed that in this space, there is very little critical dialogue regarding such deconstruction. In addition, there are various challenges regarding critical analysis of cultural myths: The demographics of educators and students at this institution are not representative of South Africa's population as a whole, as they are mostly white. This poses a danger of over-representation of one viewpoint while mirroring and entrenching damaging dominant discourses. Furthermore, students and staff seem to be unsure of politically correct, respectful terminology, which is a barrier regarding the discussion of politically sensitive issues such as race, class, gender, privilege and structural inequality.

The 'rainbow nation' or 'rainbowism' ideology was introduced after the abolishment of apartheid, post 1994. The aim of this rainbowism was to emphasise sameness between all the diverse cultures, races and religions of the citizens of South Africa. It was an attempt at nation building amid our fractured democracy and to heal from the scars of apartheid. However, one such implication of this ideology is that many of this generation's students were taught to believe that 'we are all one' and that 'only the human race exists', as opposed to having different lived experiences based on our appearance, culture and race (Gachago & Ngoasheng, 2017). It must be acknowledged that culture and race are social constructs. This is not to say that the idea of 'race' and 'culture' is not real; on the contrary, the terms race and culture are used to categorise and discriminate against people, whether it be unconsciously or overtly.

Hence, the rainbow nation can be seen an extremely forced case of what Anderson (1983:49) refers to as an "imagined political community". Anderson (1983:49) states that the members of such an imagined nation will "never know most of their fellow members" – and

instead *imagine* communion with fellow members. This act of imagining in a South African context becomes extremely problematic, because how do we divorce “troubled knowledge” of the past (Jansen, 2009, cited in Zembylas, 2015:10), apartheid-informed race classification and classism from such an imagined fellow citizen?

By practising rainbowism we ignore the influence of race and culture on our realities. This wilful ignorance of our differences leads to “invalidating and silencing people’s lived experiences of oppression” (Gachago & Ngoasheng, 2017:n.p.). Rainbowism can also be seen as a cherry-picked version of multi-culturalism in which the white minority (and arguably some privileged BCI¹ people) choose to practise only the parts of this ideology that are comfortable for them (Gachago & Ngoasheng, 2017). For example, statements of being ‘colour-blind’ and not ‘seeing race’ may seemingly come from a place of good intention; however, this kind of mindset leaves whiteness unchecked: “rationalized, legitimized, and made ostensibly normal” (Frankenberg, 1997:3). Moreover, statements such as ‘we are all one’ imply the failure of “critically engaging in whiteness” and act as barriers in addressing the complexities of structural racism (Frankenberg, 1997:1). Consequentially, this failure to engage our differences and address the roots of hurtful myths allows for negative stereotypes to be further entrenched within this educational sphere and after students graduate.

Lastly, due to the aforementioned factors and the way private higher education shields and arguably blinds students and staff to the financial, social and economic struggles of the median South African, it becomes a self-perpetuating hub for what Joan Tronto (1993, cited in Zembylas, Bozalek & Shefer, 2014:206) refers to as “privileged irresponsibility”, which

¹ Black, coloured and Indian. In this thesis, these terms are used as they are deemed acceptable in South Africa and recommended by the style guide of the Stellenbosch University Language Centre (2014). These terms originated from the apartheid state’s classification system. To clarify further, ‘black’ refers to native South Africans; ‘coloured’ refers to a group of people, mainly from the Western Cape who are either mixed race, descendants of indigenous Khoi and San people or descendants of ‘Malay’ slaves; ‘Indian’ refers to people brought to Africa from the Indian subcontinent, and ‘white’ refers to South Africans with European ancestry (Seekings, 2008).

grants those with privilege (in this case economic) the means to “simply ignore certain forms of hardships that they do not face”.

The observation of these challenges led to the design and implementation of two project-based briefs, structured on the readings and coursework of the MA Visual Arts (Art Education) degree in 2016. Regarding the design of the briefs, I started focusing specifically on concepts of privilege, social justice, ethics of care and safe spaces of learning. I grappled with the aforementioned concepts at my workplace and constantly reflected on my teaching practices formally and informally with colleagues, peers and students and wanted to further investigate these concepts outside of my workplace. I therefore joined two workshops in order to learn how professional facilitators ‘held the space’ and which tools they employed to deal with conflict. The first workshop I attended was the workshop titled “Learning to Listen: Facilitating for Social Change”, held over the weekend of 9 to 11 September 2016, hosted by various facilitators in association with the University of Cape Town’s Global Citizenship: Leading for Social Justice and the Disrupting Whiteness initiatives. During this two-day workshop, we focused on diverse spaces of learning, power in spaces and practical pointers on facilitation practice. The second workshop was held by the Consciousness Café, which is a non-profit organisation that presents workshops and trains facilitators on how to “talk honestly and listen deeply about the issues that affect all of our lives” (Consciousness Café, 2017:n.p.). Here, the group of about 20 individuals suggested topics, voted on one topic (How does apartheid still influence our youth of today?) and then had a four-hour facilitated discussion based on this topic. Taking into account what I had learned from these workshops and discussions, I realised I needed to pay careful attention to not only *what* we say, but also to *how* we talk about sensitive topics.

This year (2017), I repeated the projects with the new second-year students (last year’s first-year students) with the aim to co-create a classroom space that could allow for what Paulo Freire, in his seminal work *Pedagogy of the oppressed* (1970), refers to as ‘*conscientização*’. This term, which may roughly translate into a kind of ‘critical consciousness’, will be referred to as ‘conscientisation’ or to ‘conscientise’ in this research.

I used the following projects as a catalyst for such a space to develop:

Project 1: Globalisation and Culture asked the students to position themselves in terms of social and cultural identity via the selection and photographing of a culturally significant object paired with an environmental self- or family portrait. This activity aligns with what Gloria Ladson-Billings (1995:469) deems a “culturally relevant pedagogy” in which students’ success means engaging in “larger social structures in a critical way” and to “accept and affirm their cultural identity while developing critical perspectives that [may lead to them challenging] inequities that schools (and other institutions) perpetuate”.

Project 2: Conscious Citizenship asked the students to interview and create environmental portraits of previously unknown people they view as outside of their own social identity. This project encouraged experiential learning, as students were expected to discover through direct encounters by speaking to and photographing their subjects rather than just contemplating such a meeting (see Smith, 2010). In addition, the reflective essay component required “cognitive reflection upon concrete experience”, which is what Fenwick (2001:7) describes as the “dominant approach to understanding experiential learning in adult education”.

With this framework in mind, I observed and reflected on the kind of photographic and written work produced, the conversations and discussions generated, what students discovered, and finally what I, as educator *and* student, uncovered in the process. During discussions that developed around the two projects mentioned in the introduction, I, and students, brought up very sensitive issues, which led to discomfort.

It is within this space of discomfort that I paid even closer attention to positionality, or standpoint. This meant being acutely aware of my own perspective, my perception of reality and my actual reality – and how these are informed based on how I am positioned in society, as recommended by Riaz (2017). In the same way, I encouraged students to become aware of their positionality by exploring where they stand in relation to others (see Takacs, 2002:168).

1.2 Problem statement and research questions

This study investigated the damaging effects of minimal to no and/or problematic discourse

on social justice-related issues in a second-year classroom at a PHEI in Cape Town. Due to the private nature of the institution, students are legally not allowed to protest on campus and were actively discouraged from participating in the #FeesMustFall mass student-led protests of 2016. This protest event highlighted the notion of “privileged irresponsibility” (Tronto, 1993, cited in Zembylas et al., 2014:7), as the students on our privatised campus are often so divorced from the realities that the protesting students face that they choose to ‘other’ them immediately. This ‘othering’ is a problematic action whereby people from a powerful group (in this case, the economically privileged PHEI students) placed those whom they view as outside their social sphere (protesting, public university students) on the margins of society.

This ‘othering’ was evident in how the students from our campus described the protest, made fun of students and voiced indignation at the fact that they were even protesting at all. Soon after the protests, our department scheduled an extra lesson to open up discussions regarding this ‘othering’ and to create a safe space to talk about our privileges, such as being financially able to afford and being physically able to complete a qualification such as a diploma in Professional Photography.

These discussions were invaluable regarding students’ understanding of and output pertaining to the two projects, Globalisation and Culture and Conscious Citizenship, which fall into the parameters of this study. In addition, it became easier to discuss whenever they or other creative practitioners visually ‘othered’ subjects in their photographic practice.

Taking into account the aforementioned problems posed by minimal discourse on social justice issues in South Africa, ‘privileged irresponsibility’ of students and staff as well as the skewed demographic of the college’s academic staff perpetuating myths of cultural inferiority/superiority, the main research question (RQ) of this study was:

RQ: How can the introduction of critical citizenship education in the second-year Professional Photography programme promote critical and caring thinking among students?

The sub-research questions (SRQ) were formulated as follows:

SRQ2.1: How can experiential learning aid in the unlearning of myths of cultural superiority/inferiority?

SRQ2.2: How can the Globalisation and Culture and Critical Citizenship projects promote compassion and motivate students to be aware of the lived experience of whom they may deem 'other'?

SRQ2.3: How can facilitators honour safe spaces of learning *and* facilitate disorienting dilemmas?

1.3 Aims and objectives

The aim of the research was to investigate the ways in which creating safe spaces of learning could allow for Freirean conscientising. Furthermore, the aim was to constantly be aware of and improve on the delicate balance between honouring a safe space and facilitating disorienting dilemmas, while taking into account the power balance of myself as educator/facilitator, my positionality and students' positionalities.

The following objectives guided the study:

- **Objective 1** (linked with RQ): To evaluate the tools employed to allow for expression of critical and caring thinking in the Globalisation and Culture and Conscious Citizenship projects
- **Objective 2** (linked with SRQ2.1): To establish second-year photography students' views on myths of cultural superiority/inferiority
- **Objective 3** (linked with SRQ2.2): To identify instances of compassion and awareness of others' lived experiences
- **Objective 4** (linked with SRQ2.3): To determine to what extent any shifts of perception, thinking or feeling have occurred from before, during and after the project(s) among students and myself.

1.4 Overview of the research methodology

The design of the study can be seen as an ethnographic case study and was qualitative in nature, following an inductive approach. The sample selection and data collection followed the probability sampling methodology, as the entire second-year Professional Photography diploma group were included as participants in this study. The bulk of the data collected were assessments that form part of the curriculum as well as three separate audio

recordings of group discussions. The analysis of the data was organised per project and clustered according to themes emerging from the findings. In order to ensure validity and trustworthiness, this study followed Lincoln and Guba's (1985:294–301) four criteria for judging qualitative research (credibility, transferability, dependability and confirmability).

The qualitative research followed the form of an interpretive inquiry where I aimed to investigate and describe my own context and experiences alongside that of the students I teach. This research took the form of an inductive case study focusing on second-year photography students (24 altogether) at a PHEI in Cape Town.

Data were collected from two projects: Globalisation and Culture, and Conscious Citizenship. As a starting point, data were collected from questionnaires regarding students' own views of their culture and identity. Following from this, students were asked to bring objects of cultural significance and share their views with the class. Here data were collected in the form of photos documenting the different objects brought to the class and an audio recording of the group discussion. Then, students were given a few weeks to complete a project where they were asked to photograph a culturally significant object and pair it with an environmental self- or family portrait. These photos and short written pieces were also collected as data.

The second part of the project asked students to investigate who they deemed 'other' to them (now that they had positioned themselves in terms of cultural identity markers). The privilege walk exercise and subsequent discussion were audio recorded. The students' individual photo projects and interview questions were gathered as data. The final piece of data collected consisted of an audio recording of the group's critique and subsequent discussions of the overall process regarding these two projects. Inductive content analysis was employed to analyse the data. Themes were uncovered and discussed and not pre-grouped or categorised under specific theoretical themes.

1.5 Boundaries and limitations of the study

The study focused only on one year group in the Professional Photography department of the college. Hence, the results are time-, place-, group- and facilitator-specific. The two projects, Globalisation and Culture and Conscious Citizenship, form part of second-year students' compulsory subjects Applied Photography and Visual Communication.

Therefore, the kind of projects used as a framework for this study, and the subsequent results, may not necessarily be applicable (in its current format) to other departments of the institution or other PHEIs.

Due to these circumstances, there were a number of boundaries and limitations within this study. The first limitation was the time placement of the projects, which had to run during Term 2. This is due to second-year students needing enough time in their last term to create independently directed work and to leave enough time for myself to analyse work made before the thesis deadlines ensue. This meant that the projects only had a timeframe of two months, which in hindsight is too little time for these kinds of projects.

My own positionality can be seen as both an advantage and a limitation to the study that has influenced how the students engaged with the projects, how data were gathered and how they were interpreted. If the facilitator for the discussions were, for example, transgendered, male, black, coloured or Indian (all different to my own positionality), the responses from the class members and the group as a whole may have differed. Once I realised this limitation, there was not enough time to source another appropriate facilitator for the group discussions and most discussions had already taken place.

1.6 Structure of the thesis

Chapter 1: Orientation to the study: In this chapter, the background of the study and the decision making that led to the research topic were laid out. The main and sub-research questions were introduced as well as the aims and objectives of the study. The framework of the thesis was explained, an overview of the research methodology was given and the boundaries and limitations of this study were discussed.

Chapter 2: Contextualising the study: The framework is presented by giving context to topics pertaining to the study. First, South Africa's socio-political history is discussed. Here, issues of fragmented citizenship and redress are noted. Then, South African education is considered with particular focus on current happenings in higher education. A short history as well as the contemporary influence of PHEIs is mentioned. Lastly, the context of Cape Town, the students and the educator/researcher of this study is discussed.

Chapter 3: Theoretical perspectives: The influence of specific theoretical perspectives that informed this study is discussed in this chapter. These perspectives include critical citizenship, social justice and ethics of care.

Chapter 4: Research methodology: The methodology of the study is presented by discussing the research paradigm and approach, sample selection, data capturing, ethical considerations and data analysis. In addition, the validity and trustworthiness of the study are also examined.

Chapter 5: Data presentation and discussion: The data collected during the study are presented in this chapter. The content of the data is discussed in terms of patterns, themes and overall findings.

Chapter 6: Conclusions and implications: The outcomes of the research are summarised and conclusions are presented according to the findings. This is followed by the implications of the research and suggestions for further research. Finally, a critique of the study is presented.

Chapter 2: Contextualising the study

2.1 Introduction

This chapter contextualises the study nationally in South Africa, locally in Cape Town and specifically in the parameters of a PHEI. In addition, context is given regarding South Africa's socio-political history and the current effects thereof on higher education. Authors consulted in this chapter include Mamphela Ramphele (2001) and her writing on the challenges for South Africa's young democracy, Penny Enslin's (2003) ideas regarding citizenship in post-apartheid South Africa, Ali A. Abdi's (2002) perspective on culture, education and development in South Africa and Kruss's (2017) analysis of the profile of students studying at PHEIs in South Africa.

2.2 South Africa's fragmented citizenship and redress

To understand the current South African context, one must take into account our socio-political history, which is fraught with colonialism, segregation and inequality. Many of today's generation of South Africans have experienced both the intense period of political struggle against the authoritarian apartheid regime and the difficult period of transition to democracy after 1994 (Enslin, 2003:73; Ramphele, 2001:1). This transitional period can be described as a time of fractured citizenship. For example, before South Africans identify with society as a whole or as South African citizens, they "may identify more readily with either ethnic, racial or religious components" (Enslin, 2003:75).

South Africa's current constitution,² as implemented by the first democratically voted president in 1997, can be seen as an aid in uniting all these fragmented versions of citizenship (Constitutional Court of South Africa, 2017). However, the oppressive scars left by the Bantu Education Act³ and the illiteracy rate (which is as high as 60% in some communities) contribute to the misunderstanding of what rights and responsibilities there are under the 'new' constitution (Ramphele, 2001:5).

² All of South Africa's previous constitutions withheld political representation and legal rights from BCI people, effectively rendering them as 'non-citizens'. In 1983, limited representation for coloured and Indian population groups were instated by the Tricameral Parliament's constitution. Only in 1993 did the Interim Constitution grant the right to vote for *all* adults in South Africa (RSA, c2017).

³ This racist act was instated in 1953 and meant that all schools were to be racially separated by law. It ensured a much lower standard of education for black people with the aim of ensuring an "exploitable labour force for the apartheid regime" (Moore, 2015:2).

The National Development Plan, introduced in the Revised White Paper on Arts, Culture and Heritage of 2013, provides some guidance on the role and contribution of the arts, culture and heritage towards further unification among our citizens. It describes a positive vision for our young democracy (DAC, 2013:35):

In 2030, South Africans will be more conscious of the things they have in common than their differences. Their lived experiences will progressively undermine and cut across the divisions of race, gender, space and class. The nation will be more accepting of peoples' multiple identities.

This hopeful future view sees the “culture of resistance” as being re-channelled to promote and sustain a culture of democracy and nation building (DAC, 2013:11).

However, there is still a need for redress by previously advantaged (and arguably still advantaged) citizens, as noted by author, politician and former activist against apartheid Mamphela Ramphele. She suggests three practical strategies to resolve the issue of fragmented citizenship in education and beyond: “a once-off voluntary income-related reconciliation tax”; a culture of “disciplined critical self-reflection” and, most importantly, “[t]he unlearning of all the myths of superiority and inferiority deeply ingrained in most South Africans” (Ramphele, 2001:14–15).

Contrary to Ramphele’s suggestions, educational specialist Johannes Seroto hints at anarchic ways of settling inequalities and injustices. Seroto (2012:77) promotes the actualisation of values and moral principles – even if this means violating, challenging or dismantling existing laws and structures. A noteworthy example of this kind of actualisation, and arguably what the White Paper describes as a re-channelling of cultures of resistance into nation building, can be seen in the protest methodology of disruption during the recent #RhodesMustFall and #FeesMustFall student protests in 2015. During these protests, students from public universities vehemently challenged what they viewed as inequitable structures and practices within the universities. These protest movements were part of a wider effort to decolonise education nationwide. The first wave symbolically targeted a statue of Cecil John Rhodes (a former violent colonialist), which at the time was located in a very visible and prominent space on the campus of the University of Cape Town. Subsequent to the waves of protests, the statue was removed on 9 April 2015.

As the name suggests, the #FeesmustFall protest movement was in response to an increase in fees at South African universities and the effect this would have on widening the already extreme wealth gap. It is also worth mentioning that South Africa's wealth gap is one of the most unequal in the world, with "95% of South African wealth ... owned by 10% of the population" (Oxfam South Africa, 2017:n.p.). Lastly, according to the World Economic Forum, "rising economic inequality [is] a major threat to social stability" (Oxfam South Africa, 2017:n.p.).

2.3 The South African educational context

South Africa's educational history is littered with wilful misrepresentation, white supremacist curricula, segregation and a dire imbalance of power. Power can be defined as "an internalised possibility of one or a group's prerogative to defend a set of given interests accompanied, where necessary, by the imposition of one's preferences on others" (Abdi, 2002:20). This abuse of power can be observed in early colonial education. During the late 19th century, education for 'natives' in South Africa was religion-centred: They were taught Dutch only in order to be converted to Christianity. This kind of Eurocentric education carried the assumption that the natives had no systems of education before colonialism (Abdi, 2002:3). Moreover, it was designed to 'civilize' and create "a docile, servile and infinitely manipulable native" (Abdi, 2002:33).

Coloured children were seen to be in a higher social class than 'native' children and were taught alongside white children until the advent of the Education Act No. 25 in 1907. This act stated that "no colored persons would be given access to white schools" (Abdi, 2002:23) and effectively divided education into whites-only and non-whites-only spaces. Following from this, the oppressive system known as the Bantu Education Act was implemented in 1953, which exclusively served the interest of sustaining the white supremacist apartheid government.

Firstly, this system allowed black people only the bare minimum education in order to discourage progress beyond that of being a low-skilled labourer. Secondly, it "denigrated black people's history, culture and identity" and finally, it limited the vision of a black student's place as citizen in the broader South African society (MATRIX & African Studies Centre, 2017:1).

Moreover, in 2017, 23 years into the post-apartheid era, the Eurocentric concept of 'merit' is still validated as a method of allowing students entrance into universities. Once again, we can see the dire misuse of power in terms of imposing one's preferences on others:

Merit is a way for European South Africans' perception of values and preferences to be imposed upon others who now have to compete with the former against what that former is culturally, politically and economically made of. It is the product of one segment of the world population who imposed what they have defined as merit on others (Abdi, 2002:127–128).

This Eurocentric definition of merit speaks to the way Abdi (2002:129) outlines how equality can exist without equity: "While black students were receiving one-tenth the per capita expenditure of their white counterparts, the former were still expected to compete for university admission with European students". Challenging our current political establishment would see education moving away from what Freire (1993:74) termed a "banking notion of consciousness" (where teachers or systems may control the way and what kind of knowledge is taught) to a space that actively encourages critical thinking.

Domination or oppression of the mind can be circumnavigated if educators and learners constantly question those in power (Freire, 1993:76). For South African curricula, Afrocentrism, critical thinking and art making can be seen as tools to point out and possibly overcome misrepresentation and imbalances in power within the political establishment. Furthermore, an active civic culture can be facilitated by appropriately skilled or re-trained teachers (Waghid, 2004:536). These kinds of teachers should provide opportunities to study the past coupled with dialogue and critical discussion (Seroto, 2012:78). Such teachers should also make the constitution and citizenship education accessible to learners by developing their attitudes, "emotional dispositions and motivations for social responsibility toward active participation" (Aguilera, 2010, cited in Seroto, 2012:76).

According to Waghid (2004:525), "[c]itizenship education initiatives in South Africa need to promote a sense of compassion, motivating learners to take seriously the suffering of others". Here Waghid argues that such compassion represents a precondition of "genuine educational transformation" (Waghid, 2004:525). This compassion speaks to the idea of absolution generously given by those who were previously disadvantaged. This forgiveness should be matched by the generosity of the 'still-privileged', or rather, those advantaged by past discrimination in order to promote greater equity in society (Ramphela, 2012:16).

2.4 The private higher education context

According to the Department of Higher Education and Training's official register of PHEIs, last updated on 6 July 2017, there are 96 PHEIs operating legally in South Africa, with a further 31 institutions with provisional status (DHET, 2017). Although South African PHEIs are not legally allowed to call themselves 'private universities', they undergo the same quality assurance as public universities, which sets South African PHEIs apart from most other African countries. As per South African government mandate, "[i]n accordance with the Higher Education Act (1997), Private Higher Education Institutions are required to register with the Department of Education (DoE). The courses that these institutions offer are accredited by the Council on Higher Education" (SAQA, 2017:n.p.). The National Qualifications Framework (NQF) is the system into which the South African qualifications and part qualifications are organised and recorded. It is divided into three sub-frameworks. The PHEI in this study falls into the Higher Education and Training Sub-Framework (HEQSF). Quality councils⁴ take responsibility for each sub-framework. The quality council responsible for higher education qualifications (NQF levels 5 to 10) is the Council on Higher Education (CHE) (DHET, 2017).

Formal entrance requirements for PHEIs are comparable to that of most public universities and as such require that a student presents a National Senior Certificate in order to qualify for most programmes. Access to qualifications may also be granted through 'recognised prior learning' and/or age exemption, which form important cornerstones for educational redress.

The specific PHEI of this study was established in 1996 and is a creative arts college with the main campus situated in Cape Town (where the study took place) and another in Johannesburg. Each campus runs nine departments: Film, Sound, Acting, Photography, Animation, Art, Journalism, Multimedia and New Media Development. It is a fully accredited higher education institution, offering certificates, diplomas, advanced diplomas and degrees.

⁴ Quality councils "are responsible for accreditation of qualifications falling within their sub-frameworks as well as accrediting private institutions that wish to offer their qualifications. To enable the Registrar to register private institutions in compliance of section 29 of the Constitution of the Republic of South Africa, the South African Qualifications Authority (SAQA) makes decisions as to which qualifications sub framework a qualification belongs to so as to avoid a situation where private institutions may offer qualifications or part qualifications without registration of such qualifications on the NQF" (DHET, 2017:2).

All curricula are registered with and can be viewed on the SAQA database. All qualifications are accredited by the CHE.

Regarding the growth and demand of PHEIs worldwide, a report from the World Conference on Higher Education predicts that “the demand for higher education worldwide will have expanded from 97 million students in 2000 to over 262 million students by 2025” and that the “private education market ... would continue to grow ... particularly in emerging economies” (Svava, Cheng, Fielden, Lemaitre, Levy & Varghese, 2009:2). According to this report, while public higher education institutions are still expanding globally, it is estimated that about 30% of enrolments to higher education is now to PHEIs (Svava et al., 2009). Due to the pay-off of governments supporting early childhood and secondary education, there has been a large number of qualified learners ready for post-secondary education. This “unprecedented demand” has led to massive growth in the private higher education sector (Svava et al., 2009:10).

After apartheid ended and sanctions were lifted, South Africa became part of the world’s community once more (MacGregor, 2008:n.p.). As economic trade was no longer boycotted, local and foreign investors recognised private higher education as a “potentially lucrative market” (MacGregor, 2008:n.p.). Middle-class parents were hesitant to send their children to public universities due to various factors: the ‘volatile’ nature of these campuses and their fear that educational standards would be lowered to accommodate previously disadvantaged (black) students (MacGregor, 2008). It can be argued that these same fears are still the driving factors behind the decision making of privileged parents sending their children to PHEIs today. However, in research that included case studies of 15 PHEIs, Glenda Kruss (2017) speaks of the demand for private higher education not only coming from a ‘privileged constituency’. She identifies another sub-sector that meets the demands for students and parents interested in vocationally oriented, mostly non-degree higher education in order to “obtain occupationally-related credentials that will directly enhance employability” (Kruss, 2017:141).

2.5 The context of the students

Kruss (2017) states that in the past, participation in higher education in South Africa was dominated by mostly privileged, white students. This is still true regarding the context of this study, as 50% (twelve students) of the second-year group were white, followed by 21% (five

coloured students, 12% (three) black students, 8% (two) 'white-presenting', 4% (one) mixed-race foreign national and 4% (one) Egyptian Arabic student. Seven out of twenty-four students were male, leaving seventeen female students. Therefore, men made up 29% of the class, with 71% being women.

In addition, an analysis of PHEIs that were registered with the DHET in 1999 showed that 39% of students in private institutions were black (the DHET terms black as 'African'), which indicates that overall, the private higher education sector was "not as strongly dominated by white students as commonly believed" (Kruss, 2017:136).

Furthermore, Kruss (2017) notes that apart from race and gender, "age, socio-economic status, education background and citizenship" need to be taken into account when considering the 'contemporary South African context'. As mentioned before, all students who register with the specific PHEI from this study would have completed a National Senior Certificate or international equivalent in order to gain access to the programme.

All students were between the ages of 19 of 25. Regarding citizenship, seven out of the twenty-four students (29%) of the class were foreign nationals, with their nationalities respectively being Zimbabwean, Zambian, Tanzanian, Mauritian, Armenian/Ethiopian, Israeli and Egyptian. The rest (71%) of the class were South Africans. Lastly, it is important to note that most South African students and their families (bar two) were from Cape Town and surrounds.

Figure 2.1 shows a map of Cape Town illustrating information regarding the city's social structure and segregation by racial groups, using information from the 2011 Census dataset. When observing this map, it can be said that the class demographics loosely matches the social tapestry as presented here. Hence, geographical location and severity of segregation could be added to Kruss's (2017) list of indicators regarding the complex nature of student profiles who decide to enrol at private institutions.

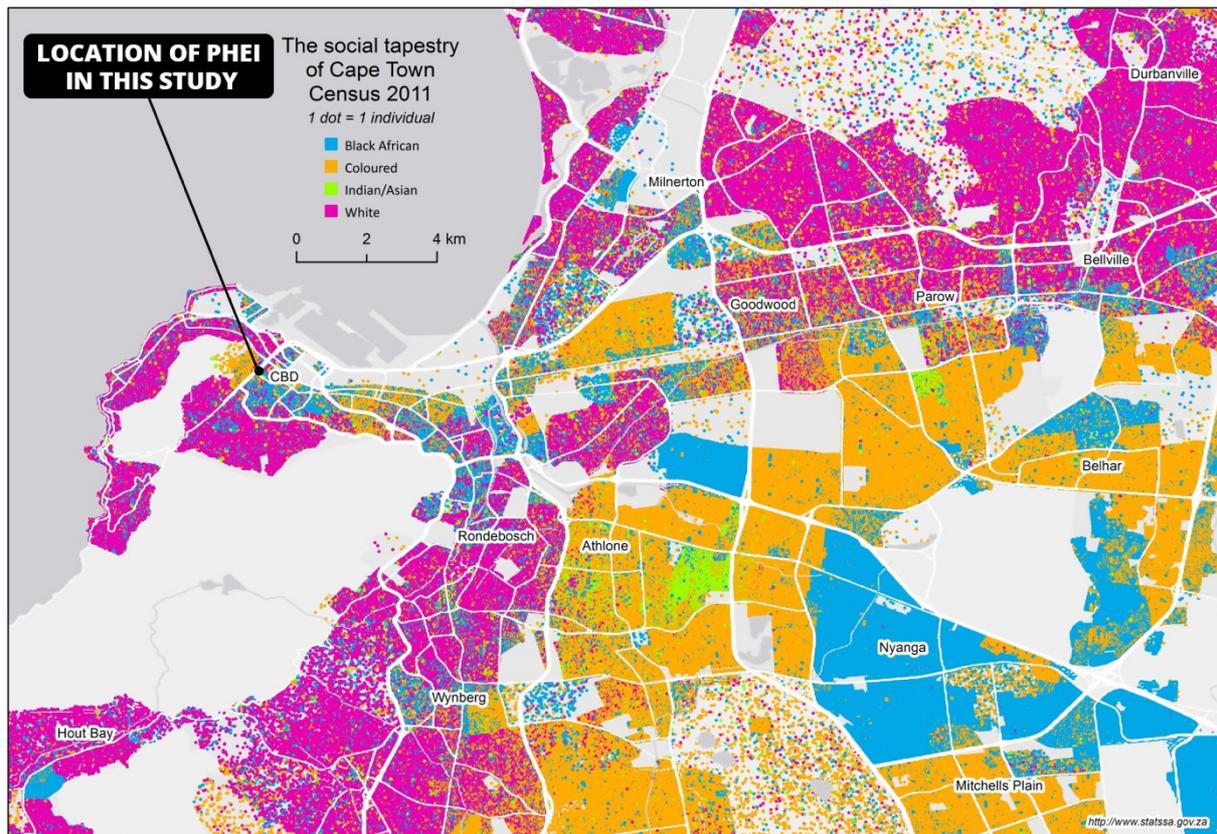


Figure 2.1: Mapping diversity: An exploration of our social tapestry.

2.6 Synthesis

The central parameters of this study's context were outlined in this chapter using South Africa's socio-political history and aspects of citizenship and redress. Then, South African education and, in particular, current happenings in higher education were unpacked. PHEIs were discussed in terms of educational history and the current economic climate of globalisation. Furthermore, the setting of Cape Town was described with specific focus on how spatial apartheid still influences students' paradigms. The context of the students was outlined with regard to race, nationality and gender. The next chapter presents the theoretical bases of this study.

Chapter 3: Theoretical perspectives

3.1 Introduction

This chapter consists of an outline, discussion and synthesis of the theoretical perspectives that are of relevance to this study. The theoretical perspectives linked to this study were as follows: critical citizenship, social justice and ethics of care. I conclude this chapter by determining how the different perspectives may be connected, explaining which concepts I challenge and which I agree with.

3.2 Critical citizenship

To understand South Africa's unsettled conception of modern citizenship, one must consider both the period of struggle against the authoritarian apartheid regime and the difficult period of transition to democracy after 1994 (Enslin, 2003:73; Ramphela, 2012:1). Many South African citizens live in poverty, while a small percentage is incredibly wealthy – and ignorant to the plight of their fellow citizens (Waghid, 2004:525). By exposing students to critical citizenship education, the aim was for them to become aware of and show compassion towards their fellow citizens.

Critical citizenship can be seen as the understanding of, the challenging of and the active participation in a democracy. Osler and Starkey (2003) argue that the democratic governing system has its basis in human rights and as such, they stress the importance of being an active member of society. They also note the benefits of what they call “education for cosmopolitan citizenship” (Osler & Starkey, 2003:243). This kind of cosmopolitan citizenship education is about encouraging students to connect themselves to their immediate surroundings and contexts, as well as their national and global contexts (Osler & Starkey, 2003:252).

Ladson-Billings's (1995) ‘culturally relevant pedagogy’ complements Osler and Starkey's (2003) notion of critical citizenship. Ladson-Billings's ‘culturally relevant teaching’ encompasses the development of students' academic abilities *alongside* the development of a “socio-political or critical consciousness” (1995:118). By engaging in culturally relevant teaching, students form connections between “self and other, social relations, and

knowledge” (Ladson-Billings, 1995:118). In helping students to form these kinds of connections, they may feel empowered to become active, critical citizens.

Cosmopolitan citizenship education could assist in making decisions that affect those seen as ‘outside of our identity groups’ by helping young people position themselves within plural democracies and global contexts (Andreotti, 2006).

3.2.1 Pluralism and democracy

Johnson and Morris (2010) describe a pluralist democracy, which supports the kind of citizenship that embraces differences and multiple group identities. In order to challenge the cultural dominance (forcing assimilation) that multiculturalism presents, pluralism allows for differences between individuals and groups (Weinstein, 2004). This notion of pluralism can be furthered by the inclusion of contrapuntal pedagogy, i.e. “inclusion of non-mainstream literature, history and ideas that create new knowledge and understanding in contrast to dominant discourses” (Johnson & Morris, 2010:81).

The projects themselves were designed to encourage the making of narratives that would function as contrapuntal material in the context of our class and beyond. In addition, in our classes, I aimed to create a culture of being difference-friendly. This was challenging regarding the nature of assessments and the existing class and campus culture. However, in an effort to counter this existing ‘multicultural, colour-blind’ philosophy, I heightened my attention regarding the politics of recognition that aims at re-valuing unjustly devalued identities (see Fraser, 1996). By focusing on and discussing our differences in class, I aimed to recognise and honour different identities.

This encouragement of difference-friendliness ties in with Martha Nussbaum’s positioning of democracies being “inescapably plural” (2002:291). She states that we are increasingly, as citizens, asked to make decisions that require knowledge and understanding of social identity groups different to our own. Issues of agriculture, human rights, ecology and even business and industry are generating discussions that bring people together from all over the world (Nussbaum, 2002:291). These sentiments echo Johnson and Morris’s (2010) ideas pertaining to pluralist democracies and the necessity of citizenship education in higher education. Nussbaum (2002) explicitly urges universities of Europe to include citizenship

education as a general addition to curricula. The reasoning behind the inclusion of this kind of education is to cultivate a sense of humanity in today's interconnected, globalised world.

3.3 Social justice

With Freire's (1970) humanising pedagogical model, teachers acknowledge and engage in education that is considered a joint process where roles can be interchangeable. The "teacher-student" and the "students-teachers" all grow and learn (Freire, 1993:80). Arguments based on authority become invalid and as such I tried to change my role and approach from lecturer to one of facilitator and motivator (see Freire, 1993). This decision was made in order to expand the borders of the kind of safe space necessary for students to develop deep critical and caring thinking (see Wang, 2007:150). I encouraged students to challenge the 'teacher-as-authority' by making my views open to criticism (see Weldon, 2010:358).

This shift of roles is an important aspect in creating a culture of deep, mutual learning; however, my position as lecturer is inescapably linked to authority. This is due to what Joan Tronto (2011:413) refers to as a "socially negotiated process" in which my "knowledge and capacities" are recognised.

3.3.1 Researcher positionality

By living in South Korea as an 'other', I was in a sense forced to investigate my own cultural traditions, belief systems and values. I attribute this kind of investigation to what I view as positive and more inclusive mindshifts regarding my race and identity. This experience made me hyperaware of my positionality.

Milner's article on the dangers of researcher positionality (2007) serves as a kind of caution that awareness of one's positionality is essential to classroom equity. Milner states that, as a researcher, one's varied, multiple positions, roles and identities cannot be untangled from the outcomes and process of education research (Milner, 2007). This is especially true for white researchers, due to the fact that our experiences and epistemologies are often viewed as the norm. This is an oppressive perspective that sets BCI students up for failure when they are measured, assessed or evaluated using this white norm as a benchmark (Milner, 2007).

Milner speaks of three tenets of critical race theory (CRT) that pertain to this positionality. The first tenet states that race and racism are so deeply entrenched in the fabric of society and subsequently in education systems that it becomes challenging for individuals from various racial and ethnic backgrounds to recognise the extent to which racism affects us (Milner, 2007). The second tenet of CRT states the importance of “narratives and counter-narratives”, especially when such narratives or stories are controlled and told by BCI people (Milner, 2007:391). Therefore, by empowering previously disadvantaged communities and people from such communities to tell stories about themselves, the dominant ideology is challenged by “centraliz[ing] experiential knowledge” (Solorzano & Yosso, 2001, cited in Milner, 2007:391). Milner’s third tenet of CRT relates to interest convergence. Here, Milner (2007:391) argues that those in power are often interested and supportive of “research, policies and practices that do not discriminate against others as long as they – those in power – do not have to alter their own systems of privilege”. Hence, interest convergence speaks of the space where motivating factors behind the eradication of racial discrimination and “privileged irresponsibility” meet (Milner, 2007:391). In other words, it can be said that white people believe that injustice can be “remedied effectively without altering the status of whites” (Bell, 1980, cited in Milner, 2007:391).

In addition to the three tenets of CRT, Milner mentions three hidden dangers pertaining to one’s positionality of which researchers need to be mindful. These dangers pertain to the researcher, the research and the participants. The first aspect cautions against leaving one’s own beliefs about race un-interrogated and subsequently avoiding race-related issues. The second aspect is adopting a colour- or culture-blind epistemology, which, as mentioned before, speaks to cultural assimilation, rather than difference-friendliness. Lastly, he warns against not listening to or not hearing BCI people’s stories and versions of events (Milner, 2007:392).

Ruth Frankenberg (1997:1) mirrors Milner’s positionality-related cautions by warning against the risk of not critically engaging in whiteness: “[it] remains unexamined-unqualified, essential, homogenous, seemingly self-fashioned, and apparently un-marked by history or practice”. In addition, she outlines problems pertaining to anti-racist work in business, education and non-profit sectors such as “sensitivity” and “diversity awareness” programmes – much like my own Globalisation and Culture and Conscious Citizenship projects within a PHEI environment. Here she warns against the danger of having whiteness re-emerging as

a norm when trainers “guide people, willing or not, toward greater racial and cultural awareness of themselves and others” (Frankenberg, 1997:17). If trainers, or in my case educators/facilitators, neglect the white part of their identity, they may repeat the normalisation of whiteness as a marker – whereby white people are “asked to become ‘competent’ in relating to members of ‘marked’ cultural groups...” (Frankenberg, 1997:18).

However, Boler and Zembylas (2003:107-130) extend these calls of critical self-inquiry to educators of *all* positionalities, and state that we are all victims of hegemony:

A pedagogy of discomfort invites not only members of the dominant culture but also members of marginalized cultures to reexamine the hegemonic values inevitably internalized in the process of being exposed to curriculum and media that serve the interests of the ruling class.

They argue that “no one escapes internalizing dominant cultural values” and that we can all suffer when, for example, we unpack internalised homophobia, transphobia, racism, sexism, ageism, ableism and the like (Boler & Zembylas. 2003:112).

3.3.2 Pedagogy of discomfort

Zembylas (2015) introduces discomfort as a popular pedagogical tool in social justice education. He argues that experiences of uneasiness are necessary for students to learn about people who have suffered injustices (Zembylas, 2015:1). This kind of approach stems from the belief that uncomfortable feelings can help students to move out of their comfort zones.

A comfort zone is described by Boler and Zembylas (2003:108) as “the inscribed cultural and emotional terrains ... that we occupy by virtue of hegemony”. In this context, hegemony can be defined as the preservation of power “primarily through consensual social practices ... and social structures produced in specific sites such as the church, the state, the school, the mass media, the political system, and the family” (McLaren, 1988, cited in Boler & Zembylas, 2003:108).

Hence, the creation of projects that aim to deeply interrogate such consensual social practice and cognitive dissonance may aid in students’ ability to interrogate their own beliefs and assumptions (Zembylas, 2015).

Zembylas cites Judith Butler's argument that "in the name of ethics, people may sometimes harm others, hence the notion of ethical violence" (Butler, 2001, cited in Zembylas, 2015:2). This notion begs the question: In the name of whose ethics may we harm others? And, regarding Milner's warnings pertaining to especially white researchers' positionalities, how can I as educator make such decisions? On a micro scale, such 'ethical violence' may seem of little concern; however, on a macro level it can be argued that extreme violence has been propagated in the name of seemingly universal (dominant) principles. A general example can be seen in the violence of war-based implementation of Western-style democracy and justice in non-Western countries.

Zembylas (2015:2) follows the questions posed above with a pertinent thought: "How can [ethical] violence be expunged from a pedagogy of discomfort?" The answers to these questions are complex, and due to the shifting nature of culture and context, "nonviolent ethics" might always "entail a degree of ambivalence" (Zembylas, 2015:2).

Part of this ambivalence presents itself when considering teaching no social justice topics at all versus embracing the messy process of teaching sensitive, possibly harmful topics. By avoiding talking about topics such as race, gender and class (in a higher education classroom setting), we leave possible prejudiced and damaging beliefs uninvestigated. Felman (1992, cited in Zembylas, 2015:3) argues that for students to learn anti-oppressive ways, they need to enter crisis – but only if coupled with the support of educators/facilitators to deal with this crisis appropriately.

Such support may take the form of 'classroom safety' or a 'safe space'. Educators can strive towards this kind of safe space by taking students' emotions into consideration and modelling respectful interactions. However, again we are presented with the ambivalence of nonviolent ethics – as such a safe space should not necessarily be without discomfort and stress (Boostrom, 1998, cited in Zembylas, 2015:3). If one takes power relations into consideration, the idea of a safe classroom space becomes even more unrealisable. The teacher or lecturer cannot be politically neutral, cannot divorce him-/herself from his/her positionality and cannot be 'unseen' as the lecturer once the student-lecturer dynamic has been established. Furthermore, the safe classroom space cannot exist simultaneously for all: "For example, marginalized students' need for safety (i.e. not being dominated) seems

incompatible with the privileged students' desire to not be challenged; for privileged students, safety may imply not having their values and beliefs questioned" (Davis & Steyn, 2012, cited in Zembylas, 2015:3).

In a mixed classroom space, such as the one in this study, white students have made claims regarding discrimination and being teased about things such as having skin that is "too white" which "reflects the sun" and makes it impossible to tan. These kinds of claims were made at the same time as when BCI students would mention being sent home from high school for having "unruly hair", for example. It was very difficult, as an educator, in these instances, to honour all students' emotions, as I wanted to highlight that these two problems were not at all the same in terms of oppressive lived experiences. However, in order to do so, I would have had to minimise the white students' claims of bullying, while at the same time putting a spotlight on the BCI students' claims, making theirs more 'acceptable' or 'attention-worthy' than the white students' voices. Sometimes, in these instances, I had hoped for BCI students to voice their discomfort at this kind of comparison. Again, this hoping and not doing or saying something in the moment may have violated marginalised students' need for safety and left white (privileged) students beliefs unquestioned.

According to Adams, Bell and Griffin (2007, cited in Zembylas, 2015:3), "[s]afety cannot be constructed, then, as the absence of discomfort; similarly, experiencing discomfort should not be confused with the absence of safety". Therefore, safety in the classroom can then be deemed a combination of experiencing discomfort within a space that allows for processing. Boler (1999, cited in Zembylas, 2015:4) proposes that educators and students "engage in critical inquiry regarding values and cherished beliefs" as well as deeply examine "their constructed self-images in relation to how one has learned to perceive others" in order to fully engage with the powerful tool that is pedagogy of discomfort. Boler (1999, cited in Zembylas, 2015) further argues that in order to deconstruct prejudiced worldviews, students need opportunities to scrutinise their paradigms.

A space that allows for processing uncomfortable, distressing feelings and thoughts can counter what Butler (2001, cited in Zembylas, 2015:5) has termed "ethical violence" by allowing students to decide for themselves what they consider right and wrong and not forcing a "collective ethos". It can be argued that this approach also assists in students starting to uncover the intricacy and ambiguity of existing conditions that inform notions of

morality, values and beliefs. These aspects inform identity, which, in turn, can alter how one perceives the constructed self and 'other'. Mills, 2007, cited in Zembylas, speaks of the nuances of ethical violence:

The position that all ethics entail some form of violence and thus one may have to choose the least possible or delimiting violence compared to more severe violence can be viewed as part of the ongoing struggle to construct a 'nonviolent ethics'(Mills, 2007, cited in Zembylas, 2015:9).

Considering the construction of such a 'nonviolent ethic', the questions of 'safety for whom' and 'learning for whom' served as anchoring, guiding principles in the classroom space.

Jansen (2009, cited in Zembylas, 2015:10) posits that those who were advantaged and those who were disadvantaged by apartheid carry a kind of "troubled knowledge". This knowledge speaks of how one's community was involved in and impacted by the past and present traumas of apartheid (Jansen, 2009, cited in Zembylas, 2015). He argues that a teacher should not side with groups (implying BCI groups) in the classroom or dismiss "the emotional difficulties that some white students may experience" (Jansen, 2009, cited in Zembylas, 2015:10). Such a stance would be, according to him, unproductive, and "make it impossible to build a constructive point of departure to navigate through and transform these knowledges and emotions" (Jansen, 2009, cited in Zembylas, 2015:10). Jansen (2009, cited in Zembylas, 2015) emphasises that to make a learning space transformative, the educator needs to critically engage students' troubled knowledges and uncomfortable emotions. This means that educators also need to confront their own troubled knowledge, regardless of positionality.

Boler and Zembylas (2003:107-130) mention an anecdote where a professor was trying to convince female students that they had experienced sexism, even though they did not think so themselves. However, the professor realised that her adversarial approach, where she assumed her knowledge trumped others' lived experiences, was inappropriate. She changed her attitude and approach by showing "a willingness to recognize the other person's experience without judgment" and to talk about how the (critical) educational experience was impacting the students' personal lives (Boler & Zembylas 2003:125) . This conscious recognising of subjectivities and different lived experiences in the space resulted in a "refreshing and productive openness in the conversation" (Boler & Zembylas 2003:125).

According to the anecdote, it is her frustration that led her to question her approach. As such, a pedagogy of discomfort can be seen as a liberating tool – if one is willing to undertake the emotional labour required to critically self-reflect.

3.3.3 Critical literacy and inquiry

Andreotti (2006:49) endorses critical literacy in order for learners to understand the “origins of [their] assumptions and implications [of these assumptions]”. She defines critical literacy as “the strategic assumption that all knowledge is partial and incomplete, constructed in our contexts, cultures and experiences” (Andreotti, 2006:49). She advocates for creating spaces for learners where they can reflect on their context and consider “how we came to think/be/feel/act the way we do and the implications of our systems of belief in local/global terms in relation to power, social relationships and the distribution of labour and resources” (Andreotti, 2006:49).

Similar to Andreotti’s definition of critical literacy, critical inquiry asks of students to radically reconsider their own paradigms (Boler & Zembylas 2003:107-130). Elizabeth Delacruz (2009:262) elaborates why such a personal interrogation is necessary: “[T]eachers and students should learn to investigate their own cultural traditions, belief systems, and values as well as those of others as a requirement for critical participation in our constantly changing world”. The process of critical inquiry can result in negative emotions; however, it can also assist in building capacity for critical participation in pluralistic democracies. Furthermore, the ability to engage with this kind of inquiry can be seen as a tool in understanding the production and construction of norms and differences in society (Boler & Zembylas 2003:107-130).

Cognitive and emotional labour is required when engaging with the discomfort that comes with honest critical inquiry (Boler & Zembylas 2003:107-130). As such, it is important to note this when attempting to construct a safe space. In this study, for all group discussions, we sat on the floor in a large circle. I paid careful attention to being a member of the class (through my body language, by sitting with the students) rather than an instructor (standing up in front of the students). The difference in seating (on the floor, informal, as opposed to desks facing the lecturer) was done to create a more comfortable space in which to process difficult thoughts and emotions.

Boler and Zembylas (2003:108) encourage using a pedagogy of discomfort, which in turn allows for the development of “critical inquiry at cognitive ... and emotional level”. They further argue that unconscious privileges can be uncovered by paying careful attention to emotional reactions and responses (Boler & Zembylas 2003:107-130).

Using a pedagogy of discomfort is not only very powerful in a classroom setting, but may have repercussions in a larger, societal sense. Boler and Zembylas (2003:107-130) frame this tool as being “specifically counterhegemonic”, which is to say that, if used correctly, such a teaching tool has the power to challenge “dominant cultural myths such as equal opportunity and meritocracy”. They believe that these cultural myths depend on misconstrued views of difference.

In a chapter titled “Challenging the myths of liberal individualism”, Boler and Zembylas (2003:107-130) identify three examples of reductive conceptions of difference with which educators who engage with critical enquiry are regularly faced. The first is named “the celebration/tolerance model” – this kind of thinking is described as a “benign multiculturalism” that fails to address power relationships (Boler & Zembylas 2003:107-130). Here all differences are viewed equally, as long as such a difference does not cause harm to others. The second is called “the denial/sameness” model and this view aims to eradicate difference by force of assimilation (Boler & Zembylas 2003:110). This approach reveals the underlying mechanism whereby a dominant culture can be in control of “when and why differences are important” (Boler & Zembylas 2003:110). The third, “natural response/biological model”, speaks of justifying xenophobia by rationalising “fear of differences as a natural emotion” (Boler & Zembylas 2003:110). This model can also be linked to examples of when spirituality or religion is used to excuse oneself from “engaging in the difficult emotional terrain of difference as social and political” (Boler & Zembylas 2003:107-130). All three of these stances betray a reluctance towards the emotional labour required to critically unpack one’s own beliefs, values and assumptions (Boler & Zembylas 2003:110).

At first, I viewed these instances of reluctance to engage with these topics as emotional or intellectual laziness. However, Boler and Zembylas (2003:111). state: “No one wants to be told that the choices they believe they have made are not in fact a result of free will but rather determined by powerful ideological forces”. After considering this statement and the

transformative possibilities of recognising another person's experience without judgement, I have reviewed my own stance and hope to increase my own caring thinking and compassion towards students who struggle with critical inquiry related to their identity.

3.4 Ethics of care

Yusef Waghid (2004:525) asks of educational initiatives in South Africa to "promote a sense of compassion, motivating students to take seriously the suffering of others". With this statement, Waghid (2004:525) argues that such compassion represents a precondition of "genuine educational transformation". Furthermore, Waghid (2004:528) argues that when individuals chase "their own self-interest without regard for the common good ... South Africa's democratic education system would not necessarily function effectively".

This links up with Joan Tronto's 'ethics of care'. She speaks of caring as a political act, which views caregiving as a "laborious activity which is crucial for human life" (Tronto, 1993, cited in Zembylas et al., 2014:203). If care can then be defined as labour, involving many elements such as "thought, emotion, action and work", such labour should then be split equally in the interest of the common good and to ensure a viable democratic process (Tronto, 1993, cited in Zembylas et al., 2014:203).

Similar to Waghid, Tronto (1995:142) urges that instead of seeing people as "rational actors pursuing their own goals and maximizing their interests", we must see people as "constantly enmeshed in relationships of care". Tronto (1995:142) further states that by acknowledging that we are not independent beings, but rather interdependent on one another's care, we can see that individual autonomy cannot "serve as an accurate portrayal of life". Therefore, in an unequal society such as South Africa, Tronto's notion of privileged irresponsibility can be observed in how wealthy/privileged citizens are exempt from certain forms of care (labour).

3.4.1 'Othering' and the politics of representation

The reductive labelling of someone who falls outside of one's own social identity group can be seen as an act of 'othering'. In the act of 'othering' or re-representing someone or a group, one's own worldview is revealed. As Edward Said (1989:224) puts it: "[A]nthropological representations bear as much on the representor's world as on who or what is represented".

In addition, Said (1989) argues that otherness and difference cannot be divorced from historical and worldly context.

In the two projects that my students had to complete, there was a heavy focus on first identifying the boundaries of their own social identity, and subsequently identifying whom they viewed as different to this. The politics of representation became extremely pertinent to this study, especially when considering that photography students, in the act of photographing, are visually choosing how to represent people almost daily.

Said (1989) positions decision making regarding representation as a political choice. Therefore, it was imperative for the students to become aware of *how* they chose to visualise different subjects and that this decision making reflected on their own positionality. Furthermore, this act of choosing how to represent 'others' has the power to "feed into, connect with, impede, or enhance the active political processes [and narratives surrounding] ... dependency, domination, or hegemony" (Said, 1989:218).

bell hooks (2017:367) extends this line of thinking by noting that "fantasies about the Other can be continually exploited, and ... such exploitation will occur in a manner that reinscribes and maintains the status quo". She describes this status quo (in the USA) as a "white supremacist capitalist patriarchy", which may also be true for South Africa, due to Western imperialism and the effects of cultural and economic globalisation (hooks, 1992:367). This brings up questions pertaining to what kind of fantasies of the Other is exploited to maintain the existing state of affairs in South Africa.

The act of 'othering' can be posited as the opposite to 'difference-friendliness'. In the following quote from bell hooks (1992:371), she indicates how the acknowledgement of racism and white supremacy (as opposed to the fantasy of *rainbowism*) can aid in difference-friendliness:

Mutual recognition of racism, its impact both on those who are dominated and those who dominate, is the only standpoint that makes possible an encounter between races that is not based on denial and fantasy. For it is the ever-present reality of racist domination, of white supremacy, that renders problematic the desire of white people to have contact with the Other.

Here, hooks speaks of how white people 'other' BCI people due to power relations. The same logic may apply to anyone who 'others' another, depending on their positionality.

3.5 Synthesis

I conclude this chapter by explaining which theoretical concepts may be related and which of these I wanted to retain and which I contested.

I linked critical citizenship with human rights and the importance of being an active member of society. I utilised Osler and Starkey's (2003) idea of cosmopolitan citizenship education as a way to encourage the students to connect to their environment and communities. In the same manner, Waghid's (2004) notion of compassionate citizenship was used to highlight the importance of becoming aware of the plight of one's fellow citizen.

Cosmopolitan and compassionate citizenship education speaks to Johnson and Morris's (2010) ideas of a pluralist democracy and difference-friendliness. This kind of education may aid in revealing 'multiculturalism' as the opposite of difference-friendliness and more as a term for cultural dominance or forced assimilation of minorities and excluded groups.

Such forced assimilation is addressed in Fraser's (1996) politics of recognition, which served as a base from which positionality was explained. By being aware of one's positionality, I argue that it is possible to challenge the damaging effects of multiculturalism as a dominant discourse in South African education. This aligns with Nussbaum's (2002) urging of citizenship education to be implemented, which may aid in cultivating a sense of humanity in today's globalised world.

In this study's research context, I used social justice theories to challenge the notion of teacher as authority. The idea of a safe space for learning was unpacked alongside researcher positionality. I incorporated Milner's (2007) thoughts on CRT and the dangers regarding unexamined epistemologies and positionalities of white educators, researchers and facilitators. Similarly, Frankenberg (1997) warns of contributing to the normalisation of whiteness if white-led anti-racist programmes perpetuate notions of othering BCI people.

Boler and Zembylas (2003:107-130) speak of critical self-inquiry for educators of all positionalities and backgrounds. However, in the case of this research, based on my own

positionality and the broader scope of South Africa's social landscape, I cannot personally ask of BCI people to engage in such inquiry. I feel that this kind of persuasion would be inappropriate, due to existing power relations and how in the past (and arguably the present), white women were linked with the face of 'the oppressor'. Simply put, due to my positionality, any anti-racist work that I pursue may be only exempt of ethical violence if the audience consists of only white people.

By engaging the powerful tool of the pedagogy of discomfort, I believe that students should engage in critical self-inquiry to examine their own epistemological views of identity and their outlook on how and why they position specific groups as 'other'. This discomfort can be facilitated in a space that allows for processing uncomfortable feelings and thoughts. I contest the idea of safe spaces of learning, as there is no true safe space, only the striving for such a space.

I wanted to hold on to Waghid (2004) and Tronto's (1995; 2011) views of compassion. Waghid (2004) argues that compassion is necessary for true educational transformation, which ties in with the goals of critical citizenship education of creating citizens who actively participate in a democracy. This, in turn, ties in the previously mentioned ideas of being difference-friendly and aware of one's positionality in order to practise caring thinking.

Tronto (1995; 2011) speaks of privileged irresponsibility, which is a concept that I chose to retain. It speaks to how inequality is perpetuated due to a lack of care from wealthy and privileged citizens – a theme that has emerged in this study. This lack of care can be addressed (and perhaps changed?) by utilising critical citizenship education combined with a pedagogy of discomfort. For example, making white students aware of 'white fragility' and the discomfort that may arise when addressing deeply held (but damaging) beliefs could bring about a kind of conscientisation if such processes are facilitated with compassion.

Lastly, I wanted to utilise Said (1989) and hooks's (2017) views on power relations, 'othering' and the politics of representation. These theories were used to scrutinise how photography students chose to visually represent themselves and how (if at all) these images differed from how they represented others. In the next chapter, I outline the research methodology of the study.

Chapter 4: Research methodology

4.1 Introduction

In this chapter, the research methodology of this study is explained. The research design, paradigm and approach are examined and discussed. Sample selection and the means of data collection are explained. Lastly, validity, trustworthiness, data analysis and ethical considerations are discussed.

4.2 Design of the study

The approach of the research design and the research paradigm are considered in the following sub-sections.

4.2.1 Research paradigm and approach

This research fits into Mouton's (2001:149) description of an ethnographic case study that is qualitative in nature and aims to provide an in-depth description of a small number (fewer than 50). As the researcher, I focused on interpretive inquiry, which Creswell (2009:176) classifies as a characteristic of qualitative research. As such, I paid careful attention to my own context, background, history and prior understandings in order to be aware of these biases and to intentionally address these in praxis and within this study (see Creswell, 2009).

Multiple sources of data have been used in order to create a holistic overview of the study. Therefore, the research conducted may be classified as empirical, containing hybrid data with text and numeric information and an overall 'low control' when compared to other kinds of empirical studies such as surveys, laboratory studies and methodological studies (see Mouton, 2001:148–173). Lastly, the mode of reasoning or data analysis can be described as inductive due to the way in which the data were organised. Themes were constantly revisited and discussed in order to establish a comprehensive set of themes, as recommended by Creswell (2009:175).

4.2.2 Research design

This study can be placed within the boundaries of qualitative research due to the focus being on investigating participants' meaning making regarding concepts of 'self' and 'other' within

a specific context. This fits within Creswell's (2009) qualitative research definition, as the study was about trying to understand a social problem. Furthermore, the data analysis was conducted by examining details and then expanding them to general themes, with myself as researcher making interpretations of the meaning of the data. This classifies the approach as inductive with the focus on individual meaning and the value of presenting the intricacies of a situation (see Creswell, 2009:4).

A case study was used. The case study format was chosen because it is well suited to the sphere of a formal education system such as the one in which I work. Data were efficiently and timeously gathered as part of students' assessments. There were minimal differences from the kinds of assessments students would normally receive and the written/photographic data acquired. Here, the aim was to reflect a typical classroom setting – one that the students would be used to – in order to lessen any anxieties that may arise from changing the entire structure and delivery of a brief/assessment. The process of analysis and further research (concerning the data collected) fit within the framework of my teaching duties and ideology of constant self-improvement regarding the content of and manner in which lessons are taught. Moreover, this process of analysis also positioned me as the 'key instrument' for research, which fits into Creswell's (2009) characteristics of qualitative research.

With this research design framework in mind, the following question formed the starting point for the research:

RQ: How can the introduction of critical citizenship education in the second-year Professional Photography programme promote critical and caring thinking among students?

The sub-questions were formulated to further explore ideas regarding critical citizenship:

SRQ2.1: How can experiential learning aid in the unlearning of myths of cultural superiority/inferiority?

SRQ2.2: How can the Globalisation and Culture and Critical Citizenship projects promote compassion and motivate students to be aware of the lived experience of whom they may deem 'other'?

SRQ2.3: How can facilitators honour safe spaces of learning *and* facilitate disorienting dilemmas?

The objectives of the study were as follows:

- **Objective 1** (linked with RQ): To evaluate the tools employed to allow for expression of critical and caring thinking in the Globalisation and Culture and Conscious Citizenship projects.
- **Objective 2** (linked with SRQ2.1): To establish second-year photography students' views on myths of cultural superiority/inferiority.
- **Objective 3** (linked with SRQ2.2): To identify instances of compassion and awareness of others' lived experiences.
- **Objective 4** (linked with SRQ2.3): To determine to what extent any shifts of perception, thinking or feeling have occurred from before, during and after the project(s) among students and myself.

4.3 Sample selection and data collection

Probability sampling provided a sample of all individuals in the second-year Professional Photography class, as the projects were compulsory (see Table 4.1).

4.3.1 Steps for the selection and recruitment of participants

This specific group was selected due to my relationship with the students at the time of the study. I had built a connection with this group of students over the year of 2016. This prior association was useful in terms of facilitating 'discomforting dilemmas', cognitive dissonance and emotional reactions over the span of the projects.

In addition to this prior relationship with the group of students, they were also selected due to being seniors and having completed at least one year of study at a college level. I felt that they were more used to me as facilitator/lecturer, the classroom and the college space, which Creswell (2009) would refer to as their 'natural setting'. In turn, this meant that they would possibly be more receptive, emotionally mature and intellectually able to engage with the possibly conflict-inducing nature of socio-political discourse.

4.3.2 Data collection

Data were collected from content produced for assessments from the Applied Photography 2 and Visual Communication 2 modules respectively (see Table 4.1).

Table 4.1: Data collected from the Applied Photography 2 and Visual Communication 2 modules

Module	Assessment	Students	Dates
Applied Photography 2	<i>Globalisation and Culture</i>	24 second-year Professional Photography students	27 March – 21 April 2017 (4 weeks)
Visual Communication 2	<i>Globalisation and Culture</i>	24 second-year Professional Photography students	
Applied Photography 2	<i>Conscious Citizenship</i>	24 second-year Professional Photography students	21 April – 19 May 2017 (4 weeks)
Visual Communication 2	<i>Conscious Citizenship</i>	24 second-year Professional Photography students	

The specific content produced included a completed preliminary questionnaire, a collaborative photo project, group discussions and individual written and photographic work (see tables 4.3 and 4.4).

4.3.2.1 Preliminary questionnaire (2 hours)

In order to first gauge what the second-year students understood regarding the terms ‘culture’ and ‘identity’, I asked them to fill out a questionnaire. This questionnaire was selected due to the seemingly simple questions posed, which was a strategic decision regarding the scaffolding of concepts of culture and how they influence our daily lives. In addition, the Peace Corps brand was one I trusted as a source of reliable teaching aids, and therefore the following questions were taken from *Building bridges: A Peace Corps classroom guide to cross-culture understanding* (NAFSA, 2017):

1. What languages do you speak?
2. What music do you listen to? What dances do you know?
3. What foods do you eat at home?
4. In your family, what is considered polite and what is considered rude? What manners have you been taught? (Think about such things as table manners, behaviour towards guests in your home, what to say when answering the telephone, how to say thanks for a meal.)
5. What do you wear on special occasions?
6. How often do you see your extended family (for example grandparents, aunts, uncles, and cousins)? What role do they play in your life?
7. What holidays and ceremonies are important in your family?
8. Describe something very important to you. It could be a value, such as respect or honesty. It could be a person, such as a parent, brother, sister or friend. It could be a goal, such as going to college or designing a website. It could be a hobby.
9. Based on what you've written, how would you describe the characteristics of the culture you're a part of?

These questions were chosen to assist the students to understand that they were culturally different from one another. First, the students wrote down their answers, whereafter we discussed the questions and answers. Overall, the students found that even though they may have different cultural backgrounds, they shared similar practices relating to discipline, food etiquette and/or speaking to their elders. Once we worked through the entire list of questions, the students seemed to have a better understanding of what 'culture' means to them, and how they shared or varied from their classmates' cultural attributes. After this lesson, the students were asked to bring objects of 'cultural significance' to the class.

4.3.2.2 Collaborative photo project (2–3 hours)

We all placed our objects in a central space in the classroom (see Figure 4.1). As we placed the objects, we all had the opportunity to voice why and how the objects were culturally significant to us. During this process, I asked a few clarifying questions, and the students had the opportunity to discuss and ask one another questions about the objects. Once all objects were placed, the students were asked to create a collaborative image.

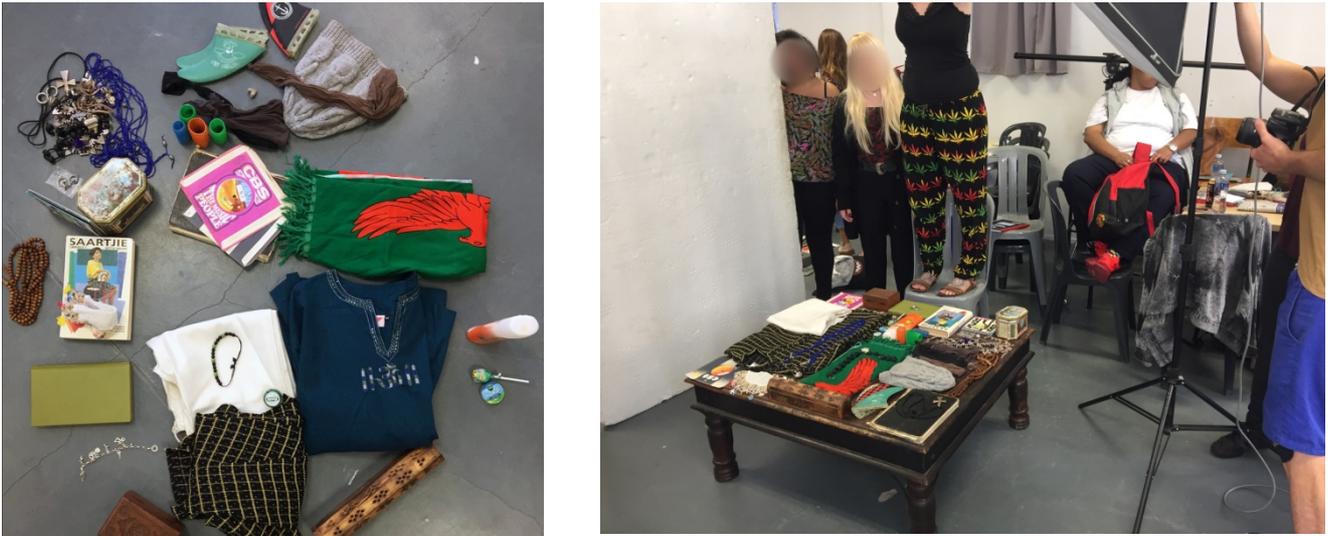


Figure 4.1: Second-year Professional Photography students, 'Objects of cultural significance' (2017). Various objects arranged in a still life (collaborative photo project)

4.3.2.3 Group discussions

Group discussions were recorded and as a facilitator I tried my best to have students speak more often than me. The facilitation served the purpose of regulating the conversation so each person is heard, i.e. a 'one at a time' rule was applied. Furthermore, these discussions served as a space for meaning making and conscientising to occur within this specific classroom space. These happened in a structured format within the classroom space of Visual Communication and Applied Photography (Table 4.1) and informally as quick 'chats in the hallway', after class – outside of the college space and even with parents.

4.3.2.4 Individual students' written and photographic work

During class group discussions, there were many instances of discomfort, some conflict and ideas challenging me. To gather more insights regarding individual thoughts and feelings, the students were asked to create individual work based on their own ideas of culture and how/why they view anyone as either inclusive of or outside their social identity. The individual written pieces and photographic work were important pieces of data, as they revealed information that may not have been shared in the classroom space, either because students were shy, embarrassed about their ideas/feelings/outlook of culture and cultural differences, or because they were simply introverted and preferred to communicate in writing/photographing in their own manner and time.

4.3.2.5 Compulsory nature of assessments

The data collected fit within a credit-based framework to receive 'marks' towards their assessment completion (see Table 4.2). However, there was room for exploration and experimentation within this framework. For example, the reflective essays allowed for informal language, jargon and swearing, and students were mostly assessed on their ability to create written work within specific formats.

In addition, the interview questions were chosen and constructed by the students themselves, which I had hoped would reveal their thinking behind how to engage with those they had deemed 'other'. The kinds of questions students constructed are discussed in Chapter 5.

Photos are inherently decisions-made-manifest, and therefore each image was discussed as such. This aspect has the potential to relay information a student had not yet considered, and to uncover ideologies, thoughts and feelings not yet uncovered. This in turn will leave room for further self-reflection from the student and class as a whole (including the educator). These discussions were structured in the same manner as all other 'crits' (critique) of assessments produced in the year. As the educator I would ask the student about the work, then invite the class to give feedback. If they seemed to struggle, I would refer back to the rubric and ask the students to give feedback regarding specific aspects of the work, such as composition, lighting and/or whether they feel the series 'works' overall.

Assessment regarding the images was mostly on technical, theoretical and artistic aspects, as per their other briefs for each module/subject. This decision behind what and how to assess these projects rested on the fact that it is very difficult to assess growth regarding caring and critical thinking, and so these aspects were looked for, but not empirically measured in the form of a rubric.

Table 4.2: Outline of the assessment structure of the different projects⁵ used as data in this study

List of academic assessments			
No.	Module	Assessment name	Rubric (out of 100)
1	Applied Photography 2	Globalisation and Culture (practical photographic project)	Technical: 50% Professional practice: 25% Visual realisation: 25%
2	Visual Communication 2	Rationale (pertaining to Globalisation and Culture)	Introduction: 10% Clarity of argument: 30% Language and grammar: 20% Layout and presentation: 10% In-text references/citations: 10% Conclusion: 10% Reference list: 10%
3	Applied Photography 2	Conscious Citizenship (practical photographic project)	Technical: 40% Professional practice: 20% Visual realisation and concept: 40%
4	Visual Communication 2	Interviews (pertaining to Conscious Citizenship)	Interview questions: 40% Intent: 20% Layout and presentation: 20%
5	Visual Communication 2	Reflective writing (pertaining to both Globalisation and Culture and Conscious Citizenship)	Introduction: 10% Critical and caring thinking: 40% Language and grammar: 10% Layout and presentation: 10% In-text references/citations: 10% Conclusion: 10% Reference list: 10%

Regarding the Applied Photography 2 module, I designed the rubrics to assess mostly technical and professional practice skills, which made up 75% of the total mark awarded for the Globalisation and Culture photography project. The other 25% was awarded for what I as educator deemed to meet the criterion: “Good evidence of concept development and consideration towards culture in social documentary photography is present in the visual realisation. Objects and portraiture are successful as diptychs and the series works as a whole”. This weighting was done in such a way as to minimise the effect of my own biases on the students’ marks. Similarly, the Conscious Citizenship project was weighted at 60% for practical skills and only 40% for visual realisation and concept.

For the writing-based assessments of the Visual Communication module, ‘Rationale’

⁵ See Addendum A for the actual briefs students received.

and ‘Interviews’, I graded the students mostly on the structures of the respective kinds of writing assessments, rather than the content, save for the last written piece titled ‘Reflective writing’. For this assessment, 40% was awarded based on the following criterion: “Thorough reflection on community explored alongside self-reflection during process. Content shows evidence of excellent critical and caring thinking. You’ve used engaging images and quotes to bolster your arguments”. In doing so, I wanted to alert the students to the most important part of both projects (according to me). However, upon reflection, it is nearly impossible to accurately assess whether someone has engaged in ‘caring’ thinking. The assessments are discussed more in-depth in Chapter five.

Table 4.3: Kinds of data collected from the Globalisation and Culture project

Assessment 1: Globalisation and Culture			
Module	Data-collection tool	Data type collected	Dates
Applied Photography 2	Preliminary questionnaire	Completed written document	27 March – 21 April 2017 (4 weeks)
Applied Photography 2	Collaborative photo project	Photographic images	
Applied Photography 2	Group discussion	Audio recordings	
Applied Photography 2	Student individual artwork	Photographic images	
Applied Photography 2	Group feedback (critique of work) and discussion	Audio recordings	
Visual Communication 2	Student reflective essay	Written document	

Table 4.4: Kinds of data collected from the Conscious Citizenship project

Assessment 2: Conscious Citizenship			
Module	Data-collection tool	Data type collected	Dates
Applied Photography 2	Group discussion privilege exercise	Audio recordings	21 April – 19 May 2017 (4 weeks)
Applied Photography 2	Student individual artwork	Photographic images	
Visual Communication 2	Student interview questions and transcribed answers	Written document	
Visual Communication 2	Student reflective essay	Written document	
Applied photography 2	Group feedback (critique of work) and discussion	Audio recordings	

4.4 Data analysis

Data were organised per project. By interpreting and comparing the students' input and their different approaches to the project, I aimed to cluster patterns and themes and uncover relationships between the data. This took the form of an inductive analysis of the photographic artworks, reflective essays and interview questions and answers. There was a continuous critical analysis of my own reflections and observations.

4.5 Validity and trustworthiness

Every effort was made to ensure that the research conducted was valid, reliable and ethically accountable. Records were kept of all documentation and research processes, including documentation and audio recordings of all group discussions and interviews; addenda describing assessments, questionnaires and exercises; information of the researcher and supervisor; and a record of all participants, factors that influenced data collection negatively, refusal rates and response rates. Furthermore, Lincoln and Guba's four criteria for judging qualitative research (credibility, transferability, dependability and confirmability) served as a foundation to ensure the validity of this study (Lincoln & Guba, 1985). In this next section, the study's validity is examined according to each criterion.

4.5.1 Credibility

A few techniques were employed to establish credibility. Firstly, prolonged engagement was a given factor due to my year-and-a-half-long relationship as educator with the student participants. This meant that I had already dedicated enough time in order to establish the necessary rapport and trust to co-create meaning in this setting. Alongside the aforementioned scope, persistent observation is a technique described as being able to provide depth to the study (Lincoln & Guba, 1985:304). In order to have the acute mental and emotional faculties needed for this technique, I prepared myself before each class dedicated to data collection, whereafter I debriefed and made notes.

Triangulation was achieved by using various data sources (see tables 4.3 and 4.4) to ensure a full-bodied, all-inclusive account of the study, as recommended by Cohen and Crabtree (2006). Deviant case analysis was also employed to investigate and discuss elements of the data that did not support initial explanations emerging from the data analysis. This method

was used to refine the process of analysis in order to revise, broaden and confirm the patterns emerging from data analysis (see Cohen & Crabtree, 2006).

4.5.2 Transferability

A thorough or 'thick' description allows for researchers, educators, facilitators and trainers outside of my own and the participants' context to be able to replicate parts of or this entire study (see Cohen & Crabtree, 2006).

4.5.3 Dependability

The dependability of this study can only be confirmed once other educators, researchers or academics worked with the raw data of this study to see whether the same themes would emerge for them. However, such an external audit would not be feasible due to the kind of consent forms signed in order to obtain ethical clearance for this study (rendering the raw data obsolete at the end of this year, due to my obligation to delete all data collected). Another aspect of dependability is the "need for the researcher to account for the ever-changing context within which research occurs" (Trochim, 2017:n.p.). This meant that I had to describe the changes that happened in the period and setting of the study, as well as how these changes affected the study (see Trochim, 2017).

4.5.4 Confirmability

To obtain conformability, reflexivity was the technique mostly used to obtain a level of neutrality. This meant that as the researcher, I interrogated my own knowledge-construction processes, bias, motives and interests at each step of the process by making detailed voice notes and conferring with my colleagues before and after classes, as recommended by Cohen and Crabtree (2006). My two colleagues share an office with me and make up the rest of the Professional Photography department. Reflections and input, especially from my Head of Department, were invaluable to the process. I met with them after each data-sampling class, for example, after a group discussion (and audio recording) of photos presented. I also asked their input regarding what I thought may be possibly problematic images, and for them to share their thoughts as part of a 'crit' with the class.

Another technique employed to ensure confirmability is an audit trail. Each step of the research process (inception, development, methodology and findings) has been carefully noted in this thesis. Furthermore, a more comprehensive description regarding the analytical

steps taken in this study is listed in Chapter 5, where it is explained how and why patterns were noticed.

In Chapter 5, I unpack on my own positionality and how this influenced the different research processes and data-collection techniques. For example, where I chose to include quotes from students or their written work, I did so verbatim or exactly as it is written. The quotes are also unpacked alongside my own statements on why and how I think it is relevant to the study as well as how my positionality has influenced the choice of quote and the manner in which it had been analysed.

4.6 Ethical considerations

The following standards were considered and integrated within the research process: an independent ethics review, social value, informed consent and ongoing respect for participants and study communities (Horn, Graham, Prozesky & Theron, 2015:9–15). This was done to ensure a cohesive framework for basic principles regarding ethical standards

An independent ethics review was done by applying and receiving ethical clearance from the Departmental Ethical Screening Committee. Permission from the PHEI where the research took place was gained and the study was supported by the PHEI's own internal research committee, managerial staff and colleagues.

The students were briefed on the research objectives and processes using my thesis proposal. Informed verbal and written consent was gained from said students, and the signed forms stated that they may ask for their work to be withheld from this study at any time (however, work had to be submitted for credit-bearing purposes). No students asked for their work to be withheld from this study. This was done in accordance with the ethical standard of ongoing respect for participants and study communities (Horn et al., 2015:13–14).

All data were collected on campus, within familiar classroom settings and spaces. All documentation (written, imagery, audio) was kept confidential, unless students wished to self-publish or show their work in public spaces. All documentation was kept on a password-protected personal computer and/or cell phone and backed up on a personal hard drive that was locked away, with only me possessing a key. Data will be stored for as much time as

needed for the thesis document as well as resulting academic articles to be written. This should be approximately 12 months. After this, the data will be deleted.

The institution's name, educators' names (apart from my own) and students' names have all been kept anonymous and the participants' names have been coded so as to respect the privacy of the students and for them to perhaps open up more freely. A coding system (see Table 4.5) was used to refer to the research participants in this study in order to respect the students' privacy and for theme-finding purposes. Regarding this coding system: Some students felt they could not place themselves within a 'race' category. Race is in itself an extremely problematic construct. Firstly, as Ladson-Billings (2012) notes, the whole idea of categorisation is "crude" and in the action of "slotting people into categories" we deny our "multiple categories of being" (2012:118). Furthermore, we overlook the fact that sometimes the most significant parts of our identities are invisible, and as such, not easily categorised (Ladson-Billings 2012:118).

This 'crudeness' became especially true when trying to categorise South African and foreign nationals in the same manner. For example, one student 'looked' coloured, and because he lives in Cape Town, many people here assume he is coloured. However, he cannot speak Afrikaans, nor does he adhere to any coloured cultural traditions. He is from Zambia, and so he was categorised as 'mixed race', as he did not feel that he belonged to this specific culture. Another student was of Armenian descent, but appeared 'European' or 'white'. When questioned about what she felt she looked like, she said that she 'probably looked white', and hence, for the purposes of this study, she was categorised as 'white-presenting'. The intention behind this was to grapple with the potential effects of benefiting from white privilege, even if she may not have culturally associated with 'whiteness'.

Table 4.5: Coding system

CODING SYSTEM				
STUDENT NUMBER	NATIONALITY	RACE	SEX	EXAMPLES
S1 = Student number one	SA = South African	B = black	M= Male	S20.FN.W.F = Student number 20, foreign national (does not hold a South African passport), white, female
	FN = Foreign national	C = coloured	F= Female	
		I = Indian	NB = Non-binary	S12.SA.C.F = Student number 12, South African, coloured, female
		W = white		
		WP = white-presenting		S23.FN.MR.M = Student number 23, foreign national, mixed race, male
		MR = mixed race		
		A = Arabic		

Photos published in this thesis containing faces of students were made unidentifiable by blurring their features. Instances of these photos have been kept to a minimum and used only to illustrate important aspects of the study.

Lastly, if this study were to continue outside the boundaries of a PHEI or credit-bearing framework, I would like to include 'collaborative partnership' as a standard of ethical research. In this case, the following aspects acted as hurdles regarding this partnership: my positionality as educator, being an older person (at least 7 years older than the oldest student in the class) and the framework of using the assessments for marks within the credit-

bearing course as data-collection tools. The assessments meant that the students could not really consult regarding the creation of the initial research question – they only had a say in how they presented their own findings.

4.7 Synthesis

This section described the methodology and design of this study. The research design was that of a case study and the research was conducted in a qualitative manner. Inductive content analysis was carried out, with data being organised in categories and patterns that emerged during the research. No fixed themes were used. The next chapter presents and discusses the data collected. The data included audio recordings transcribed, questionnaires, reflective essays, interview questions and photographic imagery. In the next chapter I discuss and present the data.

Chapter 5: Data presentation and discussion

5.1 Introduction

In this chapter I discuss and present the findings of the research. Data were collected over an eight-week period. Students spent four weeks on the Globalisation and Culture project, which ran across both the Applied Photography 2 and the Visual Communication 2 modules. Data that were collected in this period included a completed questionnaire on culture, a collaborative photographic project, audio recordings from group discussions and reflective essays (see Table 4.2). In the following four weeks, the students completed the Conscious Citizenship projects. Data gathered from these projects included audio recordings from group discussions, students' own interview questions and transcribed answers, reflective essays and photographic images (see tables 4.3 and 4.4).

The presentation and discussion of data are organised according to themes that emerged from this data. These were also structured in order to answer the research and sub-research questions and fulfil the aims of this study. The main research question was: How can the introduction of critical citizenship education in the second-year Professional Photography programme promote critical and caring thinking among students?

The sub-questions were:

SRQ2.1: How can experiential learning aid in the unlearning of myths of cultural superiority/ inferiority?

SRQ2.2: How can the Globalisation and Culture and Critical Citizenship projects promote compassion and motivate students to be aware of the lived experience of whom they may deem 'other'?

SRQ2.3: How can facilitators honour safe spaces of learning *and* facilitate disorienting dilemmas?

The main aim of the study was to investigate the ways in which creating safe spaces of learning could allow for Freirean conscientising. The study investigated students' views of culture and identity and evaluated the tools employed to allow for expression of critical and caring thinking in the Globalisation and Culture and Conscious Citizenship projects.

Instances of compassion and awareness of others' lived experiences were considered. In addition, the study looked at determining to what extent any shifts of perception, thinking or feeling had occurred from before, during and after the project(s) among the students and myself. Lastly, my intention was to constantly be aware of the delicate balance between honouring a safe space while facilitating disorienting dilemmas, and taking into account the power balance of myself as educator/facilitator, my positionality and students' positionalities.

The presentation and discussion are organised in the following themes and sub-themes: Positionality and context of the educator, with sub-themes Education and segregation, Realising my own whiteness and culture and The researcher's positionality; Privilege and safe spaces of learning; Whiteness as a cultural norm; Boundaries to learning; Instances of caring thinking; and Perpetuating stereotypes.

5.2 Positionality and context of the educator/researcher

5.2.1 Education and segregation

I was born in 1985 and grew up in Simon's Town, on the Southern Peninsula of Cape Town. During apartheid, Simon's Town was categorised as a white community. As a child, the only BCI people I saw and knew of were domestic workers, gardeners and the staff who worked at my mother's restaurant. I started formal schooling at age six in the year of 1991 (three years before apartheid officially ended) and attended a few different schools until I matriculated (attained my National Senior Certificate) in 2004. During my primary school years, all the teachers and support staff were white. I remember having *one* coloured child in our class from Ocean View (an area categorised as a coloured community). Only in high school did I start mingling with coloured and Indian children and finally, only in my senior high school years (2002–2004) did I come into contact with black learners. Although I mingled with everyone at school, by this stage of my life, I had no black friends and only one coloured person whom I considered a close friend.

During my studies at the University of Cape Town's art school (2004–2007) there were nine BCI students out of a total of thirty-five students in my class, and no South African black students. This kind of demographic is a testament to the legacy of apartheid and the damage regarding segregation policies, discriminatory educational laws and the socio-economic implications thereof. I chose to include this information, because to the non-South African

reader it is necessary to emphasise that during the time of my childhood and early adulthood, there were very few opportunities to mix with peers of different races to my own.

5.2.2 Realising my own whiteness and culture

Ruth Frankenberg notes that, to students who grew up without peers of colour (like I did), whiteness is invisible and, for them “race [is] an apparently distant and abstract concept” (Keenan 2004:114). This was definitely true for me. Race and my own whiteness only became more of a concrete reality when I moved to South Korea to teach English at a public school for three years. In this time, for the first time in my life, I made friends and regularly socialised with people from various racial backgrounds. I can distinctly remember the first time that I became aware of my own whiteness – when a Canadian friend kept repeating the phrase ‘white people’ in a political discussion. I also remember having an extremely uncomfortable week-long verbal argument with my then Korean-American boyfriend about white privilege. When it finally dawned on me that white privilege was indeed a reality, I felt deeply ashamed. I started seeing the effects of white privilege everywhere I went. As a social group who liked to travel and go out, we were often met with the awkward task of speaking to Koreans who did not understand English. We would joke around about how white privilege would smoothen any interactions, and therefore the task of communication would usually be delegated to the white people from the group (unless someone was fluent in Korean, which was not often the case). This was because we all observed that the white English teachers were more likely to be helped – and were afforded more patience – when it came to buying bus tickets, ordering food and booking accommodation, for instance.

My whiteness was extremely apparent in South Korea – in both the realms of my privilege *and* being ‘othered’. For example, white ‘foreign’ English teachers would be able to get jobs at private English schools over any other race, including South Koreans themselves. Job advertisements even included this kind of discrimination in writing – asking specifically for white candidates. Regarding ‘othering’, many Koreans in public spaces either assumed I was American (loud, rude, noisy, interfering in their politics) and would tell me to be quiet on public transport or in restaurants, or, they would assume I’m ‘Russian’, which was the code word for a prostitute, and would then harass me. As ‘foreigners’ we would be followed around in shops, barred from entering certain establishments with signage specifying ‘no foreigners’, and especially in hospitals I experienced severe discrimination.

Due to the apartheid system of classifying race being so ingrained in us, South Africans in this South Korean teaching environment struggled with describing people from different races in a politically correct manner. I once made the mistake of calling my Canadian/Pakistani friend ‘coloured’ – as she would be classified here in South Africa – only to be met with scorn and with her pointing out that it was a racist term to her. She preferred the term ‘brown’ – something with which I was not familiar, but I quickly adjusted to using this term instead of ‘coloured’.

These anecdotes tie in with Keenan’s (2004:110-129). observation that “race is not an essential condition based on biology, not a fixed category of already determined meaning, but a constructed concept within social contexts”. How I perceived my race in South Africa (being ‘normal’) versus how I felt my race to be perceived in South Korea (‘other’, ‘weird’, ‘exotic’) was unsettling. When I returned, I realised with horror that the way I had been treated by many Koreans is the way white people treat BCI people in South Africa. The biggest difference to be noted is the fact that we, as ‘foreign English teachers’ were *guests* in South Korea – not permanent residents – and we could leave if the (minimal) discrimination became ‘too much’. BCI people are citizens of South Africa, yet there were similarities in the kinds of discrimination we would face as ‘guests’ in another country.

It took a comedian at my 30th birthday party to greet my guests with “Hello, white people” to make me realise that I *still* had no friends of colour in South Africa. Although the joke made most people laugh, it was an extremely uncomfortable reality for me. I wanted this to change; however, actively seeking out ‘BCI friends’ with the intention of ‘having black friends’ seemed disingenuous and problematic.

5.2.3 The researcher’s positionality

Being aware of my own positionality⁶ was (and is) key to promoting a more equitable classroom space. For example, the awareness of my whiteness, position as educator and South African heritage assisted in being more sensitive towards BCI perspectives – considering that historically, white people’s “voices, beliefs, ideologies and views” have been privileged over the voices of BCI people (Gordon, 1990 & Tillman, 2002, as cited in Milner, 2007:389). Furthermore, by being aware that “white people’s beliefs, experiences and

⁶ A woman, white, middle-class, unmarried, South African, bilingual (Afrikaans and English), in my thirties, non-religious, able-bodied, educator and artist/photographer, non-binary.

epistemologies are often viewed as ‘the norm’ by which others are compared, measured, assessed, and evaluated” (Foster, 1999, as cited in Milner, 2007:389), I put measures in place to unpack this with the students, and asked them to challenge me if they feel that I may be repeating this kind of thinking. This notion ties in with Gloria Ladson-Billings’s questions regarding the “impact of race - explicitly and implicitly manifested - on learning” (2012:118). She questions whether the race of students, their parents and administrators matters to teachers (or in my case, the lecturer), and if so, whether this concern relates to the betterment or the detriment of students’ academic achievement (Ladson-Billings, 2012:118).

I attempted answering this in the positive: I would want all students I work with to achieve and do their best, especially BCI students. However, through praxis and interrogating my own ideological and epistemological assumptions I uncovered that even though my positionality is something of which I *am* aware, I have made and will probably continue to make erroneous/problematic statements. Regarding my role as educator, I feel that these oversights should be taken seriously, as they may be experienced as violence towards BCI students in my class.

The awareness of these problematic aspects feed into my role as a lecturer and facilitator, especially in South Africa’s current climate of decolonisation in higher education. As a white educator, I worry about yet-uncovered, possibly oppressive ideologies that may filter through to the students I teach. I question myself as to whether I am ‘doing enough’ or whether some of the students may feel hurt or violated through this research. In other words, with this research and in teaching anything race- or culture-based, I have tried and continue to consider “dangers seen, unseen, and unforeseen” (Milner, 2007:393).

Conversely, my positionality may have worked in the favour of ‘being heard’ by white students, who may not have necessarily taken new, uncomfortable ideas regarding their privilege on board if it were facilitated by someone a) with whom they were unfamiliar and b) who may be easily ‘othered’ due to their race. However, I tried to unreservedly ‘back up’ and make time and space for BCI students to voice their opinions regarding privilege, racism, cultural appropriation and stereotyping. In doing so, I aimed to set the tone for white students who opposed/challenged BCI students’ iterations of their lived experience.

The group dynamics within the class meant that some students might not have felt comfortable voicing their true opinions. The same can also be said for the photographic and written content produced due to the constraints of academic assessment.⁷

5.3 Privilege and safe spaces of learning

An instance where such an ‘unforeseen danger’ came up involved the ‘privilege walk’ exercise I conducted with first- and second-year students in 2016. This exercise is based on Peggy McIntosh’s (2017) set of questions from her article “White privilege: Unpacking the invisible knapsack”. Students line up and either step forwards or backwards, depending on how they answer to a set of questions read aloud. At the end of the activity, being at the back of the class means having little privilege, and in the front, a large amount of privilege. The purpose of this exercise is to open up discussions regarding different persons’ lived experiences. However, at the Learning to Listen facilitation workshop I joined, the privilege walk exercise was critically examined. It came to light that a major downfall of this activity is that it can be seen as violent towards BCI students by employing their physical bodies as a tool to educate white students about privilege. Rather than making white students uncomfortable during learning, BCI students are literally and physically put on the spot as a way to teach.

In this instance, the balance between learning and safety was compromised, as I honoured learning and discussion above all, and potentially failed to keep it a safe and welcoming space for BCI students. From this the questions of ‘safety for *whom*’ and ‘learning for *whom*’ have been an anchoring, guiding principle, as these examine how students can be cast as other due to power hierarchies within specific spaces.

Since this critical examination, I have decided to still engage with the privilege exercise, but to change my approach. By using paperclips as ‘yes’ answers to the set of questions asked, students would then hang up their paperclip strings of different lengths in a visible spot in the class. It was meant to be anonymous, but this proved difficult in the classroom setting with students looking at each other’s strings-in-the-making. This meant that the group discussion aspect of the exercise was preserved, while still having all students individually considering different privileges they may have. Therefore, instead of using anyone’s

⁷ All assessments or ‘briefs’, as they are known to the students, are attached as addenda.

physical body as a tool to indicate privilege 'levels', the length of the paperclip strings indicated levels of privilege, with a long string indicating a large amount of privilege, and a short one little or few privileges (see Figure 5.1).

After reflecting on the paperclip-version of the exercise, many of my colleagues and peers pointed out that it is *still* problematic. This is due to the fact that those with less privilege (who are perfectly aware of this) are being compared to those with more privilege, and may feel inferior and shamed for being forced to confront this fact or be reminded of it – especially when it is one's lived experience. In turn, more privileged students may feel guilty and defensive. By choosing this exercise to generate discussion, I had influenced the tone of the room and students' willingness towards subsequent discussions and again failed at creating a safe space of learning for all.

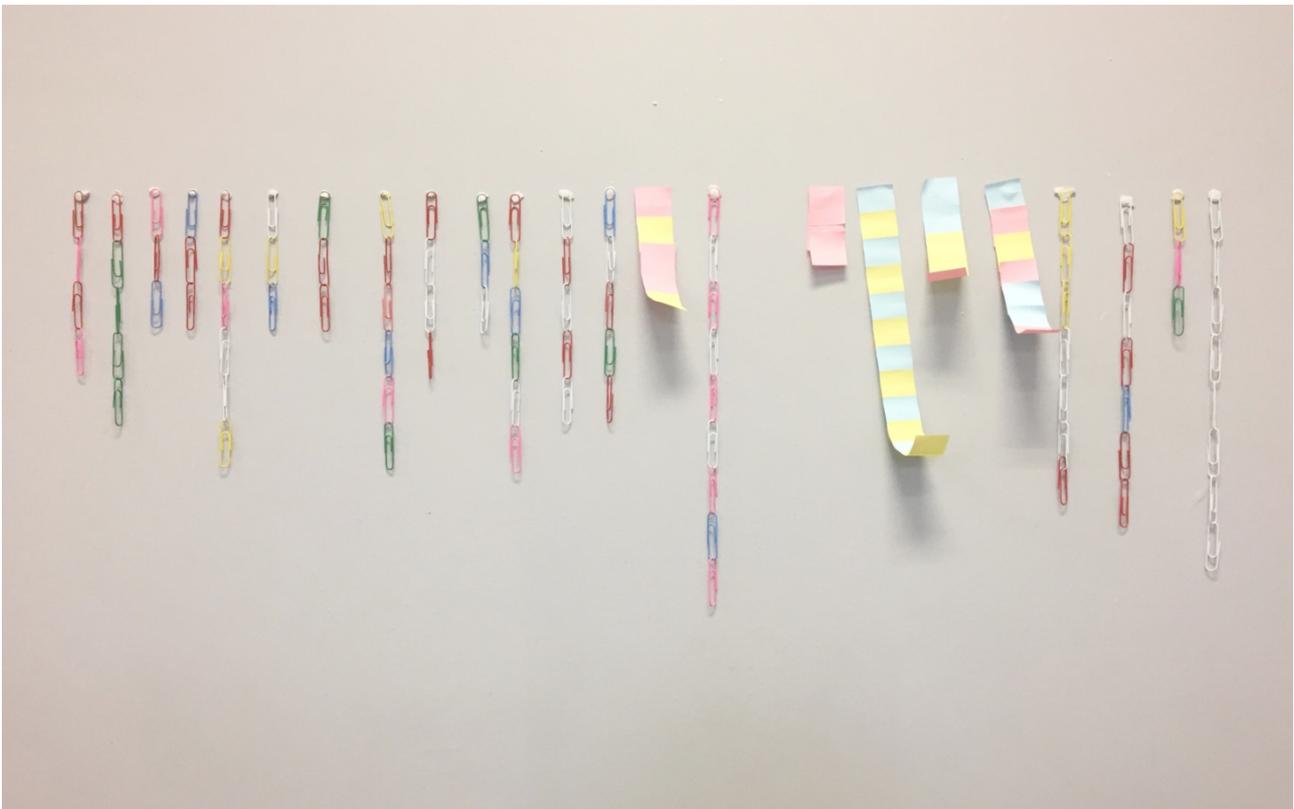


Figure 5.1: Second-year Professional Photography students, *Privilege walk exercise – modified* (2017). Paperclips and Post-its on the wall (installation / visual aid / teaching tool)

Regarding strategies to honour what I viewed as a safe space of learning, I attempted to create a culture of 'calling in' versus 'calling out'. Calling-in culture can be described as allowing for possibly problematic statements to be unpacked: If someone feels that an

aspect of the discussion is offensive, they can 'call in' a person to explain why they may feel that way. This is different to 'calling out' someone, which can be seen as shaming a person. This shaming can lead to hurt feelings, centring of the called-out person's own emotions, and defensiveness, which are all barriers to learning.

For example, when a white student claimed that she did not get a job or scholarship because of 'reverse racism', I tried to 'call in' her statement by unpacking it with the class, and in doing so making them aware of the possible problematic stance. Here it is important to emphasise the difference between safety and comfort. Discomfort is necessary for social justice growth and learning, whereas a feeling of safety is necessary for trust and subsequent dialogue.

While my initial question centred on the space where 'learning' and 'safety' overlap (see Figure 5.2), conflict is also a valuable tool for progress regarding students' and my own conscientisation (see Apple, 1979:98). However, for this conflict to be beneficial, it needs to be coupled with the outward practice of what Lipman (2010, cited in Johnson & Morris, 2010:179) terms 'caring thinking' alongside critical thinking. Healthy conflict can be interpreted as being 'difference-friendly', yet not asking people to assimilate to the dominant cultural norms (Fraser, 1996:6).

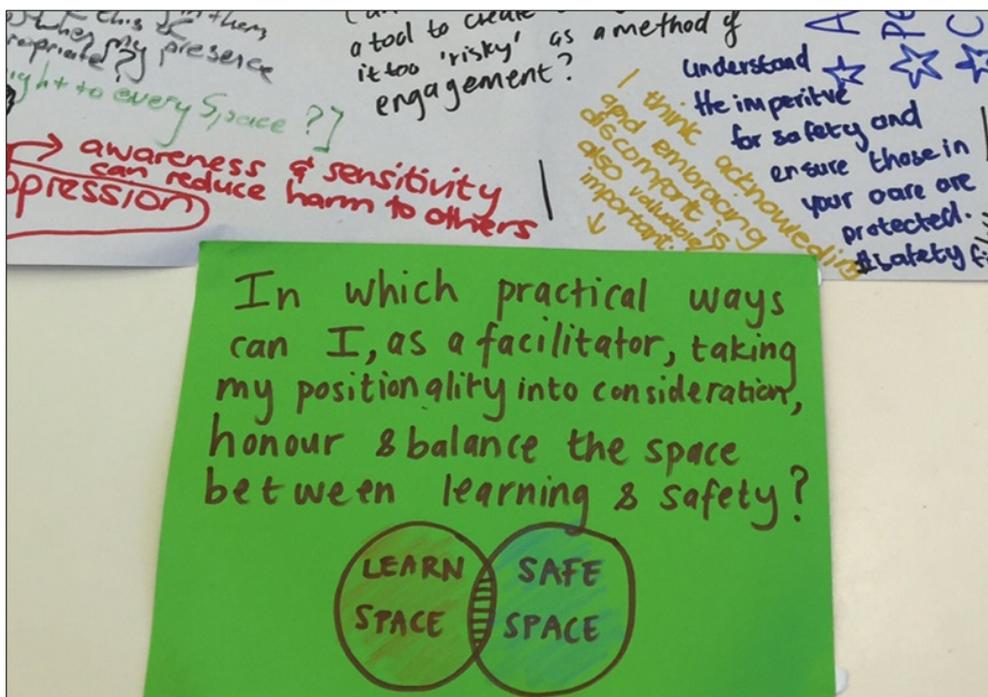


Figure 5.2: Learning to Listen workshop participant question (my own): “In which practical ways can I, as facilitator, taking my positionality into consideration, honour and balance the space between learning and safety?” – E. Strydom (2016)

5.4 Whiteness as a cultural norm

In the initial questionnaire titled “Everyone has a culture – everyone is different”, question 5 read as follows: What clothes do you wear on special occasions?

Three white students answered using the word or concept of ‘normal’ in their answers:

Student 9.SA.W.M: “*Probably just normal/casual attire*”

Student 7.SA.W.F: “*Normal attire*”

Student 20.FN.W.F: “*Nothing in particular, just smart and neat*”

What struck me about these answers is the implication of answering this kind of question with ‘normal attire’. This kind of answer suggests that every other kind of attire that falls outside of the students’ conception of normal is then ‘other’ or different. Due to the demographic in the class being 59% (almost two-thirds) white, these kinds of answers needed some deconstruction. Asking these students what ‘normal’ is may have assisted in their own self-reflection on their view of ‘normality’ (regarding attire and other cultural attributes).

The three white students’ idea of normal ties in with Ruth Frankenberg’s idea of white normativity and the invisibility of whiteness. In her work *Displacing whiteness* she speaks of how historical and “continual processes of slippage, condensation, and displacement ... continue to unmark white people” (Frankenberg, 1997:6). Whiteness, in turn, “consistently marks and racializes others” (Keenan 2004:114). This invisibility and normativity of whiteness are problematic in the way that they place “whiteness always at the center of the norm against which all others deviate” (Keenan 2004:115). Therefore, the dynamics involved in the process of centring reveals the “operations of power when privilege constructs the other” (Keenan 2004:115).

Looking at Student 1.SA.C.F’s answer (a Muslim woman), one can see that her answer includes a detailed description and terminology pertaining to a particular article of clothing: “*On special occasions I wear a Salaah top (on Eid, wedding and prayer)*”. Perhaps if she were in a classroom with a majority of Muslims or in a country where Islam was part of the dominant culture, she may have also stated ‘normal attire’ as her answer. However, in South Africa, due to our racially segregated past, imbalances of power and white people’s oppressive behaviour towards others they deemed ‘non-white’, there is still a tendency to

talk about ‘white people things’ as the cultural norm. Furthermore, the ‘classroom norm’ may have been influenced by the dominance of white students (59%), myself as white educator and the fact that the academics and management on the campus are approximately 90% white. In this kind of environment, it can be argued that whiteness easily becomes the “center of the norm” (Keenan 2004:115).

In the second questionnaire (Figure 5.3), students had to write down which objects they brought for the show and tell, and then explain why these were culturally significant to them or their family. They were also asked to list which objects from other students were the same and which were different. Lastly, they were asked to reflect on the following question: “What was the most significant thing you’ve learned today?”

On the other side of the page (Figure 5.4), the students were asked to list their ‘cultural identity elements’ and then construct a pie chart with the slices reflecting the importance of each element. I studied the various answers of the questionnaire as presented in Figure 5.4 and noted which elements students placed first on the list or made into the biggest pie chart slices. The theme of the invisibility of whiteness was also present in these findings.

CULTURAL OBJECTS OF SIGNIFICANCE	
Object no. & name	Why & how is this culturally significant to you or your family?
1. koeksister	koeksister, because my family and I bake koeksister every Sunday. - But because of our my family's every Sunday breakfasts
2. wooden box	
3.	
Which objects/items brought by other students were the same?	The wooden box box for insects and jewellery box (kinda)
Which objects/items were very different to yours?	Everything was different to mine
What was the most significant thing you've learned today?	The most significant thing is that we all have different the cultures. Our cultures are different but interesting.

Globalization & Culture worksheet	
IDENTITY	
List your cultural identity elements:	
1.	Language (broken afrikaans) English
2.	Religion
3.	Tradition
4.	Race (coloured)
5.	Culture
6.	Sports lover
7.	
8.	
9.	
10.	
Create a pie chart with these elements. The size of slices reflect the importance of each element.	

Figure 5.3: Student 1.SA.C.F's answers to page 1: ‘Cultural objects of significance’ worksheets/questionnaires (2017) (worksheet completed during a class exercise)

Figure 5.4: Student 1.SA.C.F's answers to page 2: 'Identity' worksheets/questionnaires (2017) (worksheet completed during a class exercise)

Four white students omitted their appearance or race completely. The rest of the white students listed their race as second, third or sixth most important on the chart. Other white students simply listed 'ethnicity' or 'race', but with no specifics. One coloured and one black student listed their race as most important (first on the list), and the rest of the black, Indian, coloured and mixed-race students *all* listed their race and/or ethnicity on the worksheet. Even though the scope of this particular data sample is small, this factor arguably still highlights a significant difference in how white students and BCI students view themselves. BCI students know that they are black, Indian and coloured, whereas many white students 'forget' their whiteness and have the luxury or privilege to focus on and emphasise other parts of their identity, such as 'individualism' (see Figure 5.5). This detail also speaks to what Deirdre Keenan notes as the impact of the burden of invisible whiteness: "others [have to] carry the burden of racial difference" (2004:114).

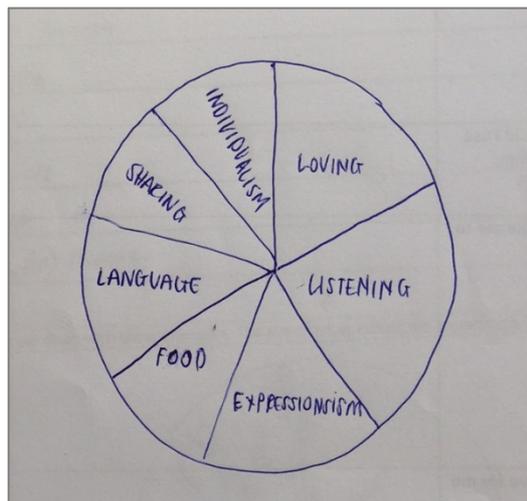


Figure 5.5: Student 11.SA.W.F's answers to page 2: 'Identity' worksheets/questionnaires (2017) (worksheet completed during a class exercise)

Consider the above figure of a white female student. In her answer to listing her cultural identity elements in a pie chart form, she wrote "sharing", "language", "food", "expressionism", "listening", "loving" and "individualism". She was one of the white students who omitted her race. She also omitted any specific information on her appearance and wrote down mostly internal values as her 'cultural identity elements'.

This kind of view is telling of individualism (which she also explicitly stated), which, perhaps unbeknownst to her, betrays a Western cultural outlook. Moreover, this kind of paradigm

creates a barrier to the understanding of power relations. In addition, this kind of thinking showed that this student refused to believe that one's epistemology is influenced by positionality (see Takacs, 2002. In other words, she did not consider how "who you are and where you stand in relation to others shape what you know about the world" (Takacs, 2002:168).

Another instance of individualism and the invisibility of whiteness can be observed in Student 13.FN.W.M's stance on culture in his Globalisation and Culture rationale. For this project, students needed to explain their choices and give context to their practical project (of the same name).

*For my project, I have chosen to investigate the trail running and hiking community in Cape Town. I decided to focus on this particular community because it is one of the most important and dominant aspects of my life in my spare time. I run on the mountain almost every day and go for longer hikes on the weekend. Growing up in Denmark and South Africa, **I never had a dominant culture that I followed or my family practised**, so when I think of what culture means to me, it focuses on parts of my life like this and the community I am involved in through these activities. [Emphasis by researcher]*

Stating that he or his family "never had a dominant culture" means that he may be oblivious to the *actual* dominant culture, which bell hooks (1992:367) defines as a "white supremacist capitalist patriarchy". Furthermore, by instead speaking of a leisurely exercise-based hobby as a main cultural element in his life, this student's views reinforce Frankenberg's theory of the invisibility and normativity of whiteness (Frankenberg, 1997).

The aim of these first questionnaire (as discussed via figures 5.3 to 5.5) was to ease into addressing this bias in our knowledge production. This kind of bias is shaped by power relations and our social standing in both the immediate surroundings of the classroom and the broader context of South Africa. Because these questionnaires and discussions were the first of a series of projects and exercises that would span over eight weeks, the above kinds of answers that ignored the link between one's social sphere and identity were at this stage not a great concern. However, as the weeks progressed and we had more intensive talks, white students such as the one discussed above (Student S11.SA.W.F) displayed a

lot of 'pushback' towards the consideration that our identities are shaped and informed by political and social spheres.

This particular student and three more white students (four in total) aligned themselves with what can be described as a kind of 'new age' spirituality. The students' deep beliefs regarding 'positive thinking' and notions of 'we are all one' acted as a barrier to learning, as they used these beliefs as way to reject most of the information and deny stories of lived experiences of their classmates and myself.

Their final photographic series for the Conscious Citizenship projects displayed a range of engagements from superficial engagement to pure disengagement with the topics of racism, sexism, politics and power dynamics we had covered in our classes. At first I felt quite dejected that after intense amounts of effort and discussions, students were unwilling to accept new information. However, upon reflection, I realised that eight weeks is an incredibly short timeframe for this kind of deep learning to occur. In addition, this kind of learning asks of the students to shift deeply held assumptions, perceptions, beliefs and values, and to interrogate their own spirituality – something I had not considered before engaging with these two projects.

5.5 Boundaries to learning

The non-voluntary nature of these projects posed an overall limitation to learning. The students may have felt forced into dealing with subject matter with which they did not want to engage – possibly because it was too emotionally challenging, boring or even too violent. Some students may have felt that this kind of learning was unnecessary regarding their personal views on what it means to be a successful professional photographer.

The language of instruction, English, can also be considered as a boundary to learning. This language empowers certain students due to their fluency and/or them having it as their mother tongue. They can fully and confidently express their opinions, without stumbling over new words learned during these projects. This puts second-language English speakers on the back foot in terms of confidence in expressing their opinions. Furthermore, it may have hindered them from being successfully heard and understood when compared to how they may have been understood if they were afforded the opportunity to express themselves in their mother tongue. At the same time, it can be considered that students who only spoke

English and no vernacular languages may have experienced the same kind of boundary regarding intercultural communication.

Lastly, the fact that this project is largely photography-based can be seen as a boundary to the kind of deep unlearning necessary for educational transformation. Due to the inherent nature of 'capturing' or 'shooting' someone else and the power relations historically connected to this mode of image making, any act of documenting persons with a camera can be seen as perpetuating the status quo of the powerful having ownership over how someone or a specific group is portrayed. This was especially true when students engaged with photographing the 'other'.

Many of the students' written work revealed that their preconceived ideas of the group they wished to photograph strongly influenced their interview questions and subsequently how they portrayed these people. I structured the interviewing assessment in such a way that students had to formulate open-ended questions. My intention was for this open-endedness to aid in conversations with unfamiliar people, and for them to find connections. However, by 'arming' the students with these pre-developed questions pertaining to specific groups of interest, I may have inadvertently set them up for "dialogue [that] is not dialogue" but rather a "monologue where we work to convince others to understand us or to adopt our view" (Takacs, 2002:169). This speaks to the precarious nature of the space between an imagination of 'other' and the 'reality' of meeting such a person or group face to face.

One student investigated, in her words, the "LGBTQ" (Lesbian, Gay, Bisexual, Transgender and Queer) community. She photographed three young gay men. Her first question in a set of six questions read as follows: "*Were you always aware from a young age that your feelings identified towards men instead of women or was it a feeling that you just knew?*" Here the phrasing 'instead of' betrays a heteronormative way of thinking. It seems from the answers that all the men gave that none of them were offended by this wording, although it seemed like a kind of micro-aggression to me.

Another student (S7.SA.W.F) posed the following question to her selected group of people, Somali informal vendors stationed along Roeland Street (in the Cape Town city centre): "*How do you feel when South Africans say that you are stealing their jobs? How do you feel about that statement?*"

This kind of leading questioning made me think that this student had a preconceived idea of Somalian vendors as 'stealing South African jobs'. She also stated that the vendor-owners were annoyed and suspicious regarding her presence and questioning. Moreover, she confessed that this was a 'rush job' and that she was in a hurry when she spoke to the various owners. In this instance, the forced nature of this interview and photo-based project may have led to further stereotyping, rather than gaining new knowledge of, or connections to, those she deemed 'other'.

This poses the question whether photography, as a medium, is ever *not* problematic in portraying 'others'. A more accurate and empowering manner of representation would be for those who are viewed as marginalised from a dominant culture to be given agency in how they wish to be portrayed. Such action could impede on the political processes regarding domination and dependency, and could be considered counter-hegemonic by placing the power of representation back into the hands of those who are frequently 'othered' (Said, 1989).

5.6 Instances of caring thinking

The same student (S7.SA.W.F) who interviewed the three gay men gave the following account in her reflective essay:

From meeting these three lovely men, I have learnt a few things. For me, being someone who is straight, I never experienced having to hide from my family who I was and being afraid people who judge me and make fun of me. They each spoke about how much it hurt them to not be able to tell people who they are and how they identified because they were scared that no one would understand them or even take the time to understand who they are. My childhood compared to theirs was completely different and I will acknowledge that I had it easier.

I learnt that if you give someone 30 minutes of your time and TRULY listen to them, you can help them in one way or another.

At first the student posed a possibly problematic, heteronormative kind of interview question. However, in the writing above, she illustrates an intention of really listening with the intent to

learn. The fact that she recognises that her lived experience was totally different regarding the acceptance of her sexual orientation can be seen as an instance of caring thinking.

Student 4.SA.W.F chose to investigate 'mothers from another culture' in her Conscious Citizenship project. She wrote about her interview with a woman named Miriam:

As a young girl I remember always having our housekeeper or 'nanny' around to aid my mom on busy days. She helped clean, watched over my brother and me, made sure we had lunch when we got home from school and would often help my mom prep for dinner before she went home in the afternoons. We never took her for granted and I know how grateful my mom was to have her around, but never did I give it any thought as to who she leaves behind whilst taking care of us.

My interview with Miriam opened my eyes when she explained that her mother taught her from a young age how to take care of children, because it was her job to take care of her younger siblings whilst her mom was away to 'take care of the white children'. She went on to explain that she started staying at home alone with her two younger siblings when she was in primary school.

This kind of encounter can be seen as a positive example of mutual recognition of racism (hooks, 1992). This mutual recognition by both oppressed and oppressor is a more truthful and arguably more meaningful encounter. These kinds of interactions recognise difference and challenge the ideology of *rainbowism*.

5.7 Perpetuating stereotypes

The images in figures 5.6 and 5.7 below read as the average 'touristy' snapshots of township life. They portray black South Africans in a rural setting, cooking and drinking beer. However, this is a second-year photography student's work, and I was alarmed at how she chose to portray these subjects. Converting these digital images to black and white and the 'grungy' editing were stylistic choices. When I enquired about these choices, she could not justify her decisions. The way she spoke and wrote about the people with whom she had spent time (jolly, entertaining, business-centred) was completely different to the visual outcome of her Conscious Citizenship project (moody, rural, grimy).

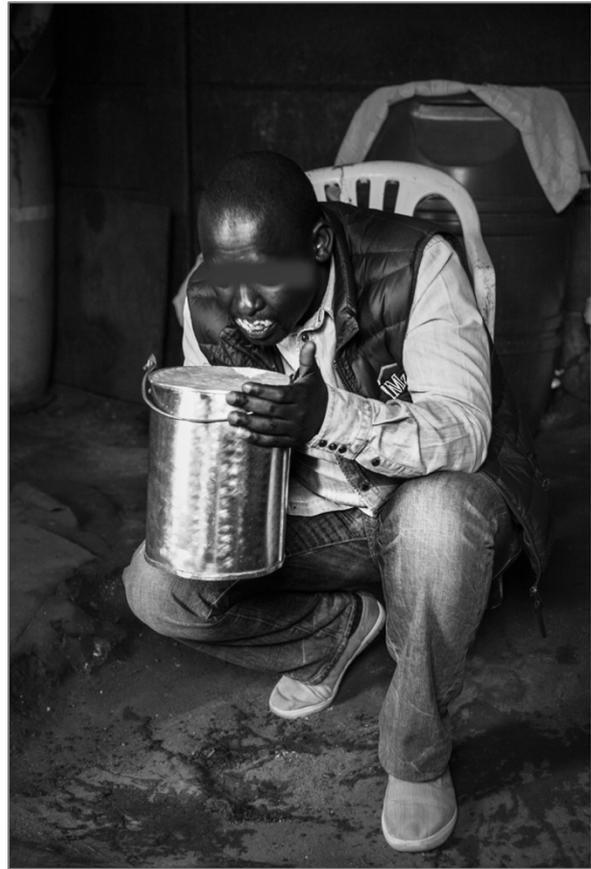


Figure 5.6 and Figure 5.7 Student 2.FN.WP.F chose to interview tour guides from Imizama Yethu and Gugulethu

In her reflective essay, she wrote: *“I am looking into the township tour guides to get a different perspective of township life and have a better understanding of South Africans and the social differences between racial groups”*.

Here I must note that for the purpose of this study, I categorised this specific student as ‘white-presenting’. This decision was based on how she said her friends viewed her, how she spoke about her experiences as being viewed as American when people were unaware of her heritage and that if she could choose she would say that she is “probably white”.

In this instance, she expressed the desire to make contact with township tour guides, and even though she did not explicitly state ‘black people’, one can perhaps assume that she meant to investigate the social differences between the racial groups with which she is familiar as opposed to those with which she is not. hooks (1992:371) states that when white

people, or in this case, white-presenting people, express their desire for contact with black people, they need to remember that this desire does “not eradicate the politics of racial domination”.

She expressed not wanting to appear invasive or exploitative towards the township residents:

This approach was better and less ‘invasive’ towards the residents, as it is a sensitive subject. I did not want the residents to think that I am just using their experiences and struggles for my own benefit or make them feel uncomfortable in any way.

However, this expression of concern does not circumnavigate the fact that she is the ‘rich white-presenting tourist’ and they are the ‘less fortunate’, in need of saving from their plight – a meeting which hooks (1992:371) may describe as “racial domination made manifest in personal interaction”. Such a personal interaction which reflects racial domination is reflected in the student’s own words: *“Through this project, I do not want to make a story out of less fortunate people’s misery, but to spread awareness to eventually better their lives and make a difference, regardless of the scale.”*

Due to the fact that this was some of the last work produced for the projects (towards the end of the eight weeks on the timeline), I had hoped to see a change in approach. However, the conscientisation and difference-friendliness I was hoping to see were not evident in this student’s project at all; on the contrary, her imagery perpetuated the view of the ‘poor black African’.

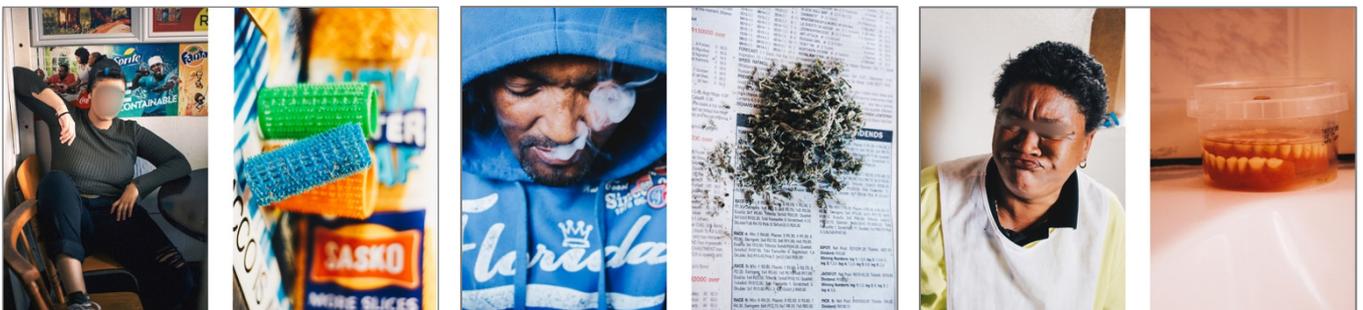
Andreotti (2006) advocates for critical global citizenship education, rather than ‘soft’ global citizenship education, in order to conscientise learners who wish to ‘help’ others by making them aware of the narratives, constructs and pitfalls surrounding these power relations. For example, through the lens of soft global citizenship education, un- or underdeveloped nations could be described as facing poverty and helplessness. On the other hand, critical global citizenship education may view the same issue as “inequality and injustice” (Andreotti, 2006:46).

Perhaps, according to the outcome of this specific project, and others like this student's (which shows little growth and compassion towards the lived experiences they may deem 'other'), the kind of citizenship education I was engaging with can be defined as too 'soft'. Or, perhaps these projects need more time for students to be able to unpack, learn and grow at a slower, more viable pace. In addition, perhaps this student's attendance was very poor, and as such, she may have missed out on some crucial group discussions that may have assisted her own conscientising process.

Student 24.SA.C.F's work offers another example of disjoint between written/verbal and photographic imagery. In her Globalisation and Culture essay, where she had to contextualise her photographic work, she wrote:

I would hope to achieve from this a better understanding of my culture and where people like me (culturally) come from. I want to understand why we keep engaging in the perception or stereotypes. I would love my audience to experience my works and learn that 'Cape coloureds' are one of a kind and that we are not just gangsters, but we are human beings and proud to be 'Cape coloured'.

The following is the series of diptychs she submitted:



From left to right: **Figure 5.8** Student 24.SA.C.F's self-portrait paired with rollers and Sasko bread

Figure 5.9 Portrait of a coloured man titled "Subject with smoke" and "Subject's marijuana"

Figure 5.10 Portrait of a coloured woman titled 'Subject without teeth' and "Subject's teeth in plastic container, "dental removal."

On the one hand, she expressed that she wanted to understand why 'they' (coloured people? All of us?) keep engaging in stereotypes, but on the other hand, in all three of the images, she represented what appears to be stereotypes of coloured people.

To be frank, as a white educator, I was quite anxious at highlighting the dilemma which, to me, presented as a kind of cognitive dissonance. I tried to ask gentle, yet probing questions

as to why she chose to portray these (distant) family members in this specific (seemingly negative) way, when she had verbally expressed interest in portraying 'positive' coloured role models.

5.8 Synthesis

The findings of this study showed that the introduction to critical citizenship education in the Professional Photography programme promoted critical and caring thinking through various aspects of the outlined projects.

Asking the students to consider their culture and to outline their own boundaries of their social identity group prompted critical thinking. The introduction of 'positionality' as a theory of understanding power relations in our world aided in both critical and caring thinking. The act of discussing, writing, reflecting, meeting and photographing people they viewed as 'other' created various opportunities for personal growth and critical inquiry.

However, as discussed in previous examples, some students' prior knowledge and stereotypes about groups acted as a barrier to learning. Even after being asked to critically outline their intentions behind their interview questions and carefully briefing them on the political repercussions of how we represent others, some students still perpetuated stereotypes about their own culture and/or those they deemed 'other'. Furthermore, a strong theme of whiteness as a norm emerged through the seeming invisibility of white culture, denial of race as a factor in positionality and *rainbowist* ideologies that erase our differences.

It was in the reflective essay-writing aspect of the projects where I encountered the most easily recognisable instances of students expressing their awareness of and compassion towards the lived experiences of others. There were also learning moments in class discussions, where students who felt comfortable enough shared stories of extreme discrimination based on their race, accent or appearance. In these moments, everyone was quiet and most students paid careful attention. This can be argued to be a form of mental and emotional labour, which translates into an act of care.

Although these are harder to measure (as opposed to the reflective writing), there was a sense of deeper understanding and compassion towards their fellow classmates' lived

experiences. The balance between safe spaces of learning and facilitating disorienting dilemmas was an extremely difficult, if not impossible, task to keep without straying into some form of ethical violence. In this chapter, I problematised my own positionality with regard to my position as lecturer, my whiteness and the effects of these aspects on the classes I taught. In the next chapter, I present my conclusions and implications of the findings from this study.

Chapter 6: Conclusions and implications

6.1 Introduction

The research topic was chosen due to the observed gap in critical dialogue regarding issues of racism and privilege within the Professional Photography diploma at a Cape Town PHEI. The research sought to discover the ways in which creating safe spaces of learning could allow for Freirean conscientising. This was done through the design, implementation and observation of two projects titled Globalisation and Culture and Conscious Citizenship, which students completed over approximately two months. These spanned over two different modules: Visual Communication, a second-year theory subject and Applied Photography, a second-year practical subject. The research took the form of a case study and was qualitative in nature and inductive in approach. The sample selection and data collection followed the probability sampling methodology, as the entire second-year Professional Photography diploma group was included as participants in this study.

The boundaries of the research were that it was conducted within one year group and a limited time span, and that it was facilitator-specific. Hence, my positionality as researcher is also mentioned as a boundary and in the data-discussion chapter. The decision making behind these limitations was that the group was familiar with me, which may have contributed to the classroom's safe space (as opposed to a stranger asking hard and/or personal questions). Furthermore, it made sense to use a group with whom I had many hours of contact time in the week due to my position as lecturer.

6.2 Conclusions drawn from the findings and implications

Experiential learning aided in unpacking the normativity and invisibility of whiteness and stereotypes regarding 'others'. This finding may be generalised to other white-dominant groups of students at PHEIs.

Cosmopolitan and/or critical citizenship education was found to be an effective introduction to critical inquiry. Furthermore, a pedagogy of discomfort served as a powerful tool to inspire truthful conversations on race, class and culture-related topics. Difficult emotions within a facilitated classroom space meant that the students and I were in a sense forced to engage in emotional and mental labour. Through praxis and patience it was possible to uncover my

own uncomfortable feelings and learn alongside the students. This study revealed the power of reflective writing, especially in a visual-heavy course such as Professional Photography.

Regarding conceptual conclusions and implications, this study may serve as evidence to the need for critical citizenship education and trained facilitators in higher educational institutions, both public and private.

The research also shows the specific issues in image-making programmes that need addressing, such as the perpetuation of negative stereotypes and single stories. Although there were some observable shifts in behaviour and knowledge from students, it is suggested that the topics covered in the two projects be expanded from two months to a year-long module.

6.2.1 Contribution to the field of research

The pilot run of these projects was so well received that my seniors have agreed to implement the projects into the curriculum – hence the compulsory inclusion as part of specific subjects. Moreover, parts of this project (experiential learning workshops) will possibly be replicated in 2018 for the Department of Journalism and the Students' Representative Council of the college. Other departments have shown interest and there is a possibility for the projects to continue in the foreseeable future.

Social value played a large role in the motivation for this study. I hoped to achieve some contribution regarding expanding programmes to include critical citizenship modules offered at the PHEI where I currently work. This expansion is currently being referred to as 'cultural studies' within the current Programme of Professional Photography and future programmes such as the Advanced Certificate in Art Direction and the Visual Communication degree. There are also future plans to create a 'Cultural Studies 101'-type module for *all* programmes offered at this PHEI, which would mean that all students from this PHEI's intake will be exposed to course material that deals with critical citizenship discourse.

Furthermore, I hope that this research has added practical social value, specifically regarding the Professional Photography students. I feel that the repercussions of this research contributed to the expansion of their (and my) own frame of reference, specifically how they portray people they may subconsciously or consciously view as 'other'. The social value here may mean that these young photographers will not as easily contribute to

damaging visual tropes or add to negative stereotypes in their work.

6.3 Further research and critique of the research

If the project continues in 2018, I will consider becoming more of a participant in the projects and removing myself as a 'non-neutral' educator (with authoritarian connotations). This decision will allow for the employment of a trained facilitator or facilitators with different positionalities and cultural backgrounds in order to tackle the issue of the aforementioned 'skewed demographics'. However, *who* decides on the criteria of what an 'appropriate' facilitator is in terms of the demographics of the group and the specific context (second-year students from this PHEI)?

Regarding my own positionality and employing a pedagogy of discomfort: Was this approach suitable for a classroom space such as the one in which I find myself? Is there merit in making students from all demographics feel uncomfortable, or does there need to be a distinction between those who are very privileged and those who feel they have been previously disadvantaged by the apartheid system? And, then, who decides which level of privilege is granted to whom?

Possible answers to the question of removing ethical violence from the classroom space when teaching these kinds of race-heavy topics is to 1) make attendance voluntary rather than compulsory, and 2) consider teaching anti-racist classes to white groups – with the option of BCI students joining if they feel that they are comfortable with possibly being subjected to ethical violence.

6.4 Concluding remarks

At the first colloquium of the PHEI at which I work, I presented my research proposal regarding this study. During the question-and-answer part of the presentation, one senior male lecturer asked about the seemingly emotional nature of this study and my teaching style, and whether this approach is viable. I remember answering his question with another: "How can we, as educators, *not* take emotions into consideration?"

Therefore, to be a responsible educator in a modern democracy, we need to help students understand their own social identity groups, how such knowledge of themselves is created

in the first place and their understanding of social identity groups different to their own (see Nussbaum, 2002). This sentiment is echoed by Takacs (2002:169): “When we develop the skill of understanding how we know what we know, we acquire a key to lifelong learning”.

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Addenda

Addendum A: Applied Photography 2, 'Globalisation & Culture' - brief

Professional Photography 2
Applied 2

Qualification Name	SAQA ID & NQF level	Module name & year of study	Module code	Semester	Assignment number	Assignment title
Professional Photography	SAQA ID: 48452 NQF6	Applied 2	17_HE_FT_DP_PR O_APPH03_Y2	1	3	Globalization & Culture

Hand out | 27 March

Deadline | 21 April

HAND IN REQUIREMENTS

On server:

- > 3 X diptychs (high res. jpegs) [Applied]
- > 1 X Rationale (1 page 800-1200 words) [Viscom]

Printed, hung on wall:

- > 3 X diptychs [Applied]
- > 1 X Rationale (1 page 800-1200 words) [Viscom]

Globalization & Culture

This project will require you to create a series of Diptychs.

One part of the diptych must be an object or collection of objects that symbolizes culture.

The other half must be an environmental portrait. The two parts must 'speak' to one another to create meaning.

Imagine you had to choose objects and images to symbolize particular concepts: Your own culture, Your country, your language, your country, Citizenship, Community, Family, Health, Crime etc.

What would this collection look like? What do you imagine someone else's objects to look like?

For this project you are required to research your own community and culture. What does 'community' and 'culture' mean to you?

Your overall goal is to tell a story about this culture with your images. Remember that you are adding unique visual knowledge to the world.

Important:

- Environmental portraits mean that you include something in the background that informs the subject. You may also style the background or ask your subject to sit/stand in a certain manner.
- Carefully consider how you light your selection or singular object - does this juxtapose with your environmental portrait or inform it aesthetically?
- Remember and incorporate what you've learned from the Typologies project in terms of formal aspects.
- Diptychs mean that you either need to print both photos on one image or hang them very closely together.

Presenting your photographs:

Make sure you show your rationale and series of diptychs in a gallery-ready manner. Also remember to include captions for each work.

We don't need a melting pot in this country, folks. We need a salad bowl. In a salad bowl, you put in the different things. You want the vegetables - the lettuce, the cucumbers, the onions, the green peppers - to maintain their identity. You appreciate differences.

Jane Elliott

QuoteAddicts.com

Addendum A: Applied Photography 2, ‘Globalisation & Culture’ - rubric

OBJECTIVES: To explore and understand one’s own social & cultural identity in the broader context of South Africa and the world.
To create meaningful diptychs and add unique cultural/visual knowledge to the world.

OUTCOMES:

- Discuss concepts such as citizenship, community and social identity
- Create an engaging environmental portrait
- Submit and explain a rationale regarding their work
- Create a meaningful diptych informed by informal interviewing and research

ASSESSMENT CRITERIA AND WEIGHTING

TECHNICAL: Your images are of a high technical standard regarding formal elements, lighting & composition (50)
PROFESSIONAL PRACTICE: Work is on time, neat, professionally installed and followed brief specs. (25)
VISUAL REALISATION: You have developed a good concept and shown it successfully in your practical work. (25)

TOTAL (100)

	Excellent	Proficient	Average	Poor	Marks breakdown		
	75-100%	60-74%	40-59%	0-39%	Weighting		
Technical	In the diptych, both object and portrait displays strong, effective use of technical aspects like exposure, composition, clarity and focus. There is also a clear formal link in each piece and the series as a whole.	The diptych displays effective use of technical aspects like exposure, composition, clarity and focus. Either portrait or object is lacking in some technical excellence.	The diptych displays little use of technical aspects like exposure, composition, clarity and focus. Either portrait or object is lacking in some technical adequacy.	The diptych displays many issues with technical aspects like exposure, composition, clarity and focus. Either portrait or object (or both photos) display technical inadequacy	50	100	
Professional Practice	Work and written statement is hung neatly, gallery ready and handed in (hung) on time.	Work and written statement is hung neatly and handed in (hung) on time.	Work and/or written statement is hung shoddily and handed in (hung) on time.	Work and written statement not on time.			25
Visual Realisation & Concept	Good evidence of concept development and consideration towards culture in social documentary photography is present in the visual realisation. Objects and portraiture are successful as diptychs and the series works as a whole.	Some evidence of consideration towards culture in social documentary photography is present in the visual realisation. Objects and portraiture show some cohesion as diptychs.	Little evidence of consideration towards culture in social documentary photography is present in the visual realisation. Objects and portraiture show little cohesion as diptychs.	Very little to no evidence of consideration towards culture in social documentary. Objects and portraiture show almost no cohesion as diptychs. Visual realization shows little understanding of brief.			25

Addendum B: Visual Communication 2, 'Globalisation & Culture' - brief

Professional Photography 2
Visual Communication 2

Qualification Name	SAQA ID & NQF level	Module name & year of study	Module code	Semester	Assignment number	Assignment title
Professional Photography	SAQA ID: 48452 NQF6	Visual Communication 2	17_HE_FT_DP_P RO_VSCN03_Y2	1	3	Globalization & Culture

Hand out | 27 March

Deadline | 21 April

HAND IN REQUIREMENTS

> 1 X Rationale 2-4 pages or 800-1200 words [digital & printed]

This Visual Communication project can be considered the 'written part' of your Globalization & Culture Applied Photography project. You will be required to write a rationale explaining your choices to give context to your practical project.

Consider what the project is, who it is intended for (audience) and in what context it will be displayed. Then go into details, explaining why this work is meaningful to you. Remember – it's a rationale (requiring the reasons or logic behind your decisions), not a description. Explain why you've made certain photographic decisions by referring back to your practical work. Including small images in your essay with notes & diagrams is encouraged to help flesh out these explanations.

Here are some sentence starters to write your rationale:

- I have decided to investigate '_____ ' community/culture because '_____ ' (Express your reason as to why you are choosing a particular community/culture.)
- I chose '_____ ' object(s) because it means/feels/looks like '_____ ' to me
- For this body of work, a major theme is...
- I would like to display this by... (Think of how you chose to portray your subject and which personal and technical choices you made to achieve this.)
- An obstacle I faced in this project was...but I overcame it by... or I couldn't resolve it due to...
- Something that stood out for me during this project is... because...
- Is what I'd do differently next time

Important

- Please refer to your resource list* for ideas on references
- Use a total of at least 3 references in your bibliography
- You are required to use the Harvard method of referencing
- As a guideline, use 1 reference for at least every 150-200 words

*Resource list will be provided as an Addendum to this project.

OUTCOMES:

Learners should be able to position themselves in terms of social identity in South Africa, local & international communities. Be able to critically analyse the act of pairing images. The ability to write a rationale pertaining to their own photographic work.

OBJECTIVES:

- 📌 Respectfully discuss concepts such as citizenship, community and social identity
- 📌 Use politically correct terminology to discuss or describe sensitive issues.
- 📌 Critically evaluate their own social identity in relation to 'others'
- 📌 Position their own work (in writing & discussion) within the genre of South African documentary photography
- 📌 Add unique written knowledge to the contemporary South African photography genre

Addendum B: Visual Communication 2, 'Globalisation & Culture' - rubric

NAME:							
1. WRITING, RESEARCH & REFERENCING							
1.1 Introduction (<i>clear statement & outline of topic, examples to be discussed, definitions of key words etc.</i>)	0	1	2	3	4	5	
1.2 Clarity of argument presented. Critical thinking and analysis applied to the rationale.	0	1	2	3	4	5	
		6	7	8	9	10	
		11	12	13	14	15	
1.3. Language usage and expression. Grammar and Spelling. Academic writing style.	0	1	2	3	4	5	
		6	7	8	9	10	
1.4. Layout & presentation (<i>headings, numbering, page numbers, title page, margins, spacing etc.</i>)	0	1	2	3	4	5	
1.5. Referencing (<i>information accurately referenced, in-text & images</i>)	0	1	2	3	4	5	
1.6. Conclusion (<i>mention most important points & significance, clear summary & evaluation</i>)	0	1	2	3	4	5	
1.7. References (<i>quality & layout</i>)	0	1	2	3	4	5	
TOTAL / 50							
TOTAL / 100							

Addendum C: Applied Photography 2, ‘Conscious Citizenship’ – brief

Professional Photography 2
Applied 2

Qualification Name	SAQA ID & NQF level	Module name & year of study	Module code	Semester	Assignment number	Assignment title
Professional Photography	SAQA ID: 48452 NQF6	Applied 2	17_HE_FT_DP_P RO_APPH03_Y2	1	4	Conscious Citizenship

Hand out | 24 April

Deadline | 19 May

HAND IN REQUIREMENTS

On server:

- > 4-6 X portraits (high res. jpegs)
- > 1 X Reflective essay (2 page 800-1200 words) [Viscom]
- > 1 X Set of at least 5 interview questions + participant answers [Viscom]

Printed, hung on wall.

- > 4-6 X portraits (size is up to you, no smaller than A5)
- > 1 X Interview question + 1 participant answer per photo

Conscious Citizenship

Now that we've explored our own social identity through the Globalization & Culture brief, this project will explore how we view people outside of our own identity's borders. These considerations lead to how we interact and ultimately portray people. As photographers we must understand that we are always adding to or breaking the mold of an existing narrative*

By showing curiosity, sensitivity, empathy as well as caring-, creative- and critical thinking toward people we view (consciously or subconsciously) as 'other' we may be able to expand on our ideas of how to portray humans. *Refer to Chimamanda Ngozi Adichie's talk on 'The danger of a single story.'

This project will require you to create a series of Environmental portraits coupled with text.

The text will be derived from interview questions which will be developed by you specifically for this project, based on your chosen community of enquiry. With each portrait, include a quote that stood out for you from the interview.

For this project you need to:

Identify a community you view as outside of your social identity group. Consider what you've learned during our group discussions and privilege exercises. Keeping 'caring thinking' in mind, interview people from this perceived group. Create an environmental portrait and carefully consider how you want to frame this person. (How you portray them perhaps says more about you than it does about them!)

Important:

- Build on what you've learned regarding environmental portraiture from the previous project.
- Before shooting, make some small talk and then ask if you may ask a few questions/ interview a person. Either make notes or ask them if it's OK to record audio for your own note-taking process.
- Carefully consider when (day) and what time you'll be interviewing people.
- Carefully consider where you'll be photographing. Is it this person's place of work? study? religious/spiritual worship? play? Or is it their home?
- Because you can't control the lighting in most of these places, best be prepared for any/all lighting situations. If your interviewee has time, you can ask them to do a few poses, but be careful not to take too much of their time (unless they're OK with that)
- Now that you are versed in 'diptychs' & 'triptychs' as well as image grouping & series making, how you group this project's images will be up to you.
- If you want to publish or show this image beyond the crit for this class (online in any way or public exhibitions) you will need model release forms.

Presenting your photographs:

You may either print the interview questions & quotes as part of the photographic prints, or keep them separately as captions. (But they must be included as part of this project)

Addendum C: Applied Photography 2, ‘Conscious Citizenship’ – rubric

Professional Photography 2
Applied 2

OBJECTIVES: To explore and understand ‘other’s’ social & cultural identity in the broader context of South Africa and the world. To investigate and explore via means of interviewing, visual research, reflective writing.

OUTCOMES:

- ☑ Practice self-reflection and create work based on such reflection
- ☑ Understand power relations and privilege
- ☑ Evaluate their own social identity in relation to ‘others’
- ☑ Formulate interview questions, conduct interviews
- ☑ Be conscious of perceptions of ‘us’ & ‘them’
- ☑ Add to the rich narrative of South African documentary photography

ASSESSMENT CRITERIA AND WEIGHTING

TECHNICAL: Your images are of a high technical standard regarding formal elements, lighting & composition (40)

PROFESSIONAL PRACTICE: Work is on time, neat, professionally installed and followed brief specs. (20)

VISUAL REALISATION: You have spent time with your community of choice and this reflects in your image-making process. The text is incorporated in an aesthetic and conceptually thoughtful manner. Sound environmental portraiture (40)

TOTAL (100)

	Excellent	Proficient	Average	Poor	Marks breakdown		
	75-100%	60-74%	40-59%	0-39%	Weighting		
Technical	There is effective use of technical aspects like exposure, composition & lighting which informs your portrayal of chosen subject matter.	The diptych displays effective use of technical aspects like exposure, composition, clarity and focus. Either portrait or object is lacking in some technical excellence.	The diptych displays little use of technical aspects like exposure, composition, clarity and focus. Either portrait or object is lacking in some technical adequacy.	The diptych displays many issues with technical aspects like exposure, composition, clarity and focus. Either portrait or object (or both photos) display technical inadequacy	40	100	
	Work and captions and/or rationale is hung neatly, gallery ready and handed in (hung) on time.	Work and written statement is hung neatly and handed in (hung) on time.	Work and/or written statement is hung shoddily and/or not handed in (hung) on time.	Work and written statement not on time.			20
	The series is a strong example of environmental portraiture. There is a clear formal link between each piece and it series as a whole. Your choice of subject and their surroundings tells a visual story. You have added rich visual knowledge regarding the documentary genre in South Africa.	The series is a sufficient example of environmental portraiture. There are some formal links between each piece but some images may need work for the series to be visually coherent as a whole. Your choice of subject and their surroundings tells a visual story - but some images may need further consideration.	The series is not entirely typical of environmental portraiture. There are not many formal links between each piece and many images may need work for the series to be visually coherent as a whole. Your choice of subject and their surroundings tells a visual story - but some images may need further consideration.	The series is not representative of environmental portraiture. There are few or no formal links between each piece and many images may need work for the series to be visually coherent as a whole. Your choice of subject and their surroundings need further consideration. Too few images / work submitted.			

Addendum D: Visual Communication 2, 'Conscious Citizenship' - brief

Professional Photography 2
Visual Communication 2

Qualification Name	SAQA ID & NQF level	Module name & year of study	Module code	Semester	Assignment number	Assignment title
Professional Photography	SAQA ID: 48452 NQF6	Visual Communication 2	17_HE_FT_DP_P RO_VSCN03_Y2	1	4	<i>Conscious Citizenship - Interviews</i>

*Modified for 3rd year Art Direction

Hand out | 25 April

Deadline | 22 May

HAND IN REQUIREMENTS

- > 10 interview questions accompanied by statements of intent.
- > 3 X Sets of answers from at least 3 different interviewees.
- > 3 X Environmental portraits

CONSCIOUS CITIZENSHIP | PART 1: INTERVIEW Q & A

For this Visual Communication assignment, you are required to identify a community you view as outside of your social identity group. You will be practicing informal research by photographing and talking to people from this community.

Create a series of Environmental portraits coupled with text. You may use any kind of camera - including your phone. *You will not be graded on your technical ability of the photos.*

The text will be derived from interview questions which will be developed by you specifically for this project, based on your chosen community of enquiry. With each portrait, include a quote that stood out for you from the interview.

Taking the community you've decided to research for your practical project into consideration, formulate a **set of 10 open-ended interview questions**. This means you must structure the question in a way that cannot be answered in a 'yes' or 'no' manner. Beneath each question, state what you hope to learn.

For example:

Question 1: Describe how you currently feel about your life ...
Intent: I hope to learn about this person's experiences in their daily life.

After you've completed your interviews, choose 3 Question & Answer sets from each interview and write these down. For example:

SET 1
Interviewee: Xolani
Q 3: Where do you go to clear your head?
A 3: I like to go for long walks to clear my head- so sometimes around town, other times I go to sit in the Company Gardens.

NB: Remember to ask questions with the intention to understand - not to reply.

Finally, include ALL of the following in your hand in:

- 1) All three portraits accompanied by sets of questions & answers
- 2) All ten original interview questions + statements of intent.
- 3) Declaration of authenticity.
- 4) This brief (on which you will be marked)

Addendum D: Visual Communication 2, ‘Conscious Citizenship’ – rubric

OUTCOMES: Learners should know the difference between open ended and closed questions. The ability to formulate tailored interview questions pertaining to specific outcomes. The ability to transcribe interview answers.

OBJECTIVES:

- Formulate interview questions and conduct interviews
- Transcribe interviews and accurately reference this form of research
- Add unique written knowledge to the contemporary South African photography genre

ASSESSMENT CRITERIA AND WEIGHTING

QUESTIONS: A set of 10 conscientious open-ended questions pertaining to the community you are researching (50)
 INTENT: You clearly break down why you are asking these specific questions and link them with what you hope to learn. (25)
 LAYOUT & PRESENTATION: Brief specs followed 100%, everything is neat & consistent. Consideration for grammar & spelling (25)
TOTAL (100)

MARKING RUBRIC FOR ESSAYS					
	Excellent 100 – 75 %	Proficient 74 – 60 %	Average 59 – 40%	Poor 39 – 0%	
Interview Questions	You have formulated a thoughtful, conscientious set of questions tailored to your research topic. They are open-ended and allowed for thoughtful answers.	You have formulated a thoughtful set of. They are mostly (75%) open-ended.	You have formulated a set of questions, however some may lack critical and/or caring thinking and/or are close-ended.	You have not formulated enough questions and/or some may lack critical and/or caring thinking and/or are close-ended.	40
Intent (reason behind question)	Your intent shows careful consideration of what you had hoped to explore or learn.	Your intent shows adequate consideration of what you had hoped to explore or learn.	Your intent does not link to your questions or shows insufficient consideration of what you had hoped to explore.	You have skipped this part of the assignment, or done very little (25% or less) work towards this part.	20
Portraits	You have created 3 environmental portraits, showing some context to your subject.	You have created 3 environmental portraits, but it is unclear how the background informs the portrait.	You have created less than 3 portraits and they are not ‘environmental’ portraits. (The background is plain/ does not inform the subject.)	You have not submitted portraits.	20
Layout & presentation (headings, numbering, page numbers, title page, margins, spacing etc.)	You have met all assessment criteria: - at least 10 questions - at least 3 X sets of 3 X questions & answers Layout of document is neat and consistent. Grammar & spelling is correct.	You have met most of the assessment criteria: - at least 8 questions - at least 3 X sets of 3 X questions & answers Layout of document is mostly neat and consistent. Grammar & spelling is mostly correct.	You have not sufficiently met the assessment criteria: - Less than 5 questions - Less than 2 X sets of 3 X questions & answers Layout of document is shoddy Grammar & spelling is needs attention & corrections.	You have not met the assessment criteria: - Less than 3 questions - Less than 1 X sets of 3 X questions & answers Layout of document is shoddy or difficult to follow. Grammar & spelling is needs many corrections and/or is difficult to follow.	20

Addendum E: Visual Communication 2, 'Conscious Citizenship' - brief

Professional Photography 2
Visual Communication 2

Qualification Name	SAQA ID & NQF level	Module name & year of study	Module code	Semester	Assignment number	Assignment title
Professional Photography	SAQA ID: 48452 NQF6	Visual Communication 2	17_HE_FT_DP_P RO_VSCN03_Y2	1	5	<i>Conscious Citizenship - Reflective writing</i>

Hand out | 08 May

Deadline | 18 May

HAND IN REQUIREMENTS

> 1 X Reflective essay 2-3 pages or 800-1200 words [digital & printed]

CONSCIOUS CITIZENSHIP | PART 2: REFLECTIVE ESSAY

This is part 2 of your written assignment regarding the *Conscious Citizenship* Applied Photography project.

Take time to reflect on your interview questions & answers and share your thoughts on the process thus far.

Did you have any ideas/thoughts or feelings that have changed since doing this project? Did hearing your fellow students' findings and/or expressions change your mind? Did you learn anything from their work?

Here are some tips on how to structure your reflective essay:

- Be sure to structure your essay by starting with an introduction, outline of the essay, key points, explanation of said key points and a conclusion/ summary.
- Figure out and jot down the main themes of your project and clearly state them using descriptive and concise language
- One idea per sentence!
- To link an idea with an example you can use: "for example," "for instance," "as a result," "an opposite view is," and "a different perspective is."
- What stood out for you? Did you have an epiphany or a paradigm shift at any time? Was something funny, unusual or unexpected?
- You may include specific quotes or interactions with the people you photographed as examples to 'bolster' your arguments and give weight to your thoughts.
- Were you challenged in any way? Culturally, emotionally, theologically or intellectually? Make a note of this and explain why.
- Are you left with further questions? If so, make a note of this and perhaps propose further study and research toward a topic you found interesting.

Important:

- You may use references to inform your writing, but it is not compulsory for this essay.
- However, if you quote an interviewee, please reference this correctly.
- You may use referenced, captioned images to further explain your arguments, thoughts or feelings.

OUTCOMES:

The ability to critically reflect on your own and peers' practical work. The ability to write a structured reflective essay.

OBJECTIVES:

- Respectfully discuss concepts such as citizenship, community and social identity
- Understand power relations and be aware of assumptions pertaining to privilege
- Use politically correct terminology to discuss or describe sensitive issues.
- Critically evaluate their own social identity in relation to 'others'
- Position their own work (in writing & discussion) within the genre of South African documentary photography

Addendum E: Visual Communication 2, ‘Conscious Citizenship’ - rubric

ASSESSMENT CRITERIA AND WEIGHTING

CONTENT: Reflection of both research regarding community and self (ideas, thoughts, feelings). Critical & caring thinking evident.(40)

STRUCTURE: Ideas link to one another (flow). Intro, key points (body) and conclusion is present.

(60)

TOTAL (100)

NAME:							
1. WRITING, RESEARCH & REFERENCING							
1.1 Introduction (<i>clear statement & outline of topic, examples to be discussed, definitions of key words etc.</i>)	0	1	2	3	4	5	
1.2 Thorough reflection on community explored alongside self-reflection during process. Content shows evidence of excellent critical & caring thinking. You've used engaging images & quotes to bolster your arguments.	0	1	2	3	4	5	
		6	7	8	9	10	
		11	12	13	14	15	
		16	17	18	19	20	
1.3. Language usage and expression. Grammar and Spelling. Academic writing style.	0	1	2	3	4	5	
1.4. Layout & presentation (<i>headings, numbering, page numbers, title page, margins, spacing etc.</i>)	0	1	2	3	4	5	
1.5. Referencing (<i>information accurately referenced, in-text & images</i>)	0	1	2	3	4	5	
1.6. Conclusion (<i>mention most important points & significance, clear summary & evaluation</i>)	0	1	2	3	4	5	
1.7. References (<i>quality & layout</i>)	0	1	2	3	4	5	
TOTAL / 50							
TOTAL / 100							

Addendum F: Student consent form example

Esti Strydom | Student number 14384094

MAVA (Art Education) | Stellenbosch University

Globalization & Culture + Conscious Citizenship

Research purpose:

The purpose of this research is to investigate the personal experiences of students in classes I teach and the interconnections between citizenship, community and social identity and how we perceive ourselves and those we view as outside our social identity groups.

INFORMED CONSENT FOR INTERVIEWS

Projects: Globalization & Culture + Conscious citizenship

Course: Thesis for MAVA (Art Education)

I, _____, agree to be interviewed for the aforementioned project which is being produced by Esti Strydom (14384094) of University of Stellenbosch.

I certify that I have been told of the confidentiality of information collected for this project and the anonymity of my participation; that I have been given satisfactory answers to my inquiries concerning project procedures and other matters; and that I have been advised that I am free to withdraw my consent and willingness for my work to be used for data collection or shown outside of this college for research purposes at any time without prejudice.

I agree to participate in one or more electronically recorded interviews for this project. I understand that such interviews, related photographic artwork produced will be kept completely anonymous, and that the results of this study may be published in an academic journal or book.

Signature of Interviewee

27th March 2017.

Date