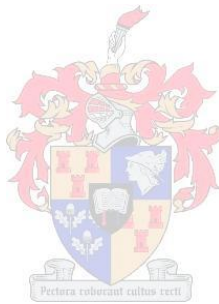


EXPLORING CRITICAL THINKING AND CRITICAL CITIZENSHIP EDUCATION IN A VISUAL ART COURSE AT A SECONDARY SCHOOL, KWAZULU-NATAL

Cecile van der Berg



Thesis presented in fulfilment of the requirements for the degree
Master in Visual Arts (Art Education) at Stellenbosch University

Supervisor: Dr E Costandius

Co-supervisor: Ms K Perold

March 2015

DECLARATION

By submitting this thesis 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.

Cecile van der Berg

March 2015

ABSTRACT

Critical thinking and critical citizenship are generally considered to be desirable outcomes of the educational process as they enable students to make thoughtful choices. Citizenship Education does not currently form a separate part of the National Curriculum Statement (NCS), but is rather one of the main objectives and principles that shape the whole curriculum.

In this research study, students took part in a project where the aim was to promote critical thinking and critical citizenship through the investigation of contemporary South African artworks.

The purpose of the research was to firstly establish how students' participation in the project affected their ability to think critically about Post-1994 South African art and the issues it conveys. Secondly the aim was to establish how effective the teaching strategies employed were in facilitating critical thinking and critical citizenship.

An interpretative approach was followed in this case study. The nature of this research is predominantly qualitative, but is used in conjunction with quantitative methods to measure the increase of critical thinking applied.

During the base-line assessment, students' initial critical thinking skills were measured through the analysis of previously unseen images. Their ability to critically analyse artworks was assessed by utilising the Artful Citizenship Visual/Critical Literacy Scoring Rubric compiled by Rawlinson et al (2007). In the post-project assessment, the same visual examples and rubric were used, to detect possible changes in the students' ability to apply critical thinking.

Main themes and sub-themes were identified during the project. The main themes were knowledge, power and identity. The subthemes were meaningful knowledge, citing of evidence, experience, multiple opinions, exclusion of voices, power versus rights, binary oppositions and self in relation to other. With these themes, I aimed to unpack and explain the differences that occurred in the results from the pre- and post-project assessment.

The findings of the post-project assessment showed a 39% improvement of critical thinking applied subsequent to the project. The teaching strategies followed during this project proved to be effective as the ability of the students to think critically was positively affected. The research indicated that activities which exposed students to multiple perspectives were conducive to the development of critical thinking.

OPSOMMING

Kritiese denke en kritiese burgerskap word beskou as gunstige uitkomst van die opvoedingsproses omrede dit studente toerus om deurdagte besluite te neem. Burgerskapopvoeding vorm nie deel van die Nasionale Kurrikulum Verklaring (NKV) nie, maar is eerder een van die hoofdoelwitte en beginsels wat die hele kurrikulum uitmaak.

In hierdie navorsingstudie het studente deelgeneem aan 'n projek wat kontemporêre Suid-Afrikaanse kunswerke ondersoek. Die projek het beoog om daardeur kritiese denke en kritiese burgerskap aan te moedig.

Die doel van hierdie navorsing was eerstens om te wys hoe studente se deelname in hierdie projek hulle vaardigheid beïnvloed om krities te dink oor Post-1994 Suid-Afrikaanse kunswerke, asook die kwessies wat dit kommunikeer. Dit was verder die doelwit om te wys hoe effektief die geïmplimenteerde onderrigstrategie was in die fasilitering van kritiese denke en kritiese burgerskap.

'n Interpreterende benadering is gevolg in hierdie gevallestudie. Die navorsing is oorwegend kwalitatief, maar word in kombinasie met kwantitatiewe metodes gebruik om die verbetering in aanwending van kritiese denke te bepaal.

Gedurende die grondlynassessering is die studente se aanvanklike kritiese denkvaardighede bevestig deur die analise van onbekende kunswerke. Hulle vaardigheid om kunswerke krities te analiseer is gemeet deur middel van die Vaardige Burgerskap Visuele / Kritiese Geletterdheid-Telling-Rubriek saamgestel deur Rawlinson et al (2007). Dieselfde visuele voorbeelde en rubriek was gebruik in 'n na-projekassessering om moontlike veranderinge in die studente se kritiese denke te bespeur.

Hooftemas en subtemas was geïdentifiseer gedurende die projek. Die hooftemas is kennis, mag, en identiteit. Die subtemas is betekenisvolle kennis, ervaring, verwysing na bewyse, meervuldige opinies, uitsluiting van stemme, mag teenoor regte, binêre opposisies en die self in verhouding tot ander. Met hierdie temas het ek gepoog om die verskil in die resultate tussen die grondlyn- en na-projekassessering te verstaan en te verduidelik.

Die bevindinge toon 'n 39% verbetering in die aanwending van kritiese denke na afloop van die projek. Die onderrigstrategie wat aangewend is in hierdie projek was effektief omrede die vaardigheid van die studente om krities te dink positief beïnvloed was. Die navorsing het aangedui dat aktiwiteite wat die studente blootstel aan meervuldige perspektiewe, bydra tot die ontwikkeling van kritiese denke.

ACKNOWLEDGEMENTS

I want to express my sincere appreciation to Elmarie Constandius and Karolien Perold, two inspirational critical thinkers and teachers.

I also wish to express gratitude to the students participating in the study, thereby helping me develop as an educator.

Last, but by no means least in importance, thank you to Quintus for his faith, patience and support.

CONTENTS

CONTENTS.....	V
LIST OF TABLES.....	VIII
LIST OF ILLUSTRATIONS	IX
CHAPTER 1	1
ORIENTATION TO THE STUDY.....	1
1.1 MOTIVATION	1
1.2 BACKGROUND	1
1.3 PROJECT	3
1.4 RESEARCH QUESTION.....	4
1.5 METHODOLOGY	4
1.6 OUTLINE OF CHAPTERS	5
CHAPTER 2	6
THEORETICAL PERSPECTIVES.....	6
2.1 INTRODUCTION	6
2.2 CRITICAL THINKING	6
2.3 CRITICAL CITIZENSHIP EDUCATION	8
2.4 CRITICAL PEDAGOGY	9
2.4.1 Reflective thinking	9
2.4.2 Education and Politics	9
2.4.3 Knowledge	10
2.4.4 Production of knowledge as a political process	11
2.4.5 Social function of educational institutions.....	12
2.4.6 Identity and binary oppositions.....	12
2.5 LEARNING THEORIES AND STRATEGIES	12
2.5.1 Experiential learning.....	14

2.5.2	Constructivism	14
2.5.3	Guided reciprocal peer questioning	15
2.5.4	Visual Thinking Strategies.....	16
2.5.5	Model of Aesthetic and Critical Inquiry	16
2.5.6	Creative Inquiry (Lampert 2006)	17
2.6	SUMMARY	17
CHAPTER 3	18	
METHODOLOGY	18	
3.1	INTRODUCTION	18
3.2	DESIGN OF THE STUDY	18
3.2.1	Research approach	18
3.2.2	Research design.....	18
3.3	SAMPLING	19
3.4	DATA COLLECTION	20
3.4.1	Written reflections on unseen artworks	21
3.4.2	Base-line assessment.....	22
3.4.3	Creation of an artwork based on the project	23
3.4.4	Guided reciprocal peer questioning on Citizenship	23
3.4.5	Class discussion using Visual Thinking Strategies	24
3.4.6	Discussions on comparative artworks	24
3.4.7	Written reflections on unseen artworks	25
3.4.8	Post-project assessment.....	25
3.4.9	Reflections of students	25
3.5	DATA ANALYSIS	26
3.6	ETHICAL CONSIDERATIONS.....	27
3.7	VALIDITY AND TRUSTWORTHINESS.....	27
3.8	CONCLUSION	27
CHAPTER 4	28	
FINDINGS AND DISCUSSION OF THE EMPIRICAL INVESTIGATION	28	
4.1	INTRODUCTION	28
4.2	PRESENTATION AND DISCUSSION OF FINDINGS	28
4.2.1	Base-line Assessment	28
4.2.2	Knowledge	29
4.2.2.1	Meaningful knowledge	29
4.2.2.2	Experience.....	31

4.2.2.3	Citing evidence.....	32
4.2.2.4	Discussion.....	34
4.2.3	Power.....	34
4.2.3.1	Multiple opinions	34
4.2.3.2	Exclusion of voices	36
4.2.3.3	Power versus rights	37
4.2.3.4	Discussion.....	39
4.2.4	Identity	39
4.2.4.1	Binary oppositions.....	39
4.2.4.2	Self in relation to other	40
4.2.4.3	Discussion.....	42
4.2.5	Final Measurement and Outcome.....	43
4.3	CONCLUSION	44
CHAPTER 5	45
CONCLUSIONS AND IMPLICATIONS.....	45
5.1	Introduction	45
5.2	Conclusions drawn from the findings and implications.....	45
LIST OF REFERENCES	47
APPENDICES	54
Appendix A: Additional artworks mentioned.	54
Appendix B: Consent form.....	56

LIST OF TABLES

Table 3.1 Coding of Participants	19
Table 3.2 Data collection techniques, participants, time and duration.....	20
Table 3.3 Artful Citizenship Visual/Critical Literacy Scoring Rubric (Rawlinson et al 2007:168)	22
Table 3.4 Guided reciprocal peer questioning (King 2002: 34).....	24
Table 3.5 Coding process in qualitative research (Creswell 2005:238)	26
Table 4.1 Base-line assessment scores	29
Table 4.2 Post-project assessment scores	43
Table 4.3 Pre-test and Post-project assessment scores Comparison	44

LIST OF ILLUSTRATIONS

Figure 3.1 Karen Bradtke, <i>Standing on the Sidelines</i> , (2013). Photographic print on canvas, Private collection (personal correspondence, 1 April 2014)	21
Figure 3.2 Trevor Makhoba, <i>The Garden of History</i> , (2002). Oil on paper, 50 x 63 cm. [online] Available: http://www.johansborman.co.za/exhibition-work/in-the-shadow-of-the-rainbow/36-makhoba-trevor---the-garden-of-history-2002-50-x-63-cm.jpg/ [5 April 2014]	21
Figure 3.3 Brett Murray, <i>Africa</i> , (2000). Bronze and paint, 350 x 150 x 150 cm. [online] Available: http://objectsindevelopment.net/city-walk/ [03 April 2014]	21
Figure 3.4 Brett Murray, <i>Phonetic isiXhosa, "Next week its ancestor worship in phonetic xhosa"</i> , (2002). Silkscreen. [online] Available: http://www.brettmurray.co.za/work-on-paper/white-like-me/phonetic_xhosa.jpg/ [10 May 2014]	54
Figure 3.5 Langa Magwa, <i>New Identity</i> , (1998). Burnt, scratched & cut goat hide. [online] Available: http://nirmi-ziegler.blogspot.com/2011/09/identity-reflected-in-south-african-art.html [5 April 2014]	54
Figure 3.6 Hasan and Husain Essop, <i>Thornton Road</i> , (2008). Lightjet C print on Fuji Crystal Archive Paper. [online] Available: http://www.artthrob.co.za/09apr/artbio.html [5 April 2014]	54
Figure 3.7 Kendell Geers, <i>Twilight of the Idols</i> , (2002). Found object (African sculpture) and danger tape. [online] Available: http://artist.bluelabel.net/yz06j/kendellgeers/labels?direction=desc&sort=title [5 April 2014]	54
Figure 3.8 Araminta de Clermont, <i>Namhla</i> , (2008) From the <i>Before Life</i> (Matric Queens) series, Lamda Print. [online] Available: http://aramintadeclermont.com/work.php?seriesId=1156 [10 May 2014]	55
Figure 3.9 Nontsikele Veleko, <i>Nonkululeko</i> , (2004) From the <i>Beauty is in the eye of the beholder series</i> , Pigment print on cotton rag paper [online] Available: https://fansinaflashbulb.wordpress.com/2010/06/17/on-the-street-in-johannesburg/ [10 May 2014]	55
Figure 4.1 Themba Siwela, <i>Unpaid rent</i> , (2002). Oil pastel on paper, 35 x 50 cm. [online] Available: http://www.revisions.co.za/articles/from-bhengu-to-makhoba-tradition-and-modernity-in-the-work-of-black-artists-from-kwazulu-natal/#.VFwZikaKAiQ [03 April 2014]	32
Figure 4.2 Peter Hugo, <i>Pieter and Maryna Vermeulen with Timana Phosiwa</i> , (2006). Photograph. [online] Available: https://www.guernicamag.com/interviews/photography-and-other-truths/ [03 April 2014]	32
Figure 4.3 EBM12's artwork	38
Figure 4.4 ECM11's artwork	38
Figure 4.5 EWF13's artwork	38

Figure 4.6 Anton Kannemeyer, <i>N is for Nightmare</i> , (2008). Acrylic and Ink. [online] Available: http://we-make-money-not-art.com/archives/2008/05/jack-shainman-gallery-is-pleas.php [10 May 2014]	40
Figure 4.7 Herge, <i>Tintin in the Congo</i> , (1946). [online] Available: http://www.dailymail.co.uk/news/article-2057090 [10 May 2014]	40
Figure 4.8 Thembankosi Goniwe, <i>Untitled</i> , (2000). [online] Available: http://www.artthrob.co.za/01nov/reviews/gaze.html [10 May 2014]	41

CHAPTER 1

ORIENTATION TO THE STUDY

“Where our beliefs remain unexamined, we are not free; we act without thinking about why we act, and thus do not exercise control over our own destinies” (Burbules 1999).

1.1 MOTIVATION

In a world riddled by inequalities, corruption, war and violent crime, it becomes more and more important to look critically at our thinking and actions, to question our assumptions and beliefs as thinking beings and as citizens of the world. Critical thinking and critical citizenship are generally considered to be desirable outcomes of the educational process as they enable students to make thoughtful choices (Lampert 2006:47).

The South African National Curriculum Statement (NCS), Grades R-12 (2011), highlights the importance of critical thinking and Critical Citizenship Education. The NCS declares that it aims to produce learners that are “...able to identify and solve problems and make decisions using critical and creative thinking; collect, analyse, organise and critically evaluate information.” The NCS is based on the principles of “...active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths”. The NCS suggests curricula that equip learners with “...the knowledge, skills and values necessary for self-fulfilment and meaningful participation in society as citizens of a free country...”

1.2 BACKGROUND

Citizenship education currently does not form a separate part of the curriculum, but is rather one of the main objectives and principles that shape the whole curriculum.¹ Critical Citizenship Education can then be viewed as a useful tool to prepare students to understand and become actively involved in society, or as a way to respond to a range of social concerns in their community/world.

Art Education has a particularly significant role to play in the process of life training. The objective of Art Education is close to the objectives of Citizenship Education as the interpretation, and per implication, the making of artworks, includes critical thinking, and the forming of attitudes and values (Kemperl 2013:100).

Researchers identified Visual Art as a significant educational instrument in the promotion of critical and creative thinking skills. The arts can, according to Drinkwater (2011:1), provide a medium to promote “critical analysis and probing of diverse societal issues (such as respect for differences, equity and social justice); dialogue, debate, deliberation; and increased engagement”. In 2014, the

¹ Studies indicated that knowledge conveyed through interdisciplinary discussions is integrated and contextualised and therefore deepen the understanding of their relations to everyday situations (Kemperl 2013).

National Senior Certificate Exam, based on the new CAPS (Curriculum and Assessment Policy Statement), replaced the previous Subject and Learning Area Statements, Learning Programme Guidelines and Subject Assessment Guidelines. A new Visual Culture Theme was incorporated into the Grade 12 CAPS as of 2014: *Post- 1994 Democratic Identity in South Africa*. This theme supports the aims of Critical Citizenship Education in that it has the potential to address inequalities and injustices.

Art Education, and specifically studying contemporary artworks as prescribed by the National Curriculum Statement, was employed in this study to promote critical thinking and critical citizenship. Through studying artworks produced after 1994, one can explore how diverse members of our society view their identities, rights, equality and justice in a democratic society.

The South African 'free born' generation are all part of a seemingly happy rainbow nation 20 years after our first democratic election. One can easily get the impression that the youth are not concerned about issues such as racism and are not hampered by apartheid and its legacy. Bedford (2004:112), argues that this impression exists despite the extreme conditions in which the majority of people in the country continue to live as a direct result of over 350 years of colonialism and more than 50 years of institutionalised racism.

This study, concerning critical thinking and Critical Citizenship Education, was conducted with a group of 16 Grade 12 students aged between 17 and 18 attending a Secondary School in KwaZulu-Natal. A combination of Afrikaans, English and Zulu speaking students, from multiple racial groups and consisting of both genders, participated in this study. Incidentally, the study took place during the last month run-up to the 2014 South African National Elections, when a number of the participating students were going to formally participate as citizens in the democratic process for the first time.

The school involved in this study is the high-school section of a parallel-medium, co-ed, primary and secondary former model-C school, located in a middle-class, formerly whites-only, suburb. There is a pre-school attached to the school, which results in a number of learners spending their entire formative years in a single institution. It was initially an exclusively Afrikaans school but, due to economic pressures brought on by dwindling numbers the school, adopted English as an additional medium of teaching from 2001 onwards. Consequently, in 2001, the school underwent a name change to an English name, whilst remaining mostly Afrikaans and promoting Christianity. It gradually incorporated English classes from 2001 and aims to be completely parallel medium in 2015. This former whites-only school now has around 600 learners from Grade 1 to 12 from a variety of socio-economical classes and races as well as religious persuasions. The legacy of a whites-only, Afrikaans school, probably still lies fresh in the memory of the community and senior staff members and the school still proud itself on its Christian ethos. The transformation evident in the school probably reflects economic realities more than ideological changes and, as such, is likely representative of the broader South African society.

1.3 PROJECT

During the research a project with the theme 'Being, Becoming and Belonging', was assigned to the participating students. This project explored the notion of a democratic identity within the post-1994 context. The art project was based on the notion that participation in personal response activities can develop the habit of thinking critically in students (Geahigan 1998:306).

Critical thinking and critical citizenship were encouraged through:

- The exploration of the concept of 'citizenship' by means of Guided Reciprocal Peer Questioning (King 2002).
- The exploration of relevant artworks, which question or address democratic identity within the post-1994 context. These artworks were examined by means of a combination of Visual Thinking Strategies (Housen 2002, Barrett 2002) and Geahigan's Model of Aesthetic and Critical Inquiry (1998).
- The creation of an artwork through Creative Inquiry (Lampert 2006) around the theme 'Being Becoming and Belonging'.

In this research project, the work done in Rawlinson *et al*'s Artful Citizenship study: *Thinking critically about Social Issues*, was consulted, specifically with regard to measurement rubric design and some selected teaching strategies. Rawlinson *et al* (2007:155), used inquiry based strategies to focus on the understanding of artworks as "agents of social change", as opposed to only understanding their aesthetic or art-historical significance. The aim of their study was "to determine if participation in the Artful Citizenship program affected the students' ability to interpret visual images and think critically about them and the social issues they convey" (2007:165).

The students' initial critical thinking skills were measured through the analysis of previously unseen images related to issues such as citizenship, ethnicity, urbanisation and globalisation and/or colonialism. Their ability to critically analyse artworks was assessed by utilising the Artful Citizenship Visual/Critical Literacy Scoring Rubric compiled by Rawlinson *et al* (2007:168). The same visual examples and rubric were then used, after the completion of the art project, to detect possible changes in the student's ability to apply critical thinking.

This research extends the work of researchers and theorists such as King (2002), Housen (2002) and Geahigan (1998) in the replication and applications of their original methodologies around the development of critical thinking through critical inquiry. King, Housen, Barrett and Geahigan's methodologies, as described by Lampert (2006), were interpreted from a critical citizenship perspective (Johnson & Morris 2010). Additional aspects worthy of investigation and explanation were identified. These include the following:

- Knowledge is a prerequisite for critical thinking and greatly influences the outcome of the critical thinking process.
- How knowledge is acquired influences the quality and independence of the knowledge.
- Conventional pedagogy is biased to knowledge transfer/building process rooted in power.

- Applying critical pedagogy theory and strategies to build up the students' body knowledge can be effective in improving the critical thinking ability of students.

1.4 RESEARCH QUESTION

The primary research question which this study addressed was:

How did the students react to the project "Being, Becoming and Belonging" that aimed to affect their ability to think critically about Post-1994 contemporary South African Art and the issues it conveys?

The sub-question was:

- *What do the reactions of students reveal about the teaching strategies used in this project?*

The aim of the project was to facilitate critical thinking and critical citizenship through the investigation of contemporary South African artworks.

The primary objectives of the research were:

- To establish how students' participation in the project affected their ability to think critically about Post-1994 contemporary South African Art and the issues they convey and;
- To establish how effectively the teaching strategies that were employed at a secondary school in KwaZulu-Natal contributed to the facilitation of critical thinking and critical citizenship.

My point of departure was initially based on the assumption that, in accordance to Glaser (1941), critical thinking is an attitude and logical application of skills in problem-solving contexts, which can and should be taught. However, according to Willingham (2007), critical thinking is not a set of skills that can be deployed at any time, in any context. Critical thinking can only be applied in the presence of domain specific knowledge (Willingham 2007). Knowledge is never neutral or independent of politics and the relationship between knowledge and power is clarified by Apple, when he asks: "Whose knowledge is it? Who selected it?" and "For what reason?" (1979:7).

My perspective on the topic is best expressed by hooks (2010:185): "When we make a commitment to become critical thinkers, we are already making a choice that places us in opposition to any system of education or culture that would have us be passive recipients of ways of knowing".

1.5 METHODOLOGY

An interpretative approach was followed in this research study. I explored how the participation of students in the "Being, Becoming and Belonging" project affected their ability to think critically about post-apartheid identity construction in South Africa. The aim was to achieve an understanding of the experiences and actions of the participants and the perspectives from which they act (Cohan et al 2011:17).

The nature of this research is mainly qualitative, but quantitative methods (the base-line and post-project assessment scale) to measure the possible increase of critical thinking was also applied. A case study was conducted by which students engaged with notions of citizenship and identity through a series of activities. These activities were observed and are reflected upon in this study. Primary data was collected through written reflections by the students and through the observation and recording of group discussions.

Inductive content analysis processes were used to prepare, organise and report the data (Creswell 2005).

1.6 OUTLINE OF CHAPTERS

Chapter 1: Orientation to the Study

In this chapter, the introduction provided the background and motivation for the study. It describes the research environment and context. It includes the research question, the aim and objectives of the study and a brief overview of the research methodology that was used.

Chapter 2: Theoretical Perspectives

This chapter introduces the theoretical perspectives which inform this research. The relationship between critical thinking and critical citizenship is examined. Further, it explores the Theory of Constructivism, which forms part of this study. Themes which became apparent only during the course of the research are also discussed.

Chapter 3: Research Design and Methodology

The project and research methods used in this case study are described in Chapter 3, p. 18. It includes the details pertaining to the participants, data collection, and data analysis procedures and the ethical implications of the study.

Chapter 4: Findings and Discussion of the Empirical Investigation

This chapter constitutes the presentation of the pre- and post-data and a discussion of the research findings. It investigates how critical thinking was applied while analysing artworks and discusses themes that emerged through the analysis of the data.

Chapter 5: Conclusions and Implications

The results of the study are summarised in Chapter 5, p. 45 and possible implications thereof are considered.

CHAPTER 2

THEORETICAL PERSPECTIVES

2.1 INTRODUCTION

This research study explores how critical thinking and critical citizenship can be developed through Art Education. In this chapter the theoretical perspectives from which this research is conducted are discussed. The understanding and relevance of critical thinking, Critical Citizenship Education and critical pedagogy to this study are explained. The relevant learning theories and strategies applied in this study are also discussed.

A comprehensive literature review on definitions of critical thinking and critical citizenship will not be compiled because of the limitations of the study, but a clear literature review, of what I consider as important perspectives on critical thinking and citizenship for this study, is necessary. I will, therefore, highlight some of the prominent authors in the field who contributed to my own understanding of the terms and the application of their theories in this research.

2.2 CRITICAL THINKING

Critical thinking is a complex and contested construct; a wide, vastly documented, discussed and researched topic. A review of the literature reveals an overabundance of definitions for critical thinking, varying from a higher-order thinking skill to a politically oriented educational aim (Lampert 2006, Sanders 2011:38).

The ability to reason and think critically has historically been viewed as the most objective and neutral tool available to judge good arguments (Tayer-Bacon 2000). Richard Paul (2013:19), defines critical thinking as “...that mode of thinking - about any subject, content, or problem - in which the thinker improves the quality of his or her thinking by skilfully taking charge of the structures inherent in thinking and imposing intellectual standards upon them”. Ennis (1993:180) defines critical thinking as a process and an outcome. For him critical thinking is “reasonable reflective thinking focused on deciding what to believe or do”. According to Dewey (1910:6), reflective thinking is an “active, persistent, and careful consideration of any belief, or supposed form of knowledge, in the light of the grounds that support it and the further conclusions to which it tends...it is a conscious and voluntary effort to establish belief upon a firm basis of reasons”.

Critical thinking, for Brookfield (1997:17), is a process which involves the “recognizing and researching of assumptions that undergird...thoughts and actions”. From hooks’ perspective critical thinking is a “...purposive, creative, responsible, interdependent, and careful reflection (and self-reflection) which, to the greatest degree possible, would be free of patriarchal, colonial, white-supremacist, homophobic, and capitalist assumptions, and starts from considering the effects of a belief or decision on the real life experiences of people whose lives would be affected by the outcomes of a particular belief or action, with a mind to promoting democratic values” (cited in Sewell: 2013:33).

Facione (2013:26) refers, in his essay, *Critical Thinking: What it is and why it counts*, to ‘the expert consensus conceptualization’ of critical thinking as articulated in the 1990 APA Delphi Research Report: “We understand critical thinking to be purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation and inference, as well as explanation of the evidential, conceptual, methodological, criteriological, or contextual considerations upon which that judgment is based”.

Critical thinking is generally understood to be composed of skills and dispositions. Skills are the cognitive aspect of critical thinking and dispositions are the more affective aspect thereof (Ennis 1993). Core critical thinking skills, according to Facione (2013:12), are interpretation, analysis, inference, evaluation, explanation and self-regulation. Dispositions needed for critical thinking are open-mindedness, confidence in reasoning, truth seeking, judicious, inquisitive, systematic and analytical.

Willingham (2007:17) argues, however, that critical thinking is not a skill. He maintains that there is not a set of critical thinking skills that can be acquired and deployed regardless of context. For that reason, critical thinking is difficult to teach. He stated, however, that there are meta-cognitive strategies that, once learned, make critical thinking more likely.

Willingham insists that the ability to think critically depends on practice and domain knowledge. He explains that students, who are often reminded to look at an issue from different perspectives, will learn to do so – through practice. The process of critical thinking is also entangled with discipline (domain) specific knowledge. If the student does not know much about the issue he or she will not be able to look at the issue from multiple perspectives (2007:8).

Insofar as this study refers to ‘Critical thinking’, the proposed working definition, and understanding of the concept, is: *To engage consciously in a process of evaluating a subject from various points of departure, in the context of available knowledge and experience.*

This means that when one engages in critical thinking:

- It is a deliberate act, or at the very least a conscious state of mind and/or approach to subjects that can be developed through practice.
- The subject is examined from various perspectives and the examiner or thinker is prepared to accommodate points of view other than merely his or her own.
- The width, depth, quality and source of knowledge (general and subject knowledge) the examiner possesses, or can obtain, directly contributes to the complexity of the thinking and the outcome of the process.

If knowledge is a pre-requisite for critical thinking, as claimed by Willingham, the choices of knowledge we promote in the classroom become crucial and raise the importance of critical pedagogy.

Critical pedagogy aims to promote critical thinking, specifically through the following aspects:

- Skills of reasoning and judgement,
- Dialogue or argument,
- Discovery of new knowledge (Johnson & Morris 2010).

These aspects will be elaborated on in 2.4 below.

2.3 CRITICAL CITIZENSHIP EDUCATION

Richard Paul sees an intimate connection between critical thinking, moral integrity and responsible citizenship. Education for 'fair-minded independence of thought', 'genuine moral integrity' and responsible citizenship are not three separate issues but one complex task. Paul sees skills, values and insights as mutually and dynamically interrelated. "It is the whole person who thinks, not some fragments of the person" (Axtell 2000: xxiii). Paul states that if we fail in one dimension of the problem, we fail simultaneously in all three: critical thinking, moral integrity and responsible citizenship (Axtell 2000:165). The assumption is that the promotion of critical thinking in students would promote critical citizenship.

Citizenship Education has been described to have minimal or maximal characteristics. Minimal citizenship education includes normative ideas of citizenship, such as the legal ascription of a citizen, identity, as well as civic rights and duties. Maximal citizenship refers to education which develops values, attitudes and behaviours related to fuller participation in democracy and civic life at all levels (McLaughlin 1992).

Critical Citizenship Education is associated with the maximal aspect of citizenship. It considers the need for democratic citizenship to address exclusion and discrimination which is prevalent in multicultural societies. Exclusion and discrimination prevents individuals and groups from fully enacting democratic citizenship (DeJaeghere 2009:227). Citizen identity is seen as dynamic and a matter of continuing debate that requires redefinition. These attributes raise questions as to how social disadvantage continues to undermine citizenship (McLaughlin 1992).

DeJaeghere (2009:228) proposes four pedagogical approaches for employing Critical Citizenship Education.

These approaches are:

- 1) Inclusion of marginalized knowledge and voices in the curriculum to allow for the construction of alternative forms of citizenship and seeing this knowledge in relation to, and as a critique of, mainstream constructions of citizenship and democracy;
- 2) Learning and enacting double-consciousness, which is examining one's perspectives about, and identity related to, citizenship through the eyes of another (self-awareness and awareness of

others' perspectives) *and* understanding the complexities of citizen identity affected by discrimination and oppression;

- 3) Developing intercultural understanding through intercultural learning experiences to engage others in civic relations and spaces; and
- 4) Utilizing strategies for collective social action, such as a collaborative engagement of students, teachers, schools and communities to create social change (DeJaeghere 2009:229).

2.4 CRITICAL PEDAGOGY

In a young democratic South Africa critical pedagogy can be a useful tool in developing critical thinking and critical citizenship. Critical pedagogy could be employed to “understand and develop new meanings of civic membership and participation” (DeJaeghere 2009:227). At the same time it questions how, after 1994, the socio-political order continues to create injustices and inequalities for groups of people.

2.4.1 Reflective thinking

Critical pedagogies are committed to social transformation for the collective good and strive towards social justice. Conscientization is a term associated with Paulo Freire (1970:72) and relates to the development of critical consciousness as a form of emancipatory education. Through the process of Conscientization, excluded groups (the oppressed) can learn to identify, interpret, criticise and finally transform the world around them. Crucial to this process is the notion of Praxis.

Freire describes Praxis as “a synergistic process of reflection and action upon the world in order to transform it” (Johnson 2010:80, Freire 1970:125). The consequence of critical reflection within an authentic praxis would be action or intent to change (Freire 1970:66). Freire’s definition for Praxis as transformation relates to what Karl Marx wrote in *The Eleventh Thesis on Feuerbach*: “Philosophers have hitherto only interpreted the world in various ways; the point is to change it” (cited in Smith 1999).

Hannah Arendt describes [reflective] thinking as an activity with its own integrity and purpose. Thinking is not a dependent activity that is made useful only when it leads to some other activity (Santoro 2009:242). Reflection is a conscious process by which minds are changed (Fenwick 2005: 11). One might conclude that reflection is also an action in itself and that critical reflection would consequently transform thinking/knowing and therefore determine attitudes and actions/practice.

In the process of attempting to understand the world and to encourage social transformation, critical pedagogies facilitate problem posing discourse and self-reflective thought (Freire 1970:36).

2.4.2 Education and Politics

The critical pedagogical teacher should base teaching and learning on critical dialogue, listening and mutual knowledge creation (Apple 2001:128). Freire (1970:80) suggests that through dialogue, new

relationships, based on freedom, are formed between teachers and students. In teaching through Praxis, arguments based on "authority" are no longer valid. Freire regards the educator and student as equal partners in the learning process and that one should "resist the trap of assuming that difference is inferior" (Apple 2001:128). Freire (1970:77) speaks out against the oppressive, authoritative actions of teachers and the "banking" of information. He is of the opinion that it attempts to "control thinking and action, leads men and women to adjust to the world and inhibits their creative power".

Arendt stated, in *The Crises in Education* (1959), that education can play no part in politics. If "...emancipated from the authority of adults, the child has not been freed but has been subjected to a much more terrifying and truly tyrannical authority, the tyranny of the majority" (cited in Gordon 1999:72). When children, and even adults, are unprepared (not applying critical thinking) to make political decisions for themselves, they could easily become indoctrinated as was the case with Nazism, Apartheid and the former USSR indoctrination of the youth. They can lose their capacity to bring, what could have been, their own unique perspectives into adulthood (Gordon 1999:69).

Arendt points out that no system can eliminate difference. The attempt to eliminate difference is "self-delusion" and the result, would be "petrification" (cited in Griffiths 1998:68). The dream of equality that pushes difference into the private realm reduces everyone to be the same. Worse, any person who asserts a difference runs the risk of being defined by that and that only (Griffiths 1998:68).

For Arendt social justice education does not depend on raising political consciousness, but rather on the preserving of the student's "natality" (potential for the new and revolutionary) (cited in Santoro 2009:247). The educator's responsibility is not to be mistaken for activism. Since the new and revolutionary could potentially also endanger the world, students should be introduced to the world and not be unleashed upon it (Santoro 2009).

On the other hand, central to the understanding of Freire's theory of education, is his idea that education is *always a political act*. It involves social relations and therefore involves political choices and makes it impossible to remain neutral. Educational policies and practices either "perpetuate exclusion and injustice or they assist us in constructing the conditions for social transformation" (Apple 2001:128). The denial that education is political is in itself perceived as a political act (Faundez 1989:31).

Both Arendt and Freire, however, urge for the opportunity of the student to be able to create their own unique perspective and understanding of the world they inherit. Both thinkers are cautious about the indoctrination of students. They both see the creative potential in students to create a more humane future for themselves. Both Freire and Arendt see the value of critical thinking in education in the pursuit for social justice. They would have agreed that the emphasis in social justice education should be on active critical thinking and not on political activism or intellectualism.

2.4.3 Knowledge

According to the Oxford Dictionary is 'knowledge' defined as "facts, information, and skills acquired by a person through experience or education; the theoretical or practical understanding of a

subject” (www.oxforddictionaries.com). This definition aims to incorporate positivistic as well as interpretative understandings of knowledge.

Knowledge, according to Dewey, is never a representation of reality. The relationship between knowledge and reality is rather a result of individual and social experiences. Knowledge is not a separate objective ‘truth’ out there for humans to find and record. It is neither external nor objective. Knowing is an active process of people being a part of the reality (cited in Ültanır 2012).

2.4.4 Production of Knowledge as a Political Process

“Knowledge comes into play mainly because if we want our students to learn how to think critically, they must have something to think about” (Willingham 2006: n.pag.). The danger is that knowledge, as presented by the educator/system, is never neutral or objective. According to McLaren (1995: 63), “its emphases and exclusions partake of a silent logic”. The acquisition of knowledge can also not occur objectively in that knowledge “never speaks for itself; rather it is constantly filtered through the experiences, critical vernacular, and mutual knowledge that students bring to the classroom” (McLaren 1995:63).

Truth, according to McLaren, is relational as it is “dependent upon history, context, and relations of power operative in a given society, discipline and institution and is not absolute...Knowledge is socially constructed, culturally mediated, and historically situated” (2003:73). Politics is understood as any situation where relations of power are in play. Some forms of knowledge, through time, have developed to have more power and legitimacy than others because of dominant cultures (2003:73).

A dominant culture is able to exercise domination over subordinate classes or groups through hegemony². Knowledge (technical or practical) is therefore constructed to represent and promote selected classes, cultures, ideologies, races, genders and abilities (McLaren 2003:64).

The school, according to Freire, embodies ideologies of inferiority. It takes “dominant knowledge and dehistoricizes and naturalizes it”. “It makes dominant knowledge into the only visible and socially acceptable knowledge” (cited in Palmer 2001:131). According to Freire the predicament starts when knowledge becomes a “consumable” and the learning process “consumption” (1970:72, Palmer 2001:266).

Knowledge should be made meaningful to students before it can be made critical. Different, indigenous and popular knowledge should be valued and be considered legitimate. Knowledge already possessed by students from lived experience gives them the power to re-appropriate dominant knowledge for their own emancipation (McLaren 2003:80).

Critical educators argue that knowledge and the hidden curriculum should be analysed on the basis of whether it is oppressive and exploitive and not on the basis whether it is true. Knowledge should be examined both for the way it misrepresents or marginalizes particular views of the world and for

² Hegemony is explained as the moral and intellectual leadership of a dominant class over a subordinate class achieved through the general winning consent of the subordinate class to the authority of the dominant class (McLaren 2003:67).

the way it provides a deeper understanding of how the student's world is actually constructed and how it consequently shapes their identities (McLaren 2003:73).

2.4.5 Social Function of Educational Institutions

Schools are implicated in the process of "social reproduction" which refers to the reproduction of social relationships and attitudes needed to sustain the existing dominant class (McLaren 2003:77). Schools reproduce the structures of social life through the colonization (socialization) of student subjectivities and by establishing social practices characteristic of the wider society (McLaren 2003).

Educational institutions, from a critical perspective, are however not only seen as areas of indoctrination, socialization or instruction, but also as a cultural terrain that could promote student empowerment and self-transformation (McLaren 2003:62). It is important that students learn that they *could* act and that their action *can* make a difference (Fenwick 2009:37).

According to McLaren (2003:80), students should be guided in a process of understanding how subjectivities are produced. How identities have been constructed out of the prevailing views of the dominant culture should be examined. Teachers need to encourage students to be self-reflexive about social issues. Teaching and learning should be a process of inquiry and critique.

2.4.6 Identity and Binary Oppositions

Identities are ultimately the constructs of relationships and change as a result of interactions with others (Kincheloe 2005:19). Identities are constant in the process of redefinition and discovery. Atkinson explains how multiple identities are constructed and alternate in the process of distinguishing between 'self' and 'not self' as a "restless movement in the unstable spaces in between boundaries" (2001:310). In the process of getting to know and understanding others, Kincheloe argues that we will recognize patterns of "interconnectedness" and this interaction with different "structural coupling" creates new relationships with others and with self (2005:19).

Hybridity is a form of liminal or in-between space, where the 'cutting edge of translation and negotiation' occurs. Bhabha's notion of a "Third Space" (2003:207) questions established categorisations of culture and identity (binary oppositions) and enables new positions and possibilities to surface. Multiple and contrasting perspectives were juxtaposed and presented and to the students in this study. The aim was not to transfer dominant or oppressive knowledge, but rather to create possibilities for the critical thinking to develop and new knowledge to be constructed.

2.5 LEARNING THEORIES AND STRATEGIES

As this study is situated within the field of art education, the predominant medium for learning is art. The creative arts offer a dynamic and emergent process of inquiry and representation that provides significant perspectives for making decisions regarding pedagogical theory, policy, and practice. It offers a process of constructing alternative forms of (re)presentation, (re)imagining and critical reflections (Springgay 2005:195). Through the reflective aspect of the artistic creative process

we learn, evolve, affirm ourselves and find meaning. “Art is good to ‘think with’” (Sutherland 2007:126) as it combats that “...numbing objectification that characterizes contemporary society” (Thompson 2001:115).

Freire (1970:80) believes that knowledge should emerge through “...invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other”. His ‘see-judge-act’, student-centred methods, lead to critical consciousness, as opposed to what he refers to as the ‘banking theory’ on learning (cited in Gibson 1999:129). Critical consciousness is an “awareness of the necessity to constantly unveil appearances designed to protect injustice which serves as a foundation for action toward equality and democracy” (Gordon 1999:169).

In contrast with modern art, which became detached from society, contemporary art concerns itself not with progress and new trends, but allows for the plurality of ideas, materials and media. Heterogeneity is an important facet of contemporary art. Contemporary artists often have the urge to comment on, and engage with, society and everyday life (Kemperl 2013:101).

The focus in contemporary art is often on the process, development, memory and emotions of the idea. The artwork is finalised by explanations and actual involvement on the part of the viewer. Contemporary art is referred to as relational, participatory and socially engaged by Kemperl (2013:102). Artists question and strive to change people’s perceptions on unexamined positions held on societal issues. Contemporary art encourages multiple views and for that reason is seen as an example of critical citizenship: tolerance, respect and critical thinking.

Contemporary artists identify, focus and reflect on current issues such as sustainable development, globalisation and discrimination and anticipate its consequences. These issues impact on the concept of citizenship (Kemperl 2013:112). Art is used as a vehicle of connection, an opportunity “...to gather and to reflect on the idea of being together” (Martin 2006:10). The artistic process is “...a rip in the dominant reality, and an astonished glance at the world which reveals its injuries and stiffness, producing what is still becoming.” Art enables, like all critical thought, “...the reading of things in being...as a text of their becoming. In order to be, it must become. Its ‘duration’ is found in the interplay of the opposites, permanence and change” (Pongratz 2005:161).

A shift in values occurs when we do not ask whether something is good art, but rather “what is this art good for?” (Springgay 2005:195). Inquiry through art can lead to re-evaluation and reflection of relations, values, expectations and even confrontation with prejudice and connects art with the contents and objectives of citizenship education. Art has been perceived as a part and means of education and learning “as part of a long-term altering of our behaviour and demeanour” (Kemperl 2013:101). Gude states that artistically engaged individuals combine “intense awareness with a strong sense of agency”, which she explains as a belief that one can shape the world. “As democratic citizens, we must believe that what we do affect the world around us, that what we do make a difference” (2009:7).

Various specific aspects and strategies of learning relevant to this specific study will now be discussed.

2.5.1 Experiential learning

Tara J. Fenwick (2000) defines experiential learning as a process in which concepts are derived from experience and which are continuously modified by experience. For Fenwick experiential learning includes elements from the following; the impact of reflection on and in action (Constructivist perspective), interference of the unconscious and conscious mind (Psychoanalytic perspective), social participation (Situative perspective), influence of power structures (Cultural perspective) and the environment as a complex set of variables (Enactivist perspective). The process of creating and studying art in the classroom is not only determined by the 'sum of its parts', i.e. the institution, learners, teacher, curriculum, and resources, but rather by the process of interaction between these 'parts'. Learning from these perspective are not only determined by the mind, body and environment but between the process and interaction between these aspects.

2.5.2 Constructivism

Constructivism as a learning theory is based on the notion that learners actively construct their own knowledge and meaning from their own experiences based on local realities, resulting in a personally unique reality (Doolittle 1999). It is a learner centred approach where the teacher aims to understand what previous knowledge the learner has and aims to construct new knowledge in relation to it. According to the constructivists perspective learning involves:

- active cognitive processing which is
- an adaptive process and is
- subjectively based on individual and social experiences.

Constructivism explains how students construct an understanding of their world by reflecting on their experiences and interaction with their environments, as opposed to being passive receptacles of knowledge from others. Individuals who construct their own knowledge as they engage in classroom experiences are self-regulatory, self-mediated, and self-aware. The role of teachers is to guide and facilitate learning. Teachers provide and encourage multiple perspectives and representations of content (Doolittle 1999) as multiple perspectives enhance multiple ways of solving problems and promote critical thinking (Vrasidas 2000:12).

Learning (new knowledge production) occurs in the presence of cognitive dissonance. Cognitive dissonance is the result of the interaction between what a student believes or knows with new ideas or beliefs (Hoagland 2000:5). The construction of the students' own knowledge oscillates between "assimilation" (when new knowledge is incorporated into existing knowledge constructs) and "accommodation" (when existing knowledge constructs are altered) (Fenwick 2000:9).

According to Vygotsky, knowledge production relies on the social and cultural context of learning instead of the individual learner. According to his "zone of proximal development theory" the "time-bounded site of community" (cited in Fenwick 2000: 18) surrounding a person could potentially limit or enhance learning. Learning is therefore a continuous process of interaction and reflection; socially constructed during interaction and activity with others (Fenwick 2000:10). These theories rest on the

understanding that learning takes place through social relationships, within a cultural milieu, and by connecting prior knowledge to new contexts.

Learning is seen, from a socio-cultural perspective, as the whole person's participation in "communities of practice" in which the mind, culture, history and the social world are "interrelated processes that constitute each other" (Lave 1993:63). Learning is embedded within social events; social collaboration (interaction and discussion) with guidance or peers. These play a fundamental role in learning. Learning thus transpires in the relationships between people (Lave 1993). Knowledge and the knower are interconnected and interrelated and is therefore not neutral and unbiased (Tayer-Bacon: 2000:3).

Constructivism explains how students construct their own knowledge by reflecting on their experiences and interaction with their environments. In other words, students create knowledge in an attempt to understand experiences.

The application of meta-cognitive strategies makes it possible to learn how to think critically (Willingham 2007:17). The strategies of Guided Reciprocal Peer Questioning (King 2002), Visual Thinking Strategies (Housen 2002 , Barrett 2002) Geahigan's Model of Aesthetic and Critical Inquiry (1999) and Creative inquiry (Lampert 2006) were employed to promote critical thinking in this study. Students employed these strategies to construct their own knowledge as opposed to the teacher's opinions being forced upon them. Learning was encouraged through dialogue and inquiry.

2.5.3 Guided Reciprocal Peer Questioning

The teaching strategy what King (2002) refers to as 'Guided Reciprocal Questioning' is based on the principles of Socratic questioning. Socratic questioning is "disciplined questioning that can be used to pursue thought in many directions and for many purposes, including: to explore complex ideas, to get to the truth of things, to open up issues and problems, to uncover assumptions, to analyze concepts, to distinguish what we know from what we don't know, to follow out logical implications of thought or to control the discussion. The key to distinguishing Socratic questioning from questioning *per se*, is that Socratic questioning is systematic, disciplined, deep and usually focuses on fundamental concepts, principles, theories, issues or problems" (Paul & Elder 2007:1).

According to King, knowledge is constructed (socially) during interaction and activities with others. Interaction between the students in a group influences the cognitive activity for the learning to take place (2002:33). Thoughtful interaction does not occur spontaneously or by merely staring at an artwork, but rather requires a set of strategic open-ended questions to stimulate discussions. Different kinds of questions promote different types of cognitive processing (King 2002:35, Geahigan 1998:304).

King suggests that the "process of asking and answering particular questions helps students monitor and regulate their understanding of the material and their ability to extend their learning by going beyond that material to construct new knowledge" (King 2002:38). In line with this approach, I presented the students with the questions suggested by King (Table 3.4, p. 24) to use as point of departure for their conversation (King 2002:34).

When students are exposed to alternative perspectives and conflicting views, they find themselves in a state of cognitive imbalance. This imbalance motivates them to continue a discussion in order to resolve the cognitive conflict (King 2002:35). Through discussion the students arrive at “negotiated meaning (social constructed knowledge). In doing so individuals reformulate their own thinking and alter their knowledge structures – that is, they learn” (King 2002:35). The purpose of Guided Reciprocal Peer Questioning is to promote not only multiple connections between new ideas and prior knowledge, but also to stimulate the construction of many different kinds of high-level connections (e.g., evaluative relationships, comparison relationships, and evidential relationships). The purpose of such questions is to cultivate not only many connections but different kinds of connections.

2.5.4 Visual Thinking Strategies

Visual Thinking Strategies models behaviour that reinforces thinking skills which might transfer to other disciplines. It can be argued that these are “basic skills for being good citizens in thought and even in action” (Rawlinson et al 2007:168). In the Artful Citizen project Rawlinson’s Visual Thinking Strategies (based on Housen’s strategies) were applied as a tool to shed light on the social content of an artwork. Questions that were asked were: “What’s happening in this picture? What do you see that makes you say that? What more can you find?” (Rawlinson et al 2007:159, Housen 2002:100).

The Visual thinking strategies employed in this study (the Being, Becoming, Belonging project) utilized a learner-centred, open-ended questioning sequence, adapted from Housen (2002) and Barrett’s (2002) questioning sequences.

Artworks were examined by asking three critical inquiry questions:

- What do I see in the artwork?
- What can that mean? or What is the artwork about?
- How do I know? (Housen 2002:100, Barrett 2002:293).

The reason why students have to name the identified elements is to encourage them to spend time looking at the artwork before making hasty conclusions. Feldman, as cited by Geahigan, suggests an exhaustive list of observations. Perkins advocated this step as “describing what we see...helps to heighten and stabilize perception” (cited in Geahigan 1998:304). According to Housen (2002) aesthetic and critical inquiry techniques help facilitate higher order thinking with 5 – 18 year olds. The ability to think critically develops because the interpretation of the artworks allow for more than one interpretation (Lampert 2006:47). By stating evidence in their interpretation of the artworks, students gain experience in learning to support their individual interpretations with reasoned explanations which is a key component in critical thinking (Lampert 2006:49).

2.5.5 Model of Aesthetic and Critical Inquiry

According to Lampert (2006), Geahigan’s (1998) Model of Aesthetic and Critical Inquiry utilizes similar techniques as Housen and King. Geahigan suggests three aspects in his Model of Aesthetic and Critical Inquiry which develop critical thinking:

- Students exchanging observations and opinions about art;
- Students comparing and contrasting related works of art; and
- Students reflecting on controversial art (1998:305).

Students are made aware of problems of meaning and value when they are confronted with contrary opinions about an artwork (Geahigan 1998:304). By comparing related works of art differences are highlighted. Inquiry into provocative works can be used to engage students in discussions about social or aesthetic issues. Discussions about works that challenge societal norms provide students with new perspectives to reconcile with existing beliefs. Geahigan argue that this approach develops critical thinking skills and dispositions.

This strategy based on Geahigan's Model of Aesthetic and Critical Inquiry was employed in this study to develop critical thinking by encouraging the exchange of multiple perspectives in the discussions of artworks. It is further encouraged by reflecting on and comparing related, contrasting and some controversial artworks. The outcome of the application of these strategies is discussed in Chapter 4, p. 28.

2.5.6 Creative Inquiry (Lampert 2006)

Critical thinking is fostered in students through creative inquiry when students are encouraged to consider many possible resolutions of artistic problems. It is further developed when students reflect upon the different perspectives of others who have resolved the same creative problems with different outcomes (Lampert 2006). Critical thinking in this study was encouraged by the creation of artwork through creative inquiry around the theme 'Being Becoming and Belonging'.

2.6 SUMMARY

For the purpose of this study, critical thinking is defined as the *conscious engagement in a process of evaluating a subject from various points of departure, in the context of available knowledge and experience*. Knowledge is a pre-requisite for critical thinking. Conventionally there is a strong relationship between knowledge and power and per implication power-based education methods. It is accepted that the promotion of critical thinking would promote critical citizenship.

My point of departure is that the influence of power (politics) on knowledge acquisition can be negotiated through critical pedagogy. Critical pedagogy, by definition, is committed to social transformation for the collective good and to strive towards social justice. Using critical pedagogy a critical thinking predisposition can be built through the application of the constructivist theory and the strategies such as Guided Reciprocal Peer Questioning (King 2002) and Visual thinking strategy (Housen 2002, Barrett 2002), Model of Aesthetic and Critical Inquiry (Geahigan 1998) and Creative Inquiry (Lampert 2006).

CHAPTER 3

METHODOLOGY

3.1 INTRODUCTION

This research study revolved around a project consisting of activities in which students' critical thinking and understanding of critical citizenship were examined. The aim of the study was to establish whether the teaching strategies used in this study affected the students' abilities to think critically.

3.2 DESIGN OF THE STUDY

3.2.1 Research approach

This research is predominantly qualitative and situated within an interpretive paradigm. The aim of such a paradigm is to provide insight into individual experience of particular phenomena. Such an approach to research is characterised by a concern for the individual and can thus have special value for investigating complex and sensitive issues. To retain the integrity of the phenomena being investigated, effort is made to "get inside the person and to understand from within" (Cohan et al 2011:17). It is important to note that the researcher is, however, not absent from the narrative in an interpretative approach. The researcher continuously reflects personal views of the phenomena being studied and can consequently not be isolated from the phenomenon investigated. Creswell explains the qualitative approach as one in which the inquirer often makes knowledge claims based on constructivist perspectives (Creswell & Miller 1997).

An element of quantitative research was also included in this study to provide base findings from which to further elaborate qualitatively. Quantitative research is the explanation of phenomena by collecting numerical data that are analysed using mathematically based methods (Aliaga and Gunderson cited in Muijs 2011:1). The participants' application of critical thinking was measured numerically by using a scoring rubric. Quantitative measurement was necessary to indicate whether there was an increase, or not, in critical thinking applied by the students. This is further explained under paragraph 3.4, p. 20.

3.2.2 Research design

Case study research is aimed at gaining in-depth insight into a "single instance of a bounded system" as defined by Creswell (cited in Cohen et al 2011:289). Phenomena are investigated in relation to its surrounding context as researchers are aware that the context in which a study is conducted also has an impact on the phenomena in question (Cohen et al 2011:289). This kind of research design is thus perfectly suited to this research, as its main aim is to explore how a particular art project affected the individuals in a specific art class's ability to think critically about issues reflected in Post-1994 contemporary South African Art.

Grade 12 students participated in a Visual Arts Project which stretched over 6 Weeks (8 April – 30 May 2014). A considerable amount of time was spent with the participating students during their

Visual Arts lessons. Case studies recognise the multiple variables and implications operating in a single case and can hence illustrate how ideas and abstract principles fit together (Cohen et al 2011: 289). Case studies favour 'analytic' rather than 'statistical' generalization which might help researchers understand other similar phenomena or situations (Cohen et al 2011:294).

3.3 SAMPLING

A purposive sample of 16 students aged between 17 and 18 from a secondary school in KwaZulu Natal, where I currently teach, participated in the study. Purposive sampling is a non-probability sampling method where individuals do not have equal chance of being selected, but the researcher selects individuals based on previous knowledge of the group (Cohen et al 2011). In this case I knew the specific class and was interested in exploring how the particular students' learning could develop through adapting my teaching practice.

The sample consists of three Afrikaans and thirteen English medium students and a combination of different racial groups and genders. There are seven female students and nine male students. According to previous population group classifications (Seekings 2008:3), the majority of the students (eight in total) can be regarded as white, four as black, two as coloured, and two as Indian. Codes have been allocated to each participant to protect their identity and maintain privacy. These codes represent their home language, racial group, gender and a randomly allocated number (see Fig 3.1 below).

Name	Home language	Race	Gender
EIM1	English	Indian	M
EWf2	English	White	F
EWM3	English	White	M
AWf4	Afrikaans	White	F
ECM5	English	Coloured	M
EBM6	English	Black	M
EWM7	English	White	M
EWM8	English	White	M
ZBF9	English/Zulu	Black	F
AWM10	Afrikaans	White	M
ECM11	English	Coloured	M
EBM12	English	Black	M

EWf13	English	White	F
EIF14	English	Indian	F
AWF15	Afrikaans	White	F
ZBF16	English/Zulu	Black	F

Table 3.1 Coding of Participants

3.4 DATA COLLECTION

Data was generated through students' participation in a specific art project titled 'Being, Becoming and Belonging' (hereafter referred to as BBB). This project consisted of a variety of components. These components (3.4.1-3.4.9) are tabled in Fig 3.2 (see below) in the order that they occurred. A discussion of these components follows:

	Actions of the BBB project	Date	Duration
3.4.1	Written reflections on 3 unseen artworks	8 April 2014	50 minutes
3.4.2	Base-line assessment using the Artful Citizenship Visual/Critical Literacy Rubric	8 April 2014	6 hours
3.4.3	Instructions for an artwork based on the theme of the project to be completed using Creative inquiry (Lampert 2006)	11 April	20 minutes
3.4.4	Guided Reciprocal Peer Questioning on (King 2002) 'Citizenship'	15 April 2014	20 minutes
3.4.5	Class discussion on 'Returning the Gaze' by Thembankosi Goniwe using Visual Thinking Strategies, (Housen 2002)	22 April 2014	30 minutes
3.4.6	Discussions on comparative artworks using Geahigan's Model of Aesthetic and Critical Inquiry (1998)	6 May 2014	20 minutes
3.4.7	Written reflections on 3 unseen artworks	8 May 2014	40 minutes
3.4.8	Post-project assessment using the Artful Citizenship Visual/Critical Literacy Rubric	9 May 2014	6 hours
3.4.9	Reflections of students	30 May 2014	20 minutes

Table 3.2 Data collection techniques, participants, time and duration.

3.4.1 Written reflections on unseen artworks

For the 'Being, Becoming, Belonging' project I evaluated prior knowledge and critical thinking skills through the reflections on previously unseen images relating to Post- 1994 Democratic Identities in South-Africa. Students were asked to respond in writing to three artworks. We used digital projections of the artworks on a white board. All the artworks suggest cultural, social, political, historical and personal issues.

In accordance to the criteria used in the Artful Citizenship assessment study (Rawlinson et al 2007), I examined to what extent critical thinking was applied in the discussions of artworks. The following three artworks, Figures 3.1 - 3.3, p. 21, were used:

- Karen Bradtke's *Standing on the Sidelines* (2013),
- Trevor Makhoba's *The Garden of History* (2002),
- Brett Murray's *Africa* (2000).



Figure 3.1 Karen Bradtke, *Standing on the Sidelines*, (2013). Photographic print on canvas, Private collection.



Figure 3.2 Trevor Makhoba, *The Garden of History*, (2002). Oil on paper, 50 x 63 cm.



Figure 3.3 Brett Murray, *Africa*, (2000). Bronze and paint, 350 x 150 x 150 cm.

These artworks were chosen on the basis of diversity in gender, race and media. I further selected these artworks because, to my knowledge, the students were not familiar with any of these artworks and the artworks did not appear in the readings that formed part of their lessons.

I intentionally selected artworks that address various aspects of identity and issues of citizenship which I thought, at the time, might resonate with the students' experiences in the process of exploring their own identities. I anticipated issues of colonialism to emerge in the discussions of *The Garden of History*. In *Standing on the Sidelines*, I expected issues of immigration or economical inequalities to surface. *Africa* might have raised questions about globalization and or consumerism and how these different themes might impact on their post- 1994 South-African identity.

3.4.2 Base-line assessment

I used the Artful Citizenship Visual/Critical Literacy Scoring Rubric compiled by Rawlinson *et al* (2007:168) to get an indication of students' critical thinking skills before the advent of the project.

	6 Sophisticated	5 Accomplished	4 Proficient	3 Literal	2 Developing	1 Limited
Description	Includes rich description of visual elements Describe a conflict or problem	Describes visual elements in detail May identify social, personal, or political conflicts	Describes identified visual elements May name a conflict or a problem	Describes particular elements May label visual traits (such as shape, symbols, structural details)	Identifies two or more elements May randomly list elements	Blank or illegible Lacks detail May be off topic May be inaccurate
Animation	Connects animation to a more complex scenario	Makes inferences about features of animation	May ascribe complex actions i.e. emotion or thought	Attributes actions to character	May attribute some actions to characters	Provides little or no evidence
Analysis	Demonstrates understanding of the whole by relating elements in cultural or historical political or social context	Demonstrates understanding of the whole by relating some elements	Relates some elements of the image to each other May discuss context	Relates some elements of the image to each other Often answers question on prompt	Provides little or no evidence	Provides little or no evidence
Interpretation	Connects visual elements to artist's intend. May connect content to cultural values May design solutions or evaluate success of work) Provides little or no evidence	Connects some visual elements to artist's intend May evaluate the art Relates tangential information to task	May connect visual elements to artist's intend May be incorrect reading (may include tangential information or opinions	Provides little or no evidence May be incorrect reading	Provides little or no evidence If present, may be incorrect reading May give opinion, but lacks support	Provides little or no evidence

Table 3.3 Artful Citizenship Visual/Critical Literacy Scoring Rubric (Rawlinson et al 2007:168)

The rubric consists of six categories of proficiency and four categories for performance which allow for the location and coding of thought (Rawlinson et al 2007:166). The performance domains in the above rubric were based on Benjamin Blooms Taxonomy (1956). The indicators progress from merely describing the elements to the connection of elements, the analysis of context, the artist's intent, and then finally, to evaluate the success of the work.

Individual students' scores were determined by adding up their respective proficiency scores, each score up to a maximum possible six, for each of the four performance criteria, i.e. description, animation, analysis and interpretation. Therefore each student's collective score was out of a maximum possible score of 24 (6 x 4) and represented as a percentage.

According to Rawlinson (2007:167), critical thinking is "folded into the visual literacy scale" and "defined as a process of increasing complexity, beginning with the ability to identify a social, personal, or political conflict, moving to analysis of the problem in a cultural or historical context, and ultimately, perhaps including the ability to even design solutions for the social issue". The selection of this rubric should not be construed as an endorsement of Rawlinson's definition of critical thinking over the definitions discussed in earlier chapters. The rubric does not allow for the measuring of critical reflexive thinking or meta-cognitive thinking (thinking about one's thinking). The danger also exists that a direct correlation between "visual literacy" and critical thinking quality/ability is assumed. This relationship and finding ways to measure meta-cognitive thinking may be a subject for further study. For the sake of measuring the outcome, and therefore the quality, of critical thinking education in this project, visual literacy assessment on the Rawlinson *et al* rubric, in the absence of more suitable measuring tools being available, was selected.

In certain aspects the rubric was restrictive in that it required the analysis of artworks which portrays human figures as part of the performance criteria 'animation' and specifically measures the students response to the characters' actions. In the artworks that I selected specific people were not necessarily shown but relationships between groups of people is suggested by the juxtapositioning of different elements (for example in Figure 3.1 and 3.3, p. 19). This relational aspect is however adequately represented in the analysis criteria in my view.

3.4.3 Creation of an Artwork Based on the Project

The students were instructed to create an artwork in response to the theme of the project "Being, Becoming and Belonging". The aim of the artwork was to encourage critical and reflexive thinking through Creative Inquiry (Lampert 2006). The students had to articulate their conceptualizations in a journal and document their thinking for later analysis.

3.4.4 Guided Reciprocal Peer Questioning on Citizenship

The students explored the concept of 'citizenship' by means of Guided Reciprocal Peer Questioning (King 2002). King's methodology would be for students to interrogate each other using the questionnaire and insert key words relating to the relevant theme (citizenship in this instance) in the spaces provided:

<u>Ask any of the following questions:</u>	<u>Vra enige van die volgende vrae:</u>
What is a new example of . . . ?	Wat is 'n nuwe voorbeeld van . . . ?
How would you use . . . to . . . ?	Hoe sou jy . . . gebruik om . . . ?
What would happen if . . . ?	Wat sou gebeur as . . . ?
What are the strengths and weaknesses of . . . ?	Wat is die sterk punte en swak punte van . . . ?
How does . . . tie in with what we learned before?	Hoe hou . . . verband met wat ons vantevore geleer het?
Explain why . . .	Verduidelik hoekom . . .
Explain how . . .	Verduidelik hoe . . .
How does . . . affect . . . ?	Hoe affekteer . . . , . . . ?
What is the meaning of . . . ?	Wat is die betekenis van . . . ?
Why is . . . important?	Waarom is . . . belangrik?
How are . . . and . . . similar?	Op watter wyse is . . . en . . . dieselfde?
How are . . . and . . . different?	Hoe verskil . . . en . . . ?
What is the best . . . and why?	Wat is die beste . . . en waarom?
Compare . . . and . . . with regard to . . .	Vergelyk . . . met . . . in verband met . . .
What do you think causes . . . ?	Wat dink jy veroorsaak . . . ?
What conclusions can you draw about . . . ?	Watter gevolgtrekkings kan jy maak omtrent . . . ?
Do you agree or disagree with this statement: . . . ?	Stem jy saam of verskil jy met hierdie stelling: . . . ?
Support your answer.	Ondersteun/ Motiveer jou antwoord.

Table 3.4 Guided Reciprocal Peer Questioning (King 2002:34)

The discussions flowing from these guided interrogations are intended to contribute to learning in accordance with the constructivist and social-cultural learning theories. (Discussed In more detail in chapter 2, p.14). The discussions of the students were recorded.

3.4.5 Class discussion using Visual Thinking Strategies.

I facilitated a class discussion using Visual thinking strategies (Housen 2002, Barrett 2002) around Thembankosi Goniwe's artwork "untitled", which formed part of the Cape Town based "Returning the Gaze" project in 2000 (Figure 4.8, p. 41).

The class discussion was initiated by encouraging the students to answer the following questions:

- What do I see?
- What can that mean? or What is the artwork about?
- How do I know that? (Housen 2002:100, Barrett 2002: 293).

3.4.6 Discussions on comparative artworks

The Grade 12 participating group was divided into three groups. They were then presented with five pairs of artworks and instructed to choose one pair of works for discussion. They had to compare pairs of artworks using Geahigan's Model of Aesthetic and Critical Inquiry (1999). The following sets of artworks were presented to them as five options for discussion:

- Brett Murray's *Phonetic isiXhosa* (2002) and Langa Magwa's *New Identity* (1998). See Figures 3.4 and 3.5, Appendix A, p. 54.

- Hasan and Husain Essop's, *Thornton Road* (2008) and Kendell Geers's, *Twilight of the Idols* (2002). See Figures 3.6 and 3.7, Appendix A, p. 54.
- Araminta de Clermont's, *Namhla*, from the *Before Life* (Matric Queens) series (2008) and Nontsikele Veleko's *Nonkululeko*, from the *Beauty is in the eye of the beholder* series (2006). See Figures 3.8 and 3.9, Appendix A, p. 55.
- Themba Siwela's *Unpaid rent* (2002) and Peter Hugo's *Pieter en Maryna Vermeulen with Timana Phosiwa* (2006). See Figures 4.1 and 4.2, Chapter 4, p. 32.
- Anton Kannemeyer's *N is for Nightmare*, (2008) and a frame from Hergé's, comic book *Tintin in the Congo* (1946). See Figures 4.6 and 4.7, Chapter 4, p. 40.

The list was compiled by using artworks that cover a wide range of possible themes and artists that I considered relevant to the time and place that we find ourselves in. These artworks address aspects of economic upheaval, race and or cultural differences; all aspects relevant in examining post-1994 identities. I incorporated artists from various cultural backgrounds.³

I encouraged the application of Visual Thinking strategies in the comparison of these artworks. The students were again tasked to discuss the works by asking three questions:

- What do I see?
- What can that mean? or What is the artwork about?
- How do I know that? (Housen 2002:100, Barrett 2002:293).

The students were further encouraged to use the following terminology in their discussions: Context, urbanisation, colonialism, globalisation, ethnicity, citizenship, culture, and materials/media used. These discussions were recorded.

3.4.7 Written Reflections on Unseen Artworks

The students were again asked to respond in writing to the same three artworks mentioned in paragraph 3.4.1, p.21. They were not informed during the study that they will be required to discuss the same artworks again which I thought would lessen the chance of them consciously preparing answers.

3.4.8 Post-Project Assessment

Another measurement of critical thinking skills was done on the subsequent reflections of the students in 3.4.7 using Rawlinson's Artful Citizenship Visual/Critical Literacy Scoring Rubric to ascertain possible change due to the intervention of the project. The outcomes of these are discussed in Chapter 4, p. 43.

3.4.9 Reflections of Students

After completion of the project, the students wrote reflections on the project. These reflections were taken into account in the interpretation of the data. Through the course of the project, data was

³ Although relevant, gender issues are categorised under a different theme in the NSC and was studied at a different time.

collected by means of class and group discussions between the students and the researcher/teacher and students' written reflections. The data was recorded by means of notes and audio recordings. More details and the findings of the project will be provided in the next chapter.

3.5 DATA ANALYSIS

An inductive content analysis (Creswell 2005) was used to examine the qualitative data collected in order to clarify how the participants experienced the project. Inductive content analysis is the process in which data is analysed by categorising data into emerging concepts. The data, which consisted mostly from observations and reflections, gathered from the participants, was closely read through after which it were organised into themes or concepts.

Creswell (2008) explains the coding process in Figure 4.2 below, as developing from:

- Reading through the data,
- Dividing the text into segments,
- Labelling the segments with codes,
- Reducing and combining of overlapping codes and
- Organisation of codes into themes.

In this research study the data was divided into various sub-themes but finally combined and reduced to three main themes. These themes are discussed in Chapter 4, p. 28.

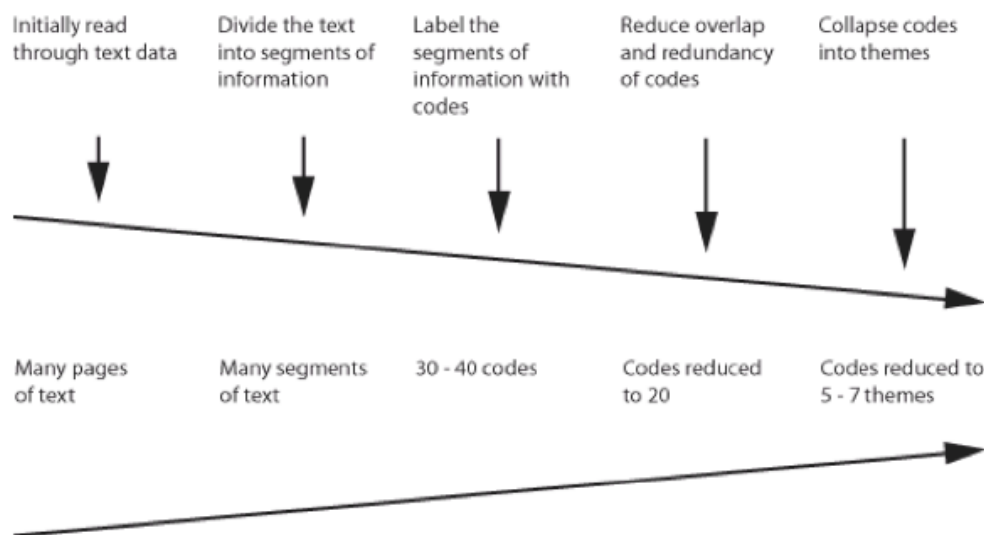


Table 3.5 Coding process in qualitative research (Creswell 2005:238)

The quantitative data was determined by adding up individual students' proficiency scores for

description, animation, analysis and interpretation as per the Artful Citizenship Visual/Critical Literacy Scoring Rubric compiled by Rawlinson *et al* (2007:168). The students' ability to apply critical thinking were measured out of a maximum of 24 and presented as graphs in Chapter 4, p. 44.

3.6 ETHICAL CONSIDERATIONS

Approval for this research project was given by the Visual Arts Department of Stellenbosch University's internal ethics committee. The Principal and management of the school where the research was conducted gave their permission and endorsed the project. The participants and parents completed and signed a consent form (Appendix B, p. 56). The students who participated were briefed as to the aims and objectives of the study as well as of the activities that formed part of the research. The students recorded themselves voluntarily during the group discussions and had the opportunity to change or edit anything they said or wrote during the course of the project.

The data gathered are kept safely locked away at the relevant school. I am the only person who has access to the data.

3.7 VALIDITY AND TRUSTWORTHINESS

A possible threat to the validity of qualitative research is researcher bias (Clark & Creswell 2008:280). I am aware that my own prejudices and personal convictions in a multi-cultural environment can influence the construction of knowledge. A colleague, from the school where the research was conducted, moderated the measurement of critical thinking to lessen the chances of bias towards the outcome of the quantitative data.

3.8 CONCLUSION

The methodology that was used during the study was identified as an interpretive and descriptive approach to qualitative case study design. Inductive content analysis was chosen as the appropriate analytical procedure for this study. The project and research methods used in this case study are described in this chapter. It includes the details pertaining to the participants, data collection, and data analysis procedures and the ethical implications of the study.

CHAPTER 4

FINDINGS AND DISCUSSION OF THE EMPIRICAL INVESTIGATION

“When writing or telling about what we see and what we experience in the presence of an artwork, we build meaning, we do not merely report it” (Barrett 2002:291).

4.1 INTRODUCTION

In Chapter 4, the quantitative measurement of the students’ application of critical thinking and the qualitative data gathered during the project is presented. The data was used to interpret and understand how the students reacted to the project “Being, Becoming and Belonging”.

The project “Being, Becoming and Belonging” aimed to affect the students’ ability to think critically about Post-1994 contemporary South African Art and the issues it communicates. The research also aimed to establish what the reactions of students reveal about the teaching strategies used in this project.

4.2 PRESENTATION AND DISCUSSION OF FINDINGS

The data will be presented in the following order: I will first discuss the initial base-line assessment findings using Rawlinson’s scale, followed by the themes identified through inductive content analysis that explore the reasons for the difference in results between the base-line and post-project assessments. The results of the post-project assessment will then be discussed.

In analysing the content of the students’ discussions around the project ‘Being, Becoming, and Belonging’ (BBB), I consistently found the following themes: Politics, power, belonging, rights, crime, corruption, living conditions, language, nationality, diversity, culture, exclusion, racial discrimination, history and the future, education and employment. These themes were combined and reduced to three main concepts: Knowledge, Power and Identity. The findings of this research project will be discussed along these identified concepts. Conclusions will be drawn at the end of the chapter.

4.2.1 Base-line Assessment

The students’ base-line ability to critically analyse artworks was evaluated by utilising the Artful Citizenship Visual/Critical Literacy Scoring Rubric compiled by Rawlinson *et al* (2007:168). See Chapter 3, p. 22 for an explanation of the rubric and my reservations.

The base-line assessment results were as follows:

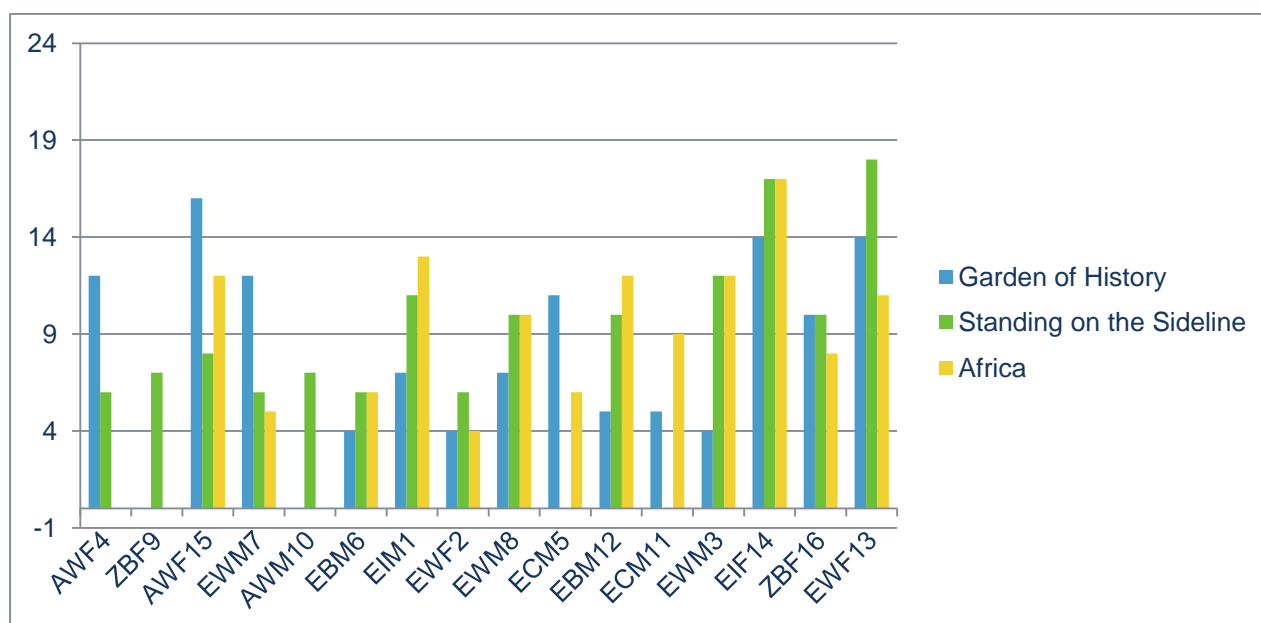


Table 4.1 Base-line assessment scores

The average score on the analysis of “Garden of History” measured 8.9 out of a possible 24. The average score on “Standing on the Sideline” was 9.6 and the average score on “Africa” was 9.6. These pre-test scores amount to an average of 9.4 out of a possible 24 points. Expressed as a percentage it amounts to a total of 39%.

These scores indicate a rather insufficient ability to interpret the given artworks and the assumption is that this inability to interpret artworks stems from a lack of critical thinking skills. It further raises concerns as to the readiness of this group of Grade 12 students to leave school and fulfil their role as critical citizens in future.

4.2.2 Knowledge

Knowledge is the understanding of a subject as a result of individual and social experiences. Through experiences, knowledge is socially and otherwise constructed by a collection of knowers who share in the creation and ongoing evolution of these experiences. Influenced by a complexity of variables, knowledge becomes a negotiation (Cormier 2008:21). Conclusions reached from active experiences forms our perceptions of what is right and what is wrong and per implication what to believe to be true and what not (Ültanır 2012).

4.2.2.1 Meaningful knowledge

According to McLaren knowledge only contributes to the critical thinking process once it is meaningful to students (2003:80). In reflections subsequent to the BBB project it was noticeable that

students found value in relating their everyday life experiences with the theory and or perspectives they were confronted within the classroom.

EIF14 wrote: *I have... learnt that some universities may not be as diverse as others because we are politically free but not economically. Most people usually go to school in an area that they're based in on income, not placing people in 'all walks of life' with each other. They haven't communicated before and when entering different environments see some people as 'the other'.*

EIF14 made enquiries with local universities regarding admissions requirements. As a grade 12 student she found this information valuable and meaningful to further her studies in the following year. EIF14 placed her own research in the context of post 1994 identities. She was able to think critically about her own position as a potential Indian female student. At the same time she could think critically about the position of other students from different race, gender and economic groups.

ZBF16's comments show the value of own research: *I did my research on what people use to play with when they were young. As I did my research it became evident to me that most people played with bricks when they were younger in substitute of normal everyday toys. It became apparent to me that a lot of people still couldn't afford the luxury of purchasing toys for their children and this resulted to people using bricks as toy cars.*

My experience with this project has been quite traumatic. The topic has opened a new world to me and a new perspective on the world, mostly because of the way some South Africans still live in poverty, even though the world has change[d] and evolved into a great peaceful economy, people still have their own problems they face every day.

ZBF16 used her own acquired knowledge to think critically about what she observed in her everyday life. Critical thinking then becomes a habit as she stated: *"Through the investigations I have made on the topic of poverty I have learnt that nothing is as it seems. I have learnt not to assume that things are a certain way without proof ..."*

By doing her own research on a topic of her choice, in this instance 'toys', ZBF16 could make connections between her own experiences and those of others. She aimed at comparing how the design of toys changed over the last century. Her initial research, through the internet, delivered popular toy designs from predominantly American decent. It was when she focused her research within a South African context and interviewed her own family and friends that the information became meaningful and she could critically reflect on the perceived norm (as she refers to "normal toys") and question her assumptions.

The impact of her investigations and discoveries had a profound impact on and meaning to her. Knowledge acquired by a student from lived experience, according to Faundez, has emancipatory power (1989:32). When students bring their own knowledge from their own life experiences and are exposed to additional or alternative perspectives and viewpoints in the classroom opportunity is created to think critically.

4.2.2.2 Experience

Learning is described by Fenwick (2000) as a process in which concepts/knowledge is derived from experience and which are continuously modified by experience. Dewey (1934) refers to the process of art as an experience, something that affects your life.

EWF13 wrote after the completion of the BBB project: *I found the project on Post-1994 democratic identity challenging because I was born in 1996, so it was hard to compare how we live [in] another space in time of which I only have the knowledge I have been taught, therefore I had to make my own decision on to what level I will believe what I have learned to be true.*

EWF13 commented on how she knew that research (knowledge) would benefit her art: *During my project I discovered numerous things about how our world in South Africa is so different from how it used to be. I actually did a lot of research into our beautiful country. This doesn't really feature much in my art since its themed post-1994 but since I didn't live during this time I really thought this would help me with my art. During the Pre- 1994 period, our physical differences were made very obvious to us and we were made to believe that our physical differences also translate into our value or importance as people.*

EWF13 noted that understanding and thinking critically about our identities in a democratic South Africa required her to compare it with the past. She, however, had to rely on other's views of the past as she did not experience it herself. The present stands in relation to the past. However, knowledge of the past is subject to power and subjectivity. EWF13 understood this in that she stated that she therefore had to make her own decision as to what to believe. The above statement of EWF13 points towards critical thinking as a process and an outcome. In her reflection she demonstrates "reasonable reflective thinking focused on deciding what to believe or do" (Ennis 1993:180), thus the application of critical thinking.

The following excerpt is taken from a conversation that took place during the activity in which the students had to employ King's Guided reciprocal peer questionnaire (see Table 3.4, p. 24). I intended that critical inquiry through this strategy would extend the students' predominantly minimal ideas about citizenship to include maximal aspects of citizenship (DeJaeghere, 2009) as issues such as exclusion and discrimination would feature in their discussions.

- EBM12: *Alright, I have a question: How does citizenship affect the way of living?*
 AWF15: *Well your citizenship... you have country citizenship so...*
 EBM12: *Say you go live in another country and you know that you have citizenship, how does that affect you, or doesn't it affect you?*
 AWF15: *I don't think it affects you.*
 ECM11: *Wouldn't it affect the way you...*
 ZBF9: *In terms of the rights and all...*
 AWF15: *Yah, but most of...If you are part of the UN, everybody has the same rights don't they?*
 EBM12: *Yah, true story*

The Guided reciprocal peer questionnaire relies on the theory behind Socratic open ended questioning and inquiry (2002). It does not specifically require one to give evidence for statements

made, but the success of this strategy rather relies on prior knowledge. Discussions on current citizenship, especially outside the South African border, are probably not something that occurred often within the art classroom and the experiences/knowledge of students touching on those issues seemed limited. I might infer that the students have not experienced or have not been exposed to people whose rights do not conform to democratic ideals, or they might not have reflected sufficiently on who shared their membership to the United Nations.

It is evident in the above excerpt that critical thinking cannot take place where our presumed knowledge of a subject is limited or presented to us from only one unchallenged perspective. The doubtful assumption that all members of the United Nations do have the same rights, was not questioned, but accepted by the rest of the group. It also points to the importance of citing evidence in the process of critical thinking. In the above discussion it was evident that an uncontested opinion was accepted by ECM11 and ZBF9 when raised by the popular/strong voice of AWF15. These aspects of multiple opinions and power relations are further discussed under 4.2.3, p. 34.

4.2.2.3 Citing evidence

One of the most important aspects in the discussions of artworks and the development of critical thinking is to cite evidence in the analysis thereof. To prevent unexamined thinking, students had to provide evidence or reasons for their statements. In utilizing visual thinking strategies (Rawlinson et al 2007:159, Housen 2002:100, Barrett 2002:293) students had to discuss the artworks by means of the following questions: What do I see? What can that mean? and How do I know that?

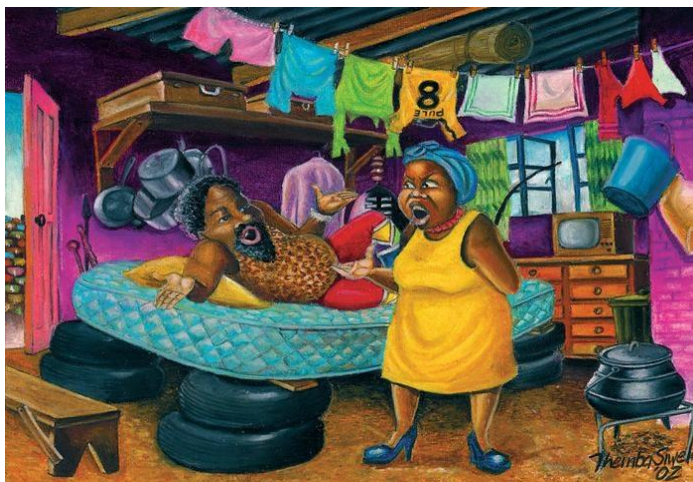


Figure 4.1 Themba Siwela, *Unpaid rent*, (2002). Oil pastel on paper, 35 x 50 cm.



Figure 4.2 Peter Hugo, *Pieter and Maryna Vermeulen with Timana Phosiwa*, (2006). Photograph.

Some students came to the conclusion that laziness is the reason for the economic difficulties (not having money to pay the rent) in the discussions of Figure 4.1 and Figure 4.2, p. 32: *Well, also in this picture it also seems like she does most of the work, and the guy just sits there.* and *“the soccer jersey that’s hanging on the washing line could mean that he is lazy that he keeps on watching sport all the time and doesn’t do anything on the house. That’s why everything is in such a bad condition and in a mess.*

The reason for the conflict depicted in the artwork (Figure 4.1, p. 32) seems to be based on the cultural stereotypical roles as mentioned earlier in the conversation by ZBF9 *...she’s annoyed that ... in the black culture, ... the woman does everything, in the house and the guy chill, she is probably annoyed by that because nowadays that has changed now....So, he was suppose to like, yah do labour.* A gender specific role is also highlighted by AWF4: *She’s working hard and he’s just sitting back and it’s his responsibility as man of the house, hels not doing anything. ...That’s why it’s unpaid.* Hard work seems to be evident in the clothes people wear deducted from the following: *...she’s working hard herself because I mean, she’s got high heels.*

The Vermeulen family (Figure 4.2, p. 32) on the other hand is working hard *because of the kid and the guy might be out in the sun ...Farmers and stuff. You can also see the different environments that they, these people have a more a... homey place, like a couch, you know. This people [“Unpaid Rent” family] are in a more tired, very small cramped room.*

In the following excerpt the students are working from the assumption that the ‘black’ boy in the photograph was adopted. The students discussed reasons for the ‘white’ parents’ seemingly simple lifestyle.

ZBF9: *But you know what. In my interpretation, I don’t know about you, is that they probably changed their lifestyle to that it should blend in with the child since it’s a different race...*

EBM6: *Let’s say maybe he was from [the rural] he can’t skip from hardly having food to having so much stuff that you don’t know what to do with it. Maybe they tried to discipline him that he doesn’t become spoilt.*

Although the students cited evidence of what they could see in the picture, these evidence were often based on stereotypical assumptions and deep ingrained norms of hard work which equals smart clothes. The students did not think critically about these images at that point. The evidence they cited were not based on biographical or contextual knowledge. By only citing what they saw and not taking into consideration contextual factors such as urbanisation, colonialism, globalisation, ethnicity, human rights and culture the meaning and interpretation of the artworks remained unexplored.

In analysing artworks which addresses issues in society one can not only rely on the questions, *what do you see that make you say that?*, but what is seen should also be placed in relation to the context in which the artwork was created. To recognise and think critically about aspects such as urbanisation, colonialism and globalisation, which is issues portrayed in the presented artworks, do require experience/knowledge of these aspects and was not recognised even though the students were prompted to look for those aspects in the artworks.

4.2.2.4 Discussion

During the BBB project the students were encouraged to do their own research as preparation for the creation of their artworks. Knowledge stemming from their own interests and experiences (meaningful knowledge) in relation to knowledge they were exposed to in the classroom (often contrasting) develop cognitive dissonance. The intention was for assumptions of what they perceive to be the norm to be questioned. Knowledge in this instance is created in relation to the student's own experience and those experiences created in the classroom. This links to the concept of Hybridity or Bhabha's notion of a "Third Space" (2003:207) that enables new positions and possibilities to surface.

A meaningful observation on the quality of critical thinking is that the processes of interpretation and analysis are connected to the depth or width of context. The relevance and width of the students' frame of reference directly influences the effectiveness of their thinking and conclusions.

In retrospect, utilizing the Guided Reciprocal peer questionnaire to establish prior knowledge at the onset of the project would have been helpful. It would have enabled me to identify areas where the students lack in knowledge and I subsequently could have focussed my discussions or learning experiences in that direction. The discussions to establish knowledge of citizenship (reached by means of King's guided reciprocal peer questionnaire) did not have the effect I hoped for. The discussions merely revealed a lack of knowledge or experience on the topic of citizenship.

4.2.3 Power

Power is generally understood as the imposition of the will of an individual or system over another or the ability to force someone to do something. It is seen as possession, something owned by those in power (Bălan, 2010). Foucault on the other hand sees power as something that cannot be owned. Power is seen as something that acts and manifests itself in a certain way. Foucault's view of 'power' aims to examine ways in which power operates in everyday relations between people and institutions. Power is in the Foucauldian sense everywhere and is constantly negotiated by individuals and institutions. Individuals are seen as the active agents or vehicles of power, not the points of application or simply passive victims (cited in Bălan 2010).

Interactions between the students and me, (as teacher and researcher) and the students among themselves within the context of the classroom in South Africa can be seen as being in a constant state of negotiation of authority. In a democracy, each citizen would theoretically have an equal voice. It is this diversity of theoretically equal opinions which adds value to a system. Class discussions are the ideal opportunity to enact citizenship and the working of democratic discourse. In any democracy or society, and per implication any classroom, there are power structures at play.

4.2.3.1 Multiple opinions

According to Geahigan's Model of Aesthetic and Critical Inquiry (1998) students are made aware of meaning and value by being confronted with contrary works of art. The students had to select, from a given sample of five sets, one set of artworks for comparative analysis. The sample was compiled

of works which depicted issues from different perspectives. Some of the examples (Listed in Chapter 3, p. 24) were of strong contrast and some artworks had provocative themes.

The value of multiple opinions was more evident in the different opinions expressed by the students than the actual comparison of the artworks, as is evident in the following conversation around “Unpaid rent” (Figure 4.1, p. 32).

AWF15: *“Unpaid rent” The title suggest that they, or the wife, haven’t paid the rent for that month or a few months because her husband is always on the couch.*

ECM5: *We could be wrong you know that.*

AWF15: *We might be.*

ECM5: *She could be his landlord barging in, came for his money*

AWF15: *That could be...she has high heels on.*

The students were requested to compare the different perspectives of the artworks. They unfortunately proceeded to analyze first the one artwork and then the alternate artwork without relating the artworks to each other. Only after being prompted by me did they attempt to discuss differences and or similarities between the artworks. This might point to an initial reluctance to see two perspectives.

In the comparative discussion around figure 4.1 and 4.2, p. 32, the following were said:

EBM12: *OK, One is reality one is fiction.*

AWF15: *That might not be true because this can also be based on what’s happened in real life.*

When assumptions were made about the relationship between different people in a picture it required someone else to introduce a different point of view. When students were confronted with contrary opinions about aspects in the artwork, they re-considered their own assumptions and experienced “cognitive conflict” (King 2002:37). The students were then motivated to continue their discussions in order to resolve this disagreement.

In the students’ subsequent written reflections on the BBB project, the importance of interacting with people from various perspectives was evident.

EIF14 came to the following conclusion after the project: *She wrote: By exploring this theme I have learnt how people feel/felt about the different situations they’re put in.*

AWF15 wrote: *Ek het ook geleer dat nie almal oop is vir kuns oor die ou en nuwe Suid-Afrika nie, dat daar altyd mense gaan wees wat jou idees oor identiteit en die nuwe Suid-Afrika gaan teenstaan.*⁴

In these reflections the students commented on exposure to different opinions and how it contributed to their learning experience. The process of being exposed to different interpretations from various members of the class or group, made students more aware of how different viewpoints contributed to make their own insights richer and deeper.

⁴ AWF15 Wrote: “I also learnt that not everybody is open to art about the old and new South-Africa, that there will always be people that are against your ideas about identity and the New South Africa.

4.2.3.2 Exclusion of voices

Exclusion and differentiation between individuals or groups formed part of discussion sub-topics, but such conduct was also observed during the conversations in class. The following is an example of a potentially valuable opinion being discarded during a conversation based on King's Guided reciprocal peer questionnaire around citizenship:

AWF4: *Like how can people not be proud to be here?*

ECM11: *Because of the living conditions...*

AWF4: *We got the sun, we got biltong, and we got the big five*

AWF15: *We have the most beautiful country*

AWF4: *And we have the flag with the most colours in it...*

Although AWF4 was asking the question, she also answered it. ECM11 did not get a chance to explain his point of view. The students' (AWF4 and ECM11) experiences of living conditions were clearly different. Had ECM11 the chance to voice his opinion the rest of the group might have understood the question that was raised from a different viewpoint: *Like how can people not be proud to be here?* In the example above, ECM11's contradicting opinion *Because of the living conditions* was ignored. In this instance the students then lost out on the benefit of multiple insights that could have contributed to more knowledgeable and comprehensive understandings. In this instance only the utopian conditions of South Africa was acknowledged and the possible experience of ECM11 was overlooked. These examples, where opinions were devalued, raised questions about and highlighted power structures within the classroom.

Exclusion was also observed when a female student was excluded from a group of four by three male students when one commented: *We'll make a nice party trio...*

The group discussions which took place around citizenship utilizing King's Guided Reciprocal Peer Questioning (King 2002) were done in groups consisting of four members. The group discussions deliberately reduced the teacher's input in the discourse. The aim was to promote free-flowing group discussions where the opinions of all students were given adequate consideration, irrespective whether such opinions conform to the teacher's personal views or anticipated and desired learning outcome. However, it must be considered that these discussions only took place because the teacher, in a position of authority, encouraged the discussions. To be completely part of the critical thinking process, I also need to reflect on my own experiences and assumptions as they are also subject to social and historical influences. Within the teaching and research equation it is just as important for me to engage with views different to my own:

EBM12: *Yah, ..they look like ..red necks.*

ECM5: *They look like Afrikaners*

EBM12: *Afrikaners are basically the rednecks of South Africa*

AWF15: *No, that's English people.*

EBM12: *Huh, no..you know the farmers in America, you know those farmers, with the like...*

AWF15: *with their red necks, sun burnt*

EBM12: *those like cowboy kinda sounding people*

AWF15: *But the Afrikaners know, ..the Afrikaner culture know the English people as..*

EBM12: *As red necks, ...yah, ...I know*
 AWF15: *Because you know in the war, they did not have sun protection,*
 EBM12: *The English people*
 AWF15: *Yah the English people didn't have sun protection, that's why they called them the red necks...*
 ECM5: *I'm I allowed to say something?*
 AWF15: *Say it upfront*
 ECM5: *I want to say it to you*
 AWF15: *Why?*
 EWM3: *No wow wow don't say*
 EBM12: *Let me pause...*

I found free-flowing and interactive discussions around art, per Geahigan's model of Aesthetic and Critical Inquiry (1998), to be much more conducive to learning than conventional lecturing. I observed that students are more prepared to voice their own opinions in smaller groups in comparison to a traditional lecture format. Santas refers to the *de-centring of dialogue* as the first stage in "undoing racism and in resolving the oppressor/oppressed contradiction found in traditional classrooms (2000:359)." However, when I thought I was removing myself from the discussions I was still wielding power as EWM8 suggested: *Let's pretend to ask the questions. Do you think she would listen to all these conversations?* I think that it would, however, be more conducive to learning where a midway could be found where the teacher is not marginalised as much and can play a more active role in facilitating the learning outcomes and ensure that the space in which the conversations happen remains "safe" (Waghid 2009:405) as what is demonstrated in 4.2.4.2., p. 40.

4.2.3.3 Power versus rights

Discussions around citizenship would by default imply discussions around politics. The theme of power often emerged in the data collected from the students. Their conversations and reactions through their artworks, based on Lampert's (2006) Creative inquiry, revealed that conforming and resistance to influences and or power structures in society, are of concern to them.

EBM12 showed through his artwork (see Figure 4.3, p. 38) that he is constantly aware of media and other influences which have an impact on how we perceive the world around us. He wrote: *In the portrait I am looking down and there's emotion on my face because of how easy it is to succumb to the world (Hanging my head in shame).* He refers to media which *make you believe in a world that does not exist and that corrupts our minds.*

ECM11 commented along a similar line referring to his artwork (see Figure 4.4, p. 38): *The face has a hole in it and the blood is being sucked into it. This shows that we as people can still get our identities lost in our modern society.*

EW13 wrote: *In my artwork (see Figure 4.5, p. 38) I discuss how society tries to force us to conform to certain norms ... from our looks to whom we interact with. We have been given so many rights but society still affects them or rather it influences how we express these rights. Freedom of expression etc. This is ultimately what concerns me, the degree to which we allow others to influence our daily lives.*

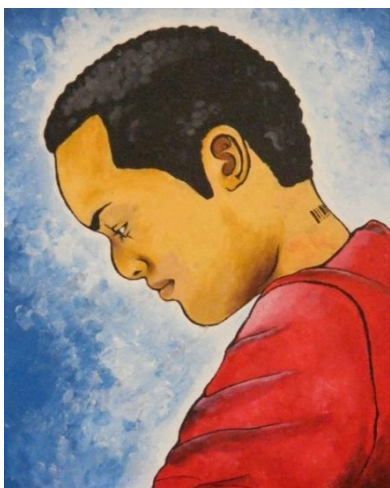


Figure 4.3 EBM12's artwork

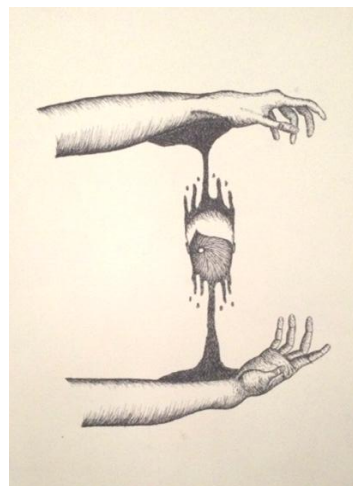


Figure 4.4 ECM11's artwork



Figure 4.5 EWF13's artwork

In the above remarks students expressed their frustration of not being completely in control of their own destiny for example in EWF15's comment that *society tries to force us to conform to certain norms*. As a teenager it is probably a frequent frustration in the process of seeking independence, but being confronted with aspects such as globalisation and the social construction of difference, encouraged them to think in a new way about the world around them as is evident in ZBF9's commented: *we are basically brainwashed by the Americans*.

The students recognised that our democracy presented opportunities for equality and social justice through its provision for Human Rights. However, through exploring different aspects of identity and belonging, they realised that their rights are subject to power and politics. They became aware of various power structures that influence their daily lives and how that, in turn, influenced their perception of citizenship and of each other. ZBF9's statement is a good example thereof as she remarked that *the project based on Post -1994 Democratic Identity made me realize and see exactly how my identity and culture has been influenced by other cultures and other ways of living*.

4.2.3.4 Discussion

Promoting multiple viewpoints is central to critical thinking and citizenship education. Respectful listening and participation was fundamental in the demonstration and experiencing of democratic ideals in discussions in class during this project. Opinions however are not equally heard or voiced in environments where power is at play, which is everywhere.

Group discussions with students comprising different experiences and frames of reference promoted a richer more diverse discussion of the artworks. I can deduct that it is most beneficial for discussions around artworks to happen in groups which consists of multiple cultures.

4.2.4 Identity

Identity formation operates across the notion of 'difference' (Mustafa 2006:37). Identity is described as how individuals and groups understand themselves in relation to others (Garber 2010:124). To critically examine the notion of 'identity', it deemed necessary to approach the subject from a perspective of binary oppositions, such as 'us and them' or 'self in relation to other'⁵. Identity is not a stagnant state but an ongoing reflective, developmental process (Stets & Burke, P.J. 2000). In the exploration of the notion of identity the students' responses were dominated by themes of difference. 'Binary oppositions' is the first sub-theme that I will discuss.

4.2.4.1 Binary oppositions

In accordance with Geahigan's model of Aesthetic and Critical Inquiry (1998), the students compared "N is for Nightmare" with "Tintin in the Congo". A comparison is made with the depiction of people of African descent by white artists approximately six decades apart. This stereotypical depiction was bound to be controversial and the students reacted strongly to Figure 4.6 and Figure 4.7, p. 40:

EIM1 commented: *This stuff is bad .*

and ECM11 added: *Alright, we're looking at the last two artworks which are really racist. Really, really racist, I mean like Yoh. Hectic.*

The following excerpt illustrates how the students applied critical thinking in the process of interpreting the artworks.

EIM1: *What can that mean?*

EWM8: *Our interpretation of black culture has never changed.*

EIM1: *What do you mean has never changed?*

EWM8: *I said we see them as the same, like in the past, even before 1994, how they're appearing now.*

EIM1: *Are you saying that they have the same position as they were before?*

EWM8: *Well no, not really they're in the [majority] group*

EFW2: *No, they are not in the same position because, we used to rule them and now they rule us.*

⁵ Discourse is concerned with the relationship between power and knowledge and how this relationship operates within what Mustafa (2006) calls discursive formations.

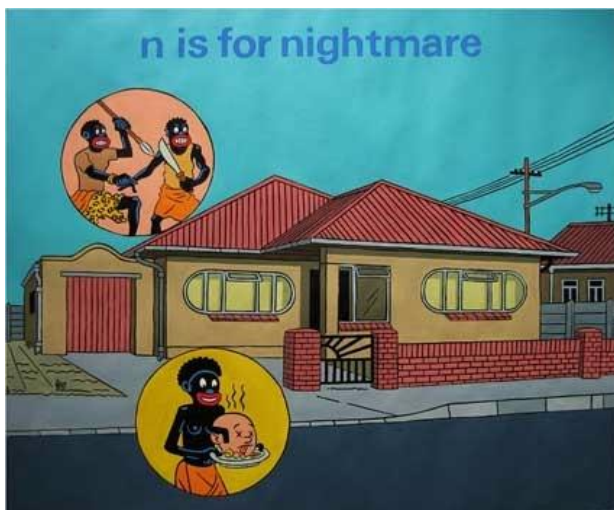


Figure 4.6 Anton Kannemeyer, *N is for Nightmare*, (2008).
Acrylic and Ink.

Figure 4.7 Herge, *Tintin in the Congo*, (1946).

The conversation illustrates a discussion around binary opposites of 'us' and 'them'. It is the confrontation with opposites and relationship between differences which encouraged the students to voice their thoughts and encourage discussions around subjects such as race, which are often not encouraged in the classroom. The juxtapositioning of these opposites is again reminiscent of the notion Bhabha's "Third Space" (2003:207) in which seemingly opposing, established categorizations of culture and identity are questioned and new positions and possibilities can emerge.

Being confronted with artworks of strong contrast and provocative themes challenged the students' preconceptions about issues. The discussions about artworks that challenge societal norms provided students with "new perspectives to reconcile with existing beliefs" (Lampert 2006:47). Comparing how white artists (Kannemeyer and Herge) portrayed 'the other' from different perspectives challenged preconceived ideas and therefore developed critical thinking.

4.2.4.2 Self in relation to other

Art, in itself a means of connecting ideas or people, is often used to reflect on what this connection means, the "idea of being together" (Martin 2006:10). A class discussion, based upon Visual Thinking Strategies (Rawlinson et al 2007:159, Housen 2002:100, Barrett 2002:93), was facilitated around Thembankosi Goniwe's artwork (see Figure 4.8, p. 41). According to these strategies discussions around artworks lead by the following questions: What do I see? What can that mean? and How do I know that? This specific artwork was chosen to confront the students with the unavoidable issue of racial difference.



Figure 4.8 Thembankosi Goniwe, *Untitled*, (2000).

Upon the question of *What do you see?* the following responses were recorded:

- EBM12: *A white man and a black man.*
EWM3: *A black guy is wearing a white shirt on white background and a black man wearing a black shirt on a black background.*
EIM1: *Its kinda like yin and yang.*
AWF15: *Die een kyk op en die ander een kyk weg⁶.*
EBM6: *One has facial hair the one is clean shaven.*
ECM11: *Both have plasters ...One is older one is younger.*
EBM6: *One is wearing a jacket the other not.*
AWF15: *Both are wearing v-necks.*
AWF4: *Fashion statement.*
AWF15: *Neither one of them are smiling.*

By listing the elements and describing the artwork the student could already identify the contrast and relationship between the two different halves in the artwork.

The first question was followed up with: *What do you think the artist is trying to say? What is this artwork about?* The students responded with the following conversation:

- EWM3: *There is common ground apart from being different.*
EBM6: *They're both human.*
EWF2: *Everyone can get hurt.*
AWM10: *Similarities between the two races.*

⁶ The original text is in Afrikaans: *"The one is looking up and the other one is looking away."*

- AWF4: *The black person stares at the face of what is happening and the white person looks away.*
- EIM1: *It used to be the white person who gazed but it is now the opposite way around.*
- Teacher: *What do you mean by gaze?*
- EIM1: *Like the way this person is looking.*
- AWF15: *When you're in your own world.*
- EIM1: *When you do something wrong then you can't look the other person in the eyes.*
- AWM10: *Because of apartheid and what not, the white people and what they did, the black man is staring straight at the white man because of what he did and the white man can't look him in the eye.*
- Teacher: *What do you think is the significance of the plaster?*
- ECM11: *Old wounds.*
- Teacher: *What kind of wounds would that be?*
- AWF15: *It could be physical, emotional, or social....political.*
- EBM12: *When you look at the black guy it's like he is going to start crying just now. You get this feeling.*
- AWF4: *Because of the emotion in his face.*
- EIM1: *I see what you're seeing...*

Goniwe's artwork was used as a tool to introduce 'double-consciousness' by encouraging discussions on historical, socio-economic and citizenship status. DeJaeghere (2009:229) believes that the development of 'double-consciousness' allow students to "understand their and other students' identities as having different positionalities of privilege and power".

During the class discussion on the topic, none of the students observed or mentioned the obvious fact that traditionally skin-colour plasters are manufactured only in accordance to one single skin colour. The students did not see this very important aspect of the artwork because the colour of the 'light skin plaster' was taken as the norm. At that moment the students were not thinking critically.

Leading the discussion felt uncomfortable as the artwork questioned my own position of privilege and power. This does not merely stem from being a teacher, but also as a white person in the current South African context. I felt accused of "arrogant humility" (Santas 2000:360) in that I am teaching/pretending to understand possible oppressed/marginalised students' suffering during the years of apartheid and thereafter.

4.2.4.3 Discussion

Through the discussion of contrasting artworks the students reacted emotionally and reflexively. Juxtaposing two binary worlds enabled the students to place themselves in some-one else's shoes for a moment. For a moment students saw themselves in relation to other. The discussions around apparent opposite binaries, encouraged the exploration of our own history to reach some understanding of self and of one's own culture in relation to others. By repeatedly juxtaposing contrasting or binary oppositional images or perspectives "new positions and possibilities" emerged (Bhabha 2003:207). I question however, in retrospect, whether these repeated activities of comparing different perspectives did not further perpetuate our already divided understanding of

each other. Does the juxtapositioning of “us and them” not further emphasize binary oppositions and difference through the hidden curriculum?

4.2.5 Final Measurement and Outcome

The Artful citizenship measurement rubric, which was initially used to establish the students’ ability to apply critical thinking, was again employed towards the end of the project to establish whether the students’ application of critical thinking improved. The following graph (figure 4.2) shows the results from the subsequent assessment.

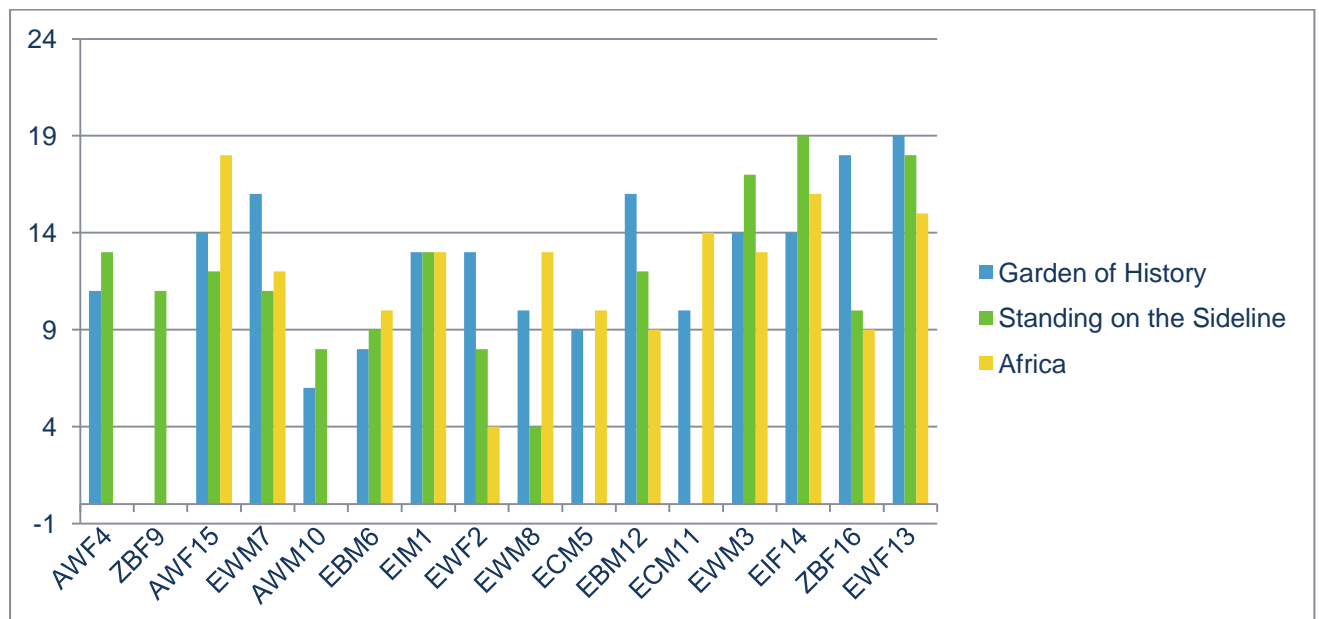


Table 4.2 Post-project assessment scores.

The average scores on the analysis of the artworks subsequent to the project were as follows: The “Garden of History” measured 12.7 out of a possible 24. The average score on “Standing on the Sideline” was 11.8 and the average score on “Africa” was 12.0. The post-project scores amount to an average of 12.2 out of a possible 24 points. Expressed as a percentage it amounts to a total of 51%.

The average total scored on the initial measurement was compared with the average total scored in the subsequent measurement of each of the participating students. The following graph shows a comparison between the initial base-line critical thinking assessment and the subsequent post-project assessment. The graph indicates an increase in the application of critical thinking skills. These findings amount to an average increase of 12 percentage points, translating to a 39% improvement of students’ critical thinking skills as measured.

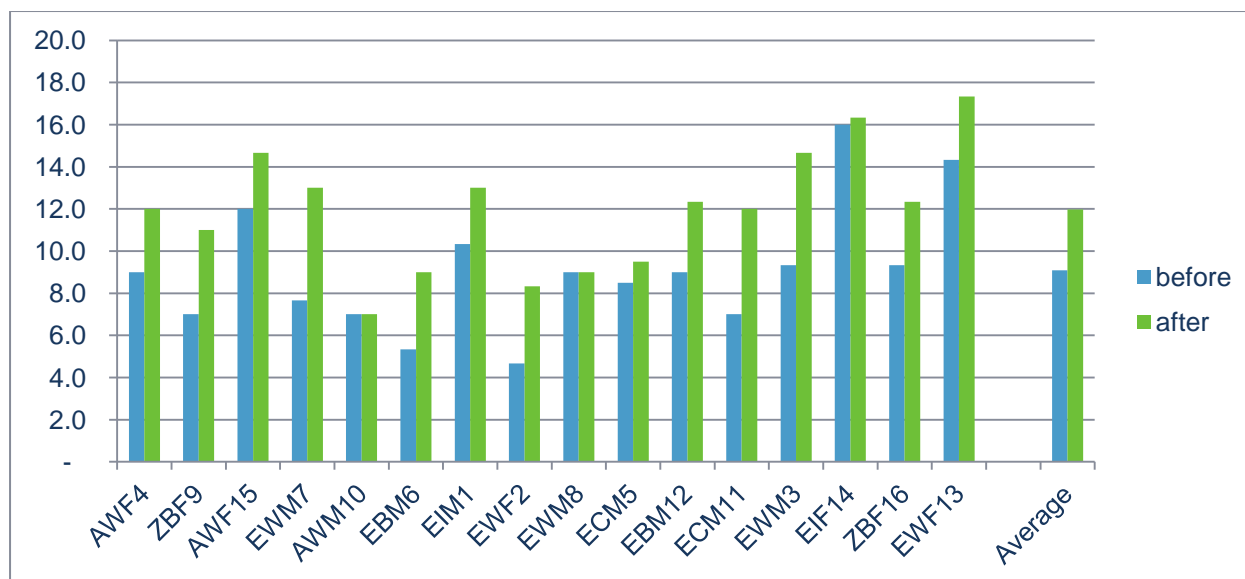


Table 4.3 Pre-test and Post-project assessment scores Comparison

The project aimed to develop students' critical thinking ability. As discussed in Chapter 3, p. 18, for the purposes of measuring critical thinking ability, a correlation between "visual literacy" and critical thinking quality/ability is assumed. Although the classroom is not an isolated environment, and we cannot exclude any other influences on the ability of the students to think critically, I observed that the participating Grade 12 students showed a marked improved visual literacy score over the period 8 April 2014 to 8 May 2014. I deduct that the improved score was firstly brought about by the skills acquired during the project and secondly is indicative of a measurable improved ability to apply critical thinking in the analysis and interpretation of artworks. The teaching strategies used in this project were effective and positively affected the ability of the participating students to think critically.

The increased measurement of critical thinking / visual literacy applied by the students was only 51% on the Artful Citizenship Visual/Critical Literacy Scoring Rubric (Rawlinson et al 2007:168). We can therefore deduct that there is still much room for improvement. Critical thinking education should be seen as a long term objective and not something mastered within four weeks. This makes the implementation of a critical pedagogy all the more pressing in our art classrooms.

4.3 CONCLUSION

The findings in this study indicated an improvement of 39% in the application of critical thinking. The main and sub-themes that were discussed aimed to explain possible reasons why it improved by 39%. The data indicated that the project facilitated students to cite evidence in an argument, to decide what to believe, to see more than one viewpoint simultaneously and to see themselves in relation to others. The teaching strategies followed during this project proved to be effective as the ability of the students to think critically was positively affected. The research indicated activities which draw on the exposure to multiple perspectives are conducive to the development of critical thinking.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1 INTRODUCTION

Critical thinking and Critical Citizenship Education in this research study is explored as part of a Visual Art course at a Secondary School in KwaZulu-Natal. During this research study sixteen Grade 12 students participated in the “Being, Becoming and Belonging” project. The main objective of the study was to determine how the students reacted to the project that aimed to affect their ability to think critically about Post-1994 contemporary South African Art and the issues it conveys.

Upon reflection, it became apparent how fortunate I was to undertake this study on critical thinking and critical citizenship in an environment where the participants and the school were, in significant ways, representative of the broader South African citizenship paradigm. The school is multi-cultural, multi-racial and in a state of incomplete transformation.

The South African National Curriculum Statement (NCS) Grades R-12 (2011), states that students be equipped to participate meaningful as citizens of a free country, however, there is little in the way of tools and guidelines on how to achieve this. The students, all of whom are on the brink of being democratic participating citizens of South Africa are, by the measurements applied in this study, poorly equipped to do so. All of the above, in a very real way, made me realise the importance of reflecting on ways to discover how best to address the issues of critical thinking and critical citizenship through education and, specifically, Visual Arts education.

5.2 CONCLUSIONS DRAWN FROM THE FINDINGS AND IMPLICATIONS

For quantitative measurement visual literacy (Rawlinson et al 2007:168) was selected as indicative of students’ ability to think critically. It was quantitatively measured at the onset of the project and again after the completion of the project. The research showed a 39% improvement of critical thinking applied subsequent to the project.

From the increase in critical thinking measured it was deduced that the implementation of a critical pedagogy approach and pedagogical strategies including Guided Reciprocal Peer Questioning (King 2002), Visual Thinking Strategies, (Housen 2002, Barrett 2002), Geahigan’s Model of Aesthetic and Critical Inquiry (1999) and Creative Inquiry (Lampert 2006) promoted critical thinking.

These strategies essentially encouraged discourse and the consideration of multiple perspectives. By means of group discussions, comparison of contrasting artworks and considerations of different solutions to their artworks, students were exposed to different opinions and experiences. By comparing different viewpoints through exposure in group discussions, comparing contrasting artworks and considering different possibilities in making of artworks, students became more attuned to alternative opinions than their own.

In this study the exposure to alternative perspectives challenged preconceived ideas and developed empathy and understanding of different viewpoints. Differences were not ignored but were used to enhance the learning experience. It was shown in this study that the exposure to multiple perspectives created opportunities for the development of critical thinking. I deduced that when students were repeatedly exposed and listened to alternative perspectives and conflicting views, they developed the habit of looking for and considering other points of view, a primary component of critical thinking. The habit to look for alternate perspectives in artworks might lead to the habit of looking for alternative perspectives in other disciplines and walks of life.

This deduction imply that the most beneficial environment to foster critical thinking would be one that consists of a variety of cultures, religious persuasions, genders and economical classes. It might even further imply that the inclusion of diverse cognitive and physical dis/abilities in a shared learning environment would be beneficial for our critical understanding of the world we live in. These diverse conditions are often what I, and therefore presume other teachers might too, intuitively avoid to the detriment of critical thinking development and critical citizenship.

It was established that the promotion of multiple viewpoints is central to critical thinking and citizenship education. It was, however, also observed in the course of the study that opinions are not equally heard or voiced in environments where power is at play. When students brought their own knowledge from their own life experiences, and were exposed to additional or alternative perspectives and viewpoints in the classroom, a space was created to think critically. This implies that student's own research, indigenous knowledge and popular knowledge should be seen as valuable in the development of critical thinking.

This does not mean critical pedagogy aim to remove the influence of power in the learning environment but rather that a space is created in which power is negotiated. Consequently I, as teacher, had to continuously ask myself through the course of this research study whether my actions, inclusions and exclusions from the curriculum perpetuated injustice or whether it created the conditions/space for social transformation. Reflecting on the different power structures in the classroom and society, and how they influence the identities of students in the classroom, calls for critical thinking.

The Visual Thinking Strategies (Housen 2002, Barrett 2002) utilized in this research study required students to ask the questions: What do I see? What can that mean? and How do I know? In the light of critical pedagogy, critical thinking and what the data in this study suggested in terms of knowledge, power and identity, will I in future include the following questions in the preparation for art lessons: Why do I study this specific artwork? and Who benefits from studying this artwork?

LIST OF REFERENCES

- Abdi, A.A., Puplampu, K.P. & Sefa Dei, G.J. (eds.), 2006. *African education and globalization: Critical perspectives*. Lanham. MD: Rowman & Littlefield.
- Adams, M., Bell, L. & Griffin, P. 2007. *Teaching for diversity and social justice*. New York: Routledge.
- Aliaga, M., & Gunderson, B. 1999. *Interactive statistics*. Upper Saddle River, N.J: Prentice Hall.
- Apple, M.W. 1979. *Ideology and curriculum*. London: Routledge.
- Apple, M.W., Gandin, L.A. & Hypolito, A.M. 2001. Paulo Freire 1921 - 97, in Palmer, J. (ed.). *Fifty Modern Thinkers on Education - from Piaget to the present*. New York: Routledge. pp. 128 -132.
- Atkinson, E. 2001. Deconstructing boundaries: Out on the inside? *Qualitative studies in education*, 14(3):307-316.
- Axtell, G. 2000. Knowledge, Believe and Character. *Readings in Contemporary virtue Epistemology*. Rowman & Littlefield Publishers.
- Bălan, S. 2010. M. Foucault's View on Power Relations. *Cogito Multidisciplinary research Journal* , 2(2) [Online] Available:http://cogito.ucdc.ro/nr_2v2/M.%20FOUCAULT'S%20VIEW%20ON%20POWER%20RELATIONS.pdf [29 October 2014]
- Barnett, J., McPherson, V., & Sandieson, R. M. 2013. Connected teaching and learning: The uses and implications of connectivism in an online class. *Australasian Journal of Educational Technology*, 29(5), 685-698.
- Barret, T. 2002. Interpreting Art: Building Communal and Individual Understandings in Gaudelius, Y. & Spiers, P. (eds) *Contemporary Issues in Art Education*. Upper Saddle River, NJ: Prentice Hall.
- Bedford, E. 2004. *A decade of democracy: South African art 1994-2004 : from the Permanent Collection of Iziko*. South African National Gallery. London: Global.
- Behar-Horenstein, L.S. 2011. Teaching Critical Thinking Skills in Higher Education: A Review of the Literature. *Journal of College Teaching & Learning*, 8(2).
- Bloom, B.S. 1956. *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain*. New York: David McKay Co Inc.
- Bolton, G. 2010. *Reflective Practice, Writing and Professional Development*. California: SAGE publications.
- Borman, J. & Taljaard, Z. 2013. *In the Shadow of the Rainbow*. FNB Joburg Art Fair Catalogue.
- Brookfield, S. 1997. Assessing Critical Thinking. *New Directions for Adult and Continuing Education*, (75): 17-29

- Burbules, N.C. & Berk, R. 1999. *Critical Thinking and Critical Pedagogy: Relations, Differences, and Limits, in Critical Theories in Education*, Popkewitz, T.S. & Fendler, L. (eds.) [Online]. Available: <http://faculty.ed.uiuc.edu/burbules/papers/critical.html> [30 May 2011]
- Chappell, T. 2013. *Plato on Knowledge in the Theaetetus*, The Stanford Encyclopedia of Philosophy [Online] Available: <http://plato.stanford.edu/archives/win2013/entries/plato-theaetetus/>. [28 October 2014]
- Clark, V. & Creswell, J. 2008. *The mixed methods reader*. Los Angeles: SAGE.
- Cohan, L. Manion, L. & Morrison, K. 2011. *Research Methods in Education* (Seventh edition), London: Routledge.
- Cormier, D. 2008. Rhizomatic Education: Community as Curriculum. *Innovate* 4(5). [Online] Available: <http://davecormier.com/edblog/2008/06/03/rhizomatic-education-community-as-curriculum/> [26 October 2014].
- Creswell, J.W. 2003. *Research design: Qualitative, quantitative and mixed methods approaches*. London: SAGE.
- Creswell, J.W. 2005. *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. New Jersey: Pearson Merrill Prentice Hall.
- Creswell, J.W. & Miller, G.A. 1997. Research Methodologies and the Doctoral Process. *New Directions for Higher Education*, 99(1).
- Crouch, C. 2007. Praxis and the reflexive creative Practitioner. *Journal of Visual Art Practice*, 6(2):105-114.
- Darder, A., Baltodano, M. & Torres, R.D. 2003. *The critical pedagogy reader*. New York: Routledge/Falmer.
- DeJaeghere, J.G. 2009. Critical Citizenship Education for Multicultural Societies, *Interamerican Journal of Education for Democracy*, 2(2) University of Minnesota [online] Available: www.ried-ijed.org [11 July 2014]
- Department of Education. 2012. *Curriculum and Assessment Policy Statement GRADES 10-12*: Pretoria.
- Dewey, J. 1910. *How we think*. Lexington, MA: D.C. Heath & Co.
- Dewey, J. 1934. *Art as Experience*, reprinted in 1989, *John Dewey: The Later Works, 1925–1953*. vol. 10. Boydston, J. (ed.), Carbondale: Southern Illinois University Press.
- Drinkwater, M. 2011. *Arts across the curriculum for critical pedagogy and global visual literacy: Increasing the arts focus in teacher training in elementary schools*. OISE/UT. Paper presented at RICE Conference, University of Western Ontario, April 15, 2011.
- Du Bois, W.E.B. 1994. *The Souls of Black Folk*. New York, Avenel, NJ: Gramercy Books.
- Ennis, R.H. 1993. Critical Thinking Assessment. *Theory into Practice*, 32(3):179 – 186.

- Facione, P.A. 2010. *Critical Thinking: What It Is and Why It Counts*. [online]
Available: <http://www.insightassessment.com/CT-Resources/Critical-Thinking-What-It-Is-and-Why-It-Counts> [14 July 2014]
- Faundez, A. & Freire, P. 1989. *Learning to question*. New York: Continuum.
- Fenwick, T. 2001. *Experiential learning: A theoretical critique from five perspectives*. [Online]
Available: <http://www.ualberta.ca/~tfenwick/ext/pubs/print/ERIC-new2.htm> [28 July 2013]
- Fishman, G.E., McLaren, P., Sishma, H. & Lankshear, C.(eds.) 2005. *Critical Theories, Radical Pedagogies and Global Conflicts*. New York: Rowman and Littlefield.
- Freedman, K. 2003. The Importance of Student Artistic Production to Teaching Visual Culture, *Art Education*, 56 (2): 38-43.
- Freire, P. 1970. *Pedagogy of the oppressed*. New York: Herder and Herder.
- Gamage, S. 2008. Current thinking about critical multicultural and critical race theory in education. In Soliman, I. (eds.) *Interrogating common sense: Teaching for social justice*. Pearson Education: Australia.
- Garber, E. 2010. Global and Local: Rethinking citizenship in art and visual culture education, *Encounters on Education*, (11)Fall:117-133.
- Geahigan, G. 1998. From Procedures, to Principles, and beyond: Implementing Critical Inquiry in the Classroom Studies, *Art Education*, 39(4) 293-308.
- Gibson, R. 1999. Paulo Freire and Pedagogy For Social Justice. *Theory and Research in Social Education*, 27(2): 129-159.
- Giroux, H A. 2010. *Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy*. [online] Available:<http://www.truth-out.org/archive/item/87456:rethinking-education-as-the-practice-of-freedom-paulo-freire-and-the-promise-of-critical-pedagogy> [31 January 2014]
- Glaser, E.M. 1941. *An Experiment in the Development of Critical Thinking*, New York, NY: Teachers College, Columbia University.
- Gordon, M. 1999. Hannah Arendt on authority: Conservatism in education reconsidered. *Educational Theory*, 49(2):161-181.
- Green, G. 2006. In Their Own Words: Critical Thinking in Artist's Diaries and Interviews. *Art Education*, 59 (4): 46-53.
- Green, M. 2007. *Imagination and the healing arts*. [online]
Available: www.maxinegreene.org/pdf/articles/downloader.php [31 January 2014]
- Griffiths, M. 1998. *Educational research for social justice*. Buckingham: Open University Press.
- Griffiths, M. 2003. *Action for social justice in education*. Berkshire: Open University Press.

- Gude, O. 2009. Art Education for Democratic Life. *Art Education*, 62 (6), November: 6-11.
- Gutting, G. 2013. *Michel Foucault*. The Stanford Encyclopedia of Philosophy [Online] Available: <http://plato.stanford.edu/archives/sum2013/entries/foucault/>. [14 July 2013]
- Henderson, L. K. 2013. Exploring Critical Themes through the Human Figure. *Art Education*, 66 (2) :20-34.
- Hertz, G. 2012. *Critical Making: Conversations* [online]
Available: <http://www.conceptlab.com/criticalmaking/> [23 August 2014]
- Hoagland, M. 2000. *Utilizing constructivism in the history classroom*. [online]
Available: <http://files.eric.ed.gov/fulltext/ED482436.pdf> [14 July 2014]
- hooks, b. 2010. *Teaching Critical Thinking: Practical Wisdom*. New York and London: Routledge.
- Housen, A.C. 2002. Aesthetic Thought, Critical thinking and transfer. Visual Understanding in Education. *Arts and Learning Research Journal*, 18 (1): 2001-2002.
- Johnson, B. R. 1997. Examining the validity structure of qualitative research. *Education*, 118(3): 282-292.
- Johnson, L. & Morris, P. 2010. Towards a framework for critical citizenship education. *Curriculum Journal*, 21(1): 77-96.
- Kemperl, M. 2013. Contemporary art and citizenship education: the possibilities of cross-curricular links on the level of content. *CEPS Journal*, 3 (1): 97-117.
- Kincheloe, J.L. 2005. Autobiography and Critical Ontology: Being a Teacher, Developing a Reflective Persona, in Roth, W. (ed.), *Auto/Biography and Auto/Ethnography: Praxis of Research Method*. Rotterdam: Sense Publishers: pp.1-21.
- King, A. 2002. Structuring peer interaction to promote high-level cognitive processing. *Theory into Practice*, 41(1), 33-39.
- Lai, E.R. 2011. *Critical thinking: A literature review*. [online]
Available: <http://www.pearsonassessments.com/hai/images/tmrs/CriticalThinkingReviewFINAL.pdf>
[12 August 2014]
- Larriee, B. 2000. Transforming Teaching Practice: becoming the critically reflective teacher. *Reflective Practice*, 1(3).
- Lave, J. 1993. Situated learning in communities of practice, in Resnick, L.B. Levine J.M. & Teasley S.D. (eds.), *Perspectives on socially shared cognition*. Washington: American Psychological Association. pp.63-82.
- Lave, J. & Wenger, E. 1998. *Communities of practice*. [online] Available:
<http://199.87.225.219/facultydevelopment/tla/documents/CommunityofPractice.pdf> [9 June 2008]

- Maxwell, J.A. 1998. Designing a qualitative study in L. Bickman & D.J. Rog (eds.), *Handbook of Applied Social Science Research Methods*. Thousand Oaks, CA: Sage.
- McLaren, P. 2003. Critical Pedagogy: A Look at the Major Concepts, in Darder, A., Baltodano, M. & Torres, R.D. (eds.), *The critical pedagogy reader*, New York: Routledge/Falmer. pp.61-82.
- McLaughlin, T.H. 1992. Citizenship, diversity and education: A philosophical perspective. *Journal of Moral Education*, 21(3): 235-250.
- Mouton, J. 2001. *How to succeed in your master's & doctoral studies: a South African guide and resource book*. Pretoria: Van Schaik.
- Muijs, D. 2011. *Doing quantitative research in education with SPSS*. Los Angeles: Sage Publications.
- Mustafa K.O.Ç. 2006. Cultural identity crises in the age of globalization and technology. *The Turkish Online Journal of Educational Technology*, 5(1).
- Ong, A. 2005. (Re)Articulations of Citizenship. *Political Science and Politics*, 38 (4): 697-699.
- Palmer, J. (ed.), 2001. *Fifty Modern Thinkers on Education - from Piaget to the present*. New York: Routledge.
- Paul, R. 1993. *Critical thinking: What every person needs to survive in a rapidly changing world*. Rohnert Park, CA: Center for Critical Thinking and Moral Critique.
- Paul, R. 1995. *Critical Thinking: How to Prepare Students for a Rapidly Changing World*. 4th ed. Foundation for Critical Thinking.
- Paul, R. & Elder, L. 2007. Critical Thinking: The art of Socratic Questioning. *Journal of developmental education*, 31(1).
- Paul, R. & Elder, L. 2013. *Critical Thinking: Tools for taking charge of your Professional and Personal Life*. FT Press.
- Perryer, S. 2001. Review: 'Returning the Gaze' catalogue [online]
Available: <http://www.artthrob.co.za/01nov/reviews/gaze.html> [30 March 2014]
- Plato, & Jowett, B. 1941. *Plato's The Republic*. New York: The Modern Library.
- Piškur, B. 2011. *Radical Education Collective. Art in Becoming*. [Online]
Available: <http://radical.temp.si/reader/Bojana.pdf> [28 July 2013]
- Pitri, E. 2013. Skills and Dispositions for Creative Problem Solving During the Art making Process. *Art Education*, 66 (2):41-46.
- Pogratz, L. 2005. Critical Theory and pedagogy: Theodor W. Adorno and Max Horkheimer's Contemporary Significance for a Critical Pedagogy, in Fishman, G. E., McLaren, P., Sünker, H. & Lankshear, C. (eds.) *Critical Theories, Radical Pedagogies and Global Conflicts*, New York: Rowman and Littlefield. pp.154-162.

- Rawlinson, K., Wood, S.N., Osterman, M. & Sullivan, C.C. 2007. Thinking critically about social Issues through visual material. *The Journal of Museum Education*, 32(2): 155-174.
- Rolling, J. H. 2013. Art as Social Response and Responsibility: Reframing Critical Thinking in Art Education as a Basis for Altruistic Intent. *Art Education*, 66 (2):6-12.
- Ryan, R. M., & Deci, E. L. 2000. Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55, 68-78.
- Sanders, M & Moulenbelt, J. 2011. Defining Critical Thinking: How far Have We Come? *Inquiry: Critical Thinking Across the Disciplines*, 26(1).
- Santas, A. 2000. Teaching anti-racism. *Studies in Philosophy and Education*, 19:349-361.
- Santoro, D. 2009. *Teaching to Save the World: Avoiding Circles of Certainty in Social Justice Education*. Philosophy in Education [Online]
Available: <http://ojs.ed.uiuc.edu/index.php/pes/article/download/2708/1038> [14 July 2013]
- Seekings, J. 2008. The continuing salience of race: Discrimination and diversity in South Africa. *Journal of Contemporary African Studies*, 26(1):1-25.
- Sewell, J. 2013. *bell hooks on Critical Thinking: The Successes and Limitations of Practical Wisdom*. Electronic Theses and Dissertations. Paper 4924. [Online]
Available: <http://scholar.uwindsor.ca/etd> [15 April 2014]
- Siemens, G. 2004. *Connectivism: A Learning Theory for the Digital Age*. [Online]
Available: <http://www.elearnspace.org/Articles/connectivism.htm> [26 October 2014]
- Smith, M.K. 1999. Aristotle on knowledge. *The encyclopaedia of informal education*. [Online]
Available: <http://infed.org/mobi/aristotle-on-knowledge> [14 July 2013]
- Springgay, S., Irwin, R.L. & Kind, S.W. 2005. A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6): 897-912.
- Stake, R. 1995. *The art of case study research*. Thousand Oaks, CA: Sage.
- Stets, J.E. & Burke, P.J. 2000. Identity Theory and Social Identity Theory. *Social Psychology Quarterly*, 63(3): 224-237.
- Sullivan, G. 2001. Artistic Thinking as Transcognitive Practice: A Reconciliation of the Process-Product Dichotomy. *Visual Arts Research*, 27 (1): 2-12.
- Sutherland, I. & Acord, S.K. 2007. Thinking with art: from situated knowledge to experiential knowing. *Journal of Visual Art Practice*, 6(2).
- Thayer-Bacon, B.J. 2000. Transforming and Redescribing Critical Thinking. *Inquiry: Critical Thinking Across the Disciplines*, 19 (4):4-6.

- Thompson, C. 2001. Maxine Green 1917-, in Palmer, J. (ed.), *Fifty Modern Thinkers on Education - from Piaget to the present* New York: Routledge. pp.112-117.
- Tishman, S. & Palmer, P. 2006. *Artful Thinking: Final Report*. [online]
Available: www.rcsthinkfromthemiddle.com/uploads/.../artfulthinkingfinalreport.pdf [16 July 2014]
- Torres, C.A. 2008. *Social Justice Education for Teachers, Paulo Freire and the Possible Dream*. USA: Sense Publishers.
- Waghid, Y. 2009. Patriotism and Democratic Citizenship Education in South Africa: On the (im) possibility of reconciliation and nation building. *Educational Philosophy and Theory*, 41(4).
- Walker, S. 2004. Understanding the Art making Process: Reflective Practice. *Art Education*, 57 (3): 6-12.
- Willingham, D.T. 2006. *How knowledge helps*. American Federation of Teachers. [Online]
Available: <http://www.aft.org/newspubs/periodicals/ae/spring2006/willingham.cfm> [15 July 2013]
- Willingham, D.T. 2007. *Critical Thinking: Why Is It So Hard to Teach?* American Educator. [Online]
Available: http://www.aft.org/pdfs/americaneducator/summer2007/Crit_Thinking.pdf [14 September 2014]
- Wright, I. 2003. The Centrality of Critical Thinking in Citizenship Education. *Canadian Social Studies*, , 38(1)
University of British Columbia.
- Yin, R.K. 2009. *Case Study Research: Design and Methods* (fourth edition). Thousand Oaks, CA: Sage.

APPENDICES

APPENDIX A: ADDITIONAL ARTWORKS MENTIONED.



"Next week it's ancestor worship
in phonetic xhosa."

Figure 3.4 Brett Murray, *Phonetic isiXhosa, "Next week it's ancestor worship in phonetic xhosa"*, (2002). Silkscreen.



Figure 3.5 Langa Magwa, *New Identity*, (1998). Burnt, scratched & cut goat hide.



Figure 3.6 Hasan and Husain Essop, *Thornton Road*, (2008). Lightjet C print on Fuji Crystal Archive Paper.



Figure 3.7 Kendell Geers, *Twilight of the Idols*, (2002). Found object (African sculpture) and danger tape.



Figure 3.8 Araminta de Clermont, *Namhla*, (2008). From the *Before Life* (Matric Queens) series, Lamda Print.

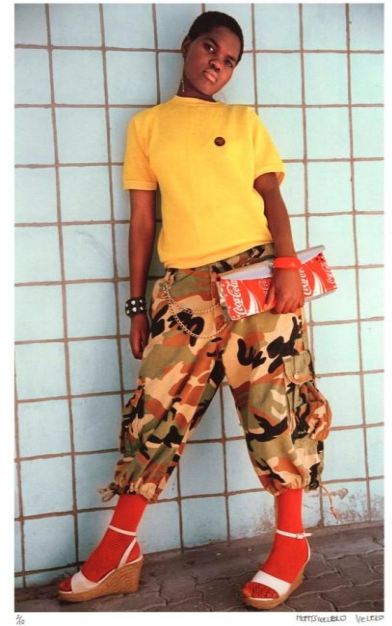


Figure 3.9 Nontsikele Veleko, *Nonkululeko*, (2004). From the *Beauty is in the eye of the beholder* series, Pigment print on cotton rag paper.

APPENDIX B: CONSENT FORM

CONSENT TO PARTICIPATE IN RESEARCH

Consent form for participants at [REDACTED] and parents of participants in research.

You are asked to participate in a research study conducted by Mrs C van der Berg in partial fulfilment of the requirements for the degree of MArt(Ed) from the Visual Arts Department at Stellenbosch University.

1. PURPOSE OF THE STUDY

To explore how the participation of students in the visual arts course at [REDACTED] affect their ability to apply critical thinking.

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following:

Attend Visual Art lessons as usual during normal school hours. This would include activities such as the analysis of artworks, class discussions, the development of ideas for your artworks and the making of artworks.

3. POTENTIAL RISKS AND DISCOMFORTS

I do not foresee any risks to this research.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

You may not directly benefit from the study. The research may help the researcher and/or other educators in teaching practice in future.

5. PAYMENT FOR PARTICIPATION

You will not receive payment or gifts for participating.

6. CONFIDENTIALITY

Any information gathered in connection with this study and that can identify you as participant will stay confidential and will be made known only with your permission or as required by law. You can ask to look at the notes or listen to your voice recordings at any stage. If you want to edit any of this information you will be allowed to.

Your confidentiality will be protected by keeping all written notes and voice recordings safe. The researcher is the only person who has access to the information. Your name will not be mentioned in the study in order to protect your identity.

7. PARTICIPATION AND WITHDRAWAL

You are free to refuse participation in the research at any time without any negative consequences, or any effect on your relationship with the researcher or anyone at [REDACTED]. You may also refuse to answer any questions you don't want to answer and still remain part of the study. The investigator may withdraw you from this research if conditions arise which warrant doing so.

SIGNATURE OF RESEARCH SUBJECT AND/OR LEGAL REPRESENTATIVE

Participant:

The information above was described to me by Mrs van der Berg in English / Afrikaans and I am in command of this language. I was given the opportunity to ask questions and these questions were answered to my satisfaction. I am willing to voluntarily participate.

I hereby consent voluntarily to participate in this study.

Name of Participant

Date

Parents/ Guardian:

I do give permission for my child to participate in the research.

Name of Parent / Legal Representative (if applicable)

Signature of Participant / Parent or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [name of the participant]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in English/Afrikaans and no translator was used.

Signature of Investigator

Date

INFORMATION ON RESEARCH FOR PARTICIPANTS

NAME AND CONTACT NUMBER OF RESEARCHER

Mrs C van der Berg

██████████ cecilevdberg@yahoo.com ██████████

TITLE OF RESEARCH

Exploring critical thinking and critical citizenship education in the Visual Arts course at ██████████, KwaZulu Natal

PURPOSE OF RESEARCH

To explore how the participation of students in the visual arts course at ██████████ affect their ability to apply critical thinking.

AIMS AND OBJECTIVES OF THE RESEARCH

Aim:

The aim of the research is to facilitate critical thinking and critical citizenship through the investigation of contemporary South African artworks.

Objectives:

- To analyse and create artworks which explore post-1994 identities
- To conduct an empirical study on the application of critical thinking and the fostering of citizenship through the studying of contemporary artworks particularly focussing on post-1994 identity.
- To explore and reach conclusions regarding the effectiveness of art education to facilitate critical thinking and critical citizenship at ██████████.

ANONYMITY AND CONFIDENTIALITY

Participation in the research is voluntary and you can withdraw from it at any stage. Your decision as to whether or not to participate in this study will have no negative consequences or influence on your academic progress or relationships at ██████████. Your identity and any information provided will be kept confidential by the researcher.

NAME OF PARTICIPANT _____

DATE _____

SIGNATURE OF RESEARCHER _____

SIGNATURE OF PARTICIPANT _____