

**Contextual influences on learners' artistic expressions and
development: A case study- Masvingo District, Zimbabwe.**

by

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submitted in accordance with the requirements

for the degree of

DOCTOR OF EDUCATION

in the subject

SOCIOLOGY OF EDUCATION

at the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: PROFESSOR MOGAMAT NOOR DAVIDS

2021

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DEDICATION

This thesis is dedicated to my late father Mr Makwindi, my mother Mrs Makwindi, my late sisters Janet and Susan, Niagara family you saw the talent in me and nurtured it. I got this far.

ACKNOWLEDGMENTS

I thank the Almighty for giving me the strength and fortitude to soldier on even during tough and trying times. He has always been faithful to me.

I would also like to express my gratitude to my supervisor Professor Mogamat Noor Davids for making himself available to supervise this project and for his invaluable guidance and assistance. I appreciate your unwavering support towards improving the standard of my work. Your constructive approach and encouragement made me reach this far. Sometimes I felt like giving up but you kept pushing me. I forever cherish your dedicated support and motivation.

I would like to thank most sincerely the Ministry of Primary and Secondary Education through the office of the Permanent Secretary for allowing me permission to carry the study in Zimbabwe primary schools. Secondly, the Provincial Education Director Masvingo province for permitting me to conduct the study in the province. Thirdly, the District Education Officer Masvingo District in particular for permitting me to carry out my study in Masvingo District primary schools. Last but not least, School Heads for allowing me to access primary teachers and learners who contributed immensely with information which assisted in compiling this study.

I would also like to thank teachers and learners from Masvingo District Primary Schools who participated in this project. I thank you for leaving your tight schedules to participate in this research.

To my husband Stewart Lazarus, children Lloyd, Farai, Tinotenda and Mufaro, thank you very much for your support. Also, my mother, Mrs. Makwindi and all my siblings; Jeritha, Jimisai, Joina, Josphine and Tamuka thank you so much for the moral support and prayers. Finally, I want to thank my beloved uncle Wilbert Nyangari for making me believe in myself. May God bless you.

To all not mentioned, it is not that you are not important. I love you all. May the almighty Lord bless and protect you.

ABSTRACT

This study explores the visual artistic expression and development of primary school learners in Masvingo District, Zimbabwe. The present study has identified a knowledge gap about learners' contextual alienation in visual art and their expression in the existing visual art practices. The cultural context of the learner is an important factor in influencing artistic expression and development. However, it remains largely undermined in visual art practice and teaching. This study intends to gain insights into how contextual background influences the artistic expression of primary school learners.

Despite that Zimbabwe has more than four decades of post-colonial, visual art subject is dominated by Western and Eurocentric practices. The research question that guided this study reads; how are learners' artistic expression and development influenced by contextual background in Masvingo District Zimbabwe. I adopted a qualitative approach and a case study research design. I used interviews for primary school teachers, observation of visual art lessons and document analysis of learners' visual art portfolios, visual art syllabus and schemes of work. Participants were purposively selected to participate in this study and I adopted a thematic analytical approach. These enabled me to identify the research foci, make sense of the data and meticulously construct multiple themes as I observed and identified emerging patterns developing into fully-fledged knowledge themes which provide the basis for my eventual formulation of the findings. This study was guided by a conceptual framework consisting of Bourdieu's cultural capital and Vygotsky's social-cultural learning theory.

This study identified that the visual artistic expression of learners was found alien and significantly dominated by European and Western practices. It emerged that visual art teachers are less equipped in terms of pedagogical knowledge and content, there is a policy-practice contradiction and the subject is treated as inferior and non-academic. This study recommends that visual art teaching is meaningful and authentic to the learner, it requires a shift in practice towards an infusion of indigenous knowledge and culture, with a learner-centred approach to optimize its aesthetic value and benefits. This reconceptualization will empower teachers to be culturally competent, create an enabling environment, use indigenous materials and accommodate learners' diverse cultural contexts.

IsiZulu

Lona ngumsebenzi wocwaningo omayelana nobuciko obubonakalayo (virtual arts) nokuthuthukisa abafundi bamabanga aphantshi kwisifunda sase Masvingo District, e Zimbabwe. Ucwaningo olwenziwe kulomsebenzi luveza ulwazi gebe kanye nokuvalelwa ngaphandle kwabafundi kwi ngqikithi yobuciko obubonakalayo nokungakwazi ukuziveza kwabafundi kwizinhlobonhlobo zalobuciko. Usiko ne nqubo mpilo yabafundi ibalulekile kwindlela abafundi abaziveza ngayo kwezamaciko kanye nasentuthukweni yabo. Kodwa isiko nenqubo mpilo yabafundi ibukelwa phantshi kubuciko obubonakalayo kwala ngisho noma befundiswa abafundi. Imvelaphi yabafundi kulomkhakha ishaywa indiva. Inhloso yalolucwaningo ukuphanda luphinde luveze ukuthi usiko, imvelaphi kanye nenqubo mpilo yabafundi inomthelela kanjani kwindlela abafundi bamabanga aphantshi abaziveza ngayo kumaciko abonakalayo.

Sekuphele iminyaka engamashumi amane (4 decades) izwe lase Zimbabwe lakhululeka kwingcindezi yabamhlophe kodwa ezobuciko namakhono obuciko obubonakalayo (Virtual arts) busaqhoqhobelwe izimfundiso nezinqubo zabacindezeli. Loluphando lubuza umbuzo othi usiko, imvelaphi kanye nenqubo mpilo yabafundi inomthelela kanjani kwizindlela abafundi abaviveza ngayo emkhakheni wobuciko obubonakalayo kwisifunda sase Masvingo District, e Zimbabwe. Kubuye kubhekwe izindlela zokwenza ucwaningo ezizosetshenziswa ocwaningweni. Kuvezwa ngamafuphi ukuthi ucwaningo luzokwenziwa kanjani. Kuphindwe kuthulwe izinjulalwazi (Theoretical framework) eziyisisekelo socwaningo okuyi Bourdieu's cultural capital kanye ne Vygotsky's social-cultural learning theory.

Loluphando luthola ukuthi indlela yokufundisa kanye nokuziveza kwabafundi emkhakheni wobuciko obubonakalayo isaqhoqhobelwe izinqubo zabacindezeli abavela emazweni asentshonalanga. Kuphinde kuvele ukuthi nabafundisi kulomkhakha abaqeqeshiwe ngokwanele kanti lomkhakha ubukelwa phantshi. Loluphando luphakamisa ukuthi umkhakha wobuciko obubonakalayo bubalulekile kwintuthuko yabafundi, kodwa kubalulekile ukuthi amasiko, inqubo mpilo kanye nemvelaphi yabafundi ukuthi ingabukelwa phantshi kodwa ifakwe kwizifundo nenqubo yokudlulisa ulwazi lwamaciko abonakalayo. Uphando luphakamisa izinhlelo zolwazi lwendabuko (Indigenous knowledge systems) kulomkhakha ukuze bonke abafundi abavela kumasiko ahlukeno kanye nenqubo mpilo ezahlukahlukeno bazizwe bemukelekile baphinde bathuthuke.

Afrikaans abstract

Hierdie studie eksplorieer die visuele artistiese uitdrukkings en ontwikkeling van primere skool leerders in Masvingo Distrik in Zimbabwe. Die studie identifiseer n kennis gaping omtrent leerders se etnografiese bevreemding in visuele kuns en hul uitdrukkings in bestaande visuele kuns praktyk. Die etnografie van leerders is n belangrike faktor wat artistiese uitdrukkings en ontwikkeling beïnvloed wat hoogstens ondermyn word gedurende die onderrig van visuele kuns. Hierdie studie beoog om n dieper verstaning te kry oor die rol van kulturele invloede op die artistiese uitdrukkings van primere skool leerders.

Ongeag die feit dat Zimbabwe meer as vier dekades van post-koloniale regering agter die rug het, word die onderrig van visuele kuns steeds gedomineer deur Wes-Europese praktyke. Die navorsingsvraag wat hierdie studie wil aanspreek is naamlik: hoe word leerders se artistiese uitdrukkings en ontwikkeling deur kulturele faktore beïnvloed, in Masvingo Distrik Zimbabwe? n Kwalitatiewe navorsingsontwerp as n gevalle studie word gebruik om hierdie vraag te beantwoord. Onderhoude met primere skool onderwysers, observasies van visuele kuns lesse en dokumentere analiese van leerders se kunswerke, visuele kuns silabusse en werkskemas word as data insamelingsmetodes gebruik. Deelnemers in die navorsings was doelstellend geselekteer en tematiese analiese was gebruik as metode om deur die onderhoudstekse te werk om temas te konstrueer. Hierdie metode was handig om my navorsings fokus te behou en sin te maak, as ook om temas te identifiseer en uiteidelik die bevindings van die studie te bepaal en te vormuleer. Bourdieu se kultuur kapitaal en Vygotsky se seining oor maatskaplik-kulturele leerteorie was gebruik as konseptuele raamwerk vir die studie.

Die studie bevind dat visuele kuns uitdrukkings van leerders bevreemd was van hul lewenservaring en meestal deur Wes–Europese kuns praktyke gedomineer. Dit skyn dat visuele kuns onderwysers minder bevoegd te wees in terme van hul pedagogiese en vak kennis as ook dat daar n beleid-praktyk kontradiksie te wees en die vak beskou word as minderwaardig en onakademies. Die studie bevel aan dat visuele kunsonderrig sinvol en opreg aan gebied te moet word met n nuwe fokus en vermenging van inheemse kennis en kultuur gepaard met n leerder-gesentreerde benadering om astetiese waardes te maksimireer. Hierdie hergekonseptualisasie van kunsonderrig sal onderwysers bemagtig om

kultureel bevoegd te wees, om n bemagtigde omgewing te skep en om inheemse material te gebruik om leerders van diverse kulture te akkommodeer.

KEY CONCEPTS

Contextual background, alienation, visual art, visual art curriculum, artistic expression, pedagogy, pedagogical knowledge content, colonial remnants, diversity, indigenous education.

ABBREVIATIONS

PSB- Professional Syllabus B

VPA- Visual and Performing Arts

VA- Visual Art

CDU- Curriculum Development Unit

TERC- Teacher Education Review Committee

MOPS- Ministry of Primary and Secondary

PCK- Pedagogical Content Knowledge

DECLARATION BY THE STUDENT

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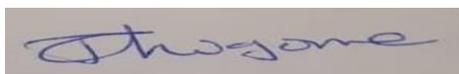
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I declare that, **Contextual influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe** is my work and that all the sources that I have used or quoted have been indicated and acknowledged employing complete references

I further declare that I submitted the thesis to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.



SIGNATURE

DECLARATION BY THE SUPERVISOR

I declare that I have considered the originality software checking report obtained by the candidate, Mrs Chigowe. I confirm that the thesis meets an acceptable standard of originality.

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A handwritten signature in black ink, appearing to read 'M Noor Davids', written in a cursive style.

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CHAPTER ONE: THE PROBLEM AND ITS SETTING

1.1 Introduction

Most primary schools in Zimbabwe host learners from different socio-economic backgrounds and ethnicities. These factors contribute to the artistic expressions and development of primary school learners. According to Indabawa and Mpofu (2006), the socio-economic and political eras which Zimbabwe has undergone influenced the way learners are expressing themselves artistically. These developments include colonisation which occurred in 1891, independence in 1980, and the land reform program in the early 1980s and 2000s when many people of Zimbabweans relocated from reserves to white-owned farms. During these developments, indigenous people of Zimbabwe were relocated to areas other than their origin and consequently affecting the way learners express themselves artistically since they encountered new cultures and religions. Zimbabwe has a rich cultural heritage as manifested by its history, however, the introduction of Western education neglected the incorporation of local indigenous knowledge and cultures into the education system. Art education in Zimbabwe was firstly introduced in schools under the watchdog of the missionaries during the colonial era and this had both negative and positive effects on indigenous African art practices and aesthetic values. As a result of colonisation, the art curriculum had elements of Western curricular practices and models which were alien to the Zimbabwean and African context.

Also, the movement towards a Western system of education had a contextual influence on the way learners view, make, and interpret works of art due to the inflow of different cultures. Mamvuto (2013) alludes that Zimbabwean art has in the process of its development adapted new art forms, non-indigenous media, and materials, artistic approaches, and developments amongst other aspects that are now an indispensable component of art practice. Zimbabwe's art curriculum incorporated new art forms which can be the greatest threat to African nationhood and ethnic consciousness (Mazrui, 2004). Therefore, colonisation and resettlement in Zimbabwe led to the introduction of some visual art practices that are not in line with the cultural context of the primary school learner. These radical differences between the Western education system

and learners' contextual background are significant and influential in shaping the way learners perceive, interpret, and produce works of art or art objects.

A foreign curriculum alienates the learner from his/her culture and does not have intrinsic aesthetic value to the citizens of the country. For that reason, visual art should be authentic, expressive of local culture in its deeper meaning but at the same time, it should not exclude universal messages that connect with the global trends. The study thus looks at how other cultures that are incorporated in art education influence the way learners express themselves artistically and how they alienate the Zimbabwean-African child from his/her culture. The research assisted me in having a deeper understanding of the art education curriculum in Zimbabwean primary schools and how learners can exploit Zimbabwe's rich cultural heritage. This was accomplished through observing and analysing the works of art which are produced by primary school learners, methods, and approaches that art educators use during visual art lessons. The results helped to find out if the contextual background of the learner has any influence on Zimbabwean primary school learners' artistic expression. Dale (2014) defines artistic expression as the communication of the inner self to the world around us. This implies that it gives voice to the knowledge inside us through visual forms like paintings, drawings, pottery, basketry, and sculpture. Artistic expression normally leads to different ways of producing artwork because it is usually influenced by interaction, culture, socio-economic, beliefs, and media that surround the individual.

Accordingly, the current research is concerned with how contextual influences artistic expression and development among primary school learners in Zimbabwe. On contextual influence, I mainly focussed on the influence of different cultural factors like history, heritage, economic, ethnicity, beliefs, and tradition towards artistic expression and development of primary school learners. According to Brady, Fryberg and Shoda (2019), the contextual background is one's social heritage previous experience and is related to the situation or location from which the learner comes from. Sperry, Sperry and Miller (2018) also refer to the contextual background as an environment or situation that is relevant to the beliefs, values and practices of the culture. In the context of this study, contextual is referred to as an in-depth description of the everyday life and practice

of primary school learners carrying out visual art activities. The knowledge of the role that is played by the contextual background in visual art education is very crucial because it assists in revealing and interrogating meaning on how and why learners do art activities the way they do. In this regard, learners' contextual influences help in shaping and structuring the primary school art curriculum so that the artistic expression and development of a learner are fully understood by the teacher and the society at large.

1.2 The rationale for the study

The study is being undertaken after I observed serious curriculum gaps in the current art curriculum in Zimbabwe. Thus, African learners were alienated from indigenous art practices although Zimbabwe has a suppressed cultural civilisation that was once a leading example of African, for example, the Great Zimbabwe monuments. They are informed by Eurocentric guidelines that are not drawn from learners' previous experiences. This assessment is supported by Osegi (1991), who observes that there are limitations in African art that result from imposed Western art traditions and practices. In Nigeria art was also not given enough attention until the intervention like the conference on the National curriculum of 1969. According to Mike (2006), visual art was fully embraced in the mainstream curriculum as an academic subject in 1981. Even though there were some interventions, there are gaps between the visual artistic expressions of learners concerning the content and pedagogy to which the learners are exposed. The art curriculum in any nation is supposed to create harmony between cultural heritage, aesthetics, and historical experiences of a learner together with contemporary art practices in other parts of the world. Problems in art teaching in primary schools in Masvingo District, Masvingo Province, and Zimbabwe at large need to be explored through research and then addressed. This would improve the teaching of art to a Zimbabwean learner so that what is learned becomes relevant and meaningful both to society, country, and the world at large. Hence, the aim of visual art education should focus on the learners' culture, history, socio-economic, beliefs, and experiences so that the content becomes relevant to the individual context. Asuman (2014) defines art education as a process whereby learners gain awareness of visual art in their social and cultural environment.

I was inspired to embark on the study by a realisation of the challenges learners are facing when doing visual art activities due to diverse cultural experiences such as history, heritage, economic factors, ethnicity, beliefs, and tradition. My current position and experience in teacher education facilitated the identification of the pedagogical knowledge gap in the way learners were expressing themselves artistically and what was inspiring them to do art the way they do. I am confident I have the intellectual capacity to deal with this research topic because of my experience as a classroom art educator for the past two decades. I have vast experience in teaching art in different environments such as farms, rural areas, and urban schools. This vast experience afforded me some insights to critique visual art education. From personal experience, as an educational sociologist working with people from different socio-economic backgrounds, my interest is in how context influences artistic expression and cognitive development, especially in visual arts. My personal experience in art education of witnessing young learners go through artistic development after being exposed to different cultural, socio-economic environments, and materials have inspired me to embark on this study to understand and improve learners' artistic expressions and development.

I have seen many primary school learners expressing themselves artistically and acquiring artistic skills. This experience enabled me to relate to why learners failed as being due to an educational system that was largely ignoring their ethnographic background and imposing a foreign system that stifled their artistic growth and expression. I discovered that there were knowledge gaps in the way the art curriculum was being taught and imparted to the learner. While teaching, I discovered that teachers are not approaching art in the way they are expected by the curriculum. They just give learners pictures to copy during art lessons and most of these pictures are mainly focused on popular Western cultural images ignoring the rich Zimbabwe art heritage and the learners' previous experiences. Teachers do not explore topics in the art that link with the cultural heritage of learners such as the use of local materials like charcoal, clay, fibre, natural pigments from trees, and visiting craft centers, practicing artists, and galleries. Little attention is paid to local images, traditions, and contemporary artists in Zimbabwe. Consequently, learners' artistic expression, development, and creativity are directed towards the Western culture which is divorced from learners' day-to-day experiences.

Hickman (1991) says problems in art interpretation arise from what visual art is in different cultural contexts. Hickman studied art in Singapore, which has the same experience of colonisation as Zimbabwe. He outlined that Singapore's art is heavily influenced by Chinese and Malaysian cultural expressions. As a result of this influence, teachers ended up having problems in interpreting art that is different from the local culture. Moyo (1989) also indicates that India also experienced the same upon the arrival of the British as indigenous crafts were eliminated in favour of foreign art. Hence, for the curriculum to be relevant to the needs of the society it must include its history, heritage, and other critical art forms found globally. Thomson (2010) cited in Davids (2017) concurs that for knowledge sources to become useful to a young learner they must incorporate their past in the present learning situation. Lowenfeld and Brittain (1987) define learner's artistic expression as documentation of their personality. Sedwick and Sediwick (1993) also claim that visual art is critical to young learners because they display some fundamentals of their expressive state and character in the kind of artworks they make. Accordingly, visual art education and teaching must incorporate the experience and perceptions of the learner and those who once lived in the past. This will make the learning of art relevant because it is socially constructed and connects the learners' ethnography.

From an analysis of the old and new art syllabi used in primary schools in Zimbabwe, I made some observations that the documents contain topics that do not relate to Zimbabwe's art history. Some of the topics in the syllabi do not have content that is suitable to the Zimbabwean context. The primary syllabus lacks local traditional practices and content that could enable assimilation and accommodation of basic artistic skills among the African communities. The current syllabi seem to perpetuate Western art (Osegi, 1991) at the expense of African art. For example, African crafts and heritage skills are viewed as of no aesthetic value as compared to Westerners' painting style. As a result, schools relied on what was handed over from Western traditions. Lancaster (1982) expressed similar sentiments that Zimbabwean primary school syllabi lack content that is rooted in its local practices and traditions. Studies by the BV Project Development in 1987 and the Nziramasanga commission of inquiry on the education of 1999 proposed the need for contextualising the art curriculum to the African context in the art education sector. This was after realising the existence of the gaps and the need to have a learner-centered visual art that

is informed by the learners' contextual experiences. It appears as if the Zimbabwean primary school art syllabus places more emphasis on Western art history and practices instead of home-grown ideas that suit Zimbabwean cultural heritages and available resources.

In addition, I also discovered that very few teachers specialise in art during teacher training. Those who were taught how to teach art at pre-service in teacher training institutions had very little knowledge on how to teach the subject. Table 1.1 below contains statistics of Art and Design graduates at 10 Teacher training institutions in Zimbabwe between 2014-2016. From table 1.1, it is evident that pre-service teachers do art as a major subject where they are taught a deeper understanding of the subject like art history, theories in art, and practical activities. Consequently, the enrolments in primary schools do not tally with art teachers who are produced in teacher training institutions.

Table 1.1 Art and Design Teacher Graduates Primary Colleges from 2014 to 2016

Graduates	Morgenster	Bondolfi	JMN	Nyadi	Masvigo	Mkoba	UCE	Seke	MMTC	Morgan
2014	11	7	7	49	16	36	10	36	33	42
2015	60	25	23	33	33	44	26	36	42	44
2016	26	52	42	65	42	28	19	44	42	58
Total	97	84	91	147	91	108	118	118	117	144

Total 1368

Source: Mamvuto 2019

To make matters worse, most of the teachers were encountering the subject for the first time in teacher training institutions. These pre-service teachers take art as Professional Syllabus "B" (PSB) in which they focus on pedagogical and methodological issues of teaching art at the primary school level. Due to a lack of expertise, knowledge, content, and methodology in art, teachers do not concentrate on artworks created by learners and also, they do not take the subject seriously. Teachers just deliver prescribed theories of child art studies and methodologies that they acquired during teacher training instead of what the learner requires. Teachers cannot allow creativity based on African cultures which form the basis for learner's knowledge. African art

education is integral in contextualising the learning and content of the art curriculum, methods, and materials associated with the experience and environment of the learner. There is very little attention that is given to local traditions, crafts, and contemporary artists in Zimbabwe. I, therefore, developed an interest to research the state of art curriculum in Zimbabwe to gain insight into why the learners express themselves the way they do, how they express themselves artistically and how their socio-cultural background influences their visual expressions when doing art activities. Most of the issues deliberated above will be discussed in detail in chapters two and five.

The rationale to embark on this research can be therefore summarised by the following observations: Based on my personal experience in art education, firstly, the Zimbabwean primary school curriculum lacks an indigenous thrust towards local art content; secondly, there is a dependency on foreign artistic traditions and practices at the expense of traditional art education and culture. Last but not least, the teaching of art in Zimbabwe is not satisfactory since most of the content taught is derived from foreign cultures and this deprives Zimbabwe as a nation of producing its local artists and continuing the tradition and legacy of a celebrated history of Zimbabwean art. This study intends to make art education more meaningful and relevant to the Zimbabwean education context to maximize the artistic talents of the Zimbabwean learner.

1.3 Background of the study

1.3.1 Pre-colonial period

Before colonisation, Zimbabwe had its rich artistic cultural heritage which is still evident and scattered all over the country. The rich artistic cultural heritage sites include the unique rock paintings produced by the Sans people which portray human figures and animals (Garlake, 1987; Lancaster, 2002), Zimbabwean stone sculpture birds (Arnold, 1981), Great Zimbabwe and Khami Ruins (Lancaster, 2002), and many different heritage sites and art forms spread across the country (Vanscina, 2013; Derderan, 2010; Matenga, 1998; Willet, 1993; and Garlake 1987). Before colonisation, the locals were already artistically pre-deposed, constructing artifacts in their style and culture. Pre-colonial art was mainly utilitarian art such as the wooden zodiac bowl, soapstone, ceremonial bowls, mortars, basketwork, weaving, and the Zimbabwe stone birds

discovered by Willi Posselt in 1889. Fafunwa in Golikumo (2015) concurs that although pre-colonial education in Africa was informal education, it was functional and purposeful to the indigenous people. People were skilled in ethical ideologies, religious beliefs, and a variety of skills which includes art crafts with indigenous aesthetics and values. The fine art which was practiced was more complex, for example, the rock art paintings, decorations of chevron patterns lines at Great Zimbabwe, decorations on clay pots, cooking utensils, and patterns on huts which is still evident today.

Although pre-colonial education was informal, there is enough empirical evidence that demonstrates that pre-colonial Zimbabwe had an advanced architectural, artistry sculptors and cultural legacy only recently celebrated as World Heritage sites, for example, Great Zimbabwe settlement and Khami ruins. The main purpose of art was to impart survival skills and to pass on the cultural heritage of society. Peresuh, (1999); Matsika, (2012); Ndofirepi and Ndofirepi (2012) point out that the main objective of traditional Zimbabwe art education was to produce a man or a woman of reputation with beneficial services suitable to his or her position in life. So, what was inspiring to the learners was to contribute some functional or utility art to society. Masaka (2016) asserts that the African perspective on traditional art education was closely inclined to the social, cultural, artistic, religious, and recreational life of particular ethnic groups. This means that art education in Africa was not detached from other realms of life and is aimed to educate young learners on the ethnography of society. In this regard, African traditional education was ethnologically unified and value-based (Matsika, 2012). Thus, art education before colonisation in Zimbabwe and Africa at large was strongly influenced by the culture and daily experiences of society whereby young ones were exploiting media and resources to make artefacts that were valuable to societal needs. Pre-colonial art was functional and value-based. Inspiration was drawn from materials and skills in society. It was also taught informally by members of society.

1.3.2 Art Curriculum during the colonial period

Zimbabwe, which was then Rhodesia, was formerly colonised by Britain in 1891. Colonisation had a major impact on African culture, history, and art in most countries that were colonised and these include Kenya, Zambia, Ghana, and Zimbabwe (Ayiku, 1997). Visual art education was based on a Euro-centric template most of which was designed and dispensed in missionary

schools during the late 19th and early 20th century (Monda, 2002; Kader, 2006; Rosi, 2011). As indicated in table 1.2, art in Zimbabwe was introduced by two missionaries, Father Grober and Paterson. In most African schools, indigenous crafts, heritage skills, culture, and art were viewed and treated as primitive, paganistic, ritualistic, and of no aesthetic value for it to be included in the mainstream curriculum (Ayiku, 1997; Mamvuto, 2019).

Most settler governments did not wholly embrace the home-grown knowledge systems of the Africans like the richness of local heritage (Mamvuto & Mannathoko, 2019). Due to these forces which were instigated by the colonisers and missionaries to the Africans, indigenous people ended up abandoning their art and adopted Western artistic styles and practices. Ayiku (1997) also observed that due to acculturation most Ghanaians lost confidence in their art practices (cultural arts) and discarded it in favour of the Western art education styles. The visual art subject was regarded as non-academic and less important in terms of future occupations. The colonial art education did not help the indigenous people to appreciate and comprehend the role of arts in education in society and the nation at large. Western art education looks down upon indigenous arts and artists and this had a long impact on art education even today (Ayiku, 1997).

The opening of fine art schools by the Christian missionary schools influenced art production and practices among the indigenous people in Zimbabwe and many African countries with a colonial history (Monda, 2002). The missionaries had direct input and influence on the introduction of art education programs (Kileff & Kileff, 1996; Kangai, 1990; Walker, 1985). The missionary schools introduced art formal schools that were inculcating Christian beliefs and values. Mamvuto (2006) pointed out that many missionary schools introduced alien religion, aesthetics, and techniques which were foreign to African culture. The colonial education started to introduce new techniques, media, and aesthetics which were heavily reflecting Western practices and culture and disregarding the African perspective of traditional art and culture. This confirms that formal art education commenced under the watch of colonial administrations. These art forms and techniques include painting, graphics, lithography, and silkscreen to the exclusion of African visual art.

The ideologies which were offered in schools further entrenched the philosophy of hedonism as indicated by (Matsika, 2012). Solorzano, Ceja, and Yosso (2001) assert that oppressive educational practices in the education system had a negative impact on academic achievement, artistic expression, and development as well as social relations among primary school learners. The Africans were introduced to a curriculum that had deficiencies in critical thinking and analysis in various aspects of art education, compared to minority white classes (Mannathoko & Mamvuto, 2019). Art in Rhodesia was used to perpetuate cultural differences and inculcate colonial superiority in the art lessons because Africans studied only handcrafts (CDU, 1986). The Rhodesian art was significantly influenced by acculturation whereby Africans were exposed to the popular culture of the Europeans. The curriculum denies the African learner opportunities to explore different art activities using locally available materials like pigments from local trees, charcoal from the fire, and natural fibres.

There were so many curriculum reforms during the colonial time in Zimbabwe as recorded in the Secretary of education report by Judges 1962 and the new approach to African education report by Chioules as shown in table 1.2. Among them were the Phelps-Stokes Commission of 1922 on craft training and the Advisory Committee of 1925 on handcrafts (Atkinson, 1972; Siyakwazi, 1996). These commissions did not accord art subjects the value they deserved but they were used to perpetuate colonial domination (Siyakwazi, 1996; Moyo, 1989; Mujere, 2007). Thus, most of them were just looking down on the African art perspective and as a result, they were unpleasantly recognised by Africans as they did not include African aesthetics and expression. In Zimbabwe, the subject was treated as racial division whereby the African learners studied handcrafts while their white counterparts did visual art as an academic subject. Art in Rhodesia was used to reinforce cultural differences in which drawing, painting, and composition were studied by a few white minorities (Abraham, 2003). Gentile and Pashapa (1978) point out that art subject in the former British colonies was regarded as only a practical skill and not an academic subject for Africans. Segregation in art education promoted a sense of racial superiority at the expense of the non-white population (Maravanyika, 1990; Mlambo, 2019). This segregation led to a dual education system whereby the African learners were offered substandard education destined to produce a constant employee base. The African child

abandoned his art trying to emulate Eurocentric art which was viewed as more important. They even went on to look down upon materials and media that they were using before colonisation.

Zimbabwe made significant strides towards transforming visual art education but at a slower rate as evident in table 1.2 below. Commissions like Pheles-Stokes of 1922 Judges 1966 were appointed by Britain to focus on art education in British colonies. According to Gentile and Pashapa (1978), after these commissions, the handcrafts were recognised as art and craft. This thinking stifled the development and promotion of the subject in the mainstream curriculum.

Table 1.2 Chronological Development of Art Education Curriculum in Zimbabwe

Year	Program	Influence	Emphasis
1922	Phelps- Strokes Commission	Thomas Jones	Crafts training
1938	Cyrene Mission	Canon Paterson	Skills Development
1948	Serima Mission	John Groeber	Development of local Art and Christian beliefs
1958	Mzilikazi Art and Craft Centre	Jamie Mackenzi Alex Lamberth	Commercial production of crafts e.g. ceramics. Occupational therapy. Transmission
1962	Judges Report New Art Syllabus		Introduction of creativity. Recommended formalization of art teaching in Schools.
1966- 1971	A new approach to African Education	C.A Chioules	Individuality in expression.
1982	Evaluative survey	John Lancaster	Acquisition of knowledge. Experimentation with a variety of media. Development of creativity
1986	Teacher Education review committee Report	University of Zimbabwe	Experimenting with local media. Child art graphic development
1990	Primary School syllabus	CDU	Self-expression Experimentation with media
2015	Introduction of Visual and Performing Arts in the primary schools	Ministry of Primary and Secondary CDU	

1.3.3 Art curriculum in post-independent Zimbabwe

When Zimbabwe attained its independence in 1980, new art educational policies were introduced in an attempt to abolish colonial racial division. There was a lot of restructuring aiming at expanding the education system and abolishing the racial segregation education system that was imposed during the colonial period (Zvobgo, 1998; Abraham, 2003). In an attempt to eradicate the colonial art curriculum, the government of Zimbabwe implemented some reforms in education so that it gets the same treatment and value as other academic subjects in the primary school curriculum. Many initiatives were infused in the primary school curriculum whereby Art and Design were given the same status as any other subject in the curriculum as shown in table 1.2. These initiatives among others include the John Lancaster survey, Curriculum Development Unit (CDU), Teacher Education Review Committee (TERC) review conference, and, last but not least, the Nziramasanga commission of 1999. Soon after independence, black people had little understanding about art education and they took it as a subject meant for the elite class; as a result, it was given little support (Abraham, 2000). Lancaster's (1982) findings also suggest that the subject was facing difficulty because the country had shortages of trained art educators, material resources, and a negative perception of the subject. In 1983 Abraham evaluated the future role of art in schools amongst learners (Abraham, 2000). The CDU suggested the inclusion of the Craft and Design element in the curriculum to have a balanced curriculum.

1.3.4 Current status of primary art curriculum in Zimbabwe

The Nziramasanga commission of inquiry was mandated in 1999 to investigate the state of art education in Zimbabwe and it cited that local traditional art was not appreciated by the citizens. The commission also noted that the current education system was not acknowledging the importance of the indigenous crafts and arts which were informally taught before the colonisation of Zimbabwe. The commission indicated that art that was taught in primary schools was dominated by artworks that have a lot of Western practices and lack African practices and aesthetic value (Nziramasanga, 1999). Thus, the emphasis was on foreign aesthetics and deny the learner's exposure to local indigenous aesthetics activities. Indigenous visual art forms were not recognised and relegated to the periphery in the mainstream art curriculum (Ewing, 2011). Significantly, this commission led to the subject being named Visual and Performing Arts (VPA) in

2015. The VPA has three learning areas which are visual arts, performing arts (music) dance, and theatre. The current study, however, focuses on visual art education. The Zimbabwean Visual and Performing Arts syllabus of 2015 indicates that it intends to help learners to take pride in their history from pre-colonial, colonial, and post-colonial eras as well as gain understanding and appreciation of Zimbabwean visual and performing arts (VPA syllabus, 2015). The syllabus also places visual and performing arts in its socio-economic, political, and cultural contexts, whereby learners will comprehend and appreciate their culture and society, as well as develop a positive self, group, and national identity.

Also, although the subject was made compulsory in 1990 as shown in table 1.2, the majority of the learners are not doing art in primary school. This is due to the scarcity of human expertise, material resources, and negative perception of paganism which was attached to the art curriculum during the colonial period. Davids (2017) points out that the effects of ideology and racial segregation are still a reality for the vast majority of the historically oppressed populations. This is also evident in the way society, teachers, and learners view art today. Most of the teachers are shunning it due to the quality of teacher education. Accordingly, there is a need to readdress this perception towards Visual Art which was created by former colonisers in many African countries. In Zimbabwe, there is a policy practice gap whereby every primary school educator is required to teach visual art proficiently without taking into cognizance that most of the pre-service teacher education did not do art. The visual art subject was offered in few elite schools. More of the raised issues above are going to be discussed in detail in chapter 2.

Additionally, visual art is rarely taught because teachers lack content and methodology in art teaching as few teacher training institutions offer Art and Design during teacher training as shown in table 1.1. When it is taught, learners are exposed to the Western visual culture whereby they are tasked to do activities with more western flair (popular culture). More so, most of the teachers are planning without considering materials and resources available in their cultures so that they link with learners' context. The anticipated art curriculum reforms in art education are not fully employed. The present study explores some of the aforementioned traits, visual art practices, and policy reforms in Zimbabwe and how this influences the artistic expression and development of primary school learners. Consequently, because of the concerns raised in the

background on the current state of art education in the Zimbabwean curriculum, it is of paramount importance to use the contextualised approach. The contextualised approach is more focused on the contextual behaviour of the learner and teacher in their natural setup. This provoked me to study learners intensively to come up with in-depth and informative information on how learners are influenced by different cultural factors during their exposure to art as a learning experience.

1.4 Statement of the problem

Art education in Zimbabwe adopted Western-type art education and is more Eurocentric in nature than local and indigenous. From various studies carried out by Lancaster (1982); Abraham (2000; 2003); and Mamvuto (2013; 2019) and available literature in art education, it is evident that the Western traditions and practices acculturated art education in Zimbabwe. This is contradictory to the purpose of art which is the expression of one's feelings to the outside world. The learners seem to be alienated and as a result, the art which is produced has no aesthetic value, lacks relevance, and does not express the inner self of the young learner. Consequently, work produced by primary school learners loses its original aesthetic value. The government of Zimbabwe tried to implement various art educational policies, curriculum changes, and commissions like Nziramasanga (1999) but the problem still exists where local art and crafts are looked down upon in favour of Western art. The primary school art education in Zimbabwe has its limitations and is not taught well in schools due to a lack of human resources, knowledge, and materials factors. Also, art is not examined in the class during the term, end of term, and even during the final national examination at grade seven level. The whole system of education from the teacher educators, curriculum planners, and teachers have some gaps towards indigenising visual art. These disparities should be addressed so that the curricular content becomes relevant to Zimbabwe, which is the focus of the present research. The current study sought to look into characteristics of learners' artistic expression development and how cultural beliefs, immediate environment, social interaction, and socio-economic influence art-making among primary school learners. The study aims to explore indigenous art as a way to have more knowledge of art education and how it can be useful to primary school learners. Wilson (2005) believes that culture has more influence on learners and affects their acquisition of expressive and artistic

development. In light of the above observations about art education in the Zimbabwean school curricula, this study is informed by the following main research question: How are learners' artistic expression and development influenced by a contextual background in Masvingo district primary schools?

1.4.1 Main research question

How are learners' artistic expression and development influenced by a contextual background in Masvingo district primary schools?

1.4.2 Sub-questions

- a. How do Zimbabwean primary school learners express themselves artistically when practising art?
- b. Why do primary school learners express themselves artistically the way they do?
- c. To what extent does socio-cultural background influence visual expressions and artistic development of primary school learners during art-making?

1.5 General aim

The main purpose of the current research is to investigate the possibility of implementing an approach that enables learners to artistically express themselves within the context of local indigenous (Afro-centric) culture.

1.5.1 Research objectives

The subsequent objectives will be pursued;

- To explore how learners from diverse cultural backgrounds express themselves artistically.
- Describe the practice and teaching of art in the primary schools in Zimbabwe and how socio-economic and cultural backgrounds contribute towards visual expressions and artistic development of learners.
- To make recommendations to implement strategies that can enhance visual expressions and artistic development of learners in diverse socio-economic and cultural backgrounds compatible.

For the attainment of the first objective, observations, documents, and interviews will be employed to collect data on how learners from diverse backgrounds express themselves. Analysis of documents like learners' portfolios, syllabus, and schemes of work will be used to get thick descriptions on teaching and practice of art in the primary schools and later recommendations will be generated on how the teaching of art can be improved.

1.6 Conceptual framework

My Conceptual framework consists of the cultural capital theory of Bourdieu (1977) and the socio-cultural learning theory of Vygotsky (1978).

1.6.1 Cultural capital theory

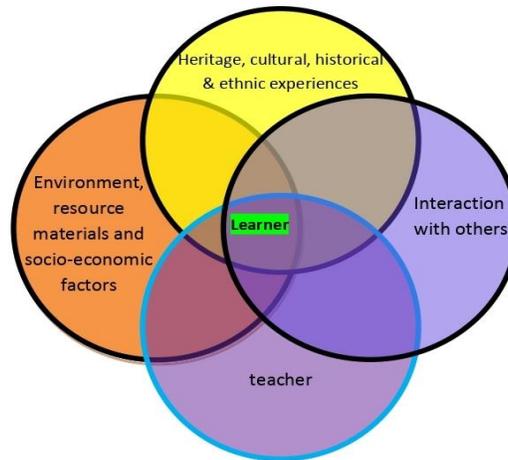
Studies on contextual influence on artistic expression and development employed Bourdieu's (1977) theory to explore how cultural capital influences learning in art. The main argument of Bourdieu (1977) is that in every society, each social class has its way or pattern they follow which is influenced by their values, norms and cultural beliefs. Schaefer (2010) also elucidates cultural capital as "non-economic goods such as family background and education, which are reproduced in the knowledge of arts". In this research, the major aim is to find out how social-cultural background influences visual expression and artistic development of primary school learners during art-making. This information is gathered through the use of various documents in the classroom which includes the primary school art syllabus, artifacts and also through observation of art lessons, to assess how learners' contextual background contributes to art production/making. The study focuses on visual art practices in the education curriculum and explores if it is designed to suit the needs of all Zimbabwean learners. Lancaster (1982) advocates for a curriculum grown from indigenous people's practices and beliefs. Bourdieu (1977) argued that cultural capital is a major instrument that is used by the dominant class to pursue well ahead of others in life in schooling by instilling their values, norms, and culture. Aligned with Bourdieu's argument, the present study focuses on whether the art curriculum in primary schools is relevant to the indigenous people. In this thesis, Bourdieu's theory is employed to show the dominance of Eurocentric teaching as embodied in the curriculum and pedagogical practices and how the local indigenous culture of learners has been marginalised. Consequently, there is an arguable

lack of local contextual content in the way learners are learning visual art and teachers are teaching it. Detailed focussed information on Bourdieu's theory will be discussed in chapter two under the theoretical framework.

1.6.2 Social-cultural learning theory

This study on the contextual influence on artistic expression and development utilised the theory of Vygotsky's social-cultural learning theory. To explore the impact of interaction in influencing the approaches, styles, media, and techniques that are used by learners in art making and practice Vygotsky's theory of social-cultural learning was deemed most appropriate. The main theme of Vygotsky's sociocultural perspective is that social interaction plays a crucial role in cognitive development (Gonzalez-DeHass & Willems, 2013:63). Vygotsky (1978) revealed that with the right environmental interventions, learners can attain achievement levels that are beyond their chronological ages. Vygotsky also added that the availability of culturally relevant resources can enhance and boost developmental factors, including artistic skills. Thus, instead of imposing art activities on learners, teachers should give learners a platform to showcase and do art activities that are derived from their culture instead of using an approach that employs a Eurocentric framework and experiences of their social environments (Hausfather, 1996). In this sense, culture, social environment, and interaction with the members of their culture are crucial for learners when they are learning the art. Aligned with contextual and artistic expression and development of learners, the socio-cultural perspective provides the researcher with insight into the motives that drive learners to not just make art but also to produce art that is expressive to them even when completing a teacher-directed task. Thus, I find it suitable to use these aspects of Vygotsky's theory in trying to explore how learners develop artistically and express themselves the way they do when carrying out different art activities. Below is fig 1.1 that was developed by me on how learning in visual art can be carried out. There must be a cross intersection among the teacher; heritage, cultural, historical, and ethnic experiences; interaction with others; environment resource materials; socio-economic of the learner and lastly the learner as the core subject. All that happens during art activities and the main focus must be the learner's experiences. The diagram suggests that everything that happens in the classroom must link to the learners' experience, past, and present.

Fig. 1.1 learning of visual art for primary school learner



1.7 Methodology

When answering the following sub-questions: How do Zimbabwean primary school learners express themselves artistically when practicing art; why do primary school learners express themselves artistically the way they do; and to what extent does socio-cultural background influence visual expressions and artistic development of primary school learners during art-making; interpretive methodology would be most suitable given the thick description of the cultural components and contextual influences on learners art education. The methodology to be used is outlined below.

The methodology for this study comprises a distinction of the paradigm, design, technique for data gathering, and data analysis/interpretation (Dawson, 2009). In the present study, an interpretive hermeneutic paradigm, a qualitative approach, and a multiple case study design are employed. Methods for data gathering are semi-structured interviews, analysis of visual art portfolios, and observations of visual art lessons. The methodology will be discussed in detail in chapter three. Hence, below is a summary of what I am going to use under methodology.

1.7.1 Interpretive paradigm

For this study, the interpretive paradigm informs the methodology and is adopted to answer the research questions. I adopted this paradigm because interpretive research studies a

phenomenon within its social settings and aims to construct interpretations of practices on contextual influences on artistic expressions and development among primary school learners (Henning, Van Rensburg & Smith, 2004). The interpretive paradigm allowed me to focus on the specific participants, their understandings, and the meaning they give to their experiences when doing art activities (Pretorius, 2013). I kept a diary of my experiences in the field while collecting data. The paradigm enabled me to focus on how primary school learners functioned in their culture and how they shared their meanings, perceptions, and interpretation of artefacts. This implies that the interpretive paradigm provides opportunities to observe, interact, and participate with learners in their activities in their social context to gain an insight into how contextual background influences their artistic expression and development. I used semi-structured interviews, document analysis, and participant observations to collect data from learners. Reeves, Kuper, and Hodges (2008) claim that the vital purpose of interpretive paradigm is to offer rich and complete understanding into people's opinions and actions as well as the nature of the site in which they reside, through a gathering of comprehensive observations, document analysis, and interviews. Furthermore, the interpretive paradigm provided a wider context, multiple perspectives, and a comprehensive approach in understanding visual art education and how contextual background influences learners' artistic expression and development. To cater for rich extensive data, the number of participants and institutions studied was small to allow the collection of comprehensive data in real-life settings

1.7.2 The research approach

The current study adopts the qualitative approach. A qualitative approach is an interactive inquiry in which researchers make an understanding of what they see and hear, in the case of this research, to get thick descriptive data on the influence of contextual background in artistic development and development among primary school learners (Creswell, 2014). Qualitative research is interested in developing descriptions of social phenomena (Joubish, Khurram, Ahmed, Fatima & Harder, 2011). In this study, a qualitative research approach offered me opportunities to study a phenomenon within its social context and aims to construct interpretations of practices while giving meaning to and reflecting on the reality about how ethnography influences artistic development among primary school learners. Qualitative research methodology

permitted me to gather data in the field at the location because this methodology uses words; it's flexible and is concerned with meanings. I used multiple data collection tools and instruments and these are face-to-face semi-structured interviews; observations and visual art portfolios (document analysis) which enable triangulation of multiple data sources to boost the trustworthiness of the research findings.

1.7.3 Research design

The present study uses a multiple case study design that falls under the interpretive paradigm to explore the contextual influence in artistic expression and development among primary school learners. I opted for a multiple case study design because it probes underneath the surface of a situation and provides a comprehensive understanding of the phenomena under study. In the qualitative research approach, case studies are used mainly when the researchers require to attain an in-depth understanding of a moderately small number of individuals, problems, or situations (Patton, 2015). Using multiple case studies allowed an exploration of real-life, multiple bound systems over thorough, comprehensive, and in-depth data gathering involving multiple sources of data (Creswell, 2013). Multiple case designs are deemed most appropriate for this research for their deep rich context, for understanding how learners function in their culture, how they share their meanings, experiences, and interpretation of artefacts. The research involved multiple cases (bounded multisite case study) in three primary schools in the Masvingo district. Multiple case study designs allowed me to use multiple sources of information ranging from interviews, observations, and analysis of documents (de Vos, Stydom, Fouche & Delpont, 2014). The multiple case study design helped in understanding patterns in art learning through sub-themes such as media usage, hybridization, and semiotic styles in the works of art by learners.

1.7.4 Data collection tools

This research used data collection strategies which include observations of art lessons, documents analysis of learners' artefacts, syllabi, and schemes of work, and structured interviews with teachers. These data collection tools assisted in gathering rich and detailed information which enabled me to answer the research questions stated earlier. I collected data from more

than one source to explore and understand the experiences learners have when doing art activities and what influences them to do art the way they do (de Vos et al, 2014). Multiple methods enabled data triangulation and yielded rich comprehensive information and understanding of how contextual background influences art-making among primary school learners in selected schools in Masvingo District (Thanh & Thanh, 2005). By talking to learners about their art-making, observing their art-making activity in context and examining their art products, I sought to capture the social, cultural patterns, and experiences in the real life of the learner and the role of contextual background in influencing the artistic expression of learners.

1.7.5 Sampling

The term sampling denotes the technique used to choose a specified number of people from a population (Mertens 2015). I selected three (3) primary schools in the Masvingo district, one private, one rural, and one urban school which offers visual art. Ten learners were chosen from each of the three primary schools to come up with a total of thirty learners to participate in this study on how primary school learners express themselves artistically. I purposively selected these learners, by considering their socio-economic backgrounds, ethnic groups as well as culture. Patton (2015) similarly opinions purposive sampling as grounded on the supposition that the researcher needs to discover, understand, and increase awareness. Hence, one should select a sample from which most can be learned. Due to the nature of qualitative research, I kept the number of participating schools, teachers, and learners to a minimum to allow detailed qualitative data to be collected. These learners were engaged in observations and document analysis. I purposively selected one teacher from each school for interview purposes to assist in analysing the data of learners. I believed that the above-selected participants would produce the most appropriate and plentiful data on the influence of ethnography on the artistic development of primary school learners (Yin, 2019).

1.7.6 Data analysis and interpretation

Interpretive studies assume that meanings and interpretations are embedded in words and themes. In the current study, I adopted thematic analysis to identify patterns or themes in qualitative data. Braun and Clarke (2013) describe thematic analysis as a way to detect, analyse,

organise, relate and report themes within the data set. For this study, data was collected using interviews, document analysis, and observations. This enabled me to make logic of the data collected by transcribing, code, analyse and deduce meaning (Dube, 2015). Braun and Clarke (2013), and King (2004) claimed that thematic analysis is a valuable process for probing the viewpoints of diverse research participants, highlighting resemblances and variances, and generating unforeseen understandings. The thematic analysis enabled me to understand the role of contextual background in influencing learners in artistic expression and development. The analysis assisted in linking various ideas and findings from different participants to deduce the implications they have on learners' artistic expression and development in different situations and times.

1.8 Ethical considerations

Denzin and Lincoln (2017), Silverman (2011), McMillan and Schumacher (2001), and Bennet, Glatter, and Levacic (1994) identify research ethics as informed consent, which involve giving participants adequate information and the disclosure of the nature and purpose of the study and procedures while keeping confidentiality and anonymity, which protect participants from both physical and psychological harm. Based on the above, understanding ethical dilemmas is considered before conducting the research. I informed parents, learners, and teachers of all considerations underlying the study. Firstly, before conducting the research, I applied for ethical clearance from the University of South Africa (UNISA) to get the approval of the research participants. I also adhered to the code of ethical guidelines of the faculty of Educational Sociology. Secondly, I sought permission from the Ministry of Primary and Secondary Education in Zimbabwe before carrying out the research. Also, the issue of confidentiality and privacy of any information obtained was stressed to all participants. I sought access to participants through the guardians and the school administration. I did my utmost to avoid any form of deception and to protect the privacy of the participants

1.9 Delimitations

I was bounded to artistic expression and development among primary school learners in Masvingo District, Zimbabwe. The learners and teachers studied were confined to Masvingo

District. The district has learners with diverse cultures, ethnicity, and socio-economic backgrounds. This study mainly focused on this particular group to be well informed and acquainted with how art is being practised, what influences the production of the final product, and what other forces influence the artistic expression and development of primary school learners. The selected population in the Masvingo district also assisted in getting deeper insights into how art is being practised in different contexts and how far heritage is infused when learners are producing artifacts in fields like crafts, printmaking, drawing, painting, sculpture, and construction among many others.

1.10 Limitations

The present study focused on topics like drawing, painting, crafts, printmaking, sculpture, and construction. In Zimbabwe, there is a wide array of visual art forms. The above-mentioned activities are not exhaustive in the primary school curriculum. Therefore, the findings may not fit to be generalised to all other cultural settings in Zimbabwe. The study only concentrated on Masvingo District, but there are many cultures in Zimbabwe that can be studied and given a broader perspective on artistic expression and development of Zimbabwean primary schools as a whole. Although there are limitations, they were overcome by the use of a qualitative approach which confined itself to a small population.

1.11 Benefits of the study

- The Ministry of Higher and Tertiary Education, Science and Technology Development and the Ministry of Primary and Secondary Education can consider the findings from this research as a springboard to adjust or re-structure the art curriculum more relevant to the needs of the learner and society at large by infusing culture, history, and heritage of the indigenous people when producing artefacts.
- The research findings add value to the teaching of art education by adding to the limited literature and knowledge base of visual art education on the influence of ethnography on artistic expression and the development of learners.

- This study provides possible solutions that can be utilised to cater to current problems in the poor teaching and perception of art.
- The research also acts as a starting point for future research on the influence of ethnography on artistic expression and the development of learners.

1.12 Conclusion

Artistic expression and development play an important role in defining one's feelings, culture, perception, and even cultural group. Artistic expression and development, however, are diluted in their natural course by borrowed ideas. These ideas filter in among young learners due to various factors which include; intercultural learning, colonisation, and migration among others. Many art studies were carried out in Western countries and their application to the Zimbabwean context does not match. In the foregoing chapter, I discussed the importance of art to young learners, the background of the study as well as the statement of the problem. This was followed by the rationale of the study which articulated the nature and magnitude of the problem.

1.13 The structure of the thesis

The structure of the thesis is organised as follows;

Chapter one- the chapter outlines the rationale, background, statement of the problem, research questions, sub-questions, objectives, and aims of the study. It also gives a summary of the conceptual framework, delimitations, limitations, and benefits of the study.

Chapter two- relevant literature is presented to get a better basis to understand and explore artistic expression and development as well as the influence of contextual background on primary school learners. Artistic expression and development concepts and factors that impact will be looked at. The second part of the literature exploring visual art at the primary school level will be looked at, particularly how colonisation influenced art practised in Zimbabwean primary schools today. I also focus on empirical studies and conceptual frameworks.

Chapter three- this chapter examines the research methodology used to conduct this study. The chapter presents the research approach and outlines the methodology used to explore the research questions. The nature of the research question required a qualitative approach design

to find the knowledge gap between learners' ethnography and visual art practice in the education system. The chapter outlines the rationale of the choice of methodology design, describes each chosen research technique used in various data gathering and expounds on the ethical aspects of this study used to protect the privacy of participants.

Chapter four- the chapter presents the results of the study. Research findings from interviews, document analysis, and observations are analysed. The results of the study are presented in the form of themes that came during the thematic analysis of the raw data. The results are enriched by direct quotations from the interviews, images from documents and excerpts from observations. The data sets are synthesised and analytically discussed in chapter 5.

Chapter five- presents research findings and discusses these findings in light of the conceptual framework and literature review in chapter 2. An outline of the major themes that emerged from the research results is explained and discussed.

Chapter six- presents the conclusions drawn by both the literature study and empirical investigation as they relate to the research questions and the intentions of the research. Also, the limitations and the contribution of the study are highlighted. Lastly, the implications of the study will be elaborated and some recommendations based on the findings will be made regarding art-making and the contextual influence.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

In the previous chapter, I looked at the background of the study. The main thrust of the chapter was on developing an understanding of the contextual influence in the visual artistic expression of primary school learners. The present chapter explores the existent literature and conceptual framework. The first part of the chapter constitutes literature on the nature of visual art curriculum, the teaching of visual art, visibility of learners' context in visual art practice, and pedagogies knowledge of visual art teachers. The second part of the chapter provides a conceptual framework to analyse the contextual influence on learners' artistic expression and development. Bourdieu's cultural capital and Vygotsky's social learning theory are employed to provide a grounding base for understanding and interpreting the data collected to respond to the research questions on visual art practice for primary school learners. To review the literature, I employed various ways from relevant contemporary sources which include, art curriculum, peer-reviewed scholarly journals, educational art, and educational sociology primary sources both electronic and hard copies.

2.2 Literature foci

Based on a meticulous investigation into the literature, the following themes became identifiable. I will present literature dealing with the visual artistic expression of learners. The literature foci will be divided into knowledge themes. These broad literature foci are used to answer the main research question which reads how learners' artistic expression and development is influenced by their contextual background.

2.2.1 The nature of visual art curriculum

The literature that developed was the dominance of alien practices in visual art. Exposure of alien culture in visual art-making contributes significantly to how learners practice visual art that is detached from socio-cultural context. According to the literature, a common understanding emerged that alien visual art education which still exists today was instilled through the colonial education system. The dominance of colonial education over indigenous knowledge systems in

visual art obliged me to investigate how best to counter the prevalence of colonial education practices. The segregation of the colonial educational system significantly had a bearing on the indigenisation of the visual art subject not only in Zimbabwe but in many other nations as asserted (Atkinson, 1972; Mamvuto & Mannathoko, 2019). Foreign visual art practices are mostly dominated in formerly colonised nations such as Zimbabwe, South Africa, Botswana, and Zambia (Sibani, 2018; Chika, 2019; Grant & Dorothy, 2020). It seems indigenisation of visual art education is a major concern in Zimbabwe and as well as elsewhere in the world due to the dominance of alien practices. In primary schools, western visual art practices are dominating more than indigenous Afro-centric practices. Consequently, this influences learners to express themselves using alien practices. Therefore, this study is interested in exploring the nature of the visual art curriculum and how it influences learners' art-making.

Literature on nature visual art brings out the views that the subject is being perceived from a Eurocentric perspective. Eurocentric practices lead learners to consume alien visual art practices. Consequently, learners end up looking down upon local visual art practices. Mamvuto (2013) in his study on visual expression and implication for art education argues that the European education system denigrates critical indigenous art and crafts like traditional pottery, weaving, wood carving, and sculpture among others in favour of drawing, painting, and printing leaving out critical indigenous arts. Teachers favour Eurocentric techniques, media, and skills and neglecting the infusing of traditional art ideas and locally available materials as indicated by (Mamvuto, 2013). This implies that exposure to western art education has influenced indigenous learners to see their art as of no value compared to western practices. According to Chulu's (2015) study on how western culture has sacrificed African culture shows that the global trends of western culture, values and traditions are gradually being transported across the globe as the standard and acceptable way of behaviour while African culture is denigrated. As a result, the once-respected and rich African art has been abandoned by the indigenous people. Subsequently, local indigenous visual art is treated as less important and its aesthetic value is not recognised. Abraham (2000) in his research on the localisation of visual art in Zimbabwe indicates that most of the parents do not see visual art subjects as important. Parents are misguided that visual art is not useful to the learners. The visual art subject is viewed as a time-waster. Parents

want their children to concentrate on other subjects they think are more important. In this case, the indigenous visual art practices are not explored by the learners. Consequently, this conveys negative perceptions towards local indigenous visual art practices and expression. This motivated me to investigate how indigenous practices are infused in primary schools.

Research has revealed that visual art practices have been influenced by colonial experiences. Learners are not appreciating indigenous visual art forms and this had a great impact on influencing learners' visual art practice. Literature on the nature of visual art in Zimbabwe brings out crucial views on the state of visual art being practiced in primary schools. Mamvuto (2013) and Masaka (2016) argued that the colonial period in Zimbabwe was characterised by the strong hegemonic influence of the colonisers' understanding of art. A study by Majee and Ress (2020) on colonial legacies in the internationalisation of higher education showed that the colonial education system entrenched in blacks how they think about their visual art as inferior. Morreira's (2017) study on steps towards decolonial higher education in South Africa confirms that colonial legacy survives and exists in most post-colonial societies despite efforts made by the post-independent countries. A study by Butler and Hahn (2021) revealed that visual art education at Kalamazoo College in the United State of America inherited the curriculum reflecting western colonial thought whereby western art chronological history is over emphasised than local history. As a result in the classrooms, learners do not value and appreciate indigenous visual art practices. Learners view indigenous art as backward and they favour western practices. For instance, learners enter school with a negative perception of their social context when they express themselves artistically. Depriving learners to express themselves in their context and view it as inferior has a great impact on the future of the learners' artistic expression. Realising the nature of visual art and that learners had banished visual art that included their context over western standards culminated in the need to conduct the present research.

Research has long shown that alien visual art traits were diffused into the indigenous people when education was formalised in the school curriculum. Colonisation inculcated the western style of visual art in African education. (Sibani, 2018). Sibani (2018) in his study on the impact of western culture on traditional African society found that Western art education led to the rejection of visual art practices by the locals. The western colonist used the education system to

try and exert their influence on western civilisation on the Africans (Standage, 2005). Indigenous art was relegated to the periphery in the curriculum. Visual art dominated western styles and practices. Thus, the indigenous culture of the learner was not considered. After realising the shortfall, efforts were made trying to restore African identity. A research study by McLaren and Chifunyise (2015) revealed that after realising that indigenous knowledge systems in art education were alienated in the visual art curriculum countries like Zimbabwe, Mozambique, Malawi, Swaziland, Tanzania, Zambia, Namibia, and South Africa made frantic efforts to reinstate cultural heritage and identity in the teaching of visual art education. For example, in Zimbabwe series of workshops were held in an attempt to revive indigenous knowledge systems as well as to improve the teaching of art in the schools. However, the changes and restoration were not that fundamental since there are many stumbling blocks in the school curriculum. This scenario still exists in the current visual art practices in schools. Visual art is recognised as of less value. Accordingly, the non-recognition of indigenous knowledge systems in visual art practice has necessitated this exploration of contextual influence on the visual artistic expression of primary school learners.

A study by Vogel (1994) on African art has shown that the post-colonial visual art education system has an expansive range of techniques, media, and materials of the Westerners. This condition it's still apparent in schools. Learners are exposed to foreign media and techniques. A survey by Zimbabwe Government Online (2015) on the status of visual art unveiled that African art practices are derogated and are considered deleterious. Furthermore, Kennedy (1992) posits that learners and teachers have banished their traditional modes of expression in favour of western art that was imposed on them. A study by Kwame (2007) on the impact of globalisation on African culture also reveals that colonisation brainwashed the African mindset to perceive that all that is western is good. Western expansion and dominance of indigenous communities is one reason that there is a preference for westernised art (Pearce, Hampton, Morelos & Niemeyer, 2020). For example, visual art practice in primary schools is dominated by topics such as drawing, printmaking, silkscreens, and painting which were entrenched and institutionalised in the colonial education system. Thus, most of the practices in visual art education exhibit bias towards Eurocentric art as advocated by (Gelfand, 1968; Murray, 1970; Zvobgo, 1999). In this

regard, there is a need to investigate the nature of visual art curriculum to learners' cultural context. This will assist to perform some transformation so that it meets the needs of the indigenous learner.

According to Grant and Dorothy's (2020) study on decolonising art history, most of the African societies call to return to the indigenous education system. A study by Grant and Dorothy (2020) revealed that the colonial education system was used to try and exert the influence of western art on Africans. Such practices have a negative impact on the visual art practices of indigenous learners. Through this contact, alien visual art traits were instilled into the indigenous people and the way they practiced art significantly changed. Research by Igwe (2010) on how Africa underdeveloped Africa argues that there is a need to decolonise the curriculum so that learners realise their environment and identity. For example, visual art in primary schools is viewed as substandard and learners are not interacting with their environment and members of the society in their geographical area. In this regard, the main thrust of today's visual art education has to focus on the restoration that indigenous art is not inferior as it is made to be seen. This can be used to enrich the teaching of visual art that is related to the learners' cultural context, a gap not yet bridged in the primary school curriculum. Local studies and Curriculum Development Unit (CDU) mainly focused on practical aspects without taking into consideration the historical, aesthetic, and cultural value of art to the indigenous learner as noted by (Mamvuto, 2019). For instance, components that include the cultural history and aesthetic value of the subject are insignificantly infused in visual art teaching. Learners are subjected to alien Eurocentric art history and aesthetics. Consequently, this alienation led learners to feel that their art is inferior and are disconnected from their immediate social-cultural context. This means learners are made to believe that local traditional practices have less value compared to alien practices. Therefore, this thesis aims to establish the relevance and nature of visual art and how it influences the visual artistic expression of primary school learners.

Abraham's (2003) study on art education in Zimbabwe found out that visual art although it was made compulsory it lacks home-grown content and also teachers are facing challenges to teach the content. According to Gibson and Anderson's (2008) report, the senate committee concluded that visual art as a subject remained marginalised in Australia and this has resulted from a lack of

teacher's confidence, skills, adequate training and resources. Furthermore, Abraham's (2003) study revealed that the subject still maintained an inferior, insecure position and alien despite initiatives made by the Zimbabwean government. In schools, most of the content learners are exposed to is not from their social-cultural context. For instance, the subject faces challenges like not being taught and if taught is exposed to content that is not related to the contextual background of the learner. The current visual art curriculum is facing a fundamental problem to have an education system that ensures that the cultural and environmental education needs of the indigenous people of Zimbabwe prevail in the current education system. According to Abraham (2000), the syllabus had insignificant improvement on the theory of art education but did not clarify how the curriculum implementers were going to tackle the content as no models or examples were given. This demonstrates that colonial legacies continued to dominate in visual art teaching and learning. Findings by the Nziramasanga Commission of 1999 also attested that, unlike other countries that have permeated local art into their education structures, Zimbabwe indigenous art is yet to be effectively integrated into the school curriculum. This implies that the existing art education structure does not acknowledge the significance of the contextual background of the learners. In this case, learners are deprived of the opportunity to utilise their rich culture, history, and heritage at their disposal. This suggests that the existing visual art curriculum in "post-colonial" Zimbabwe has to focus on the cultural context of the indigenous learner since the current reflects colonial thinking. The above sentiments on the nature of visual art motivated me to carry out this research on the influence of contextual background on the visual artistic expression of primary learners in Zimbabwean schools.

Similarly, Majee and Ress (2020) in their case study of South Africa and Brazil argue that the colonial legacies are being perpetuated in the education system because of teacher training which is dominated by colonial practices. Furthermore, this is also enacted by the names which were given to the subject like handcraft and art and craft between 1980 to 1990 led to a negative perception of the subject. Kangai's (1994) research paper on the reconceptualisation of curriculum in Home Economics and Art and Design showed that art education in Zimbabwe lacks the theoretical rigor and organised national outlook compared to other countries. The value of visual art in primary school is undermined. Teachers tend to neglect the teaching of visual art.

Consequently, visual art remained insecure and learners are deprived of several benefits in practicing their ethnography. Siyakwazi (1994) and Kangai (1994), during the Kadoma workshop, also note that lack of research in Art and Design, unclear policies and support, and over-emphasis on art production seem to hinder the acceptance of indigenised visual art by the populace. They cited that the fact that the subject is not examined at grade seven level undermines its status. This suggests the need to reconceptualise the role of visual art to primary school learners so that the subject is indigenised and Afro-centric. It would thus be interesting to find the nature of the visual art practice of primary school learners if it recognises their cultural context.

Research carried by Lancaster (1982) on art education in Zimbabwe also exhibited that learning in visual art is detached from the learners' socio-cultural background. Lancaster (1982) reported that the art curriculum is not spiral. In primary schools' learners are first exposed to alien visual practices and later to a lesser extent are taught local art. Thus, learners are exposed to visual art that is less relevant to their context first before they are conversant with visual forms that are within their social context. Mamvuto (2019) report on visual art education in Zimbabwe revealed that the curriculum content lacks aesthetic value and expressive purposes especially to the local art (crafts). This showed that learners are detached from their immediate environment and cultural experiences. Therefore, there is a need for a curriculum that does not remove the African learner from their communities, societies, and visual art practices. It is the thrust of this study to explore the nature of visual art in primary schools and how it influenced artistic expression.

Research carried by Igwe (2010), Mamvuto (2019), and Grant and Dorothy (2020) on art education revealed that there are outstanding issues that need to be addressed so that the art curriculum is indigenised in the African way without compromising quality. The issues cited included stigma and non-compliance by teachers and parents. The current curriculum lacks other aspects like aesthetics, history, and criticism; it only emphasises art production. This suggests that the derogatory stigmas such as paganism and perception of art which was adopted from the former colonisers are still evident in the visual art education in Zimbabwe. Literature on the nature of visual art in the primary school by LaJevic (2013); Mamvuto (2013) and Lindsay (2017) attest that the art curriculum has maintained an insecure position despite initiatives and strategies which were put in place to give art new status in the society. In Malaysia, visual art is

reflected insignificance compared to other subjects in the school curriculum (Mohamed, 2018). In this regard, the status quo of visual art remains low and the cultural context of the learner is not recognised. This means that the content and tasks are alien to the Zimbabwean cultural context. For instance, visual arts are still treated as a pleasure activity that provides a recreational refreshing from the other subjects which are considered superior and important in the mainstream curriculum like mathematics and science. Accordingly, this study aims to establish why and how primary school learners express themselves artistically the way they do.

The aesthetic value of the local art is undermined when learners are practicing visual art. A study by Efland (2007) and Freedman (2003) indicated that aesthetics is well understood through creative self-expression, developing cultural awareness through studying past and present artworks. Though visual art is receiving little attention from teachers and parents it has a big impact on learners' holistic development as shown by (Conway, 2019; Hardiman, 2019). This entails that through the learning of art, learners acquire, cognitive, aesthetics, and social skills. Learners also become culturally aware of the things that surround them. The research has shown that it is important to teach visual art curricular that is related to the learner's contextual background for them to be aware of their cultural heritage and societal values. Thus, stigmatisation, non-compliance of teachers and exclusion of African aesthetics denies learners to participate in visual art that is connected to their cultural context. In this regard, the critical role visual art has in education is neglected and weakened. It is the contention of the present study that an exploration of the current nature of visual art will assist me to establish the contextual influence on the artistic development of primary school learners.

The influence of colonial art is noticed in the way visual art is being taught in primary schools. According to the study by Kennedy (1992) and Moyo (1989) on the nature of visual art, they articulated that colonial influence has led to the introduction of art forms that are alien to the indigenous people. For example, colonial education introduced visual art teaching in Zimbabwe that concentrates on craftwork and repetitive airport art and physical activities that do not promote creativity and involve the brain. Repetitive airport art is a mass duplication of already existing artefacts. Wittber (2017) in a study on primary students' engagement with visual art argued that repetitive art tends to destroy learners' ability to think for themselves since it does

not promote local art and creativity. This denotes that routine visual art that was infused during the colonial period does not promote critical thinking, creativeness, and freedom of expression. For instance, learners in most cases produce similar images that are stereotyped. This is a testimony that predetermined art and colonial education is influencing learners to produce artworks that are alien and lacks creativity. Thus, the absence of local art and indigenous knowledge systems in the art curriculum affects the way learners express and develop artistically because they are exposed to alien Western cultures. This deprives learners of the opportunity to express themselves in their cultural context. Therefore, there is a need to ensure that learners appreciate what is good about practising visual art that is indigenous by infusing indigenous knowledge systems as advocated by (Morreira, 2017; Majee & Ress, 2020). In this regard, the present study aims to establish the current nature of visual art and how and why it influences learners to express themselves artistically.

Nigeria had a similar scenario with other former colonised nations whereby there were many developments in art education. The National Conference on education was held in 1969 and some recommendations were made that art education and other subjects were supposed to be accorded the same treatment and serious attention. According to Chalmers (1999); Bresler (2007) and Mamvuto (2019), art education in most former colonized nations went through radical curriculum reforms aimed at giving more thrust to the indigenous arts. The policies highly emphasised aesthetics cultural education, harmony with contemporary realities, and also encouraged the teaching of local crafts to persevere the cultural heritage as denoted by (Mamvuto & Mannathoko, 2019). However, although Nigeria has a strong indigenous culture of art, the subject was not well-received by parents. A study by Ogunduyile quoted in Kashim and Adelabu (2010) exposed that parents did not value art as an academic subject as they regarded it as a subject for less academically talented learners. This infers that perception was instilled during the colonial period which led to poor uptake of the art subject by learners even though the government of Nigeria made great initiatives to ensure that indigenous art was included in the mainstream curriculum. These sentiments indicated that colonial influence has led learners to perceive visual art the way they do. This inspires me to explore why learners express themselves the way they do.

Ghana also had a similar situation as Zimbabwe and Nigeria. A study by Kokonu (2009) notes that even though there is an official declaration on the importance of visual art in Ghana, the subject is not considered a priority. To curb the less recognition given to visual art, the subject was made a core of the Teacher Education Reform Programme. However, Selase and Mawilu's (2014) study on addressing the misconceptions about art in Ghana notes that visual art in Ghana is believed to have no direct benefit and value to the nation. They added that the subject is viewed as those with a low academic mentality. Studies by Boyd (2000) and Tsimboukidou (2010) revealed that indigenous culture is undervalued in the school curriculum. Tsimboukidou (2010) added that the art that is valued at home whereby little ones are taught the foundation of their cultural context becomes less important and understood in the educational context. This implies that, due to negligence of the visual arts in the school curriculum, home taught art (indigenous art) which is meaningful to the learner is lost because they are engaged in the foreign alienating culture at school. In Zimbabwean primary schools, little attention is given to visual art teaching and learning. Accordingly, the potential for the arts to assist learners to increase their capacity to produce an understanding of their cultural context through the learning process is lost as advocated by (Kraehe, Gaztambide-Fernandez & Carpenter, 2018).

Currently, the art curriculum in Zimbabwe is fully embedded in the culture, context, and values of the former colonisers, disregarding those of the indigenous people. Elfand (1976) in Bresler and Thompson (2007) argues that school art has value-laden of elite values, cultures, attitudes, behaviour and that it is there to perpetuate them. This implies that education is being used as an ideological apparatus of the elite, the curriculum is dominated by the views, attitudes, and culture of those who possess power and protect the interests of its designers. This means that the visual art curriculum imparted to learners is not appropriate to the African child. Arnold's (1980) research has shown that western-oriented economic, political, and educational systems, Christianity, and urbanisation have assisted in the eradication of traditional African heritage and indigenous visual art practices. Consequently, the African heritage has to be restored by imparting an art curriculum that is indigenous and relevant to the context of the learners. Every society has different content, skills, techniques, media, resources, and methods. Hence, each country or society needs to have an educational system that suits its cultural and environmental

contexts so that it is closely linked to its indigenous people. In Zimbabwe, learners are exposed to a foreign culture that is biased towards Eurocentric practices. Learners' contextual background remains excluded in visual art learning. In this regard, Zimbabwean learners might not fully explore the contextual background and indigenous visual art practices since they are being deprived by the current education trends and practices which are alien. This suggests that the new curriculum and pedagogy have to be less Eurocentric but learner-centered and indigenised. The curriculum should reaffirm African identity but in the context of the global community as advocated by (Mamvuto & Mannathoko, 2021). This means that there is a need to assimilate the abandoned indigenous knowledge but not also a close door to foreign knowledge systems. Thus, there should be an amalgamation of both indigenous and foreign visual art practices so that African art does remain in the doldrums of serious traditional art but change with the transformation of culture similar to how 20th-century western art was influenced by African art and non-western traditions (Mamvuto & Mannathoko, 2021). This study, therefore, seeks to focus on indigenisation and implementation of visual art curriculum that is centered on learners' context and integration of other foreign practices.

Linda, Lisa, Chann, Brigid, and David's (2019) study argues that learners' contextual background in the artistic process and making is an integral component in schools as an effective way of connecting curriculum to the learner and community. Accordingly, infusing learners' contextual background in the classroom ushers them with the opportunity to understand their history, culture, beliefs, community, and the world at large. Contrary to Wittber's (2017) study revealed that art education concentrates on school learning especially drawing while neglecting non-school art knowledge (indigenous education) which is based on the cultural context of the learner. This means that there is little inclusion of indigenous practices like pottery, basketry, and crafts using locally available materials. Thus, prior experiences of the learner are not taken into cognisance when visual art educators are delivering lessons. This is supported by Eisner's study (2002) who asserts that the entire school environment is guided by the educators who decide on materials, techniques, activities, what, where, and how learners can learn. This suggests that visual art teachers dictate what learners should do, how and what they are going to use during visual art lessons like art learning tasks, media, and techniques. This reduces creativity among

learners because they will not be doing what they want, but the will of the teacher or trying to emulate adults' standards and schedules as indicated by (Plows, 2014; Vecchi, 2010). This means the learners will be doing the will of the teacher and not practicing indigenous art in their society. Accordingly, the inclusion of learners' context in visual art learning is crucial because it enables them to appreciate and be acquainted with their day-to-day experiences. Therefore, this study seeks to explore the inclusion of learners' context in visual art.

Lancaster's research (1982) in Abraham (2000) indicates that art in Zimbabwe faces many difficulties because of inadequate human and material resources as the subject was looked down upon and little priority was accorded to indigenous visual art education. A study by Davis (2008) in Australia has shown that a serious deficit in visual art education over the past decade has led to the marginalisation of the subject. This demonstrates that the priority given to visual art is minimal and is going to take long for it to be fully indigenised and implemented in the classroom. Siyakwazi's (1994) study on the British colonial education and its impact indicates that contributors that led to the denigration of visual art are the failure to produce a clear policy on practical subjects, a content that is derived from the societal needs, and a lack of research in the visual arts. According to research in policy studies by Kuhlee (2017), reforms in educational policies sometimes are meaningless without changing the teacher education system. This means for reforms to be meaningful teachers have to be fully engaged so that the implementation of the curriculum is easily adopted. Thus, there is a need to include teachers so that they are clear on the expectation of the policies. Unclear policies on indigenised curriculum and content negatively influenced how learners were expressing themselves when carrying out visual art activities. Research by Ball, Maguire, and Braun (2012) on policy enactment in the United Kingdom schools suggest that policy have to be a process whereby directive is understood and translated into different ways for different context by classroom practitioners. In this regard, the policy of visual art has to be implemented in line with the learners' cultural context rather than universalising it. Zimbabwean learners come from the different cultural context and their experiences in visual art is varied. Hence, the implementation of the visual art curriculum has to be adjusted to the needs of the learners. Therefore, this rationalises the need for this study to

explore to what extent does socio-cultural background impact the visual artistic expression of primary school learners.

In Zimbabwean primary schools, there are vastly different social contexts and teachers are failing to adopt and adapt to the indigenised visual art policy and practice. Classroom teachers lack adequate knowledge, skills in art production as well as analysing and interpreting artworks from a different context as indicated by (Wahid, Brahrum, Ibrahim & Hashim, 2017). This is also supported by Rasmussen, Larson, Ronnberg, and Tsatsaroni's (2015) study which argued that it is very difficult to generate a common educational policy because teachers operate in a complex social-economic, and cultural environment. As a result of these challenges, learners end up expressing themselves in alien culture or the culture of the teacher. This is caused by different educational contexts that visual art teachers teach. In Zimbabwe, some schools have better visual art facilities, human and material resources compared to remote rural primary schools. Similarly, Rizvi and Lingard (2010) noted that different contexts influence transitional policy because each society differs in context. This means that the way learners are practising and are exposed to visual art is very different because they differ in their socio-cultural context. It is in this context that this present study wants to explore the contextual influence in the visual art of primary school learners.

Most of the teachers follow what is prescribed by the textbooks which give more emphasis on the Western techniques, materials, skills, media, elements of design, and fine arts. Learners are exposed to visual art that puts more emphasis on reproducing things as they are (fine art) instead of indigenous practices like sculpting, pottery, and basketry. A study of 35 learners (who later grow into artists) born between 1724 and 1900 (Bresler & Thompson, 2007) establishes that learners are cultured mostly through repetition. In the school context, copying or realism art has a negative connotation. Realism visual art encourages values embedded with competition and individualism. Copying of visual art objects gives more strength to formal art; qualities, education, knowledge, and techniques. This implies that copying gives learners restricted choices to experiment and search for artefacts, ideas that suit their experiences, context, and creativity. Furthermore, a study by Mamvuto (2019) concurs that in Zimbabwe, teachers impose teacher-directed activities that are Eurocentric, that has rules, regulations and do not promote creativity

among primary school learners. Adu and Kissiedu (2016) in their study on exploring children's communication through art in Ghana noted that teachers control and dictate what occurs in visual art lessons and this distracts learners from expressing their inner feelings, context, creativity, explore materials, and equipment of their choices and expressions. Bresler (2004) believes that teachers have the autonomy that authorises them to impart what they care about and what they feel utmost contented with. This leads to the learning of foreign content, artworks that are familiar with the teacher but alien to Zimbabwean learners' context, history, ethics, context, and environment.

Research by Atkinson (2012) and Mamvuto (2019) also states that there is no linkage between local and contemporary art practices. The study by Atkinson and Mamvuto suggests that learners are not offered a chance to explore the real world through exploring artworks and materials in their society. This means Zimbabwe learners are exposed to foreign materials that do not match their contextual background. Accordingly, the indigenisation of the subject is far from reaching the target. This suggests that the way learners are expressing themselves is being influenced by alien culture, materials and techniques they are exposed to. As a result of these challenges mentioned above, what is currently practised in the schools is not the context of the learner because the policy and practice in art education are not fully implemented (Chapman, Wright, & Pascoe, 2018). Thus, there is a disparity in what the curriculum document stipulates and the practice in primary schools. Chapman, Wright, and Pascoe, (2018) say that good learning in visual art education is not about what to teach but how to teach. This confirms the need for teachers to focus on imparting indigenous art so that learning becomes relevant to the learner which is the main aim of the present study.

The current literature discusses the nature of the visual art curriculum. Visual art in Zimbabwe and other formerly colonised nations is dominated by foreign practices that are alien to indigenous learners. Most of the countries inherited the colonial visual art education system which dominated alien culture which is not relevant to the Africans. Negative perception that was instilled during the colonial period whereby art was viewed as a non-academic subject still exists. Accordingly, colonial legacy is still dominating art education, therefore, leads to the next

deliberation on how visual art is being perceived by teachers as this theme emerged in the literature.

2.2.2 The teaching of visual art

The literature refers to visual art as a subject with an inferior academic status in comparison with other subjects in the primary school curriculum. This was also contributed by the colonial education system that degraded the visual art subject as inferior. Thus, the colonial legacies are still dominant like non-teaching of the subject by the teachers. Okonkwo (2014) in his study on quality education asserts that there is a misconception that visual art is inferior to practical work and not academic. Lindsay (2017) in his study on art experiences in Australia also argues that the indigenous learner is alienated from the local art since his culture, context, experiences, and history are not imparted by visual art teachers. This implies that teachers are not valuing the teaching of visual art and not treating it as an academic subject because of the colonial legacy. This ascertains that the colonial influence is still haunting the teaching of visual art in the primary school curriculum. This is contradictory to Lindsay's (2015) assertion that teachers have an important role in the teaching of visual art as well as to provide an enabling environment to practice art closely linked to their culture and environment. According to Dimov's (2018) study on creativity in visual art education, a good teacher has to prepare learners to explore a wide range of media and techniques that suit their culture. This implies that learners have to be taught visual art that relates to their context so that they acquire new knowledge by relating it to previous knowledge. However, due to this misconception by teachers, visual art is given less attention and status than it deserves. In this case, learners are not fully developed to realise their potential in visual artistic expression despite the country's rich artistic heritage which provides high standards and quality of art that learners can aspire to. Accordingly, this study is interested in exploring the teaching of visual art and how learners express their context.

The literature tends to observe that teachers in most schools use visual art subjects as a release time from a rigid academic subject. Most teachers ignore the fact that art education and teaching involve questioning, making connections, innovation, self-determination, and risk-taking as advocated by (Dimov, 2018). According to Eberhardt (2014), visual art and music are both under-appreciated in schools in most countries. This demonstrates that visual art is taken as a peripheral

subject that provides recreation for learners after the academic core curriculum. Teachers do not regard visual art subjects as an area with its advantages, opportunities, and creativity. This implies that the curricular content of art, particularly aesthetics pedagogy is not included by teachers. This is also perpetuated by the fact that in Zimbabwe art is not examined at the end of the primary school level (grade seven) and teachers shun it to concentrate on examined subjects. According to Bresler's (2004) study on teaching and learning, art is regarded as a release from the precision or tediousness of academic subjects. Ayiku (1997) in his research on symbolic meanings in the Ghanaian arts notes that although visual art is encompassed in the curriculum, it is not treated as a full-fledged discipline like other subjects. Ayiku (1997) also added that visual art is treated as an ancillary activity a recreational diversion from more difficult subjects like mathematics and science. On the other hand, other subjects are given more importance and are taught with more concern. As a result of the disparity between goals and priority within the education system in visual art and other subjects, visual art has been relegated and denigrated to a very low status in most African countries (Ayiku, 1997). This implies that visual art teaching is less valued and teachers are to a lesser extent teaching the subject. The lack of prioritising the teaching of visual art in primary has compelled me to investigate why learners express themselves the way they do.

This kind of disposition towards visual art explains why art is not fully part of the education system in most African countries such as Ghana, Nigeria, Tanzania, Zimbabwe, and Kenya. When it is taught, teachers take art for decorative and entertaining purposes (Bresler, 2004). Literature studies by Biesta (2019), Selase and Mawilu (2014), and Kashim and Adelabu (2010) also concur that in countries like Britain, Australia, Ghana, Nigeria, and Zimbabwe, visual art faced many challenges because it was viewed as a non-academic subject. Teachers do not see art teaching as questions that need to be answered or problems that need to be solved. This attests that teachers do not consider art expression and practice as a crucial subject and the way learners communicate to the world. Therefore, there is a need for teachers to change the way they perceive and impart visual art pedagogy for learners to take the subject seriously as well as produce better visual art products.

The reviewed literature on visual art teaching has also noted that the segregation of the colonial educational system significantly had an impact on the misconception visual art is receiving in many other nations. A study by Okonwo (2014) on quality education revealed that there is a misconception that visual art is inferior and non-academic. In this regard, there is a need to decolonise the minds of the indigenous people to treat visual art as an academic subject. Lancaster (1982) cited in Abraham (2000) compared art education in Zimbabwe to a neglected and undernourished child whereby learners are deprived of practicing visual art and have a low interest in the subject. This implies that the misconception of teachers is denying learners to fully participate in visual art. In this case, visual art is relegated to the periphery and given low status. In the same vein, Bresler (2004) concurs that this kind of misconception towards visual art explains why art is not fully part of the education system in most African countries. This implies that visual art teaching is being neglected in primary schools. Thus, learners are deprived of the opportunity to showcase their innovation, aesthetics, and creativity. This motivated me to explore if learners are given chance to express themselves in their context considering the way visual art is being taught in primary schools.

The Presidential Commission of Inquiry 1999 also detected that the level of art recognition amongst Zimbabweans was largely low. This suggests that visual art teaching is viewed as something of no aesthetic value and non-academic. Thus teachers take visual art as an apprentice where the skills are impartially passed from one generation to the next. This is contrary to Dimov's (2018) assertion that teaching visual art needs teachers who identify learners' history, creativity strengths, and nurture them. Therefore, teachers' view of visual art has to foster collaborating learners' creativity and experience to develop critical thinking and evaluation. However visual art teachers are not taking the subject seriously, due to the disposition they hold about the subject. According to Chiara's (2019) study, educators continue to treat all learners the same even though they have cultural diversity among them. This confirms that learners' contextual background and diversity are less prioritised in visual art teaching. This rationalises the focal attention of the present study.

In 1994 an Art and Design workshop was held in Kadoma Zimbabwe to debate the status of the subject. From the deliberations, it was revealed that visual art is not treated as other subjects in

the curriculum. According to the study by Nompula (2013) on the marginalization of art, education showed that despite the importance visual art has to the learners, the subject is looked down upon, undervalued, given less time, and marginalized. This entails that, due to this disposition, teachers treat learners the same without considering where the learner's social-cultural background. This means that visual art created by learners is not a reflection of their background, knowledge, and cultural experience.

Lindsay (2017) also argues that teachers value the final product more than the process of making it. That is the reason why most teachers just give learners material to work on or copy, ignoring the process that the learner goes through. Research findings revealed that teachers are not utilising the full implementing of the contextual background of the learners in visual art teaching as advocated by (Bresler & Thompson, 2007). For example, learners' visual art experiences are limited to particular concepts that are dictated by the teacher. This denotes that the teacher has the autonomy to specify what has to be learned in the classroom. Thus, too much interference by teachers in art teaching discourages creativity and fails to promote learners' cultural context in art-making. According to Adu and Kissiedu's (2016) findings from research that was carried out in Ghana indicated that teachers dictate the process the learner uses in art lessons and it kills their creativity. This indicates that learners' end up doing the interest of the teacher since art practices are more linked to the teachers' ideas, interpretation, and values.

This is contrary to the studies of Grandstaff (2012) on children's artistic development that suggest that art lessons have to focus on assisting learners to acquire artistic skills of using tools rather than forcing them to do art activities and use art media which the teacher wants. This discourages learners to present their visual forms freely. According to Kindler (1996) research on myths, habits and the pillars of early childhood art education posits that the myth that the final product is more important than the process influences teachers' perception of the subject. This implies that teachers are less concerned about the process learners go through when they are creating artworks. Lindsay (2017) contends that there is a need to treat the process and final product the same so that the two are treated as equally important. In this case, it helps in the quality delivery of visual art lessons and at the same time promoting and encourages creativity among learners. This is also influenced by the traditional role of a teacher as someone who imparts knowledge

and assesses the end product. Lindsay (2015) says teachers have an important role in the teaching of visual art as well as in the artistic development of learners by providing them with a wide range of art media as well as an enabling environment to work with. Good teachers, therefore, have to prepare to learn new things from learners by giving them room to explore with a wide range of media and techniques as advocated by (Dimov, 2018). In this regard, there is a need for intervention strategies to ensure that the contextual background of the learner is included, recognised and implemented. This justifies the main focus of this study.

Teachers who have a negative disposition towards visual art usually have the view that artistic development occurs naturally without or with minimal adult interference as shown by (Lindsay, 2017). This indicates that teachers mainly focus on what learners have to attain after a certain stage than the part that is played by culture and environment towards acquiring visual artistic skills (Atkinson, 2002). This means that because of this disposition teachers overlook the teaching of visual art and let learners do what they want during lessons. Probine's (2017) study in New Zealand shows that the disposition of teachers leads learners to learn visual art that is universal regardless of their culture or gender. This means that teachers tend to relax teaching learner's visual art since they hold the belief that learning in visual art occurs naturally without their intervention. Consequently, due to these misunderstandings, learners are deprived of recognising their potential in visual art. This misconception towards visual art teaching among teachers has reflected negative attitudes and necessitates the present study to explore it. It is this context that leads to the next discussion on the visibility of the learner's contextual background in visual art teaching as it became manifested in the literature.

2.2.3 Visibility of learners' contextual background in visual art practice

Another literature theme that emerged was the intrinsic value that art teaching may potentially have on the learner. As a form of expression of emotions, ideas, and aspirations, visual art possesses the ability to contribute significantly towards a learners' personal development and cultural identity. Learners express themselves in a variety of ways through exploring different media in their environment and being inspired by their cultural context. Accordingly, prior knowledge and the interest of the learners have to be included in visual art teaching. Adeniyi's (2016) research on nurturing creativity in every child stresses that art provides learners with an

outlet to express their ideas and feelings by exploring, investigating, experimenting, inventing, and designing. This entails that through visual art, learners communicate to the world the experiences they have gone through by the use of visual tangible images which might be difficult to be done in words. According to Catoira and Carlos (2016), visual art is a way of communicating and representing objects, places, events, and actions through visuals. Hospers (2019) also defines art expression as a reflection of the inner state of the artist. In Zimbabwe, learners communicate through art by doing practical activities like drawing, painting, printmaking, collage, textiles, and mosaic as specified by (Visual and Performing Art syllabus, 2015). This means when learners are practicing art, their inner emotions are externalised and brought to the surface through the use of visuals. Visual art expression and practice, therefore, enables learners to transmit emotions and feelings to the viewer. Hospers's (2019) research on the Croce-Collingwood theory of art articulates that art expression is not only about the feelings of the learner but can also express one's race, culture, a nation of all humanity. Thus, by participating in visual art, learners are expressing their culture. Therefore, this study aims to establish how learners put ideas and expression in visual form and interconnection with their culture and history.

Jolley (2016) in his article on the importance of art education revealed that the subject promotes learners in a variety of ways which includes, critical thinking, physical development, social development, and creativity. Eisner (2002) and Hickman (2005) advocate for visual art education that encourages learners to be critical, creative, and develops meaning from things around their environment. Thus, the main aim of visual art education is to enable learners to communicate their unique visions of their culture, others' cultures and of the world at large. According to Camara (2019), visual art is the venting of emotions by revealing of inner lives of the learner to the world and themselves. This implies that when learners are participating in visual art they will be expressing, communicating to the world and themselves. Therefore, visual art has to empower learners to understand the society, community, and world they live in by exploring, perceiving, responding, and appreciating it. This justifies the aim of the present study to explore how learners explore their cultural context in visual artistic expression.

Learners' context is crucial in artistic expression since meaning-making is achieved after the learner understands his/her surroundings and cultural experiences. Elfand (2002) articulates that

visual art expression provides learners with opportunities to construct cultural meanings and allows social communication to take place. This indicates that when learners are exposed to visual art, they will be communicating what they value in their culture and day-to-day experiences. Adu and Kissiedu (2016) also concur that visual art expression is a unique way for learners to communicate through images. In primary schools this is achieved by engaging young learners in thinking, questioning, speculating, finding solutions as well as responding to the creative experience. So, young learners, find visual art as a useful tool that enables them to comfortably use it when expressing their feelings. In this regard, images and artworks created by learners must not be taken for granted by teachers since learners will be communicating something to the world. Jenson (2018) notes that it is important to provide learners with freedom when doing art activities so that they explore their environment and the world without any constraints. This also enables them to express and communicate their cultural beliefs and experiences freely to themselves, others and the world. This means exposing learners to visual art education they develop a critical and contextual understanding of their social-cultural environment. Hence, this research targets to establish if the visual art curriculum is relevant to the cultural context of the learner since learners' artistic expression is influenced by their social context.

Linda et al. (2019) assert that the way learners acquire artistic skills and development is influenced by their contextual background since learning in visual art is socially situated. This is the reason why individual learners produce different artefacts from school contexts and other peers. This is because learners have different cultural contexts, resources, ways of living, using tools, applying techniques, and perceiving their culture as advocated by (Amy, 2018). Accordingly, context dictates what the learners do, communicate and how they express themselves. This implies that for learning in visual art in primary schools to be holistic, it has to embrace the past and present experiences of the learner. According to Cook's (2018), research on sustainability human well-being, and future education revealed that there must be a shift in the current art education practice to create a dialogue between the learner and visual art teachers on the nature of visual art today and the artistic role in the global economy. This suggests that, through teaching visual art, young learners are supposed to make use of local

media to communicate and express their feelings and emotions to the world independently. McArdie (2002) and Burton (2002) viewed a learner as a competent individual who has full potential to construct their knowledge through interaction with peers, environment, and adults. Therefore, learner's context has to be nurtured through the exploration of visuals in their local environment. This means that teaching visuals need to empower learners to be fully aware of different occurrences in society that guide practices in visual art. In this regard, learners are supposed to be given a chance to express themselves freely, applying their culture in visual art learning, adopting and infusing changes in the world. It is the thrust of this study to explore how learners express themselves artistically.

Literature on the visual artistic expression of learners brings interesting views on how culture is revealed by learners. According to Charles' (2013) study on artistic development among young children found that learners produce artefacts that symbolically explore what is happening in their worlds. This supposition is supported by Wilson and Wilson (2009) who observe that it is through visual art that learners explore their world and try to make sense of their surroundings. Learners in Zimbabwe live in different societies; their experiences also differ. This results in the production of different art products that suit each environment. Caiman and Jakobson (2019) in their research on the role of art practice in elementary school note that art meaning is inseparable from the situation which is created and experienced. Burkitt, Jolley, and Rose (2010) outline three possible sources for these differences: learners' perceptual input for example pictorial models, art, and media, experiences (for example, availability of art material and equipment), and learning environments (for example, instructions, art education, and caregiver-child interactions). Linda et al. (2019) also highlight that learners' environments are varied in contexts that are caused by different socio-economic and cultural circumstances and experiences. Masvingo District has learners from different socio-cultural backgrounds that influence their source inspiration in visual art practice. This means learners' cultural differences are reflected in how they portray their visual images and products which depicts their cultural norms, values, beliefs, and history. Accordingly, the contextual background of the learner is a major concern of the present study. There is a need to contextualise art education to raise awareness among learners on their social context.

Participating in visual art enables learners to engage in reflection and solving authentic tasks that are within their environment. Thompson (2016) argues that contextualised learning tasks are more interesting and relevant to the learner. This supposition is supported by Hurst, Wallace, and Nixon (2013) who concur that through participation in different activities and practices in their daily interactions' learners acquire respective cultural models in their societies and influence art-making. This means visual art creation has to be generated from deep down self. Rousseau articulates that learners have their ways of thinking, feeling and the role of the teachers is to enhance and encourage their inborn dispositions (Efland, 2002). Since Zimbabwe learners have diversified contextual backgrounds, they need authentic learning experiences that encourage self-expression and promote natural creativity in artistic development. Thus, different cultural backgrounds, interactions, and exposures influence learners to express themselves in line with their experiences. This motivated me to explore how socio-cultural background influence visual expressions and the artistic development of primary school learners during art-making.

In primary schools, the way learners are taught visual art influences how they produce artworks. Lutfi's (2019) research on broadening the understanding of art education revealed that good art education must take into account learners' artistic development, diverse backgrounds, expose them to a wide range of concepts, materials, and explorations. Lutfi (2019) added that visual art education has to interweave what happens within the classroom, home, society, and individual experiences. This means in primary schools the way learners approach art-making and perceives art differs greatly depending on the experiences and exposure that the learner encounters in life which includes social and cultural perceptions. For example, in the Zimbabwean context, some schools have more resources than others. This implies that learners' socio-cultural context and material and human resources might influence how they express themselves artistically. This is supported by Burton's (2013) study guide for teaching and learning in the visual arts who claims that the source of inspiration for art-making is driven by their background, individual interests as well as society and history they live in. This means learners have different experiences and the way they express themselves artistically also differs. Research has shown that in schools, the source of inspiration is dictated by the visual art teacher. As a result, learners may lose interest

in art-making because they are not given the chance to explore a variety of media and experiences, they encounter in life. In support Freire (1970) cited in Danielle (2019) argued that the oppressive and authoritarian approach in the education system hinders growth and creativity. This denotes that learners may end up undervalue the learning of art since they will be not familiar with the concepts they are learning.

According to Biesta (2019) the education scenario in the current practices in the United Kingdom, primary schools are not interested in the learner's voice or inspiration but are after the outcomes. So, what inspires the learners during art learning or art production is to please the teacher by producing artefacts according to teachers' prescriptions. Consequently, visual art teaching is less focused on learners' context. Pillana's (2017) research on creativity in modern education found out that visual art is seen as a completion of set tasks by the teacher. This denotes that the final product produced by the learner is predetermined by the teacher. The imitation and copying of artefacts do not promote the critical thinking and creativity of learners. Zakaria, Setyosari, Sulton, and Kuswandi's (2019) research on the effect of art-based learning showed that memorising and stereotyped visual art learning ignores the very essence of the learner as individuals, who are they in society, socially and culturally. Consequently, learners are exposed to visual art that has no connection with their families, and society at large to enable them to make connections with their everyday experiences. Research carried out by Vecchi (2010) on art and creativity revealed that teacher dominance and dictatorship approach reduce creativity among learners. Plows (2014) in his research on the visual art realm also articulated that prescribed visual art teaching narrows what is taught in the classroom. It stifles learners' creativity and they become passive learners. Consequently, the need for this research to react to this approach of teaching and view the role of art expression as learner-centered.

Biesta (2019) also alludes that art education today is not learner-centered neither curriculum-centred but aiming at instilling curriculum inside the learner. Accordingly, learners' prior experiences and inspirations are not taken into cognisance when visual art is teacher-centered. According to Crowley (2016), teacher domination led to alienation in visual art since the teacher influences learners to do art activities in their way. This entails that learners do visual art to have good results that please the teacher as well as fulfilling the demands of the curriculum.

Consequently, what learners are doing when practising visual art is not inspired by their inner feelings or social-cultural experiences but by what the teacher wants them to do. Jenson's (2018) study alludes that it is crucial to provide learners with opportunity and freedom when doing art activities so that they explore their environment. However, in most cases, the purpose of visual art education is incomplete because inspiration is dictated by the teacher and not vice versa. Vahter's (2015) research on potential teaching model for applying novel approaches of renewed Estonian national curriculum into visual art classes in primary school challenged teachers who focus on mechanical and prescribes learning. He argued that this does not empower learners to think and discover for themselves. Learners are required to copy examples given by the teacher. So, learner's aspirations are from the teacher and not drawn from their ethnography availability of media in their local environment and their daily interactions and experiences. Accordingly, this research responds to this view that adult imposed standards have to play a minimal role in the visual artistic expression of learners. Focus to be on recognition of the full potential of the learners rather than the final product. Therefore, the learner-centered approach is of paramount importance as it allows them to express themselves freely and have a rich meaningful visual art learning experience.

Vansina (2013) argues that African art can solitarily be wholly perceived in the situation of its social operation. In this regard, for the teaching of art to be relevant, it must start with the learner's context, media, and techniques and later infuse other ideas from other cultures. According to Biesta (2019) study art education is concerned with how learners exist well individually and collectively in the world and with the world. This implies that the art curriculum must follow a spiral approach whereby learners are exposed to what they know first like material, media, and techniques. After learners are acquainted with their cultural materials broad art that is practised in other African nations and the world at large can then be introduced. However, in the current art practice in Zimbabwe and other African nations, the spiral approach is not followed. Learners are exposed to foreign art materials first before they explore locally available materials and techniques. For instance, in most cases teaching visual art starts with painting and drawing using commercial paints and pencils instead of exploring with clay and charcoal which is in their vicinity. As a result of this teaching approach in art, appreciation of local materials and

creativity among primary school learners is very low. Young learners favour the use of commercial art materials instead of locally found art materials like clay, stones, reeds, and sisals. In this present study, therefore, the exploration of visibility of learners' ethnography in visual art-making is vital to be explored.

The Zimbabwean Visual and Performing Art syllabus of (2015) includes some of the topics like mosaics, painting, printmaking, and drawing which do not apply to the cultural experiences of the Zimbabwean learners. Teachers underestimate the benefits of teaching local art using locally found material in favour of foreign art materials, tools, and techniques. For example, instead of teaching weaving using strings from sisals and tree bark strings, teachers use commercial strings and papers. Therefore, the hedonistic and paganism approach that was ushered by settlers to African states needs to be reversed. African art is rich in aesthetics but the education system does not fully acknowledge this. This indicates that there is a need to infuse the use of local media and traditional tools in visual art education in Zimbabwe so that learners appreciate and value them as advocated by (Mamvuto, 2019). Caiman and Jakobson's (2019) research on the role of art practice in elementary school claims that learners produce art that is based on local conception, interpretation, and tradition. This implies that Zimbabwean learners have to first appreciate traditional media, techniques, and tools and later collaborate with others from foreign cultures. Therefore, visual art teaching must focus on the learners' experience first and later the outside world. This will enable learners to communicate and express their context in various forms which are related to their experiences and diverse cultural contexts. Realising the importance of inclusion of learners' context in visual art teaching this thesis will determine how this influences their visual artistic expression. The upcoming theme is looking at the tension between pedagogical knowledge of visual art teaching.

2.2.4 Pedagogical knowledge of visual art teachers

Another literature theme that emerged was the pedagogical knowledge content (PCK) tension that visual art is facing. Wahid, Bahrum, Ibrahim and Hashim (2017) state that PK is a unique kind of knowledge for teachers based on the way teachers associate pedagogy with the content of a discipline or what to teach. Ma (2016) also says that PCK is where teachers are knowledgeable about the content of the subject and translate such knowledge into activities performed in the

classroom, conceptualising and teaching the specific topics in a subject. This implies that PCK is transferring the knowledge of the content by the teacher to the learners. The effectiveness of teaching is associated with the PCK of a subject to enable teachers to teach a specific topic that promotes concept understanding among learners (Shulman, 1987). Accordingly, PCK is the most important teacher knowledge necessary for teaching young learners.

Literature on PCK brings out that teachers are finding it challenging to implement the visual art curriculum. PCK of teachers is vital in the proficiency teaching of visual art that is related to the learner's context. Teachers are the main actors of the teaching-learning situation because they are considered the more knowledgeable. In this case, teachers have an important role to contribute significantly towards learners' personal development and cultural identity. Therefore, research on contextual influence on the visual artistic expression of learners can be fully understood when the pedagogical knowledge and content (PCK) of teachers are explored. Teachers are the main implementers of the visual art curriculum. Accordingly, their PCK is crucial to be investigated in the present study. Given that the focus of this thesis is on learners' contextual background in visual art, this section seeks to identify issues that explain how teachers are teaching visual art in primary schools. Teachers operate in a school which is an institution within a society that has its unique context and way of practicing visual art. Hence, the need for the teacher to impart content that has a link with the ethnography of the learner to avoid tension. Consequently, teachers, PCK is crucial for this study to establish the link in the visual art learning process. Establishing teachers' PCK assists to reveal how learners are being taught visual art in primary schools. This establishment helps to assess whether learners are being taught visual art that is related to their ethnography which is the main thrust of the present study.

The unclear link between teachers' PCK and teaching of visual art provides the advocacy for the researcher to investigate the influence of teacher's contextual background in visual art teaching. According to Lynn's (2017) research on teachers' perceptions of the relationship between personal artistic creative work and the practice of teaching indicates that what art educator experiences in art-making (studio practice) influences the way they deliver art lessons. This implies that learning in visual art highly depends on teachers' teaching strategies. Therefore, the educational background of the teacher has a direct influence on visual art teaching. Eisner (2002)

and Daichendt (2010) claim that the way teachers view the world and personal experiences are inseparable from what is taught in the classroom. This implies that teachers' previously acquired experience and knowledge inform them what to deliver in the teaching and learning of visual arts. Lindsay (2017) asserts that content knowledge, pedagogical knowledge, prior experiences, beliefs, and culture that art educators encounter during teacher training have a strong impact on imparting art programs in the schools. LaJevic (2013) in his study outlines that educators have limited visual art skills which were compromised by insufficiently trained art educators in teachers' colleges. In Zimbabwe, most general teachers are ill-equipped to teach visual arts pedagogy. This suggests that the pedagogies and methodologies they receive during pre-service or in-service training influence how they deliver visual art lessons. Barton (2015) notes that if pre-service teachers are exposed to limited pedagogical knowledge during teacher training in visual art, they will likely teach the way they were taught, if at all they teach. Inadequacies of teachers whose training methodology and expertise leave more to be desired (Mohamed, 2018). Sousa (2011) also argues that there is always a gap between Portuguese visual art education and their artistic knowledge. This implies that visual art education in higher learning institutions does not sufficiently address content, teaching and assessment issues. For instance, in Zimbabwean primary schools' teachers seem not to have PCK to have sound instruction on engaging learning activities that are related to their learners' context. Accordingly, the inadequacy of teachers' pedagogical knowledge of visual arts results in the marginalisation of the subject because teachers are crucial agents for curriculum transformation. This implies that lack of confidence, skills, adequate training as well as resources is influencing teachers to teach visual art that is closely connected to the learner's contextual background.

Many art educators are products of poor art education in tertiary institutions and this causes a lack of expertise in the teaching of visual art in schools as advocated by (McArdle, 2016). According to the study by Ndlovu (2016) on the dynamics of implementing arts and culture programs as a curriculum, reveals that teachers are not fully aware of how they are supposed to implement visual art. Sousa's (2011) study on building PCK in the visual art curriculum revealed that there is a gap between Portuguese visual art teacher education and their artistic knowledge. Oksnlawon, Agboade and Akanni (2009) also reveal that in art education in Uganda teachers are

taught content knowledge and pedagogical knowledge but the link between this knowledge is usually lacking. This indicates that teachers have shallow PCK and are ill-equipped to address content, teaching and assessment. This implies that it is not possible to assume that the teacher will implement visual art as they are expected to. Consequently, tasks learners are given to produce are mainly determined by teachers' pedagogical choices they receive during teacher training. In Zimbabwe general teachers are incapacitated to teach visual art because most of them did not specialise in art. Pre-service teachers do visual art as one subject which they are supposed to teach after training.

Currently in Zimbabwe visual art subject is taught by general teachers who did not specialise in art during teacher training. General teachers perceive themselves as incompetent to teach visual art and this impacts the way they deliver lessons. Tanir (2013) in his research on problems in teaching visual art notes that teachers tend to neglect or avoid the teaching of visual art because they are not sure if they can effectively demonstrate skills to learners. Thus, lack of knowledge and content by teachers in visual art teaching deprives learning in primary schools. This is caused by a lack of competency in art teaching. Davids (2018) cited that there is a need to have an appropriate pedagogical approach to address historical injustice and establish an equal society that is not biased to colonial teachings. Also, in support of Thondhlan, Abdulrahman, Garwe, and McGrath (2020) also argue that most teachers who are trained had been educated in some form of the Western higher education systems, hence influencing visual art practice which is alien, Western, and Eurocentric. These sentiments denote that teachers have insufficient knowledge of how visual art is supposed to be implemented. Lack of expertise of teachers has necessitated this exploration of teachers' PCK in visual art teaching.

A study conducted by Fullan (2015) on the new meaning of educational change emerged that for various reasons teachers often find it difficult to implement innovations following specifications and guidelines described by curriculum designers in the written curriculum. This implies that lack of lucidity on how to teach visual art is the main concern for teachers. The presidential commission of inquiry (1999) found out that at the primary school level in Zimbabwe, the teaching and practice of visual art is dominated by craft activities. In this case, poor teaching of the subject is caused by the quality of teachers who are manning at the primary school level. In

Zimbabwe when the country attained independence, the new government introduced education as a basic right of every learner. The adoption of this policy led to the massive expansion of primary schools and an increase in enrolment. As a result, qualified teachers were very few and some classes were taught by temporary, unqualified teachers who had no idea how to teach visual art as denoted by (Gatawa, 1998; Zvobgo, 1998). A mixed study by Nyagura (1993) on the quality of education in Zimbabwe revealed that the quantitative expansion in the education sector in Zimbabwe did not correspond to the qualitative efforts. The poor quality of teachers led to poor delivery of visual art lessons since teachers do not possess specific art pedagogy, history, and technical art skills as indicated by (Monda, 2016). Reviewed literature also verifies that because of Eurocentric models, teachers become hegemonic and repress pedagogical knowledge and content that is African (Morreira, 2017). This implies that the models that are used in teacher training institutions are not fully equipping classroom practitioners to be proficient in visual art teaching. This motivated me to explore how teacher's expertise influences the visual artistry of primary school learners.

Researchers have acknowledged the lack of pedagogical knowledge has obstructed teachers from integrating learners' cultural context. The study by Lombard (2012) on arts, culture, teachers' experiences, and responses to curriculum change indicated teachers seem to have insufficient PCK on the visual art implementation. According to Mbeshu (2010) in a study on evaluation into the implementation of visual art in Bizana schools of the Eastern Cape found that some teachers do not teach the subject because they did not know what to teach. In Zimbabwe, for instance, qualified teachers are not fully acquainted with teaching visual art because they were exposed to art that does not fully equip them to be competent. This means that although visual art was made compulsory, the subject is neglected because there is a shortage of specialist teachers. Most of these teachers did not do art during their teacher training. For those who were trained to teach art, the content which they taught was westernized and did not cover concepts stated in the present curriculum. This jeopardises their interest in the teaching of visual art that is related to the learner's contextual background. Lynn (2017) in his study on teacher's perception and the relationship between artistic work and practice of teaching asserts that visual art content strongly relies on the pedagogical knowledge, preferences and experiences of the individual

teacher. For example, when teaching, visual art teachers often employ their contextual experiences. The transmission of their context places pedagogical tension whereby learners are exposed to alien visual art. Accordingly, the PCK and culture of the teacher influence the way learners learn visual art. The research in this regard indicates that the way the teacher approaches teaching visual art determines the outcome. As a result of these challenges stated above, Davids (2018) in his research on decolonising the pedagogy advocates for the need to decolonise the pedagogy of teacher education to reimagine a balanced and inclusive pedagogical approach that relates to the social context of the learner. This justifies the need for the present study to establish how the teachers' pedagogy influences the visual artistic expression of learners.

Currently, the teaching of the visual art curriculum depends on the pedagogical knowledge of the teacher instead of learners' interests, experiences, culture and beliefs. Teachers choose teaching orientation that suits them best as well as what they are comfortable teaching as advocated by (Lynn, 2017). This is in support of Shulman (1987) in Berry, Deplete and van Driel (2016) who believes that what the teachers know, do and believe have a major influence on how learners practice and express themselves in visual art. Thus, teachers' personal experiences beliefs, values and cultural ideas are infused in art-making and teaching. This implies that teachers are reluctant to infuse learners' context in visual art teaching because of a lack of expertise about the subject. This affects the way Zimbabwean learners express themselves artistically because learners are exposed to an alien curriculum (teachers' art orientation) that does not correspond to their ethnography. However, this is in contradiction to Davids's (2019) study that argues that teacher education institutions should train prospective educators to involve several pedagogies that will contribute towards national-building and autonomous citizens. This implies that there is a need to fully equip visual art teachers with correct pedagogy, methodology, knowledge, content, attitudes and skills so that they effectively guide learners. According to Dobbs (1989), the lack of professional preparation by teachers has a substantial influence on how teachers implement the visual art curriculum. This shows that teachers' understanding of PCK of visual art entirely depends on the teacher training they receive. It is the contention of this study that an exploration

of teachers' PCK will assist me to understand how and why learners express themselves the way they do.

According to Lindsay's (2017), research that focused on art experiences in Australia asserts that there is a need to engage art teachers in in-service programs and training so that their instilled universal developmental pedagogies are challenged. The view of the traditional approach to artistic development and expression has loopholes to current practices in Zimbabwe specifically Masvingo District if infused in art education. For instance, the approach did not consider that learners come from different socio-cultural backgrounds and environments which may influence the way they acquire artistic skills. The above-mentioned factors that influence development among primary school learners are left out. Artistic expression and development cannot be fully embraced or universalized because learners' art across the world is influenced by different social-cultural practices like politics, immigration, ethnicity, colonisation, and economic structures. Keiler (2018) in his study on teachers' role and identities in learner-centered classrooms also argues that learner's physical, psychological and environmental factors influence how they originate their artefacts and learning of visual art in general. Consequently, universalize visual art teaching needs to be considered because of the diversity of art learners in Zimbabwe in the Masvingo district to be particular. In the Masvingo district, there are other factors which include the diversity of cultures and social environment that must be considered in teaching visual art. Thus, the teacher needs to be knowledgeable about the learner's lives, beliefs, feelings, thoughts, maturation, and various aspects of the environment to promote artistic expression and development as supported by (Keiler, 2018). Hoadley and Jansen (2014) in their study on curriculum organising knowledge for the classroom reveal that what is learned has to encourage knowledge that comes from the learners' environment. This means teachers have to consider different physical locations and socio-cultural contexts in which learners come from. These sentiments prompted me to explore if learners are exposed to their socio-cultural background when teachers are teaching visual art.

Concerns that teacher's PCK should be in line with the contextual background of the learner to ensure that what is transmitted corresponds with their cultural context has been addressed. Bresler and Thompson's (2007) book entitled the *Arts in children's lives* also claims that visual art

requires personal investment and ownership. Bresler and Thompson (2007) assert that visual artistic development occurs when there is an interaction between the learner and others in their context. Accordingly, for learners to enjoy visual art practice, their life experiences, settings must be included in the learning situation to trigger them into deep artistic experiences. The teaching of visual art is embedded in the values, nature, environment and beliefs of the learner as advocated by (Okonkwo, 2014). This means that teaching visual art needs to focus on building the curriculum on contemporary aspects such as multiculturalism instead of treating all learners the same as indicated by (Gardner, 1993). These scholars and researchers acknowledge that visual art is closely linked to human and cultural experiences. This implies that artistic expression and development are found and constructed in the multifaceted cultural system of which the learner is part and parcel. Sullivan (2010) argues that recognition of cultural diversity is very crucial in art teaching because it enables learners to have visual knowledge that is driven by their ethnography. This implies that for fruitful learning to occur cultural diversity of learners has to be respected and infused in the visual art practice which is the main thrust of the present study.

According to Diek's (2019) study on the importance of art education claims that every society has its unique way of doing art which is not similar to other societies. Zimbabwe is a multicultural nation. Masvingo district in particular hosts learners with the diverse contextual background. It has rich traditions and visual art practices like, pottery, beadwork, wood carving, and weaving among others. Accordingly, visual art teachers need to teach art methodologies that accommodate the cultural diversity of learners. The major focus has to be on the learner's context so that what is taught is valuable and suits their needs. This means teachers' acknowledgement of learners' contextual background keeps their cultural heritage alive and at the same time conscientise them about the diversity of visual practices among different cultures as denoted by (Okonkwo, 2014). Dimov (2018) argues that for visual art teaching to have an impact on the learner it must be deeply be rooted in the local context, social, psychological, and environmental needs of the learner. This implies that learners have to visit cultural institutions such as cultural heritage sites like Great Zimbabwe, museums, cultural centers, craft centers, and practicing artists to promote local culture and multicultural diversity. Mamvuto (2019) in his report on the teaching of visual art advocates for teaching methods that encompass the

importance of creativity, traditional know-how of cultural diversity, the use of different media and techniques. This type of methodology improves the quality of visual art teaching. Learners benefit much better because they are enriched about experiences of the different historical records of cultures in their communities and the world at large. It builds cultural identities, diversity, and respect for his/her culture and others.

Based on the literature, concerning for pedagogy it emerged that most of the writers advocate for diversity and accommodating all learners. According to the supposition of Okonkwo (2014) changes in the demographics, increasing diversity among learners and teaching context requires visual art teachers who respond to it. Therefore, teaching methodologies need to adapt and respond to these changes. Eisner (2002) also proposed that pedagogical knowledge in the teaching of visual arts must be embedded in making connections between past, present work and the world outside the classroom. Hence, learners' previous knowledge, experience, culture, and beliefs are very crucial to the current work that is produced in the classroom. Cook (2018) believes that teachers need not concentrate on art production only but take into account contextual understanding of the artefacts in terms of social, political, economic, and cultural conditions of production and appreciation. This implies that visual art teachers must not only concentrate on art production but to consider learners' previous experiences when practicing art. The aspects which must be considered include learners' beliefs, culture, and other socio-cultural factors because learners in the Masvingo district have different socio-cultural experiences and contexts. However, in schools, the diversity and cultural context of the learners are not considered. Learners are treated as the same because teachers lack expertise in how to deal with learners from diverse socio-cultural backgrounds. Therefore, this study aims to explore how teachers' contextual background and PCK influence the visual art-making of primary school learners.

Gude (2008) Richards (2012) suggest that art education has to be closely connected to the society, environment, interests, values and cultural history of the learner. According to Campell's (2010) thesis on holistic art education teaching visual art is not only about delivering knowledge to the learners but have to engage their cultural experiences when then they are doing art production. This assists the learner to produce art that is meaningful to their daily experiences.

Currently, there is a gap in the practice of visual art teaching because what is taught is strongly influenced by teachers' educational background, culture, experience and expertise in delivering the content. Instead, real visual art has to come from learners' lives which are expressed through the use of different media found in and outside their environment (context). This justifies the interest of the present study.

Colonial art educational practices remained low and proved very hard to dispel after independence as advocated by Lancaster (1982). The art curriculum in Botswana like in Zimbabwe is to some extent dominated by Western content (Mamvuto & Mannathoko, 2021). The visual art curriculum in higher tertiary institutions makes minimum reference to the African contextual background despite rich traditional art executed in traditional media and techniques. Teachers depend a lot on foreign art and techniques that they were exposed to during the colonial system. The indigenous learner is alienated from the contextual experiences since his culture, context, experience, beliefs, and history is not imparted by visual art teachers as noted by (Lindsay, 2017). Lancaster (1982) cited in Abraham (2000) compared art education in Zimbabwe to a neglected and undernourished child whereby learners are exposed to foreign content that lacks Zimbabwe's culture. This implies that learners are not exposed to their context due to the shortfalls of the teachers. Dewey (1910) cited in Lindsay (2017) notes that visual art teachers' context influences the delivery of visual art lessons. This shows that teacher's culture is dominating the current visual art education system. This means that the culture of a visual art teacher has a strong bearing on how learners interact, learn, express and produce art products. According to Elfand (2002), art education is often hinged on the interests of the elite without any practical application to the lived experience of the learner, culture of other and other historical times. This is influenced by previous developments in art education. When Zimbabwe gained its independence, the subject was rejected because Africans thought that it will not offer them better employment opportunities. As a consequence, in Zimbabwean primary schools, visual art is heavily reflecting Western traditional art and disregarding the African traditional art practices.

Reynold's (2007) study that was carried out in Australia reveals that knowledge pedagogy is not only influenced by art theories and approaches but by the personal culture, values and beliefs of the visual art teacher. Consequently, there may be a mismatch with what the theories,

approaches and policy stipulate on how visual art has to be taught. Therefore, the beliefs and values the teacher hold towards visual art strongly influence how content is delivered to learners. According to Bates (2014) in his study on teaching in the digital age building an effective learning environment the teacher is the most vital figure in leading-learners on the right path. This means learning visual art mostly depends on the PCK of the teacher. In Zimbabwe, for instance, every primary school teacher is supposed to proficiently teach visual art although they teach in a different cultural environment like theirs. This implies that teachers need to adapt to the learners' environment which is not the case in most primary schools. Adu and Kissiedu (2016) in their research noted that teachers do not have the requisite skills to guide the learners during visual art lessons and they let learners practice art they know or do work unguided. Hence, the artistic expression and development of a Zimbabwean learner are not fully exploited since teachers do not know how to teach the subject to learners with diverse cultures. This implies that inadequate knowledge, content, methodology, expertise, and perception result in poor delivery of the subject. Teachers end up giving learners inappropriate content and activities which sometimes do not suit their socio-cultural context. Lack of PCK to proficiently deliver visual art that lessons have necessitated this exploration of how does contextual background influences the visual artistic expression of learners.

Wilson and Wilson (2009) and Wilson's (2005) study on art production from various perspectives reveals that learners' artistic expression and development are different (Heather, 2013). Diek (2019) also highlighted that visual art in the postmodern world is associated with social, political movements, and economic issues. This suggests that the way learners express themselves varies in several ways depending on the exposure and their contextual background. Consequently, visual art teaching has to be developed and aligned with the requirements and purposes of society. This helps to improve the learner's awareness of their social environment, interaction among themselves as well as the world at large. According to Khoza (2016), the inclusion of learners' context enables them to connect to societal and global contexts. This implies that with different interactions and exposure to the environment, learning becomes useful and relevant to the primary school learner. As a consequence, individual art is formed not within him or herself but between interactions in society and other social institutions. Diek (2019) argued that the

teaching of visual art has to focus on a broader perspective of the world through art history, art philosophy, and sociology of art. This permits learners to create and express their unique individual identities. In this case, their ethnography and enhance creativity. Therefore, this implies that the teaching of visual art has to be directly corresponding with the survival needs of the learner, different societies, and cultural ambience. Since Zimbabwean learners come from different cultural contexts and the environment their art style, techniques and skills are different. So, teaching in visual art education has to be centered on the social and contextual life of the learner than the teacher's context as cited by (Diek, 2019).

Research studies by Garvis (2013) and Barton (2015) confirm that tertiary institutions are not fully equipping pre-service teachers with skills, aesthetics awareness, pedagogical knowledge, and confidence so that they effectively use them in the teaching and learning of visual arts. So, these gaps cause teachers to impart their beliefs and values to young artists because their art experience during teacher training is limited. Holmes Group Executive Board of (1986) also found that college schooling and curricula for teacher training have come under attack for concentrating on methods of teaching to the disadvantage of subject content and not how to handle learners with different cultures and socio-economic backgrounds (Hamblen, 2002 cited in Bresler & Thompson, 2007). Elfand (2002) also added that teachers are not knowledgeable about how to promote creativity, teach and handle the teaching of visual arts effectively to learners of diverse cultures. Thus, teacher training does not fully equip trainers with full knowledge of how to handle learners from different socio-economic and cultural backgrounds. Some teachers have shortfalls and may sometimes fail to interpret correctly learners' artworks. Therefore, the way visual art is taught depends on the teacher's understanding of what is art, what to be taught, what the teacher knows, and the teacher's culture. According to Verspoor (1989) research on pathways to change and improving the quality of education in developing countries revealed that most developing countries emphasise adoption and disregarding the implementation part of it. This means training institutions mainly focus on what instead of how to teach visual art. This condition put the teacher in a difficult position in terms of the way how to teach visual art. When visual art is taught, learners are exposed to western visual culture and teachers' culture. This is so because, during their pre-service training, teachers were taking visual art as a professional

subject where the focus was on methodology and no depth on content, the art of different cultures, and theories of art. In this regard, Mamvuto and Mannathoko (2021) concluded that it is not enough to simply decolonise the curriculum content without a similar paradigmatic shift in teaching approaches if art education is to be futuristic and sustainable.

This is also contributed by the fact that art educators face the subject for the first time at pre-service teacher training since it was not taught in the primary schools and only taught in a few private or former groups 'A' schools as proclaimed by (Mannathoko & Mamvuto, 2019). Consequently, the subject is rarely taught because teachers lack PCK in visual art education. If it is taught learners are either exposed to Western social-cultural context due to lack of expertise and content by visual art teachers. Local African art is not studied intensively as Western art. In the study of Mamvuto and Mannathoko (2021) lecturers revealed that they encounter myriad pedagogical challenges in the teaching of African art. This means teachers to be are exposed to an alien culture. The teachers are limited in the implementation of African art. According to Macquarrie (2016), visual art educators should construct arts that draw upon the cultural resources learners bring with them to school. Therefore, learner's contextual background is important to be considered by visual art educators since learners' background is the foundation of what to be learned at school. Campbell (2011) also suggests that a holistic understanding of the learner which includes a diversity of cultural and social forces is very important in the teaching and learning of visual art. Accordingly, decisions that teachers make when teaching has to stem from learners' orientation, experiences, values, and background in visual art. It is the thrust of this study to explore how teachers' contextual background and PCK influence visual art teaching and practice.

Monda (2016) also noted that in Zimbabwe tertiary institutions where art is taught, most students who do art have no interest in the subject and knowledge. They just opted for it because they do not have the qualifications to do other subjects. So, student teachers just specialise in art as the last option. On the other hand, teacher trainers are not acquainted with the indigenous art forms, and instead, they adopt western art teaching imparting no visual cognition, thus perpetuating the cycle of mediocrity in art education as asserted by (Monda, 2016). As a result, after training teachers just impart art that has no relevance to the culture of the learner. This

scenario eradicates the meaning, relevance, content, context, and implications of learning visual art to the Zimbabwean learner. Lancaster (1982) also made the corresponding remark that Zimbabwe's visual art education curriculum does not have content that suits the contextual, cultural, and practices that meet the social-cultural needs of the indigenous people. The cultural context of the learner is not considered at all in this learning predicament. This has a huge impact on the current teaching because teachers are not fully aware of what, why, and how to teach visual art. As a result of lacking content teachers have no confidence teach visual art. They have a negative perception of visual art due to inadequate knowledge and content. It is the sentiments alluded to in the present theme that motivated me to research how teachers' PCK and cultural context influenced learners' visual art practice. The following section focuses on the conceptual framework that guides this study.

2.3. Conceptual framework

Having identified the literature on contextual influence on visual artistic development and expression of primary school learners the current section covers the conceptual framework that underpinning the study. According to Maxwell (2017); Miles, Huberman and Saldana (2014) a conceptual framework is a theory that describes a specific realm of knowledge and explains how knowledge works. A conceptual framework is lenses that serve to understand the topic, research questions, analyse data, and justification the study (Lederman & Lederman, 2015; Ravitch & Riggan, 2017). In this regard, a conceptual framework can be defined as a structure that holds or supports the theory, context and literature of the research study. It also helps to structure and support the significance of the study, purpose, conclusions, implications, and recommendations. Therefore, this conceptual framework aims to describe and explain why the research problem under study exists by connecting it with already existing knowledge.

The current study focuses on contextual influence on learners' artistic expression in visual art and Vygotsky and Bourdieu, the two giants in the field of social research were deemed appropriate to answer the research under study. They relate to the topic under study and will assist me in understanding and connecting the literature and data. This study is grounded in and based on scientific theories of Bourdieu's cultural capital and Vygotsky's social learning which share a common structuralistic and materialistic theoretical lineage. The two theories assisted in

developing an informed and specialised lens through which I examine my data, conduct the data analysis, interpret the findings, discuss and make recommendations and conclusions on what influences learners visual artistic expression as my research question reads ‘how are learners’ artistic expression and development influenced by a contextual background in Masvingo district primary schools?’ These two theories provide a perfect fit for developing the conceptual framework that I will use to analyse data in this research. This implies that the conceptual framework chosen assists me to report my findings in an analytical, evaluative and creative way by comparing my findings in light of what the existing giants in the field represent what learning in the classroom should look like in a structuralistic and constructivist view. Thus, the two theories enable me to obtain a deep understanding of why learners practice visual art the way they do. This adds depth to the analysis and discussion of findings.

The chosen concepts both emphasise that learner-centred approach enable learners the opportunity to plan, actively engaged in constructing their ideas. They supported learning strategies that are learner-centred, contextualised and universalised. Therefore, according to the Vygotsky and Bourdieu theories classroom environment should accommodate all learners, learner-focused, goal-oriented, tolerant, diverse, inclusive and encourage social independence. In this relation, these two theories are appropriate for the topic under study on contextual influence on the visual expression of primary school learners in Masvingo district who have diverse cultural backgrounds. Both theories advocate for learners to be engaged in the construction of deep knowledge and understanding of ideas and skills that have significance in their lives at school and beyond school. The theories stipulated that for active learning to take place there is a need to include and create a highly dynamic learning environment that caters for all learners from diverse social-cultural contexts. Accordingly, for learning to be authentic in visual art, learners have to be afforded the freedom to complete tasks in different ways. An overview of the two theories and implications for the visual practice of learners are highlighted below.

2.3.1 Cultural capital and educational achievement

Cultural capital was first developed by Pierre Bourdieu (1930-2000) a French sociologist (Bourdieu, 1986). Bourdieu (1997) is one of the major Marxist sociological theorists whose ideas

are mainly closely linked with the development of the concept of cultural capital. Thompson (2016) defines cultural capital as the skills and knowledge which an individual can acquire to give them an advantage in social life. Schaefer (2010) also elucidates cultural capital as “non-economic goods such as family background and education, which are reflected in the knowledge of language and arts”. Therefore, Cultural Capital Theory, according to Marxist theory, is all about social class differences that learners bring to school which enhances or deprives them. According to Giddens and Sutton (2017), cultural capital is gained within the family background and environment. In his theory, Bourdieu (1997) indicates that cultural capital causes differences among learners in the way they perceive, interpret and make art. These differences are caused by the contextual background and orientation that young learner receives during socialization at home, school, and the environment. Analyzing the artworks in learner’s portfolios and interviews with teachers assisted me to see whether the social class, school environment differences influence learner visual art practice.

Bourdieu’s theory of social reproduction focuses on the cultural aspects of social inequality exploring which mechanisms create and perpetuate social reproduction and allow the maintenance of a classed society. According to Bourdieu (1973), (1977), (1986) and (1990), the most imperative mechanism of social reproduction is reproduction and legitimisation of social disparities via reproduction of the culture of the leading classes. Bourdieu claims that the education system is the key in legitimising prevailing social structures and class relations because it is grounded on standards of knowledge of the upper class. Therefore, the present study wants to establish the scenarios in how visual art is being learned in the classroom and whose culture is being preferred most. Bourdieu (1977) also argues that education is characterised by a seemingly neutral attitude that replicates the existing power relations in broader society and favors learners conversant with the dominant class. This implies that the learners from less privileged family backgrounds experience school as an unnatural and unapproachable environment. For example, this study’s sample comprises participants from varied social class backgrounds. In this regard, some will find what is learned in visual art more related to their socialisation. As a consequence, learners from lower social classes acclimatise with more

problematic to the culture of the school which might be alien to their socialisation and experiences. Their visual art is not recognised although it might be rich.

In the book titled *Reproduction, Education, Society and Culture* (1977) Bourdieu's main argument is made that in every society, each social class has its way or pattern they follow which is influenced by their contextual background. Prieur and Savage (2011) argue that capital culture in visual art refers to symbolically valued cultural beliefs, attitudes, techniques, knowledge, and values defined by those who have dominant positions in society. All the attributes mentioned above are imparted through the teaching and learning of visual art in the primary school curriculum. Sadovnik (2004) asserts that values, norms socio-economic background, and cultural beliefs affect the way visual art is learned in schools since perceptions, aspirations, and practices are determined by the dominant group in the society. Cookson and Persell (2010) point out that the dominant class has hegemonic ideologies and systems that are put in place in art education to manipulate the rest of society. Consequently, lower-class learners are exposed to artworks that do not correspond to their contextual background. The use of art portfolios helps to determine where learners are getting a source of inspiration when doing practical activities. Also, the scheme of work and visual art syllabi is scrutinized to see what type of methodologies and activities teachers employ in visual art activities. This assist to confirm if Eurocentric art is dominating and influence visual art practices of the marginalized Zimbabwean learner, (lower-class group).

Jaeger and Mollegaard (2017) point out that cultural capital refers to the competencies acquired by the family socialization, education, or any form of training which excludes other cultures. Thus, different art socialization that learners may possess affects the way they perceive cultural skills, educational practices, and cultural resources. For instance, if learners have a capital culture that is practised in the art education system, they have more advantages than those who have cultures not included in the art curriculum. Bourdieu identified four forms of capital that justify variances that matter between individuals and groups (Haralambos & Holborn, 2013). These four forms of capital are cultural, economic, social, and symbolic. The forms of capital direct learners' functioning in society and influence the way they acquire visual artistic skills and how they make artworks. From the above definitions of cultural capital, it is evident that differences in artistic

expressions and development of primary school learners originate from the disparities entrenched in the forms of capital as outlined underneath. So, cultural capital is a major instrument that is used by the dominant class to pursue well ahead of others in visual art.

2.3.1.1 The cultural economic capital and acculturation

Bourdieu (1997) argues that the elite (dominant) class has the economic power and they want to establish and maintain by providing their children with high art forms. Cookson and Persell (2010) claim that the elite class pronounces what is valuable and important for learners to learn in the art that is in line with their cultural context. Therefore, to maintain dominance the elite class gives higher status to particular artists and artworks and they expect other social class groups of learners to comply with that type of art. Bourdieu (1997) points out that the culture of the dominant (middle) class controls the standards by which learners are categorized as good or bad (artistically). Braden (2009) also indicates that some artefacts are considered as popular or legitimate by the elite class because they are the ones who define good or bad art. The dominant class influence other social groups that their art is good compared to other cultures. As a result, dominant class learners tend to benefit in understanding what is expected in art education than other social classes. The art portfolios and interviews are used to see what type of art learners produce and what role does acculturation plays in artworks created by learners. These also enabled me to find out if the teacher culture and popular art (Eurocentric art) are dominating what is learned in visual art in Zimbabwe.

Macquarrie (2016) argues that access to art education heavily depends on social class. The education system is the key factor in legitimising existing social structures and class relations because it is based on the standards and knowledge of the upper class (Kosutic, 2017). He added that the education system is characterised by the neutral attitude which reflects the existing power relations in wider society and favours learners familiar with the dominant culture. This implies that the learners from less privileged family backgrounds experience school as an unnatural and intimidating environment. Accordingly, the more one has capital the more access one has to visual art programs, human and material resources. This contradicts Newman, Goulding and Whitehead's (2013) view that art education for it to function well must imitate and

support the culture or society around them. In Zimbabwe, the Masvingo district in particular learners has diverse cultural practices and social classes. As a result of this diversity, the way learners perceive and experience visual art also differ. Because of the diversity of learners, some consume the cultural capital of the elite in the art that does not suit their context. Consequently, they find art education not favorable because the activities, standards and aesthetics are not associated with their social class. Macquarrie (2016) claims that the school environment socialises learners to upper-class culture through visiting places like galleries and museums where popular culture art dominates. For example, middle-class children are exposed to social activities that are inherently educational and afford middle-class children with skills and acquaintance which give them a benefit at school (Thompson, 2016). The elite class has access to enrichment programs because their parents can afford them. Learners are motivated to create art that suits their cultural context and experiences because they are exposed to cultural capital that meets the standards of art education. Through interviewing teachers and reviewing schemes of work I am going to see whether all primary school learners are exposed to art centers, museums, resource persons, and cultural heritage sites that assist them to better understand and appreciate their rich traditional art practices.

Thompson (2016) states that the elite class learners bring to school culture, values, norms, and attitudes that easily fit the requirements of the art educational system compared to their counterparts from the working-class families who do not meet the demands and expectations of the school and teacher. For upper-class learners, the transmission of cultural capital starts immediately in the family and is naturally followed in schools (Bourdieu, 1986). Learners from lower social classes adapt with more difficulty to the culture of the school. Zimbabwe, the art curriculum is designed by the dominant class and as a result, the education that is imparted is classical which segregates the culture of working-class learners. Lower-class art and cultural context are disregarded or devalued. Lower class learners are subjected to think that their art is worthless to be taught at school and end up aiming to learner a better culture (Macquarrie, 2016). Teachers recognise and reward the possession of cultural capital in subtle ways and they favour the practices of these learners (Bourdieu, 1999). In contrast, learners from less privileged family backgrounds lack cultural capital at home and are thus in an inferior position in the

education system (Kosutic, 2017). Less privileged learners also face obstacles in learning art since their capital culture does not match school expectations. Accordingly, cultural capital creates inequalities in visual arts education when learners are acquiring artistic expressions and development. Middle-class learners have higher chances to succeed in art since the culture that is included in the art curriculum is determined by the dominant class. Thompson (2016) concurs with the above argument by citing that the middle class is the ones who determine what to be taught and also regard their culture as superior. Hence, learners from the dominant classes outclass artistically while their working-class counterparts delay (Haralambos & Holborn, 2013). Working-class culture is regarded as inferior and is marginalized in the education system and they will end up underperforming and looking down upon their art. The analysis of the visual art syllabus and schemes of work assist to see if it considers that Zimbabwe is a multicultural society, integrates well towards indigenising art curricular, all cultures are acknowledged and valued and treated equally. That is no culture is inferior and marginalized. Interviews also assist in finding out the status that is given to the subject by the teachers.

2.3.1.2 Social aspect

According to Bourdieu, in Giddens and Sutton (2017), another important component of cultural capital incorporates creative and artistic accomplishments in areas such as music, drama, art, and cinema which are part of the whole-school environment. These important aspects have crucial components that portray different people and cultures in society. Bourdieu, in Haralambos and Holborn (2013), refers to cultural capital as lifestyles and consumption associated with different social class groups in a society. In Zimbabwean society, learners have diverse lifestyles, whereby some are exposed to visual art at a very tender age. When they enter school, they are well ahead of their other counterparts. On the contrary rural primary schools are underfunded and they struggle to offer enrichment programs and learners end up exposed to vocational arts which are more bookish without practical activities (Bietsa, 2019). Furthermore, middle-class learners are also connected and exposed to the global village through the use of the internet, social media, and electronic media such as televisions. As a result, there are culturally advantaged because of the socialization they get both at home and school. They have exposure to a wide range of visual

art practices in the world. They also share what they learned at school with other peers through social and mass media. This is because they are well connected to the outside world.

In Zimbabwean primary schools, learners bring different tastes of cultures which may be different from that being offered at school because of differences in socialization and socio-economic background. Some art practices that other cultures do may be classified as comparatively underdeveloped and under-endowed intellectually/artistically. The very implication would be bound to cause acceleration or lagging in artistic expression and development. Some of the learners will be encountering that type of art, media, objects, and equipment for the first time in their lifetime. These learners have different access to art materials, techniques, and skills because they live in different cultural contexts. Through lesson observations and document analysis, I am going to elucidate what type of media, techniques, skills and genres learners apply when practising art. These instruments are going to reveal if techniques and methods and processes used portray traditional values, cultural identity, media and genres that are found in their societies.

2.3.1.3 Symbolic form

Art practices in schools may be aligned to a certain ethnic group in a society whose culture is similar to the school culture. On the other side, other ethnic cultures and art practices are relegated and considered pagan and inferior in the school context as well as the general public context. The dominant class culture is placed in a high position in most schools and it is taken as the most ideal than lower-class knowledge and skills (Thompson, 2016). Cookson and Persell (2010) view the art curriculum as a nursery of dominant culture whereby young learners from the lower class are meant to disregard their ethnography and adopt the culture of the elite class. Due to this exposure, most of the learners in Zimbabwean primary schools experience cultural shock and are deprived when they are exposed to foreign art practices, media, and techniques that are not culturally familiar. For example, some of the activities and topics which are done in the art are alien to the Zimbabwean art practices (Schaefer, 2010). According to Collins and Makowsky in Sadovnik (2004), symbolic violence occurs when meanings are forced as authentic by hiding the power relations which are the foundation of its force. Cultural shock is a result of

diverse cultures among learners who have different experiences in their art-making and their cultural experiences in various Zimbabwean schools. The external symbols which show unfamiliar practices are usually evident in the entire school environment ranging from art techniques, media, skills, and other activities that are practised in art teaching. Middle-class culture, social-class background, and environment enabled learners to acquire artistic skills quickly because the art that is taught in schools is more similar to what they are exposed at home. On the other hand, working-class art practices and culture are regarded as inferior by most schools. As a result, working-class learners struggle in art trying to match standards of visual expressions and artistic development of the middle-class culture. Interviews, document analysis of art portfolios, and observations enable me to find out if symbols and genres used to have any relevance and significance to the culture of the Zimbabwean learner.

That being the circumstance, the present research pursues to expose an education approach that may lessen the differences and influence of ethnography in visual expressions and artistic development among Zimbabwean primary school learners with diverse cultures and social classes. The guiding light is that different forms of cultural capital promote certain groups or classes in society to succeed in visual art learning. The difference in achievement in visual art is determined by the amount of social-cultural capital that class or group possesses. The groups that have more access to the forms of cultural capital usually are more influential and are the ones who determine the pace, decisions, policies, and even what is to be accepted in the visual art education system and society at large. These differences in cultural capital that privileged other groups in the Zimbabwean society over others led to differences in how learners acquire visual artistic skills and this research seeks a solution to reduce this. The cultural capital theory is very crucial for this research on the influence of ethnography on artistic development just like the social learning theory of Vygotsky which follows in the next discussion.

2.3.2 Social-cultural learning theory

This study on contextual influence on artistic expression and development makes use of social-cultural learning theory. The term social-cultural learning theory was established by the post-revolutionary Soviet psychologist Lev Vygotsky. Vygotsky was a cognitivist like Piaget but they

diverge on their assumptions. Vygotsky rejected the assumption that it was possible to detach learning from learners' social context. According to Vygotsky (1978), learning was a process by which learners were integrated into a knowledge community. This infers that Vygotsky perceives knowledge as socially constructed. He claims that social-cultural learning theory is a form of social cognitive theory that is based on the assumption that people learn from one another through observing other's behaviour, attitude, and outcome of those behaviours (Neukrung, 2011). According to Mutekwe, Machingambi, Maposa, Ndofirepi, and Wadesango (2013), the socio-cultural approach to teaching and learning gives learners a greater opportunity to interact, participate in classroom activities. They added that socio-cultural theory puts more emphasis on interactive learning and teaching activities by driving content from learners' diverse socio-cultural backgrounds. In this regard, this study on contextual influence on visual artistic expression of primary school learners utilised Vygotsky's theory as a lens to understand how learners interact when learning visual art in the classroom.

Vygotsky was influenced by Marxist principles and his main concern was upon devising socio-historical psychology to serve as the foundation of a new society grounded in socialist principles (Elfand, 2002). Vygotsky is a major proponent of the socio-cultural theory that hinges on the notion that young learners learn through interactions with adults and peers. Vygotsky's theory states that knowledge is co-constructed and learners learn by interacting with the social environment which includes their culture. Aligned with contextual influence on the visual artistic expression of learners, Vygotsky requires learners who interact with their social environment so that they communicate in visual art learning to the social-cultural context. Thus instead of the teacher dominating by imposing what is to be learned in visual art, learners should be allowed to make their own choices from the social environment. This means that the theory of Vygotsky emphasises learning that is learner-centred and derived from the social environment. Therefore, the theory of Vygotsky is used to explore how learners acquire artistic skills through pedagogies applied by teachers. Thus, the theory assisted me in understanding and provided deep insight into how interaction takes place in visual art learning in Zimbabwe primary schools.

Vygotsky puts more emphasis on cognitive development through interaction within the environment because the content is derived from the society where the learner lives (Gonzalez-

DeHass & Williams, 2013). Thus, a learner's cognition develops through interaction with other peers with the same or different socio-cultural backgrounds. Vygotsky's theory mainly focuses on the issues that determine controls and influence the cognitive development of a learner. Vygotsky is of the idea that mental activity is uniquely human, and it emerges due to social learning through the mastery of social context, interaction with different cultures (Elfand, 2002). In this regard, the theory of Vygotsky emphasises the construction of meaningful knowledge through the exploration of the social environment. This means Vygotsky advocated for the inclusion of indigenous knowledge systems in the teaching and learning of visual art. Accordingly, learners become active participants in the learning process through creating knowledge that is based on their experiences and social environment. Learners' voices are valued and what is taught is deeply rooted in learners' social-cultural context. This allows learners to grow freely, at their own pace without being forced or limited by the teacher. Therefore, theory gives direction and explores how pedagogy is applied in visual art influences the practices of learners. Lesson observations, art portfolios, and interviews are employed to see how learners interact with the social environment, culture, art media, and techniques when carrying out visual art activities. Interaction helps them to share ideas, skills, and techniques from diverse social-cultural groups. There are three themes often identified with Vygotsky's idea of socio-cultural learning theory (Polly, Allman, Casto & Norwood, 2018). These are social context and interaction, mediation, and Zone of Proximal Development. These concepts can be applied to analyse the contextual influence of visual artistic expression of primary school learners. These three themes (aspects) are discussed in depth below.

2.3.2.1 Key themes on Vygotsky's social-cultural theory as they relate to artistic expression and development of primary school learners

2.3.2.1.1 Social context and interaction

Borich and Tombari (2003) aver that learners are raised in diverse social settings that disturb their understandings and the construction of their cognitive worlds. Efland (2007) defines social context as situations learners are experiencing, interacting, and living. Thus, a social context refers to the knowledge of learners gained through social interactions in the environment.

Knowledge, is, therefore, not only acquired by previous experience but also through interaction with art materials, tools, and different people (Eisner, 2002). Therefore, methodologies applied in the learning of visual art have to link with the social context of the learner. For example, the use of media, tools, and techniques that are familiar to the learner. Vygotsky is of the idea that learning has to take place in an environment that enables the learner to link art learning to the social, historical, and contextual environment to promote zeal and motivation for learners to learn something. Vygotsky also postulates that higher forms of mental life begin only when cultural influences are internalised (Elfand, 2007). Vygotsky's theory is after making learning meaningful to the learners by infusing pedagogies that are driven from the cultural and historical background of the learner. If the teacher does not include the social context of the learner during art teaching, no interaction is taking place because the cultural context of the learner is not considered. Thus, social context and interactive learning and teaching within the learners' environment play a crucial part in the acquisition of artistic skills and techniques.

2.3.2.1.2 Mediation

Mediation is the other theme of Vygotsky's ideas on socio-cultural learning. According to Vygotsky (1987) in Wertsch (2008), mediation is not only a human being such as a teacher, parent, or more knowledgeable peer. These can be tools and media that are used to assist learners to understand the concepts that are done in the teaching and learning process. According to Blank (1990) in Elfand (2007), learners acquire artistic skills and techniques through art activities with adults who serve as conveyers of social experiences. Thus, mediation allows learners and adults to collaborate in the art-making process using tools and materials in their environment. Vygotsky (1987) indicates that there are diverse forms of mediators which are material, psychological, semiotic, and other human beings. To minimise the influence of ethnography on art teaching, there is a need for mediation and collaboration between the facilitator and learners. This interaction assists learners in exchanging and sharing ideas on different cultures. Vygotsky points out that individual developmental change and expression are rooted in society and culture (Elfand, 2007). Accordingly, learners' visual art practice and expression underlie the culture, environment, and society they come from. Therefore, through mediation, visual art teachers create a learning environment that links with learners'

environment, context, and cultural experiences to enhance artistic expression. Mediators need to take note of learners' cultural backgrounds so that art practices are not alienated from their day-to-day experiences. The role of mediation in learning is, consequently, to convert the learners' artistic skills and experiences from inferior to complex cognitive functions as the learner advancements from old to novel art forms (Kozulin, 2012). If visual art activities are divorced from learners' experiences, they may stifle learners' visual and artistic development because they will be learning things outside their socio-cultural context. The teaching of visual art has to start with what learners know. This notion leads to Zonal Proximal Development learning where the focus is on delivering knowledge starting with what learners know.

2.3.2.1.3 The Zonal Proximal Development (ZPD)

According to Polly, Allman, Casto and Norwood (2018), another crucial component of the social-cultural theory is the Zone of Proximal Development (ZPD). Vygotsky (1962) describes ZPD as learning tasks that are challenging for learners to understand without the assistance of more knowledgeable adults or peers. Snowman (1997) refers to ZPD as the difference between what the learners do and achieve without the assistance of an adult or a teacher and what can be done with assistance. ZPD focuses on building on what learners know (cultural practices of the learner) and not the biological maturity as a precondition of development. Assistance learning is what Vygotsky calls scaffolding learning. Through scaffolding learning, learners understand what they failed to master on their own at first. Knowledge of what learners know from their lived experiences is very essential in enabling learners to be taught art activities they know as opposed to what they are not aware of. And so, to avoid conflict with learners, teachers have to establish and understand the social context of the learner. This assists in not teaching content and material that is alien to the learner.

Vygotsky believed that a learner would not be able to reach the same level of learning by working alone. This implies that learners benefit directly from the social interactions in class and can reach their learning potential with the help of the teacher. In this regard, ZPD requires help and social interaction so that learners fully discover their full potential in visual art. For example, in visual art collaborative and scaffolding learning allows learners to be more competent to perform

better by interacting with visuals that are closely related to their cultural context. Therefore, the teacher has to take a participatory and facilitator role rather than ignoring learners' previous experiences. Teachers have the role of guiding the learner instead of dictating visual art activities to the learners. Accordingly, ZPD depends upon full social interaction with society and culture. Therefore, the social context of the learner has to be considered by educators when teaching visual art because it gives more attention to the importance of the social-cultural and cultural context of the learners thinking.

Bruner (1985) in Efland (2002) refers to ZPD as how art teachers organise the learning environment so that learners realise their potentials through guided discovery to learn more complex concepts. Westbrook, Durrani, Brown, Pryor, Boddy, and Salvi (2013) also confirm ZPD occurs when learners are performing tasks, for example in the visual art where they start by not being able to accomplish it but they will later achieve it with the assistance of the teacher, adult or older peer who are more knowledgeable. This implies that Vygotsky's ZPD focuses mainly on learning, development, and processes in visual art rather than the final product produced by learners. Accordingly, Vygotsky's instructions and methods for art activities have to be drawn from learners' experiences. Efland (2002) also points out that culture; interaction and collaboration have important aspects of quality learning of visual art because these aspects link with the learner's day-to-day life experiences. For teachers to achieve this they have to be knowledgeable about interpreting visual artefacts from different contexts.

2.4 Summary of the reviewed literature and conceptual framework

The first section of the research discussed literature on visual art teaching and learning. The reviewed studies suggested ways of eliminating cultural's influence on the visual practice of learners. Despite all the research demonstrating how visual art pedagogies can be implemented in primary schools, some gaps need to be addressed. The literature has indicated that visual art education is more Eurocentric than indigenous. Consequently, for visual art to be more relevant it must encompass the culture, media, skills, techniques, and social context of the learner. Accordingly, visual art must be embedded in the contextual background of the learner. The

current study addresses these gaps by examining how art is being taught in primary schools in Zimbabwe.

The second part of the research looked at the conceptual framework and models in visual art. Two conceptual frameworks discussed in this chapter stressed that the learning of visual art should not be divorced from the context of the learner. The theories emphasise that learning cannot be separated from the social context. Hence, all learning originates from the social interaction and culture of the learner. Meanings and interpretations are made possible by being knowledgeable about learners' social context. So, the pedagogies applied in the teaching of visual art have to focus on the learners' cultural backgrounds. The theories help teachers to teach content that is not alien to learners' culture. This enhances a positive attitude and perception towards visual art learning and practice.

2.5 Conclusion

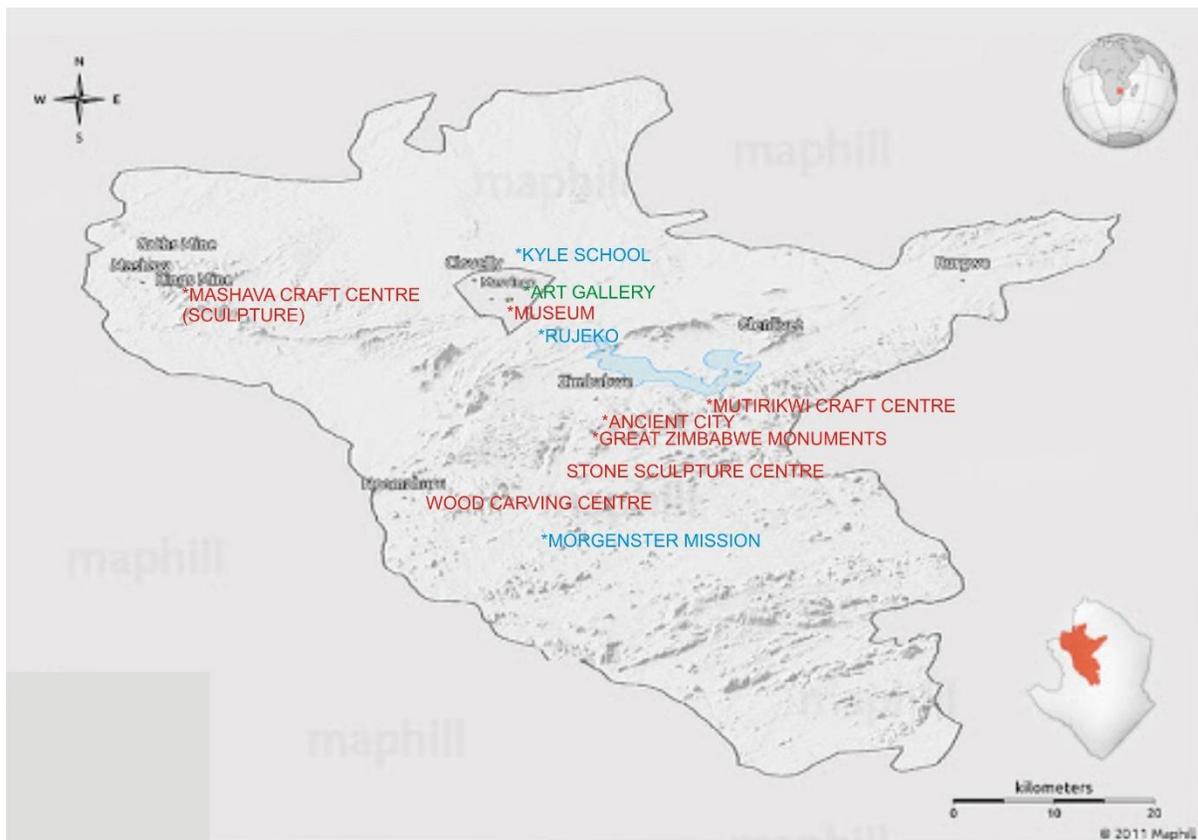
The chapter reviewed relevant literature to the study. Visual art education and contextual background were reviewed in connection with the topic under study. The second part of the literature looked at a review of visual art teaching, learning, and art education in Zimbabwe, and their social-cultural influence on artistic expression among Zimbabwean primary school learners. The second part of the chapter looked at the conceptual framework that guides me in answering research questions and the collection of data. In the next chapter, I discuss the research methodology that guides this study. This includes research paradigm, design, approach, and instruments used to collect data.

CHAPTER THREE: RESEARCH METHODOLOGY AND DESIGN

3.1 Introduction

In the preceding chapter two, I looked at the literature review and conceptual framework that support the topic under study. The focus of this chapter is to present the methodology and design that I used to investigate the influence of ethnography on artistic expressions and development among primary school learners. The methodologies discussed below answer the following sub-questions: How do Zimbabwean primary school learners express themselves artistically when practising art? Why do primary school learners express themselves artistically the way they do? To what extent does socio-cultural background influence visual expressions and artistic development of primary school learners during art-making? Firstly, I looked at the interpretive paradigm approach and established it in cultural studies. Secondly, I employed a qualitative approach, multiple case study design, and methods for data gathering and interpretation. The suitability of the chosen methodologies to the topic under study is discussed as well as advantages and disadvantages. Last but not least, the issue of trustworthiness, reliability, and flexibility was looked at.

3.2 Context of the study: Masvingo district.



The current study was carried out in the Masvingo district which falls under the Masvingo province of Zimbabwe. In Zimbabwe, the district is commonly known as an ancient city because of its rich historical-cultural heritage. Masvingo district hosts people with diverse cultures and a wide variety of traditional art practices; for example, pottery, beadwork, weaving (basketry and mats), and sculpture (wood, and stone) among many others. I chose the Masvingo district because it has many art cultural centers and heritage sites like Great Zimbabwe monuments, craft centers, museum, and curio shops where traditional art are being practised by the locals. It's a unique district because one of the schools which were chosen was established by missionaries. There are still different activities that are happening around the mission center like a printing press which was established way back in 1895. The other school is a privately-owned elite in Masvingo urban. Learners from this school come from lower-density suburbs and are of different races and colours. The third school is a high-density school with a mixed bag of different social classes and cultures. The uniqueness of the chosen schools allowed comparison and

diversity in the sample. The selection of the Masvingo district was also influenced by the topic under study and literature which emphasise the use of the relevant sample in the qualitative research approach (Aspers & Corte, 2019; Haradhan, 2018; Mertens, 2015).

3.3 Research paradigm

Different research paradigms guide researchers. Cuba (1990) asserts that the guiding philosophy of the researcher is called a paradigm that encompasses the researcher's epistemology and methodological premises (Denzin & Lincoln, 2017). Thus, all studies are led by different sets of views, beliefs, and feelings about the world, how it should be studied and understood (Denzin & Lincoln, 2017). A paradigm can be therefore defined as the perspective that guides the researcher to select suitable methods for data collection, analysis, and interpretation that suit the topic under study. These paradigms include feminism, critical approach, and postmodernism (Creswell, 2013). Many researchers differ in their epitome when dealing with various topics and concepts. I chose to study participants in their natural settings to get primary data on contextual factors that influence learners' artistic expressions. Studying participants in their natural settings also assisted me in having a holistic understanding of how learners think, perceive, respond, and produce artworks when learning visual arts in primary schools. This study adopted the interpretive paradigm. It allowed an interactive link between the participants and the researcher.

3.3.1 Interpretive paradigm

Villiers and Fouche (2015) state that interpretive research studies a phenomenon within its social settings and aims to construct interpretations of practices by giving meanings and reflecting reality through the eyes of the research participants. De Vos, Fouch, and Delport (2014) claim that the interpretive paradigm involves studying people in their natural historical settings and gets insight based on their lived experiences. As an interpretive researcher, I studied patterns in the visual practices of learners and how contextual background influences them. I studied learners doing art activities in their natural setups. This study was carried out in learners' classrooms to see how they experiment with art materials and also how they infuse their culture in art learning and production. The interpretive paradigm allowed me to have direct interaction with learners and teachers. This paradigm assisted me in obtaining multiple views on how

learners interact and carry out art activities. The nature of the interpretive paradigm permitted me to attain a more comprehensive conception of the influence of ethnography on the artistic expression of learners (Thanh & Thanh, 2015).

I kept a diary of the art experiences of learners in the field while collecting data. This paradigm fitted very well with the topic under study because the focus is on individual participants, their experiences, and the meaning they attach to visual art artifacts (Pretorius, 2013). The interpretive paradigm was suitable for this study as it created data from key sources which have communal patterns and situations that had been established over a long period. The paradigm enabled me to focus on how the learners functioned in their culture and involved the sharing of their meanings, perceptions, and interpretation of artifacts. Denzin and Lincoln (2017) pointed out that the interpretive paradigm is an interactive process shaped by an individual's gender, race, ethnicity, social class, and history. The use of the interpretive approach involved full participation in the field of research. Interactions and observations enabled me to get a full understanding of participants in visual art activities and get meaning about their social context, society, and the world at large.

I used three principal methods to collect data from learners and teachers which are semi-structured interviews for teachers, observations of art lessons, and document analysis of learners' portfolios. The data collection methods mentioned above enabled me to explore more about how learners do art activities. Data collection methods also assisted in establishing how contextual background influences art teaching and learning in primary schools. According to Reeves, Kuper, and Hodges (2008), the major concern of the interpretive paradigm is to establish a comprehensive approach that gives a rich and holistic insight into how people behave and interact in their communities by collecting data through detailed observations, document analysis, and interviews. The multiple methods of data collection that I used assisted in the triangulation of data and in merging similar themes (Ponelis, 2015). Accordingly, the interpretive paradigm provided rich and comprehensive information.

The interpretive paradigm was more suitable for the study because it provided me with in-depth information on how contextual background influences art expression and interpretations of

images by learners. Thanh and Thanh (2015) assert that interpretive paradigm methods of collecting data allow a researcher, in this case, me, to get closer to the participants to get a deep understanding of learners' visual practice. Nelson (1992) also contends that the interpretive paradigm is dedicated to a realistic perspective and wants to establish disposition of the human experience; and also acknowledges the influence of politics and political positions in shaping individual development (Denzin & Lincoln, 2017). Using the interpretive paradigm allowed me to identify different perspectives learners and teachers have on art-making during visual art lessons. To implement the interpretive paradigm, I identified primary school learners and teachers that provided a wider context of visual art education practices. The number of participants and institutions studied was small to allow the collection of comprehensive data on real-life settings.

3.3.2 The research approach

The research approach clearly explains how the research is going to be undertaken. Gray (2011) describes the research approach as a road map for gathering, measurement and data interpretation, and analysis. Thus, the approach simply means a plan that is used to carry out a study. This study used a qualitative approach. Yin (2019) refers to qualitative research as an approach that observes all the contextual richness of the cultural settings that assists me to have knowledge and understanding of the everyday experiences of different kinds of people. For example, their feelings, beliefs, thoughts, and values under different circumstances. According to Joubish, Khurram, Ahmed, Fatima and Harder (2011), a qualitative approach is more interested in providing explanations of social phenomena. Accordingly, the qualitative research design studies a phenomenon within its social context and aims to construct interpretations of practices giving meaning and reflecting reality through the eyes of the research participants.

The present study is qualitative because art practices were studied as they occurred in their natural settings as well as using primary sources of data. So qualitative approach assisted me in describing the phenomena, the complexity, and the diversity of participants through various ways of collecting data (Haradhan, 2018). According to Creswell (2014) data are collected through direct examining and inspection of artifacts, documents, and observations of art lessons and interviewing of art teachers. Primary sources of data are gathered directly from the participants to get a deep insight into the study. In this case, learners, teachers, lesson observations,

interviews, and art portfolios were primary sources of data. This approach was of greater importance for this study because the intention was to use multiple sources of data collection tools and instruments. The triangulation of these methods and instruments enhanced legitimacy, credibility in the data and boosted the reliability of the research results. Thus, the qualitative approach allowed and acknowledged the importance of integrating, collecting, and representing data from different sources. In this regard, qualitative research methodology allowed me to conduct an in-depth study on artistic expression because of its flexibility.

The qualitative approach takes into consideration the participant's social, institutional, cultural, and environmental conditions in which people live (Yin, 2019). Therefore, since the focus of the study was on ethnography, a qualitative approach was employed. It takes into account the conditions that learners go through when practising visual art. Geertz (1973) in Babour (2013) claims that the qualitative research approach provides the researcher with a deep description of the concept under study through extensive active engagement in the field of study. The qualitative research methodology was deemed most appropriate as it allowed exploration of learners' experiences in art learning. There are several advantages to use the qualitative methodology because it uses various ways of collecting data in the field. It is obsessed with the urge to explicate social behaviour and thinking through prevailing and developing concepts (Yin, 2016). Creswell (2014) postulates that a qualitative approach mainly relies on image data and has a unique way of the analysis of data. Data collected from document analysis was verified with those from participant observations and interviews. This assisted me in having more knowledge of learners' learning process and teaching-learning dynamics in visual art. Silverman (2013) also argues that qualitative research provides a deeper understanding of social phenomena and it can use naturally occurring data to find the sequences. So, a qualitative approach provided me with a wealth of insights into how specific tasks were routinely carried out like visual art activities in the classroom.

A qualitative approach to inquiry is mostly used by researchers who want to collect data in its natural state and are more concerned with establishing patterns and themes (Creswell, 2014). Hence, the qualitative approach involves collecting what the participants are experiencing in their natural settings where they are experiencing the matter at stake. Haradhan (2018)

postulates that the qualitative approach provides a chance for each participant's views to be heard and for studying the meaning of people's lives as experienced under real conditions. In this view, I had the opportunity to understand the truth about how young primary school learners practise visual art and the factors behind every artifact through interviews, observations, and document analysis. A qualitative approach was employed for research to inquire about characteristics (nature) of learner's visual art, how they linked their visual art-making with the culture which cannot be achieved by using a quantitative approach. Magwa and Magwa (2015) in support of the above argument claim that qualitative methodology seeks to understand the phenomena under study from participants' points of view. This enabled me to have the views and perspectives of the learners under study.

3.4 Research design

Haradhan (2018) postulates that research design is a logical design that connects with research questions, information to be collected, approaches for interpreting data, and ensures that data collected addresses the research topic under study. Magwa and Magwa (2015) also define research design as a guideline on how research questions are going to be answered. Therefore, a research design is a road map that the researcher used to respond to research questions and information collected. The research design determined the route I took when collecting, analysing, and interpreting data. The research design mainly focuses on data collection methods, analysis, and writing (Creswell, 2014). Several research designs are commonly used in qualitative research. The researcher may use different approaches, methods, and techniques which may include phenomenology, ethnography, hermeneutics, feminism, case study among others (Denzin & Lincoln, 2017). The mentioned research designs are commonly used in the social sciences. Given the fact that this research adopted the interpretive position and also the kind of research questions used, a multiple ethnographic case study design was deemed the utmost fitting for the study.

3.4.1 Multiple ethnographic case study design

I opted for multiple ethnographic case study design because it probes deep down at the problem under study to obtain a rich context of the phenomena. According to Creswell (2014), an

ethnography researcher explores and learns more about the broad culture-sharing behaviour of a group or an individual. It positions the researchers in the pragmatic world and links them to definite locations, people groups, institutions, and bodies of applicable informative materials including documents and artifacts (Denzin & Lincoln, 2017). Case studies are regularly applied when the researcher wants to get an in-depth understanding of a small group of people, problems, and situations (Patton, 2015). In this study, I wanted to get a holistic understanding of learners' visual practice.

According to Creswell (2013) case study involves using multiple sources of information and the exploration of real life. The case study may be in form of a single or multi-site case study that involves more than one site. Cohen, Manion, and Morrison (2011) assert that a case study is an exceptional way of studying people in a physical situation. It specifies how I will address critical issues under study. Thomas (2016) and Marshall and Rossman (1999) assert that the case study intends to furnish the reader with a vivid picture of the phenomena under study. Thus, the use of multiple case study designs helped me to obtain a deep rich context for understanding how learners functioned in their culture and involved sharing their meanings, experiences, and interpretation of artifacts.

The research comprised the use of multiple case study where three primary schools in the Masvingo district, Masvingo province were used. Two schools are in urban and one rural. The rural school comprises lower-class families. Urban primary schools one constitutes elite families and the other middle-class families. I selected three primary schools in Masvingo District to gather in-depth information on how learners operated in their cultural context when they are artistically expressing themselves. The multi-site case study also assisted me in probing, analysing, and establishing a common understanding of how the wider population in Masvingo District makes art products the way they do and what influences them to do those practices. The three schools were in the same geographical location and a selected number of information-rich participants was used. Harrison, Birks, Franklin, and Mills, (2017) postulate that a case study involves individuals or specific groups of people that provide deep insight on a specific issue that conclusions and generalisations may be established and built. The generalisations of the multiple case studies were possible since the three sites that I used (three primary schools) fall under

Masvingo District. This enhanced intensive thick description of each site and individuals under study.

Multiple case designs assisted me in answering the main question for this study which reads: How are learners' artistic expression and development influenced by a contextual background in Masvingo district primary schools? Multiple case study design allows me to apply several sources of data ranging from interviews, questionnaires, observations, and analysis of documents (de Vos et al., 2014). For this thesis, I opted for semi-structured interviews, document analysis of art portfolios, classroom records, and observation of art lessons at the three sites selected (primary schools). I used a multi-site case study based on its strength of describing phenomena in detail. The multi-site case study also depends on various sources of evidence and collected data can be triangulated for authenticity and trustworthiness. More so, the multi-site case study permitted me to juggle with the actual status quo. Multiple case study designs helped me to identify an issue of concern and then choose the appropriate multiple cases to illustrate it. The multiple-case studies design, in particular, offered me an attested tool for attaining an intense interpretation of patterns in art learning through sub-themes such as the use of media, techniques, and hybridization in the artworks of learners.

I adopted the multiple case study design because it permitted the usage of multiple methods of collecting information, interpretation, analysis, and study of participants in their natural setups (sites). I, therefore, managed to obtain a live picture of how learners do activities and what made them perform the way they do from different sites. This was made possible by the usage of the interviews which were semi-structured, document analysis, and live observations of art lessons. The multiple methods applied led to credibility to data findings, the convergence of data, and gave in-depth knowledge of the phenomena under study (Ponelis, 2015). Accordingly, multiple case study design was more flexible and allowed me to use multiple methods of collecting data. It enabled me to gather detailed data and information that helped to answer the main and sub-research questions of the thesis. The next section focussed on the research population.

3.5 Population

Van Zly (2014) defines a population as a group of potential participants to whom one wants to generalise the study. Best and Kahn (2007) also refer to a population as any cluster of people who have one or more characteristics in common that are of interest to the research. This implies that a population is a group of subjects from a targeted population that conforms to the criteria the researcher intends to use in the study. The research population for this study was individuals who possess some similar characteristics or traits. Magwa and Magwa (2015) postulate that a study population is an assemblage of persons to which the researcher has contact to and conclusions can be applied. For the current study, the targeted population comprised learners and teachers from three primary schools in Masvingo district, Zimbabwe. The summary of the targeted population is outlined in table 3.1 below.

Table 3.1 Target population

Target population	Total participants
Primary school learners	30
Primary school teachers	3
Total	33

Table 3.1 presented above comprised the targeted population as follows; 30 primary school learners, 3 primary school teachers targeted at the sampled schools to give 33 total number of the targeted population. From the identified targeted population, a sample was selected for data collection. The next sub-heading explores the sample used.

3.6 Sample and sampling

Chireshe (2007) says a whole population tends to be too big to work with, so a reduced cluster of participants must act as a representative sample, henceforth the necessity for sampling. Therefore, I selected a small representative of primary school learners and teachers from the entire population of the Masvingo district. According to Arkava and Lane (1983), a sample comprises the elements of the population regarded for real inclusion in a research study (De Vos et al., 2011). In this study, there was a need for a technique to select respective respondents. I

selected individuals and schools which purposefully form an understanding of the research problem and the essential phenomenon in the study (Creswell, 2014). The schools selected have different socio-economic cultural backgrounds. The small sample assisted me in understanding deeply how contextual background influenced the visual artistic expression of primary school learners in the Masvingo district. The findings have value and apply to another context that shows similarities to the sample studied.

Sampling denotes the technique used to choose a certain number of people from a population (Mertens, 2015). This implies that the major goal for sampling is to have few manageable people but at the same time yield the most important data for the topic under study. Since this research was qualitative, the samples were chosen in a non-probability sampling. Oliver (2000) asserts that non-probability sampling falls under an interpretive paradigm whereby the smaller population is used but the data collected is more detailed (Magwa & Magwa, 2015). Consequently, samples were selected in a deliberate manner commonly known as purposive sampling (Patton, 2015; Yin 2016). Etikan, Musa, and Alkassim, (2016) claim that the key area of purposive sampling is to focus on specific characteristics of a population that is of interest to access a particular subset of people. I focussed on information-rich participants based on the topic under study.

Gentles, Charles, Ploeg, and McKibbon (2015) argue that the purpose of purposive sampling is to identify and select sample people that will yield the most relevant and plentiful data. In purposive sampling, I selected a sample that provided a deep insight into what is being investigated (Patton, 2015). Participants involved in this research assisted me in gathering insightful information on how ethnography influenced the visual practice of primary school learners. Considering the nature of the study, purposive sampling enabled me to select learners, teachers, and schools that provided significant data on the topic under study. I chose purposive sampling because it has some predetermined criteria that provided rich data on the artistic expression of primary school learners (Gentles, Charles, Ploeg & McKibbon, 2015; Magwa & Magwa, 2015). So, purposive sampling enabled me to select a sample of knowledgeable people. The sampled participants might have more knowledge of the phenomena under study by their cultural, teaching, and professional experience.

Purposive sampling emphasises information-rich sources. As shown in table 3.2 the participants for the research were a small sample and comprised three primary schools in the Masvingo district.

Table 3.2 Selected samples

Category of the Participants	School Tongogara selected sample		School Makwindi Selected sample		School Cheure selected sample		Total
	Male	Female	Male	Female	Male	Female	
Learners	5	5	5	5	5	5	30
Teachers		1	1			1	3
Total	5	6	6	5	5	6	33

I also purposively selected one teacher from each school for interview purposes to assist in analysing the data of learners. Ten grade 5 learners from each school were selected for observation and document analysis. Yin (2016) indicates that the number of participants in qualitative research should range from 20 to 50. A small number of participants assisted me in obtaining comprehensive information for the research since the number was manageable. In this thesis, the total number of participants was 33 which is within the range which was stipulated by Yin (2016).

3.6.1 Criteria for selecting schools

The present study focussed on a purposive sampling of three primary schools in the Masvingo District. This district was selected because I had a better understanding of the geographical location of the area. Also, all the schools were easily accessible, hence cutting on transport costs. I also had the opportunity to teach and carry teaching practice supervision in this district; so, I was familiar with some of the schools and had once interacted with some of the teachers. It was the context in which the problem of visual art was identified and analysed as a focus for this research. This allowed me easier acceptance and better treatment as an insider (Bodgan & Biklen, 2006). The schools were selected as follows; one private, one rural, and one urban school. The schools were selected by their differences in art facilities, geographical location, and catchment

of learners. Socio-economic, cultural background of learners and human and material resources of the schools were also considered when selecting schools. Magwa and Magwa (2015) also support this saying that different settings of schools mean that learners are exposed to different environments and experiences. Therefore, the selection of three schools that have different setups enabled me to get a good representation of all types of schools that are in the Masvingo District. This enabled participants with different backgrounds, cultures, and experiences to contribute their ideas. This assists in obtaining a comprehensive understanding of how contextual background influences artistic expression in primary schools.

3.6.2 Criteria for selecting teachers

Three primary school teachers were selected from each school. Teachers' qualifications and experience were considered when selecting because years spent in the teaching field are important. Therefore, experienced teachers are likely to have rich information on how contextual background influences artistic expression. It is also assumed that they have a lot of experience and can provide valued information on how visual art is being taught at different levels in the education system. The issue of gender was also considered and I equally selected both males and females teachers to participate in this research.

3.6.3 Criteria for selecting learners

Ten learners were chosen from the selected three primary schools to come up with a total of thirty learners to participate in this study. This assisted me in getting information on how primary school learners practise visual art. I considered the age groups, ethnic background, socio-culture, and economic status of the participants. Background information of learners was obtained from individual and social record books as well as from the class teacher. Grade five learners were selected as a sample because they represented learners both in lower and upper grades. I also considered gender balance to gather information on artistic expression from both female and male primary school learners. I also believed that grade five learners were mature in the sense that they can provide rich information on how contextual background is influencing the way they are doing visual art activities. Grade six and seven were excluded since most teachers do not concentrate on teaching visual art. Instead, they usually concentrate on examinable subjects.

3.7 Research methodology

This section focused on methods that were used for data collection used in the multiple case studies stated earlier in the previous section. The methodology is the technique that is used physically to gather data and analyse them in research (Johnson & Christensen, 2014). According to Yin (2016), qualitative research has four ways of collecting data which are interviews, observations, examining materials, and feelings. The present study used data collection strategies which included semi-structured interviews with teachers, observations of visual art lessons, document analysis of learners' portfolios, syllabi, and schemes of work to gather data. I collected data from more than one source to enable data triangulation and yielding comprehensive information on what influences learners to do visual art activities the way they do. Denzin and Lincoln (2017) cite that to do empirical research, the researcher needs to collect data through the use of different kinds of data methodologies and procedures because each method has advantages and challenges. Through interactive learning with primary school learners and teachers doing art activities, I seek to capture the role of contextual background in art-making. Below is an outline of how data was collected.

3.7.1 Document analysis

According to Corbin and Strauss (2015) document analysis (collection) refers to compilation, accumulation of documents, works of art, and art curriculum records among others which are related to the topic under study. These documents were used to refer to when one wanted to have knowledge about how culture was infused in the artifacts, what influences the way primary learners carry out art activities and what might be the causes. The document examination was a very essential instrument for guiding emerging trends in visual art showing the learner's artistic expression and development (Mehta, 2002). Accordingly, careful observations and documentation of learners' everyday experiences in the visual art activities in the classroom helped me to have a deeper understanding of how learners experience learning in a classroom set-up.

Qualitative researchers mostly use document analysis because it focuses on interpreting and giving meaning to the contents of the artworks. Also, information can be confirmed and verified

by using different artifacts and other essential documents like schemes of work and art portfolios. The documents used were artworks, art syllabi, schemes of work, individual progress records, social records, plans of work and learners' art portfolios. An art portfolio contains visual images and artifacts from learners and this is called visual data (Silverman, 2011). These documents were useful to ascertain the extent to which culture and art history was included in the primary curriculum. I also scrutinised similarities and differences between learners' portfolios when they are given tasks to do in visual art and what the syllabi stipulate. The use of art portfolios assisted me in having a chance to scrutinise and explore documents to get a deeper insight into how learners are practising visual art and the role contextual background plays in visual art production. Through document analysis, I got the meaning of what has been compiled by learners when they were asked to do practical activities that match the policies on the visual art education curriculum.

The document analysis was carried out for a week. More time is going to be spent examining the different sources of data. I took notes and had a checklist on aspects of traditional concepts. The analysis of visual images involves the decoding of cultural meanings and materials. Art portfolios assisted me in proving and verifying what the teachers claimed to do during visual art lessons. The documents and aspects that were examined are outlined in the table below.

Table 3.3 Document analysis checklist

<p>Aspects of traditional concepts Art documents</p>
<p>Primary school Art syllabus</p> <ul style="list-style-type: none"> -topics that encompass traditional and contemporary art discourse -infusion of traditional and contemporary art content. -Traditional and contemporary visual art in Zimbabwe.
<p>Learners’ art portfolios</p> <ul style="list-style-type: none"> -Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story? - Do key objects or images have symbolic value or provide a cue to meaning? -People included what can we tell about them; identify cultural connections mood/ expressions? - Which skills, techniques, methods, and processes were used; traditional, contemporary, and innovative? - What materials and media have the artwork been constructed from?
<p>Schemes and plan of work</p> <ul style="list-style-type: none"> -traditional and contemporary art content in topics. -reference to traditional and contemporary Zimbabwean artists. -tours to historical sites. -reference to art genres in Zimbabwe such as sculpture, pottery, ready-mades, installations, digital art, photography.

The document analysis method is very important for its valuable information that cannot be obtained from methods like interviews and observations. The teachers and learners may not be aware of some forces which influence their visual art practices. This is only achieved by an analysis of learners’ art portfolios. The challenge with this method is that artwork is subjective in interpreting the meaning. The meaning of an artwork is culturally determined. Gillian (2012) argues that the preconceived ideas of the interpreter of the image influence what the artifact

means. Therefore, image interpretation is very subjective. Several documents were examined to find out the extent of how topics that encompass traditional and contemporary art discourse were infused in the visual art syllabi, learners' art portfolios, and schemes and plans of work. This was to verify if what the teachers claimed to teach matches the evidence in various documents in the classroom. The documents were examined school by school and later coded and summed up. Analysis of the schemes and plan of work was carried out to find out if local art (traditional art) was taught in primary schools.

I also looked at how learners used materials, equipment; how they constructed their artwork in response to their cultural context and how they influence each other during art production. The syllabi, scheme of work, and plan of work were also analysed to find out the extent of documents reflecting the infusion of home-grown cultures and to gather evidence of what learners and teachers claimed they do. The individual and social records assisted me in selecting learners from information-rich backgrounds. According to Corbin and Strauss (2015), social records can provide important information on the contextual background of the learner which can complement data from fieldwork like observations and interviews. I attempted to describe and deduce the meaning of the information given in each document. Information collected using document analysis cannot be achieved through direct observations, for example, historical epochs, syllabus, and social class background of the learner as represented in documents.

Analysis of documents was necessary as it revealed what people would not and cannot say (Eisner, 2002). Document analysis assisted me in finding out whether there were patterns in the manner in which learners practise visual art in different environments. Analysis of documents also assisted me in ascertaining the extent to which teachers infuse Zimbabwean art history and culture. The document findings from syllabi and art portfolios go a long way in establishing and understanding the content and instructional techniques that occurred in the classroom and if they match with what the policy stipulates. The use of portfolios also assisted me in establishing the influence of socio-economic, culture, gender, and media has on learners' artistic expressions and development. Denzin and Lincoln (2017) argue that it is very crucial to note that document examination should be carried out first before one embarks on interviews and observations so that the researcher is well informed about the policies and practices in visual art education. The

participant's background helped me to be more knowledgeable about the participant he/she was interacted with. The only challenge of the document analysis was that it does not permit the participant to clarify certain concepts that needed clarification from the producer of the artifact. As a result of this setback, I triangulated this method with observations and interviews.

3.7.2 Observation

Cohen et al. (2011) also say that observations give the researcher a chance to collect data in a live setup as it occurs in its natural social context. Thus, the observation method is a form of primary data collection and it is unique because it has direct contact with learners' experience in art-making in a specific situation and findings are from the researcher's point of view. Denzin and Lincoln (2017) describe observation as qualitative research that falls under two categories which are complete observation and non-participant observation which are very common in social sciences. The category for this study was non-participant observations. I observed primary school learners from chosen schools carrying out visual art lessons as well as teachers teaching the visual art lessons. Corbin and Strauss (2015) define observation as an active acquisition of information from primary sources with attention to see or learn something. For this study, I used non-participant observation which deals with the natural, intellectual, and everyday experiences of the participants carrying out art activities. The observations were carried out in classrooms and art studios. The participants were observed as they carried out visual art activities and delivered art lessons. This offered me the chance to collect live facts from the naturally happening situation. The observation checklist is outlined below.

3.4 Observation checklist

Aspect
The genre of the artwork within; Historical, mythical, religious, architectural
What materials and mediums have the artwork been created from?
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability?
Does the artwork communicate a deed, narrative story; historical occasion, or illustrate a scene from a story?
Which skills, techniques, methods, and procedures were used; traditional, contemporary, and innovative?
What images are popular and why?

I took field notes and filled in the checklist on what was happening during art lessons as indicated in the table above. Therefore, observation gave me first-hand information and the opportunity to look directly at what was taking place. I observed art lessons to establish how learners visually express themselves during art production. Cohen et al. (2011) say observation is the visual study of something to gain information or learn about trends or changes. In the present study, recording of the observation was done while learners and the teachers were carrying visual art lessons that did not require the researcher's participation. More detailed information on field notes was entered soon after the lesson presentation before I forgot some of the critical details observed.

I chose non-participant observation because it offered me an opportunity to be personally immersed in the activities that were performed (Maree, 2016). The non-participant observation was done once per school observing visual art lessons delivered to grade five classes by teachers. I was a non-participant observer in the sense that I was present in the class when the learners were carrying out art activities as well as I was observing lesson delivery by the teacher. My

identity was known by the participants as the teacher and school head introduced me formally to the learners. On top of that, I also introduced myself to the participants. This allowed me to get information (primary data) with accuracy and precision. Some of the aspects observed included materials used to construct an artwork, cultural significance, what the artwork communicates skills, techniques, methods, processes used, and the genre of the artwork. The observations involved assessing the availability of materials equipment and set up of art classrooms using an observation checklist. Accordingly, participant observation enabled me to better comprehend the condition that was being described through observations of visual art lessons and activities.

However, the observational method alone cannot tell a full story of issues under study like attitudes, feelings, and expressions. Therefore, it might be impossible to get the nearest picture of why learners do visual art activities the way they do without verbal conversation. Consequently, in this study, I had to employ other methods like interviewing teachers and examining the document of learners' artworks and portfolios. Although observation has limitations, they provide first-hand information since I acquired information from a primary source (Silverman 2011). Observation provided thick descriptions for me on how contextual background contributes towards art that is being practised in primary schools. The method allowed me to capture events as they unfolded in natural settings. The next sub-topic looks at interviews.

3.7.3 Interviews

Denzin and Lincoln (2017) define an interview as a dialogue, the art of asking questions and listening. Johnson & Christensen (2014) refer to the interview as a data assemblage technique that involves the interviewer asks an interviewee some questions. Gray (2011) defines the interviewer as a person who asks questions and the interviewee as a person being asked questions. In this relation, interviews can be described as situated understanding which is obtained by an interaction between one or more individuals. There are several types of interviews, namely, the interview guide approach, standardised open-ended interviews, closed quantitative interviews, and informal conversational interviews (Patton, 2015). I used semi-structured interviews to gather data from teachers because of their open-ended questioning

techniques. The interviews were face to face interaction between the interviewer and interviewee.

Semi-structured interviews were flexible in that they allowed me to probe so that one could get in-depth information needed and one could clear a misunderstanding instantly. Semi-structured face-to-face interviews were carried out one per each of three primary school teachers from the selected schools mentioned in the sample. I sought permission first from the school head before visiting teachers at their workstations. Pre-briefing and the purpose of the research were made clear to the interviewee before embarking on the interviews. The pre-briefing assisted me in developing a mutual understanding between the two parties. The process made the interaction very relaxed and conducive.

The interviews were used to augment the findings from document analysis whereby schemes of work, lesson plans, syllabi, art portfolios, and social records were analysed. The main issues that were interviewed were from established domains from the research questions. Some of the issues discussed were the influence of socio-cultural background on learners' artistic expression and development, how Zimbabwean primary school learners express themselves artistically, and the relevance of visual and performing art curriculum on artistic expression and development to primary school learners. Each interview lasted at least one hour. All the questions were asked in English but the interviewee answered in any language which was comfortable to him/her.

The interviewees were asked the same set of questions from the interview guide (see appendix 7 to 9). The responses are likely to be reliable and valid since interviews were confined to certain guidelines unlike in the open-ended questions (Corbin & Strauss, 2015). The use of semi-structured interviews was very useful because they provided accurate data. The face-to-face interviews also allowed me to probe the interviewee where clarity was needed in the course (Cohen et al., 2011). Thus, semi-structured interviews were of paramount importance in research for obtaining data on the principles, opinions, insights, and thoughts of interviewees. Interviews were a ductile instrument for collecting data that allowed the usage of multi-sensory avenues such as non-verbal and verbal. Most importantly, this data collection tool produced room for immediate feedback probing and classification (Creswell, 2014). Ritche and Lewis (2013) claim

that interviews give the researcher an opportunity for more informed information on the individual's views and this enhances complete detailed knowledge about the phenomena under study. I used interviews to have detailed information on the relevance of the present Visual and Performing Arts school curriculum. The responses were recorded as field notes using diaries and later coded for analysis. Many procedures need to be followed and, in some cases, the interviewee was preoccupied with some academic and co-curricular duties. This forced me to postpone the interviews to later dates since the teachers were committed somewhere.

3.8 Data analysis and interpretation

Vaismoradi, Jones, Turunen, and Snelgrove (2016) state that data analysis involves the organisation and interrogation of data in a way that permits the researcher to break it into manageable themes, see associations, identify patterns, develop clarifications, make explanations, and produce theories. Moser and Korstjens (2018) also contend that analysis denotes breaking up data into controllable themes, forms, trends, and relationships. Thus, the analysis is a systematic search for meaning by scrutinising research data to convey a strong understanding of the matters researched. Dube (2015) also refers to data analysis as a procedure that permits the researcher to make logic of the data by merging, reducing, and interpreting what research would have said and the researcher would have detected and documented. Qualitative data analysis, in particular, involves organising, analysing, interpreting data, and explaining the data so that it makes sense to the participants by perceiving patterns, themes, and uniformities. (Cohen et al., 2011). This implies that qualitative data analysis is a process that has been learned and observed by the researcher and is communicated to others. In this study, I continuously engaged with the data to have meaningful findings. Accordingly, my major aim was to closely interrogate findings from interviews, observations, and documents to identify clear patterns, trends, and themes.

Qualitative research in most cases intends to generate knowledge grounded in human experience. Braun and Clarke (2013) say interpretive studies assume that meanings and interpretations are embedded in words and themes. The thematic analytical approach adopted assisted me in making sense of the data and meticulously constructing multiple themes as I observed and identified emerging patterns developing into fully-fledged knowledge themes of

this study. Thematic analysis of data offered me the opportunity to understand the role ethnography plays in the artistic expression and development of primary school learners in a more comprehensive way (Gwenda, Hoven, Bettina & Huigen, 2018). Interviews, document analysis, and observations were used to collect data for the current study. Braun and Clarke (2013) as well as King (2004) claimed that thematic study is a beneficial technique aimed at examining the perceptions of diverse research participants, highlighting resemblances, variances and producing unexpected visions. Hence, the thematic analysis allowed me to gather similarities and differences among the participants on the relationship between ethnography and the visual art practice of learners. Thematic analysis was also valuable for summing up key features of a large data set, as it forced me to take a well-organised method to handle data, helping yield a strong and systematised concluding description (King, 2004).

Magwa and Magwa (2015), Henning, Van Rensburg and Smith (2004) note that the utmost activity in data analysis is encrypting and arranging interrelated themes and patterns into thematic categories. Braun and Clarke (2013) also assert that through its hypothetical autonomy, the thematic analysis offers a ductile and valuable research instrument that can offer a valuable and comprehensive, yet multifaceted account of data. Consequently, data scrutiny in this study was not analysed haphazardly. Each set of data (case study) was presented, analysed, and discussed separately. Common themes were drawn from each data set. The current study adopted Braun and Clarke's (2013) six-phase guide which stood as a suitable framework for analysing the data transcription. The phases are stated below and a brief explanation of how I used them in analysing data and linking it to the research questions is given.

Phase 1: Familiarisation with the data. I read and the data to be conversant through the whole body of data from observations, documents, and interviews.

Phase 2: Creating preliminary codes. I commenced to organise the data in an expressive and organised way. Encrypting reduces loads of data into insignificant amounts of significance (Maguire & Delahunt, 2017). I focused on explicit features of the data and categorised central units of the text and ascribed tags to catalogue them as they related to a theme or matter in the data.

Phase 3: Searching for themes. According to Braun and Clarke (2013), this stage encompasses categorisation and assembling all possibly related coded data citations into themes. I organised data by research questions to identify similarities and differences between different responses of participants.

Phase 4: Reviewing themes. In the current phase, I studied, improved, and established the introductory themes that I had recognised in phase 3. I studied the coded data citations for the respective theme to reflect whether they seem to form a consistent pattern.

Phase 5: Defining and identification themes. This was the last fine-tuning of the themes and the intention was to recognise the nature of what the respective theme is about (Braun & Clarke, 2013). I used themes and connections to explain findings and then synthesise the organised data into general conclusions or understanding. I also considered in what way each theme fits into the complete story and the research questions.

Phase 6: Producing the report. I wrote a report which provided a brief, comprehensible, reasonable explanation of the data within and across themes. I also contextualised the data with existing literature and used these to develop themes and also to interpret themes and arrive at findings.

The above-identified ways of organising and presenting data were helpful in the analysis of data. The insights assisted me in identifying themes, patterns that might emerge from the participants and the research questions. For this study, recognised themes and patterns were arranged following the leading research question. Findings, data presentations, and discussions will be dealt with in chapter 4.

3.8.1 Assessing trustworthiness

The term trustworthiness is regularly used in qualitative research as a degree of quality assurance of research. Yin (2016) says trustworthiness relates to making certain that the research results are accurately presented and authentic. Yin (2016) also indicates that trustworthiness is obtained through clear explanations, methodology selected by stating the advantages and disadvantages that may be encountered as well as how to overcome them. Hence, the selection of the study

topic, site selection, participants, and methods of collecting data must convince the reader on the researcher's point of view that the information presented is accurate. Creswell (2014) argues that the reliability of qualitative research can be substantiated by employing four approaches that are credibility, transferability, dependability, and conformability. For this study, the four strategies were used to guide the trustworthiness of the entire research on artistic expression and the development of primary school learners.

3.8.1.1 Credibility

Yin (2016); Maree (2016) show that credibility provides assurance that the researcher has properly collected and interpreted the data so that research findings are believable and trustworthy. I used a qualitative approach and three data collection methods namely document analysis, interviews, and observation to obtain information from different sources. Information gathered from the three data collection methods was compared and collapsed to verify if they all lead to the same conclusions. This triangulation of methods of data collection assists in authenticating the credibility and trustworthiness of the research findings (Ritchie & Lewis, 2013). I ensured that the findings and conclusions were accurately reflected and presented so that they represent the phenomenon that was studied.

3.8.1.2 Dependability

Dependability denotes the research being reliable over a period and involves the researcher meticulously spell out the setting in which the research was directed (Major & Saving-Baden 2015). Mertens (2015) claims that dependability is concerned with whether the same results would be obtained if a situation is observed for the second time. In this research, I focused on a detailed methodology, triangulation, and prolonged engagement in the field to ensure that the same results can be replicated in a similar context and the same participants. To accomplish this, I documented all the research procedures used to allow me to track the trail used and obtain similar and comparable results (Flick, 2014). Data analysis procedures were detailed to ensure that the reader easily follows how data was analysed and approaches used to conclude (Cohen et al., 2011; Ritchie & Lewis, 2013).

3.8.1.3 Conformability

This refers to the researcher being neutral in data analysis and interpretation (Major & Savin-Baden, 2010). Maree (2015) Trohim and Donnelly (2007) cite that conformability denotes the mark to which the outcomes might be established or supported by others. Confirmations of the research findings in the qualitative approach can be tracked by establishing the source of data (Dube, 2015). To mitigate the challenge of researcher bias, data triangulation was used. Data generated from semi-structured interviews, observations, and document analyses were compared and contrasted during the analysis process. Also, qualitative data was verified by tracking back documents and interview questions. Consequently, measures were taken to safeguard the research findings and thoughts of the participants rather than the preferences of the researcher (Shenton, 2004).

3.8.1.4 Transferability

Magwa and Magwa (2015) and Seale (1999) postulate that transferability is the degree to which results can provide the reader with rich information. They added that the outcomes of the research can be generalised or transferred to other similar settings in the population. To enhance transferability there was a need to triangulate multiple sources of data. Mertens (2015) argues that qualitative studies do not seek generalisation. However, readers could apply the findings of this research to similar cases since the contextual background of the study was clearly stated. In the present study, transferability was catered for by providing clear research delimitations, methodology, and research findings. The thick descriptions provided ensured that the findings can be applied in other similar situations on a selective basis but they cannot be used as generalisable as understood in positivistic research.

3.8.2 Ethical considerations

Qualitative research in most cases involves the collection of personal and private data from participants (Creswell, 2014; Yin, 2016). Cohen et al. (2001) contend that considerable educational research can be delicate in several views and researchers require to be extremely alert to a variety of sensitive issues. Accordingly, there was a need to seek permission from the participants to take part in any research commonly known as ethical issues. Economic & Social

Research Council (2005) refers to research integrity as ethical principles that guide the researcher from its inception, compilation, the publication of results, and beyond. Ethical guidelines assist the investigator to conduct the study in the best interest of the participants. Based on the above, understanding ethical dilemmas was considered before the research was conducted. I ensured that participants' rights were respected throughout the research process. Ethical guidelines which include, permission, confidentiality, informed consent, and anonymity are presented in the next sub-headings.

3.8.3 Permission

For research to be authentic, possible to conduct, and not infringe on one's rights, permission must be sought out before carrying out the study (Chikutuma, 2013). Therefore, there is a need for researchers to seek permission before researching from the responsible authorities, institutions, and individual participants (Denzin & Lincoln 2017; Maree 2015). As a result of the concerns stated above, before conducting the research, I sought out ethical clearance from the University of South Africa (UNISA) to get the approval of the research participants. I also adhered to the code of ethical guidelines of the faculty of Educational Sociology. In the ethical clearance application, I committed that I was going to respect and protect the rights of the participants. Secondly, permission was sought from the Ministry of Primary and Secondary Education in Zimbabwe (head office), Masvingo Provincial Education, and the Masvingo District Education Offices to research in schools. All these procedures were done before carrying out the research.

3.8.4 Informed consent

Informed consent refers to a principled prerequisite whereby participants choose whether to participate in the research or not after explaining the purpose of the study, its importance, possible protection, and possible risks (Magwa & Magwa, 2015). I informed the participants that they can choose to withdraw from the study anytime they wish if they feel that the study has negative repercussions. To observe the code of informed consent, I spent time at the respective school that was selected as samples before engaging the participants in the study. This helped to explain to the subjects the reasons why I was carrying out the research and how they were to be involved. The interaction built a rapport that sought their consent to participate or not in the

study. Since this research dealt deal with minors, parents' consent was asked whereby they were to affix their authorisation on consent forms. Also, the learners were given consent where they indicate that they wanted to participate. The procedure taken by the researcher ensured that no one was forced to participate but voluntarily do so.

3.8.5 Confidentiality

Confidentiality means that no one will have access to the participants' data or names (Patton, 2002). Chireshe (2007) argues that confidentiality is an ethical consideration that keeps the participant's identities and responses private. In the present study, the intention was explained to all participants; they were assured that the interview responses and data collected from document analysis of learners' portfolios and observations remain anonymous and confidential. I also reaffirmed to the participants that none of the information was to be used for any other purpose other than that of academia and improvements on use in the teaching of art in primary schools. I sought access to participants (learners) through the guardians and the school administration. I informed parents, learners, and teachers of all considerations underlying the study. No one was offended or hurt throughout the research course since the names of the participants and schools were not divulged to anyone. Pseudo names were used to conceal the identity of participants.

3.9 Conclusion

The chapter presented the interpretive paradigm under which this research falls. Multiple case study designs and qualitative methodology were also adopted. Various sources of methods of collecting data were used which include semi-structured interviews, document analysis, and observations. Multiple sources of data were applied to attain detailed information on how ethnography influences the artistic expression and development of primary school learners in Zimbabwe. Other aspects that were discussed in the chapter are purposive sampling, data generation, and analysis, ethical considerations, and trustworthiness of data collected in qualitative research. The next chapter presents data collected from interviews, documents, and observations.

CHAPTER FOUR: PRESENTATION OF THE RESULTS

4.1 Introduction

In the previous chapter, I described the research approach, design, methods of collecting data, and data analysis to answer the researcher questions restated below for ease of reference. Definitions, advantages, disadvantages, and justifications of the methodologies chosen were also discussed to illustrate their suitability for this study. This chapter presents results on how learners' artistic expression and development are influenced by a contextual background in Masvingo district primary schools. The study sub-research questions put forward in chapter one guided the organisation and presentation of data. These sub-research questions to be addressed are as follows:

- How do Zimbabwean primary school learners express themselves artistically when practising art?
- Why do primary school learners express themselves artistically the way they do?
- To what extent does socio-cultural background influence visual expressions and artistic development of primary school learners during art-making?

The themes that emerged from research foci are presented school by school in every theme. I used direct quotations to present results from face-to-face interviews. For document analysis and observations of visual art lessons excerpts are provided to enhance and enrich the discussions of themes. The transcriptions of interviews, journals for document analysis, and observations are attached as appendix 9 to 17 at the end of the thesis. This chapter prepares the ground for the development of findings, presented in chapter 5.

Below are the demographic characteristics of teachers on information about teaching experience, specialisation area, grade taught, gender, and age of chosen participants.

Table 4.1: Information background for teachers

Name	Gender	Age	Teaching experience	Grade	Specialising in visual art
School Tongogara	Female	57	35	6	No
School Makwindi	Male	44	21	4	Yes
School Cheure	Male	38	16	5	No

From the data presented in table 4.1, the age range for teachers is 38-57. The teaching experience is from 16-35. One of the teachers did visual art as a specialisation area during teacher training. The other two did visual art as a teaching subject in the primary school Professional Syllabus B (PSB). Grades taught are 6, 4, and 5. One participant was female and the other two were males. Therefore, these participants are considered more appropriate for the study. They provide rich and relevant information to answer the research question of the study.

Three schools, three teachers, and thirty learners, ten from each school were involved in this study. Teachers participated in face-to-face interviews. Learners were only involved in lesson observations and analysis of their visual art portfolios. For ethical reasons schools and participants involved were given pseudo names to conceal their true identity. The three schools were given code names as follows; school Tongogara, school Makwindi, and school Cheure. A brief description of each school is outlined below.

School Tongogara is a mission primary school situated in a rural area of Masvingo district, Zimbabwe. The school is located near a teacher's college, Great Zimbabwe monuments museum, and art gallery and craft centers. It is surrounded by many practising artists who specialise in different genres of art like basketry, sculpture, bead making, wood carving, graphic design, painting and pottery. The school has a catchment of self-employed parents and few middle-class parents. Most of the parents survive by producing and selling artifacts at the art centers to tourists and locals. There is no studio space specifically for visual art lessons and practical work. All subjects are taught by the class teacher who is not a specialist in visual art. The school administration supplies limited materials for visual art.

School Makwindi primary school is a private elite school situated in Masvingo urban, in Zimbabwe. Most of the learners are from wealthy families and mixed races. They stay in a low-density area and their parents afford a luxury life. Visual art is taught by a specialist. The school has a studio room where learners carry out visual art lessons and practical work. The school administration provides plenty and a variety of visual art materials to learners. Learners have access to computers and the internet. The school is surrounded by two art galleries and a craft center. Great Zimbabwe monuments are also close, about twenty-five kilometres from the school. Great Zimbabwe is a world cultural heritage site that was constructed around the 11th and 15th century. The world heritage site popularly known as *dzimbadzamabwe* (house of stones) was constructed using granite stone blocks by the Shona people. There is a testimony that the Shona sculptures have good artistry skills since they used no mortar. The stones were used to construct towers and enclosures. The world heritage site is situated in Masvingo province, Zimbabwe.

School Cheure primary school is located in the high density of Masvingo urban, in Zimbabwe. There is no specialist teacher for visual art. The classrooms are being shared by two classes because the enrolment for the school is large in number. There is not enough space for studio practice. The school administration does not provide visual art materials to learners. The school is very close to a craft center and art gallery. Most of the learners are from working-class and self-employed families.

The study establishes that at Cheure and Tongogara School visual art is taught by general teachers. Also, there are no studio rooms for visual art. One classroom is being shared by two classes. The provision of visual art material is very limited. Learners do not have exposure to educational trips where they visit places like craft centers, art galleries, and practising artists to appreciate traditional art materials and artists in their communities. On the other hand, Makwindi School is an elite school. Visual art is being taught by a specialist. Learners have access to different genres of art both local traditional and contemporary. Learners at Makwindi School practise visual art in a studio mainly reserved for visual art. Parents also afford to pay for educational trips for their children. Therefore, learners from Cheure and Tongogara schools have

limited exposure to their local traditional art compared to learners at Makwindi School when practising and expressing themselves in visual art.

4.2 Themes emerging from the data

This section presents knowledge themes and patterns that emerged from face-to-face interviews, document analysis, and observations of visual art lessons. Five themes were formulated from the analysis of raw data. These major themes are presented as a colonial influence on visual art education, the manifestation of indigenous art in policy and practice, visual art curriculum in transition and professional disposition of the teachers, influence of contextual background on the visual artistic expression of learners, teachers contextual background and pedagogies tension in visual art teaching. Detailed exploration of the research results and interpretation is presented below.

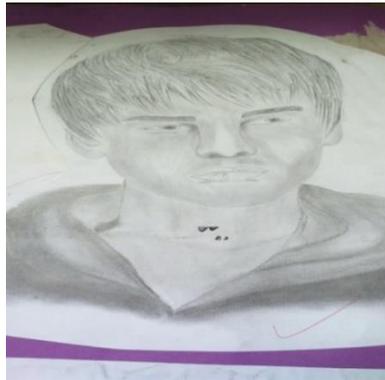
4.2.1 Theme: Colonial influence on visual art education

The theme focuses on the impact of colonial visual art education on postcolonial education and the decolonisation of the visual art curriculum. Data related to this theme were gathered from document analysis of the Visual and Performing Art (VPA) syllabus, schemes of work, and learners' visual art portfolios. The current study gathers evidence that colonial education had an impact on the visual art curriculum and how it is practised in primary schools. Visual art education is dominated by foreign culture, topics and practices that were inherited from transmitted colonial art education. Detailed information on the results from each school is outlined below to show how colonial education influences visual art practices and the expression of primary school learners.

a) School Tongogara

Documentary evidence showed that western art practices are predominant in visual art curriculum and practice. The history of art and culture is vaguely stated in the scheme of work. Analysis of learners' portfolios showed there is a noticeable influence of western art styles and techniques as it was during colonial time. This is evident in the visual portfolios of learners. Most of the artworks created by learners do not portray the local context of the learners. The image below illustrates what is being practised in school Tongogara.

Fig 4.1 European male



The image above elucidates that visual art practised in schools dominates foreign images. Figure 4.1 above illustrates a white boy drawn in pencil. The image above showed that learners are limited to drawing and painting neglecting other aspects like art history, culture, basketry, pottery. The drawing did not appear to feature or show African identity. The practice of learners is dominating drawing which is contrary to what is stated in the Visual and Performing Arts (VPA) syllabus junior level (2015:5). According to the syllabus as stated on page 5 the syllabus topics are;

--- History and culture, the creative process and performance, aesthetic values and appreciation, arts technology, enterprise skills.

The syllabus emphasises more indigenous aspects such as teaching learners to communicate in their cultural context rather than relying on alien cultures, appreciation of visual art practised in their society through exposure to a wide diversity of visual art. This is achieved through educational tours to see practising artists and works displayed in art centers and galleries. However, the learners' portfolios lacked evidence that local tradition, history, educational tours are the basis of visual art practices as shown in fig 4.1. Other aspects like art history and culture, criticism, and aesthetics are neglected.

Evidence gathered from lesson observation also showed that learners mostly concentrate on visual art production. The artifacts produced do not exhibit local indigenous knowledge systems where learners explore culture by using materials in their local environment to produce artworks. Accordingly, colonial mentality and practices are mostly dominant in art education practices.

Lesson observations are also incongruent to what was established in the scheme of work of teacher Tongogara which indicated that they were going to visit an art center so that learners appreciate locally practised visual art in their communities. However, the comment in the scheme of work indicates that the learners have not been involved in educational tours that would enrich them with their cultural heritage. The comment reads:

The lesson was not carried out as planned. Learners and the teacher did not manage to visit the art and craft center as stated earlier. The lesson was done orally.

The above quotation shows that learners are not exposed to wide approaches in visual art teaching and their contextual background influence visual art practices. According to the comment above learners are denied the exposure to appreciate local traditional art practised in their society. It confirms that the impact of colonial education still exists in visual art teaching where art was looked down upon. This concurs with the data gathered from interviews when teacher Tongogara articulated that parents do not see the educational tour of visual art as of paramount importance. Teacher Tongogara has this to say:

These learners cannot afford these educational trips because their parents are average earners. Some of their parents are even vendors. They do not afford nor prioritize these educational tours.

In the above excerpt, the teacher raises that educational tours are carried out. The teacher cited that the learners are unfortunate that they come from working-class families who do not afford and prioritise educational tours. The mentality which was instilled in Africans to look down upon the value of local traditional art is still prevalent among the Zimbabwean populace. This concurs with data gathered from learners' portfolios where the influence of colonial education is seen. For example, evidence gathered at Tongogara School reveals that learners draw an image depicting a white boy instead of a black boy. It was established that learners at Tongogara School shun images that show their identity as Africans. This unveils that learners' visual art practice was being influenced by colonial visual art practices where western art was more valued than local visual art practices. In this case, it was established that teachers, parents, and learners lack

appreciation of the curriculum that values their local traditional context as it was during the colonial period.

b) School Makwindi

The VPA syllabus (2015) encompasses topics like art history and culture, creativity and performance, aesthetics values and appreciation, art and technology. The content covered infused traditional and contemporary art. According to the VPA syllabus (2015), heritage studies are included include the following topics;

The history of art and culture and the content covers aspects like Zimbabwe bird, stone sculpture, basketry, rock paintings, cultural centers and heritage sites.

This concurs with the data from schemes of work. Teacher Makwindi's schemes of work showed that he made reference to traditional art that is at Great Zimbabwe and different art centers in the country. The teacher indicated that they were going to visit the gallery and craft center that is in town to see three-dimensional works created by different artists. There was also a special mention of visiting the great Zimbabwe monuments so that they appreciate works of art in their society like sculpture, pottery, weaving and bead making. Teacher Makwindi clearly articulated how art history and culture were going to be implemented in the class through educational tours and reference to traditional practices in Zimbabwe. Data gathered, in this case, show that colonial education has a minimal influence on what is being practised at Makwindi primary school. Evidence gathered reveals that learners have exposure to both African and Western art.

What emerged from document analysis of schemes of work and syllabus corresponds to data gathered through interviews. Teacher Makwindi says:

Learner at this school has great exposure to different cultures. They are privileged because they come from rich families and travel a lot. Their parents can afford to sponsor educational tours. We visit places like Great Zimbabwe, Matopo, National Art Gallery, museums, and art centers. We even call practising artists to come and showcase their artifacts. There is a mixture of different art. There are western art, traditional, contemporary and mixed media.

In the above quotation, the teacher acknowledges that learners at school Makwindi are exposed to a wide variety of visual art both traditional and contemporary art. Makwindi learners come from affluent families. This is a rich school so the parents can afford to fund educational tours. Learners also use hybrid media. This also concurs with the data from the visual art portfolios of the learners. Visual art portfolios, artworks created by learners showed that learners are exposed to different genres of visual art; they visit art centers and resource persons. The artifacts produced also displayed that learners practise traditional visual art as well as contemporary art as shown in fig 4.2.

Fig 4.2 Landscape paper collage



The images above indicate that learners are exposed to what happens in class and society. The picture is not black or white but mixed ethnography. Although Western influences are observable in the poor sectors, in this case of Makwindi school there is more balanced contextual awareness. Mixed ethnography was observable in this affluent school. The teacher is a specialist and does not restrict learners in the way they express themselves. There is a wide variety of visual art genres being practised in school Makwindi. Learners are not limited to Western contextual visual art practices as compared to other cases of school Tongogara and Cheure.

c) School Cheure

The VPA syllabus (2015:) states good traditional visual art. The syllabus presents a lot on Zimbabwe's cultural heritage as follows:

Sculptures, baskets, pottery, heritage sites, resource person, crafts, paintings, magazines, internet, computers, and photographs

The above extract from the VPA syllabus demonstrates that local culture is being valued and emphasised. Each topic has examples of resources for the teacher to use except that locations are not given; these include artifacts made long ago like pottery, basketry, stone sculptures, paints, pencils, dye, and different visual art books. Contrary documents analysed reveal that the history of art and culture is sparingly practised by learners as it was during the colonial period. The visual art portfolios showed the predominance of western media, topics, and styles and excluding the history of art and culture of the learner. However, from the data gathered there is no follow-up of these resources and topics in learners' visual art portfolios and real classroom practice. This concurs with what was articulated by teacher Cheure during face-to-face interviews. He had this to say:

The timetable is congested and at the same time, there are no funds for us to sponsor the educational tours. Parents struggle to pay fees so to ask for an extra payment for a trip is a burden. That is why we resort to remain in the four walls of the classroom.

The quotation above suggests that learners are not involved in educational tours; visit the art centers and visiting practising artists to appreciate local art, media and techniques. The teacher gives reasons that parents can not afford to fund the tours since they struggle to pay school fees. According to teacher Cheure, as a result of these challenges, he resorts to studio practices like paper crafts and drawing. For example, teacher Cheure planned to teach crafts. Instead of using media from the local environment, learners used papers to make necklaces and chains as shown in fig 4.3.

Fig 4.3 Greeting card



According to the figure shown above the subject matter is not drawn from learners' art history, local ethnography, and experiences. The learner painted the paper and then cut them into shapes to create paper balloons. There is no exploration of local traditional media and techniques. Learners produced artifacts that are not portraying their contextual background and African identity as shown by the greeting card produced in fig 4.3. Fig 4.3 demonstrates that local traditional genres of visual art are not catered for. Learners have stuck with the colonial mentality that visual art techniques from the west are better than African. For example, in Fig 4.3 the learner did not use local media and techniques like weaving using reeds, murara, and grass to show appreciation of their local ethnography and African identity. The learners only applied commercial paint and paper. Therefore, colonial education had an influence on learners' visual art expression and practice in this case.

Summary

From the above theme, it emerged that colonial practices are still dominating the current visual art practices. Colonial hegemony background is still underlying although many initiatives were put in place to decolonise the VPA curriculum. It appeared that learners mainly concentrate on western topics such as drawing and painting, paper crafts and neglect topics that include contextual background of the learner like art history, culture and crafts. The next theme is going to look at the influence of indigenisation policy on visual art practice.

4.2.2 Theme: Manifestation of indigenous art in policy and practice

This section focused on the theme which is the indigenisation policy of visual art curriculum and practice. The focus of this theme is to establish if what is stated in the policy is being put in practice in a class by teachers, is in line with the learners' contextual background and is learner-centered as stipulated by the new visual art curriculum. Results from interviews and document analysis are presented below school by school.

a) School Tongogara

Teacher Tongogara felt that the current visual art syllabus to some extent addresses the indigenisation of the visual art curriculum. From the face to face interview teacher Tongogara had this to say:

I started using this syllabus this year. I have only one month of experience with it. All along I was teaching grade seven and was concentrating on examined subjects only. From the little knowledge I gained from these workshops and what I hear from others yes it's instrumental.

Emerging from the excerpt above it illustrates that the teacher is not fully aware and acquainted with the newly introduced syllabus. The teacher further indicated that from the little experience she has with the VPA curriculum to some extent it is instrumental toward indigenising the visual art curriculum. Hence, she has an opinion that if they can have workshops it will go a long way to assist them to interpret and implement the VPA curriculum.

The study established that teachers are facing challenges in implementing the visual art curriculum. Teacher A Tongogara expressed her sentiments as follows:

We are still finding it very difficult to interpret it. The unfortunate part is that we are not putting much focus on visual art. We are concentrating on these academic subjects. Visual art is far towards lunch on our timetable. The problem is with us teachers who are shunning the subject. I think these workshops which are being held will assist us to be more knowledgeable about VPA.

According to the above quotation, the teacher is facing challenges in implementing the visual art curriculum. Consequently, they are partially teaching visual art. Teachers give more time to other

subjects in the primary school curriculum. Visual art is ceremonial on the timetable but not taught in real practice. Visual art is not given the value it deserves. Learners are deprived of the rich art heritage their local environment possesses. Therefore, what is currently practised at Tongogra school is not what the indigenisation policy stipulates.

The face to face interviews above is also confirmed by data gathered from the analysis from the VPA syllabus. The VPA syllabus emphasises the infusion of the contextual background of the learner, exploration of indigenous knowledge, and traditional media. Some of the learning activities and content stipulated by the (2015) VPA syllabus are as follows:

Art heritage sites in Zimbabwe, visiting places where art is found and exhibited for various purposes, exploring with different indigenous media to produce artworks.

The quotation above proves that the current VPA syllabus is learner-centered and gives more focus on learners' contextual backgrounds. Contrary to what the VPA syllabus state, there is little evidence that traditional art is being taught in schools from the analysis of schemes of work. The scheme of work of teacher Tongogara under media and equipment reads:

Graphite pencils, colored pencils, and poster paints.

This demonstrates that the teacher did not make use of the exploration of any indigenous media and heritage sites. There is minimal use of traditional media such as charcoal, tree fibre, and pigments of trees. All the media stated above are not portraying the context and identity of the learners. Therefore, there is a mismatch between the VPA syllabus and what teachers taught. The VPA Syllabus emphasises the use of local indigenous media while on the other hand teachers are not promoting the use of local traditional materials and equipment that assist learners to produce artworks that are more African. Teachers mostly use materials that do not promote the self-identity of the learners as stipulated in the VPA syllabus.

Most of the work planned focused on studio practice which comprises topics like drawing, painting paper crafts, and graphic design. Below is an extract of topics stated in the scheme of work of teacher Tongogara which reads:

*Topics to be covered in term one 2020 are drawing, painting, and printmaking-----
resources to be used are*

Emerging from the above information from schemes of work it was revealed that teachers partially teach topics such as Zimbabwe stone sculpture, pottery, and basketry. Visual art practices done in this case do not focus on imparting local traditional practices and the context of the learner. Teachers are not implementing what is stipulated in the VPA syllabus of 2015. There is no follow up on aspects stated in the syllabus in the scheme of work on self-identity, exploration of indigenous topics so that learners produce artworks that are more African.

The above results from the scheme of work concur with what was gathered in visual art portfolios in fig 4.4 below.

Fig 4.4 Still life painting of fruit bowl



The image above clarifies that learners are not exposed to traditional topics, media, techniques, and artworks. The artwork cannot be identified as African. The fruits are exotic; the bowl, the techniques used and materials are all western-oriented. The work is overwhelming with western visual practices. Therefore, the indigenising of visual art, in this case, is not fully embraced and put into practice. The VPA curriculum at Tongogara School is enriched by western context, practice, and identity.

b) School Makwindi

The face-to-face interview by teacher Makwindi also established that the VPA syllabus covers traditional and contemporary art in an attempt to indigenise the visual art curriculum. The teacher narrated his experiences as follows:

Yes, the current VPA syllabus is a home-grown document aimed at exposing learners to Zimbabwean and African artworks and artists and media. This is opposed to the previous one which was more western-oriented. If implemented well learners are going to benefit.

It is important to note that teacher Makwindi acknowledges that the syllabus covers aspects of traditional African art as compared to what was said by teacher Tongogara. They feel that if the VPA curriculum is properly embraced and implemented it will go a long way to influence positively learners' visual art practice. He pointed out that the current VPA curriculum has home-grown content and it can influence learners to produce artworks that encompass indigenised practices.

The analysis of learners' portfolios showed that the current VPA curriculum is informing what is being practised by learners. The work produced by the learners exhibited that the indigenised VPA curriculum is influencing learners' visual art practices. Images produced by learners from school Makwindi reveal that learners are influenced by the traditional and contemporary practices, media, and techniques when constructing artworks as shown in fig 4.5 below of the collage.

Fig 4.5 map, hut and leaf collage



The above image demonstrates that learners are influenced by many genres of visual art especially the drive to indigenise the visual art curriculum. There is an exploration of a variety of genres locally and foreign. The images show artifacts that are made of hybrid materials. The images are constructed using paper, bamboo leaves, grass, metal, and soil to construct the hut.

It demonstrates that learners at school Makwindi practice-wide variety of visual art methods, media, and techniques traditional and contemporary.

On the other hand, teacher Makwindi is worried about the challenges his colleagues are facing towards the implementation of the indigenised VPA curriculum. Teacher Makwindi indicated that:

The policy is clear on the issue of indigenising the VPA curriculum. The only challenge is putting into practice what the VPA curriculum is advocating for. The facilities, equipment, and human expertise are needed to pose the threat of proper implementation of the indigenised VPA curriculum. Therefore, there is a need to ensure that teachers impart the knowledge as stipulated whereby it wants to promote the indigenisation of the VPA curriculum.

The above quotation confirms that the policy in place of the visual art curriculum is societal driven. It addresses the societal needs where learners are encouraged to express themselves in their culture. However, teacher Makwindi feels that something has to be put into place so that the indigenised curriculum is fully embraced and put into practice by teachers. The challenges stated that what cause the threat of unsatisfactory implementation as articulated by teacher Makwindi are human expertise and facilities. According to teacher Makwindi, there is a need to empower teachers to enable them to execute the indigenised VPA curriculum that promotes visual art practices and expression in an African context. Teacher Makwindi feels that this assists teachers to match policy and practice This enhances and influences learners to produce artworks that are more African.

c) School Cheure

The face-to-face interviews with Teacher Cheure revealed that he was not sure whether the current VPA syllabus which was introduced recently by the Ministry of Primary and Secondary in Zimbabwe has a thrust in trying to indigenise the visual art curriculum. Teacher Cheure responded as follows:

I am not so sure whether it addresses the issue of indigenising because I did not get time to scrutinize it. We were not involved in making. As a result, it's very difficult to implement. We go to our old ways of doing things.

The above response reflects that teacher Cheure is not quite sure what the new VPA syllabus wants to address. This confirms what was pointed out by teacher Makwindi that the challenge of the current curriculum is the implementation. According to teacher Cheure, teachers were not involved in how to interpret and put into practice the new VPA curriculum. In this case, the indigenising of visual art is partially employed as per the requirements of the VPA syllabus. The teachers are resorting to old ways of teaching visual art where the subject was relegated to the periphery. The response of teacher Cheure shows that foreign visual art practices mostly dominate the visual practices in primary schools instead of indigenous practices as stipulated by the current VPA curriculum. Therefore, the policy of indigenising to a lesser extent influences visual art practice in this case.

An excerpt from document analysis of schemes of work confirms that the policy is not informing visual art practice. Teachers just write a variety of traditional media they intend to use but in reality, they are not putting that into practice. From the evaluation section of the schemes of work of teacher Cheure, it was established that to some extent he does not attend to topics that cater to indigenous practices of learners as shown in the below quotation.

The teacher mentioned pottery, weaving, bead making and sculpture genres. However, in the evaluation, the teacher cited that he did not teach the topics due to the unavailability of the media.

In the above quotation, the teacher stated local traditional topics he intends to teach. However, the teacher later indicates that he did not teach the topics as stated in the scheme of work. It emerged that the teacher is aware that indigenous topics have to be part of what learners have to learn and acquire. On the contrary, they are not putting the policy into a real classroom so that it informs the visual art practice of learners. The teacher is still using western dominated practices as shown in fig 4.6 below.

Fig 4.6 Paper flower



The image above exhibits that teachers are still using their old ways of teaching visual art whereby it was more practical work dominated by Eurocentric topics, practices, context, techniques, and designs. The study also established that teachers facing challenges adapt and adopt the visual art curriculum which is emphasising on indigenising it to the African context. The new visual art curriculum which is in place is marginally implemented in this case. Teachers are still imparting curriculum which is dominantly western practices and not focusing on indigenised practices of the learner. The reasons cited by the teacher, in this case, were lack of involvement and how to put into practice the indigenised curriculum. Therefore, the policy is clear on the indigenised curriculum but challenges come from real practice and implementation in the classroom. Classroom practice is not influenced by the indigenous curriculum.

Summary

From information indigenising, it emerged that what the policy stipulates is not put into practice in schools. The participants cited that they were not involved in the crafting of the VPA syllabus; they are facing challenges in implementing it. Local ethnography of the learner is partially infused since the subject is facing resistance among teachers and is sometimes not taught at all. This leads to the next theme of the visual art curriculum in the transition and professional disposition of the teachers.

4.2.3 Theme: Visual art curriculum in transition and professional disposition of the teachers

The focus of this theme is to present results on visual art curriculum transition and how teachers have embraced it. The results presented were obtained from face-to-face interviews, document analysis, and observation of visual art lessons. The new visual art curriculum which was recently introduced put more thrust on transmitting learners' contextual background and promoting exploration of indigenous knowledge systems when learners are practising and expressing visual art. Therefore, this theme wants to establish a professional disposition of teachers towards the transition of the newly introduced visual art curriculum.

a) School Tongogara

Teacher Tongogara indicated that the subject is not receiving equal treatment like other subjects in the primary school curriculum. On the status given to visual art, teacher Tongogara responded as follows:

-----visual art is not taught at all. It's a marginalized subject because even during our school days if you were seen doing art you were regarded as less gifted academically. However, we are trying to embrace it since the new VPA syllabus stipulates that it's now an examinable subject.

From the above quotation, teacher Tongogara has the view that visual art is not treated like other subjects in the primary school curriculum. She blamed the colonial mentality where visual art was used to serve the white masters' society. The teacher also cited that learners are not taught visual art at all because of the value given to the subject during the colonial and post-colonial periods. The way visual art was perceived during the colonial period is still haunting it and hence the need to decolonise the minds of the indigenous people. She, however, indicated that they are trying to teach the subject as it was now going to be examined shortly. This was not incongruent with what I observed during lesson observation and analysis of documents. Teachers are just rubber-stamping visual art teaching. The marginal uptake of the visual art teaching is caused by incompetence and colonial mentality imparted on them. The teacher indicated that the reason they were not teaching the subject is the lack of knowledge, content, and competence. Teacher Tongogara identifies challenges that the visual art curriculum currently faces as follows:

The problem is that we do not know how to teach, assess, and award marks in art. There is confusion among teachers which will affect these learners. I need to know how to facilitate visual art lessons. As a result, I end up asking to do topics like drawing and painting which are easy for me to teach because I just instruct them to do without teaching. But I'm not competent at all of the topics I am not familiar with. For example, the use of ICTs downloads these items.

The above excerpt highlights challenges teachers are facing in implementing the visual art curriculum due to a lack of knowledge content and how to teach some of the topics. The teacher feels she has a deficiency in how to deliver visual art lessons. The teacher pointed out that she teaches topics that are familiar to her experiences.

Teacher Tongogara brought the idea that there is a need to have specialists to teach visual art to solve the challenges stated above. She pointed out that the lack of expertise is influencing the teaching of the visual art curriculum and the low status it is receiving. Teacher Tongogara shared her views as follows:

We need visual art specialists like what they are doing in subjects like music, computers, and agriculture. We also need art studios when doing practical work where we can store artworks and materials.

According to teacher Tongogara, lack of expertise in teaching visual art affects the smooth transition of the new curriculum which is going to be examined soon. The teacher feels that she is not fully equipped because the teacher training they received is still largely controlled by a colonial mindset. Therefore, she feels incompetent to implement a visual art curriculum in transition. She suggested that visual art must be taught by specialists like other practical subjects. She also pointed out that there is a need to have studio rooms where visual art lessons should be carried and safe storage of equipment and artworks. The results also showed that teachers are not knowledgeable on how they should impart in the visual art curriculum in transition. Teacher Tongogara revealed that she lacks knowledge and methodologies that are applied in the newly introduced visual art curriculum. She had this to say:

During our teacher training, we were taught painting and drawing. I don't remember being taught how to deliver art lessons. I do not know some of the topics stated in the newly introduced VPA curriculum. Maybe during our time, they were not there. It was during the transition era from the Rhodesia era to the Zimbabwean era. We did not have qualified lecturers to teach us. We also lack knowledge of how to teach this subject since we are not experts we just concentrate on what we know. Usually, I teach things that I was taught during my teacher training.

In the above quotation, the teacher alludes that she has not been taught some of the topics that are in the new VPA curriculum during teacher training. She feels that it was caused by lectures that had inadequate information to teach to-be-teachers how to deliberate visual art lessons. What is emerging from the above views is that teachers are finding it difficult to implement the VPA curriculum in transition because of the lack of information on how to teach visual art. Poor delivery and non-teaching of the VPA curriculum in transitional are being caused by inadequate content. At Tongogara School the teacher teaches mainly topics with which they are familiar which mostly dominate western visual art, which they were taught during teacher training. She had this to say:

We do not teach some of the topics in the VPA syllabus because as learners will laugh at us. We cannot demonstrate some of the skills, especially from the current VPA syllabus. It requires a lot of competency from the teacher. Like I have alluded earlier we ask them to do art as homework so that their parents will assist them.

The above sentiments elucidate that teachers neglect the teaching of visual art due to a lack of requisite skills and content. She also highlighted that she cannot demonstrate some of the visual art activities due to a lack of competency. This demonstrates that visual art lessons are not carried out as expected by the policy.

This concurs with what was established in the learners' portfolios. Learners exhibited work that does not demonstrate the exploration of different genres that are inherently African as shown in the image below fig 4.7.

Fig 4.7 Still life drawing- fruits



The image demonstrates the predominance of one technique and media which does not relate to the contextual background and identity of the learner. Due to ill-equipped teacher training, teachers are not exploring other topics, image content, and resources recommended in the current VPA curriculum in transition. What learners are taught is contradictory to what the VPA syllabus stresses. According to the VPA syllabus (2015) learners have to explore indigenous knowledge systems when expressing themselves in visual art as shown in the following extract:

Learners to be exposed to a wide diversity of visual arts programmes that develop excellence, originality, confidence, self-identity, ability to communicate and identification of talents through an exploration of their history, culture and natural resources.

The above quotation proves that the VPA curriculum recommends that learners should be taught according to a new set of values that are indigenous based. However, due to lack of knowledge teachers are marginally implementing the content in the VPA syllabus which emphasises contextual background, self-identity, and exploration of learners' local history. When asked about the approaches they are using, considering that at some point, they teach the subject, teacher Tongogara shared her views as follows:

The demonstration, group work, and individual work. The resource person it's a non-starter. The school administration does not give us the allocation in its budget. They concentrate on sports and other academic activities.

The quotation demonstrates that teachers are partially utilising all the avenues stated in the transitional VPA syllabus which enables the learners to link what they are learning with their local ethnography. The teacher also cited that the school administration prioritises activities other than visual art. According to teacher Tongogara, her disposition in transmitting the newly introduced VPA curriculum is being influenced by poor funding of the subject, lack of expertise, and content. Therefore, the contextual background of the learner is marginally taught due to the factors mentioned above as the teacher feels incapacitated to implement the VPA curriculum in transition smoothly.

b) School Makwindi

The study established that at school Makwindi's visual art curriculum in transition is being received well by the teacher. According to teacher Makwindi, the visual art curriculum in transition is showing a sign of transforming towards the positive side and they are implementing the standard expectations. The following sentiments by teacher Makwindi provide evidence that something positive is happening:

Many initiatives are being put in place to improve the uptake of the visual art curriculum as any other subject in primary schools. But there is a need to ensure that these measures are adhered to. The current drive has made VPA a compulsory learning area given that the first examinations for VPA will be in 2022 at grade seven level.

The excerpt above demonstrates that there is a positive deposition of the visual art curriculum in transition. The subject is going to be examined in 2022 so it's now mandatory to teach visual art. However, the interviewee suggested there is a need to ensure that the new visual art curriculum is taught. He articulated the need to put measures to ensure that visual art is being taught properly because the subject is facing challenges like lack of teacher expertise. Teacher Makwindi pointed out many challenges visual art is facing currently in the primary school curriculum as follows:

----- *There are many challenges this subject is facing like textbooks, human and material resources, teacher expertise, school infrastructure, the involvement of teachers in syllabus building/consultation. Teachers were not involved so implementation is poor. My colleagues who did art as a professional syllabus B PSB subject... don't know how to implement this curriculum. They are still using the old approach of teaching art and they have negative perceptions and attitudes since it requires a committed and knowledgeable teacher.*

According to the above sentiments by teacher Makwindi, lack of human and material resources poses serious challenges to teaching visual art. Teacher Makwindi feels that although the policy in place stipulates that visual art has to be accorded the same status as other subjects, teachers' expertise, infrastructure, and textbooks are influencing poor uptake of the subject. The teacher also noted that the teacher's disposition also poses a serious challenge to the implementation of the transition of the VPA curriculum. Teacher Makwindi cited those general teachers who did not do art as a specialisation during teacher training and who are not knowledgeable on how to implement the new VPA curriculum in transition. As a result, this influences how visual art lessons are delivered.

Teacher Makwindi recommended what to be done to improve the disposition of teachers so that the visual art curriculum is properly delivered. Teacher Makwindi suggested the following:

Art has to be taught by specialists and teachers to be engaged in workshops on how to implement the VPA syllabus. This involvement will go a long way in improving the delivery of visual art lessons.

Emerging from the above response, teacher Makwindi suggests that visual art has to be taught by a specialist so that the transition curriculum is imparted well. Another suggestion is that teachers should be engaged in workshops so that they are well versed in what they are supposed to do and improve visual art teaching.

The interview with teacher Makwindi also established that he is aware of how to transmit the newly introduced visual art curriculum. He elaborated his views as follows:

During my teacher training, we were taught about different topics and how to deliver visual art lessons. This assisted me a lot in how learners practice and acquire visual art skills.

The quotation above illustrates that the teacher is knowledgeable about how to deliver different topics in the visual art curriculum. It shows that the teacher is not relying on one topic or method when delivering visual art lessons. Therefore, the uptake of the VPA curriculum in transition has fewer challenges to this teacher. This concurs with what he said when he was asked about how he implements the transition curriculum. He had this to say:

Free exploration, cooperative learning strategies, research presentation, resource person, educational tours, group work and demonstration. Since the current VPA curriculum is skills-based these methods help learners to be creative, evaluate the skills in producing home-based products for entrepreneurship skills. Experimentation helps in tapping local resources for a sustainable life. For example, topic 5 in the VPA 2015-2022 syllabus includes Enterprise skills. We were also taught how to teach art, analyse works of art, art production, art history, criticism, aesthetics and critical studies. Theory of multiple intelligence- learners possess different types of intelligence and usually the way they do art is influenced by the intelligence they possess and social-cultural background and the environment and society they belong to.

The above excerpt confirms that the teacher is well equipped and applies different approaches when practising visual art. It clearly shows that learners are not taught using one method or approach. The teacher uses educational tours, demonstrations, and also learners to do free exploration. The schemes of work showed evidence of the infusion of educational tours. According to teacher Makwindi, educational tours inform learners of different cultures and visual art practised in different parts of the country. This shows that teacher Makwindi has a positive disposition on the teaching of visual art curriculum in transition. This is congruent with what I observed in their portfolios. Learners exhibited that they have exposure to different art genres that are being practised in Zimbabwe and outside as shown in the image below fig 4.8.

Fig 4.8 A collage house



The image demonstrates that there is a lot of diversity and hybrid use materials by the learner. The learner used mixed media of pencil, seed, stones, and string on an image of a house. It confirms that the teacher knows how to handle learners from different cultures, has the expertise, and has a positive disposition towards the teaching of visual art. Therefore, there is a smooth transition of the VPA curriculum in this case as opposed to the school Tongogara and Cheure.

c) School Cheure

The study established that teachers' disposition is influencing the transition of the VPA curriculum. Teacher Cheure's response during the face-to-face interview reveals that visual art implementation is facing challenges although it was made a core subject in the primary school curriculum. He had this to say:

This time the subject will be examined in 2022. It has become the core subject in grade 7. But teachers are not taking it seriously. We do not know how and what to teach.

According to teacher Cheure, teachers are partially implementing the VPA curriculum. Teachers are causally embracing the visual art curriculum. He said that this is caused by a lack of knowledge about how and what to teach. It shows that the teachers have a negative disposition towards the

teaching of the visual art curriculum. Teachers are to a lesser extent putting policy into practice as stipulated by the VPA curriculum although it is examined in 2022.

The reason for poor uptake of VPA curriculum teacher Cheure noted is non-consultation and involvement in crafting and implementation of the curriculum. Teacher Cheure cited that they were not consulted and even educated on how to implement the VPA syllabus. He expressed his disgruntlement as follows:

The VPA Syllabus was just endorsed to us without any assistance on how to implement it. So we are not teaching it although we know it is going to be examined soon.

This quote illustrates that teachers were not consulted during the making of the visual art curriculum. He stated it as the root cause of problems they are facing towards transmitting the visual art lessons as expected. As a result, according to teacher Cheure, teachers are not teaching visual art although it is going to be examined. Teacher Cheure indicated that there is a need for in-service teachers through workshops so that they can interpret and implement the VPA syllabus well. Teacher Cheure had this to say:

Teachers should be engaged in how to interpret and implement the VPA syllabus. This will assist us in what to teach and how to teach it. At the moment we have the VPA document but how to use it is a challenge. Some of the topics in the VPA are so challenging. We need elaboration on what methods and strategies to apply.

Teacher Cheure feels that teachers are inadequate to interpret and implement the VPA syllabus. He pointed out that they were not engaged, so they are facing challenges on what methods and strategies to implement when teaching visual art. Therefore, the teacher is insisting to have workshops to be well equipped because some of the topics in VPA are challenging. This will assist to solve the challenges they have and improve the teaching of the VPA curriculum.

I probed the teacher if the current content, topics, and strategies to be employed in visual art teaching are different from the old VPA curriculum. He had this to say:

Yes, it's different. The methods and strategies we were exposed to during teacher training are different from the current demands of the VPA curriculum. During teacher training,

we were taught that art development in pupils is in stages and we have to follow a sequential program. The methods I employ allow pupils to develop and produce art according to their development stages. Now the current curriculum requires learners to be treated as unique individuals. This allows me to analyse and criticize work according to its uniqueness.

The above excerpt establishes that teacher Cheure knows that there is a traditional methodology that stipulates that learners acquire art skills in stages and produce art according to their ages. However, the transitional curriculum wants learners to be treated as unique individuals considering their culture when teaching them visual art. The teacher is facing a challenge to adapt to the current demands of the visual art curriculum where the learner has to be the center of what is being learned. This was evident from what I observed from the schemes of work. The teacher was planning the lessons as if one size fits all and not paying much attention to learners' ethnography. The schemes of work lack differentiation that learners are different in terms of social and cultural development. Many learners practise visual art using the same methods and techniques. Other components like the history of art, entrepreneurship, appreciation, and aesthetics are not evident. This limits learners' knowledge about visual art that is practised in their society. Work from learners' art portfolios also shows similar trends as shown in fig 4.9.

Fig 4.9 A paper flower



The image above in fig 4.9 is a paper flower. It does not showcase cultural diversity among learners. Learners are not connected with a variety of genres in visual art. They are treated as if they come from the same social-cultural background. This reveals that teachers' deposition is

influencing visual art teaching. Teachers' disposition is restricting learners to practise in a few genres of visual art which are sometimes not related to their contextual background. Topics like crafts, basketry, and pottery are sometimes neglected. Therefore, the transitional visual art curriculum is not fully embraced due to the influence of teachers' disposition.

Summary

The theme above establishes that teachers are marginally delivering visual art up to the standard they are expected to comply with. The visual art curriculum in transition put more emphasis on helping learners to create artworks that are inherently African and also appreciate local visual art. Reasons cited by teachers for non-compliance are non-involvement in the crafting and how to implement the transitional visual art curriculum. The other obstacle cited by the teachers is that the topics, content, and methodologies that teachers were taught during teacher training do not correspond to the new VPA curriculum. The study, therefore, establishes that due to these challenges stated above teachers are to a certain extent not able to properly teach visual art as the new curriculum expects them to.

4.2.4 Theme: Learners' experiences in visual art

The study intends to establish the contextual influences on learners' visual art practice and expression. I present data that is related to how primary school learners express themselves in visual art and how learners use media and techniques when practising visual art. Information obtained from interviews, document analysis, and observations were employed to analyse data. Results from each school are discussed in detail below:

a) School Tongogara

During the interview, it emerged that learners express themselves in visual art by producing images and artifacts. Teacher Tongogara indicated that learners express themselves by producing various forms. Teacher Tongogara expressed her sentiments as follows:

In visual art, learners express themselves mainly through drawing and painting. These are the topics I prefer most and are what they practice during visual art lessons.

On further interrogation, if these are the only ways learners express and communicate their feelings in visual art. Teacher Tongogara had this to say:

Yes, this is the only area they do in this class. They do not do any other activity besides drawing and painting because that is the type of art that I know and what I teach.

According to teacher Tongogara, learners express themselves in two ways which are drawing and painting. These views illustrate that learners are partially influenced by their contextual background since they to some extent have limited exposure to topics that are related to their African identity and culture. For example, when learners are expressing and practising visual art they are not wholly exposed to topics, techniques, and methods which embrace their local ethnography like three-dimensional work, crafts, pottery, and collage. Data from the interviews are similar to what has been established from the analysis of the document of learners' portfolios. It emerged that learners' visual art expression is not influenced by their contextual background as shown in fig 4.10 below of the baptism of Jesus, aeroplane, car, and a cup with a toothbrush.

Fig 4.10 Baptism of Jesus, Aeroplane, car, cup and toothbrush



The above images of school Tongogara show that learners' cultural context and identity are not included. The people portrayed are white and are not inherently African. It demonstrates that

learners are not influenced by their cultural context when they are expressing and practising visual art in topics like drawing and painting. It also illustrates that other topics that are stated in the VPA syllabus are to some extent not explored where learners are enriched by different ways and methods to express their cultural context. The VPA syllabus (2015) states topics to be covered in visual art as follows:

---drawing, painting, decorations, pottery, print-making, weaving, collage, bead making, basketry, paper-based art, and visual art technology

From the above extract, it emerged that what the learners are practising in visual art varies from what the VPA syllabus stipulates. Data gathered at school Tongogara reveals that learners are deprived of participating in the creation of artifacts that have a resemblance to their context and history when communicating their feelings and experiences to the world. The study also established that learners mostly draw their inspiration from modern equipment, buildings, models, and cars because they are living in an environment that is dominated by western practices. Teacher Tongogara had this to say:

Learners are inspired by the things and artifacts from the western world. Learners are inspired by what they see in the communities. It is the environment that shapes the behaviour and attitude of the learner.

The above sentiments of teacher Tongogara show that western culture has the greatest role in influencing what is produced by learners when expressing and practising visual art. In congruence with information obtained from face-to-face interviews, the document analysis of visual art portfolios of learners also revealed that learners to a lesser extent produce artwork that is naturally African. Below in fig 4.11, there is an illustration of a female model.

Fig 4.11 A white and female model



The image above depicts a white model showcasing a dress. It demonstrates that the learner draws inspiration from western culture. Also, the learner did not cooperate with local traditional media to show that she is being influenced by Afrocentrism. Learners use mainly commercial media to create artworks. Modernist visual art practices are dominating compared to the local traditional way of practising visual art as shown in fig 4.11. Learners are inspired and influenced by things and objects which are western and not their contextual experiences. During the interview with teacher Tongogara, I established that learners are mostly restricted to commercially purchased media. On the use of media by learners, teacher Tongogara had the following to say:

Usually, they use the media that is provided by the teacher or the school like pencils, crayons, paints, dyes and brushes..... Some of the learners bring this media from their homes.

The views of teacher Tongogara explain that learners are marginally accorded a chance to choose media from their culture during visual art practice. According to the teacher, Tongogara learners are given pencils, crayons, and paints. The materials are not naturally African. Therefore, this influences the final products produced by the learner' which are not enriched by their local ethnography. This is also confirmed from lesson observation and document analysis. The majority of the learners at school in Tongogara are exposed to foreign culture, media, and techniques which influence the way they practise visual art. For example, fig 4.11 elucidates that commercial

media and techniques are predominant in the artworks created by learners. Learners used media like graphite pencils and coloured pencils when expressing themselves and practising visual art. There is the exclusive use of foreign materials. After probing on what type of media do learners bring from their homes, teacher Tongogara responded as follows:

They bring a lot of junk things like paper sweets, pencils, crayons, magazines and markers. The funny part of it I am not familiar with these materials but these young learners want to experiment a lot. I usually find them playing making art in my absence. I just allow them to do what they wish because I don't know how to assist them

The above excerpts depict that learners are aware that their local environment is a source of visual art media although it is not indigenous. On the other hand, the teacher is not quite sure about what to advise learners to use in visual art. My observations were that the majority of the learners' artworks were created mostly using pencils which is 2-dimensional work that does not include local traditional art media like grass, reeds, tree barks, soil, and clay. Learners' contextual background is partially considered in this case. Instead, they are exposed to foreign materials, techniques, and media. Local traditional media and techniques which portray Africanness are sparingly applied. Results showed that at Tongogara school learners' visual art expression is marginally influenced by their culture. The foreign media and techniques to which they are exposed influence the way learners produce artworks that dominate western culture. Learners also draw inspiration from artifacts that are alien to their culture. Therefore, alien culture influences learners' visual art expression and practice in this case.

b) School Makwindi

According to teacher Makwindi, learners have diverse ways in which they communicate by employing different techniques and methods in visual art. Some of the techniques and methods are borrowed from their local traditional visual art practices and others are foreign. The following excerpt reveals that learners are exposed to various topics in visual art. He had this to say:

They communicate in several ways. For example, through drawing painting, collage, weaving, textile, moulding and found objects in the local environment.

The extract above proves that learners are influenced by a variety of genres in visual art where they express and communicate their feelings to the world. According to teacher Makwindi, learners are having exposure to different topics, techniques, and methods that enrich them on how they can express and practise art in an African way. The face-to-face interview corresponds to what the VPA syllabus (2015) stipulates. The VPA syllabus of 2015 indicates topics to be covered as follows:

-----syllabus intends to cover, traditional art through 3-dimensional crafts, visual arts heritage in Zimbabwe, visual arts and the environment, different cultures depicted in the works of art, through the application of the creative aspects which include studio practices like drawing, painting, sculpting, moulding and visiting of galleries.

From what teacher Makwindi responded and what the syllabus intends to cover there is a match. Learners are encouraged to produce artworks that are enriched by African identity whereby their contextual background has to be dominating. This is also evident in the artwork that was found in their portfolios as shown in fig 4.12.

Fig 4.12 Leaf butterfly and Map of Zimbabwe in seed collage



The photo grids above show work created by learners from school Makwindi. Learners used natural material from their local environment. This demonstrates that learners visual art

expression is influenced by their cultural context. They produce an image of the Zimbabwean map using drawing and collage technique, fish using tree barks, the landscape using grass, paper soil and paint, and leaf butterfly. The images show that learners use mixed materials and images that are found in their culture, heritage, and immediate environment. This was also witnessed during lesson observation whereby the teacher just gave the learners the theme to work with. Learners choose materials of their own choice to create different items. The artworks that were produced were not the same. Each learner chose techniques, skills, and methods that they were comfortable using. It shows learners expressing their feelings and emotions independently.

The data also showed that learners have the freedom to express themselves using a variety of techniques. According to teacher Makwindi, learners are inspired by different cultures through the exposure they got from educational tours and interaction with other peers. During a face-to-face interview, teacher Makwindi revealed that western and local practices inspire learners when they are producing artifacts. He expressed his views as follows:

Learners at this school have great exposure to different cultures.when you ask them to do an artwork you discover that there are inspired by different cultures they interact with. Look around this studio there is a variety of artworks displayed. They imitate and copy what they see from social media and educational tours.

The views of teacher Makwindi elucidate that learners at school have great exposure to artifacts in their environment and cultural context. In other words, they got inspiration from things that are found in their environment, other cultures and experiences from educational tours. They have varied context experiences that inspire them. They do not rely on one source. They are not limited in their visual art practices in terms of methods, techniques, media, and skills. The above response by teacher Makwindi concurs with the results from document analysis. Learners exhibited that they are exposed to different types of art that relate to their contextual background and the culture of others. The learner created a Zimbabwean bird using locally found materials as shown in the image below 4.13.

Fig 4.13 Zimbabwean bird



The above image of a Zimbabwean bird made from seeds and knitting wool shows that learners have exposure to different materials and cultural images. This demonstrates that learners express themselves using hybrid materials. It confirms that learners have exposure to the historic cultural images within their environment and outside. This demonstrates that learners' contextual background and the outside world are influencing how they practise and express themselves in visual art.

This concurs with what the teacher indicated during face-to-face interviews. Teacher Makwinda pointed out that learners use media from the local environment, traditional media as well as commercials. The information gathered from the interview reveals that learners are exposed to a wide range of media. Teacher Makwinda pointed out that:

Currently, learners are using mixed media in the art for example posters paints, leather, fabric, metal, wood, wire, plastic, pencils, charcoal, bones, and many others.

The response by teacher Makwinda demonstrates that the teacher is aware that learners have to be given a wide choice of media so that they choose materials that link with their local ethnography and also that they are comfortable using. Learners explored their culture as well as

mixed it with other contemporary techniques and media which are alien and constructed their artifacts as shown in fig 4.14 below.

Fig 4.14 Mixed collage



The above images elucidate that learners at school Makwindi are well exposed to a variety of visual art media that has compliance with their cultural context. Learners apply hybrid materials such as knitting wool, small grains, feathers, eggshells, paper, grass, sand, and glue. Some of the materials are traditional; some from the local environment and others are commercially purchased. Learners proved that they are exposed to local traditional media that match with their contextual background and even from outside their communities. Therefore, in this case, learners' visual art practice and expression are influenced by their contextual background and exposure to different genres of art. There is a closer link between learners' contextual background and what is being practised by learners at Makwindi School.

c) School Cheure

The study established that learners at school Cheure express themselves in limited areas with the minimal exhibition of African identity when practising visual art. The interviewed teacher Cheure Primary school has this to say on how learners communicate in visual art:

These young learners express themselves usually by using drawing, painting, and paper-based art and construction using found objects from the local environment.

The above quotation confirms that learners mainly practise and communicate in visual art in four areas. There is an indication that learners communicate by constructing artifacts using materials from the local environment. Contrary to what the teacher said during face-to-face interviews, the analysis of portfolios shows an indication that learners communicate predominantly using paper-based techniques as shown in the images below in fig 4.15.

Fig 4.15 Paper chains



Fig 4.15 shows artworks created by papers. The image depicted demonstrates that learners are partially exposed to local traditional media for them to create artworks that resemble their context. Information gathered from portfolios also concurs with what was established from a face-to-face interview with teacher Cheure on what inspires learners when creating artwork. It was gathered that learners are mostly inspired by social media, western culture, and the teacher himself. Teacher Cheure claims that:

Learners are inspired by foreign practices such as social media and from the teacher. These learners usually practice visual art which they see on televisions and magazines. These young learners want to reproduce those artifacts as they are.

According to teacher Cheure, visual art expression and practice by learners are influenced by social media and the teacher. The teacher elucidates that dominantly western culture and social media play a great role in inspiring learners when practising visual art. The above views of teacher Cheure from face-to-face interviews do not correspond to what the syllabus stipulates. The VPA syllabus (2015) emphasises the infusion of local traditional art whereby learners have to study on heritage, history, and culture of their immediate society and country so that they acquire inspiration from their culture.

It emerged what the teacher is aware that learners have to be inspired by their contextual background and environment. The information gathered from the schemes of work shows that the teacher planned to teach three-dimensional crafts using found cultural objects in the environment and visit art centers. However, there is a partial implementation of what is stated in the syllabus and schemes of work. From the analysis of learners' art portfolios, school Cheure learners are not inspired by their culture as exhibited by methods, techniques, and skills within their environment as shown by work created by learners below in fig 4.16 of a paper necklace and paper weaving.

Fig 4.16 Paper necklace and paper weaving



The images of paper weaving crafts above show that learners are not inspired by environmental cultural and historical artifacts. Learners produced visual artworks that to a lesser extent resemble traditional crafts. They used exclusive materials that are not natural from their local environment and do not portray African tradition. When asked which media learners use when practicing visual art teacher Cheure replied:

During art lessons, learners prefer the modernist type of media. Mostly they prefer to use graphite pencils, colored pencils, paints, brushes, glue, and paper.

Teacher Cheure's response demonstrates that learners frequently use commercial visual art materials because they are living in a modern western dominated society. The above response from interviews is also confirmed by findings from lesson observations where all the learners were using commercial materials and foreign techniques. Learners use man-made materials rather than natural traditional media and techniques. It proves that there is little exploration of other possibilities like naturally found objects and materials in the environment. Learners are marginally influenced by their contextual background. For example, paper weaving in fig 4.16 confirmed that learners mostly favour foreign materials over local traditional materials. It emerged that learners are exploring and adopting Eurocentric visual art techniques and materials and looking down on local traditional media and techniques. Learners underestimate the use of the local traditional materials in favour of foreign art materials. The data gathered from the interviews above also concur with what I got from learners' visual art portfolios. Most of the artworks are created using papers as shown from the photo grid below.

Fig 4.17 Paper weaving and chain



What emerges from the above images is that local traditional media is not influencing learners' visual artistic expression in this case. Learners appreciate mostly foreign media more than local traditional materials. Learners are not producing artifacts that are dominantly enriched by their culture. For example, they did not explore the use of grass, tree fibre, reeds, murara, tree leaves, and soil pigments to create their crafts. Therefore, in this case, learners are marginally influenced by their contextual background to produce artworks that are inherently African. Foreign media, techniques, social media influence the artistic expression of learners.

Summary

It emerged from the analysis of data that learners' contextual background is marginally influencing in most cases if not at all. From the responses gathered learners are mostly using commercial materials, are not expressing themselves in their culture, and are inspired by modern western technologies. Traditional cultural visual art is overpowered by foreign visual art and materials. The learners' culture suffers under such conditions. Learners are deprived of their rich local traditional visual art. The next section looks at teachers' contextual background and pedagogical influence in visual art teaching.

4.2.5 Theme: Teachers ethnography and pedagogical tension in visual art teaching

The study tends to reveal how teachers' contextual background and pedagogies influence visual art teaching. Information obtained from document analysis, lesson observations, and interviews were used to present results on the influence of teachers' ethnography and pedagogies in visual art teaching.

a) School Tongogara

Responding to the issue of how teachers' educational training influences the teaching of visual art, teacher Tongogara had this to say:

It influences learners to a greater extent. In my case, I did not do art during training. As a result, I feel that I am inadequate in terms of content and skills. Educational knowledge instils confidence in the teachers.

Teacher Tongogara reveals educational training and that she received during the teacher training was insufficient and this has an impact on how she delivers visual art lessons. She articulated that she did not do art during teacher training as a specialisation area. The teacher feels she has no adequate skills and content to effectively teach visual art. Consequently, the inadequacy of competence in teaching visual art led to non-teaching or avoiding certain topics the teacher feels she lacks. Lesson observations also confirm that the teacher is ill-equipped and lacks confidence. The lesson was hurriedly delivered without giving learners clear instructions and methods on how to carry out the visual art activity. Therefore, inadequate training influences visual art lessons.

According to teacher Tongogara, teachers' ethnography influences visual art teaching and artworks created by primary school learners to some extent. She articulated her views as follows:

Teachers' ethnography influences visual art teaching to a greater extend. Most of us give examples that are related to our beliefs, culture, and experiences.

The above quotation proves that teachers' contextual background influences visual art teaching and learners' expression to a great extent. According to what was said by teacher Tongogara she teaches knowledge and pedagogies that related to her beliefs, culture, and previous experiences. Therefore, in this case, teachers' cultural context influences what learners are taught and practise in visual art. What the teacher knows is what the learners are taught.

The study also establishes that the initial orientation teachers acquire during teacher training has effects on visual art teaching. Teacher Tongogara expressed her views as follows:

The way we were groomed and taught art influences the way we teach this subject. I trained soon after our country obtained independence. During that time we were oriented that academic subjects are more important than art. Our local visual art was not fully embraced. More focus was on western art topics like printmaking, papier mache, drawing, and painting.

The above quotation demonstrates that the teacher was disposed to the notion that western art practices are more important than local art practices. Therefore, this colonial orientation influences how teacher Tongogara is teaching visual art lessons. More thrust is given to western

practices like printmaking, drawing, and painting. The teacher indicated that they stick to these topics because they cannot demonstrate some of the skills that other topics in the VPA syllabus require. This demonstrates that learners are taught topics that reflect teachers' expertise and knowledge. Thus, teacher training that the teacher goes through influences what is taught to learners in visual art.

Information gathered from lesson observation indicated that teachers' orientation towards the teaching of visual art influences visual art teaching. During lesson observation, I discovered that the teacher just introduced the topic and left learners to do what they wanted. The teacher did not attempt to teach the learners nor assist them in any kind. The visual art lesson was treated as a free flow whereby learners were doing what they wanted. This is incongruent with what was established in the schemes of work. Teachers plan visual art lessons that they do not teach. One of the statements in the scheme of work of teacher Tongogara reads:

The lesson was not carried out as scheduled. Learners were preoccupied with the end of week test. The lesson is to be carried out in the next week.

The above statement proves that the teacher just plans to prove that something is being done. What emerged from the analysis of the scheme of work is that teachers are marginally taking visual art as a core subject in the primary school curriculum. The planning is vague as well as no implementation of what is planned is clear as shown in the above quotation. The perception that was instilled in teachers during teacher training that art is less important compared to other subjects is influencing visual art teaching. The scheme of work reveals that the colonial education mindset instilled in teachers during teacher training is being practised in schools. This influences how visual art is planned and delivered. Visual art teaching, therefore, in this case, is determined by the training the teacher passed through, culture, beliefs, and individual experiences.

b) School Makwindi

Teacher Makwindi explained that what dominates in learners' artworks is determined by teacher contextual background as well as the orientation teacher got during teacher training. He expressed his view on the dominance of alien culture as follows:

It has a large bearing on what is learned by these young learners. Cultural orientation is very important. You can tell by the type of art that this teacher comes from this culture because of the artworks created by learners.

Teacher Makwindi in the above quote acknowledges that teacher's contextual background and orientation in visual art influence what is learned. According to teacher Makwindi, teachers teach visual art activities that they are well versed in. If the teacher is good at painting, learners are also exposed to what the teacher knows best. Therefore, learners' artworks are a reflection of the teacher's contextual background and expertise. What they learn is determined by teachers' contextual background.

During the face-to-face interviews by school teacher Makwindi, it was also established that the level of education the teacher holds and the educational background influence visual art teaching. Teacher Makwindi narrated his views as follows:

Teachers' qualification plays a crucial role. If the teacher is a diploma holder in education is different from those who passed through polytechnic experiences and later joined education. The approach to art is different. Polytechnic products have sound skills and knowledge in the art. Diploma holders have limited knowledge of art. They hold outdated views on art especially those who were trained way back where art was taught as crafts.

It is important to note that the above quotation shows that the educational background of the teacher determines the approach they use when they teach visual art. According to teacher Makwindi, some of the teachers have little knowledge of visual art teaching as compared to those who did visual art as a specialisation area. The qualification of the teacher influences the content and skills imparted to learners. Learners taught by specialists tend to benefit more than those taught by general teachers. Therefore, teachers' qualifications influence how visual art lessons are executed.

Face to face interview with teacher Makwindi also reveals that there are very few teachers who are specialists in visual art. He expressed his views as follows:

Zimbabwean primary school teacher is an all-rounder. At times they have an average to low understanding of art though in some cases we have specialist teachers in visual art. Some did the art for the sake of completing the course. These are the same teachers that are not teaching art because of the perception and value they give to the subject.

According to teacher Makwindi, it is very rare to find a teacher who specialises in visual art. This is incongruent with information gathered from the background of teachers. Out of the three teachers who participated in this study only one from the affluent school is a visual art specialist. This exhibits that very few teachers are familiar with how visual art should be taught. Teacher Makwindi also reveals that other teachers do visual art just to complete the course. These scenarios influence negatively the delivery of visual art lessons. It indicates that some of the teachers are partially acquitted of visual art teaching and practices. This has a great influence on teachers' proficiency in visual art teaching.

c) School Cheure

Teacher Cheure believed that teachers' contextual background and pedagogies influence visual art teaching. He stated that:

The ethnography of the teacher plays a quite significant role in the sense that most of us were trained to teach art but were not fully trained. We teach art according to the way we were trained. During teacher training our art dominated western art topics like western art history more than African art history. So, when teaching we impart the content, knowledge, skills, and techniques to the learners.

According to the teacher, teachers are not fully acquainted with pedagogies in visual art and this influences how visual art lessons are delivered. In the above quote he noted that due to this deficiency, teachers impart foreign content, history, skills, and techniques which they were taught during teacher training. He also cited that tertiary institutions are not equipping pre-service teachers with pedagogies that will enable them to teach visual art to learners with diverse backgrounds. He cited that during teacher training, African history content was partially taught. So, the Western-dominated curriculum that they were taught is influencing the way teachers are

teaching visual art to primary school learners. Therefore, teachers' contextual background in this case to some extent is influencing visual art teaching.

The interview with teacher Cheure establishes that the teacher's educational background influences how visual art lessons are delivered. Teacher Cheure expresses his views as follows:

The educational background has a great part in terms of the pedagogy and methodology the teacher has learned. This will affect the tasks that the teacher gives to his or her learners, therefore, influencing the learners' works of art. There is bias in lesson preparation and art development towards his/her background in art education.

The above excerpt demonstrates that the knowledge, pedagogy, and experiences of the teacher play a great role in influencing visual art teaching and artworks created by learners. According to teacher Cheure, teachers teach visual art topics that they are well versed with. In other words, teachers use content, skills, and techniques that they were taught during training to deliver visual art lessons. Therefore, there is a bias towards teachers' contextual background and pedagogies.

During the face-to-face interview teacher Cheure, also reveals that artworks created by learners are determined by the teacher's contextual background. His views are captured below:

Teacher ethnography plays a pivotal role in influencing the artworks of learners in the sense that I introduce techniques and topics that correspond to my culture. I teach topics that I can proficiently demonstrate skills. So, I rely on what I was exposed to during my teacher training as well as my own experience with visual artworks.

The above sentiments illustrate that visual art lessons are influenced by the teachers' culture and educational background. He pointed out that he teaches topics and techniques that are more focused on his cultural experiences and the training he was exposed to during teacher training. Thus, visual art teaching stems from teachers' contextual background, training, beliefs, and cultural experiences in this case.

Summary

A close analysis of the three teachers' responses all indicated how teachers' contextual background, teacher training, exposure to western art, and cultural experiences influence visual art teaching. They cited the above indicators as the contributors influencing visual art teaching where the teaching ends up being overwhelmed by teachers' contextual background.

4.3 Chapter summary

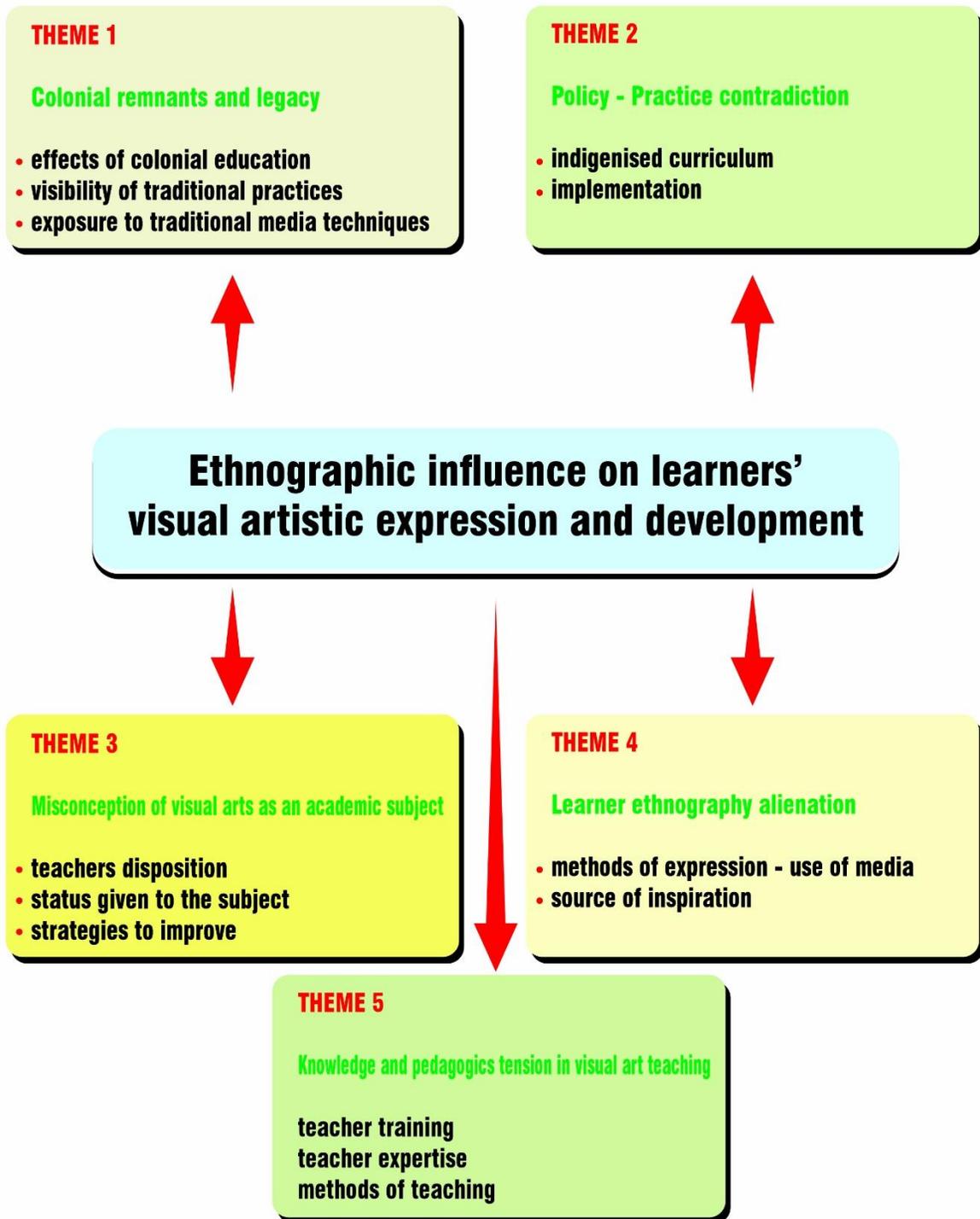
Chapter 4 outlined the results of the study. The results were presented by themes that emerged from the thematic analysis of the raw data. Five major themes emanating from the analysis of raw data. Face-to-face interviews with teachers, excerpts from the analysis of documents, and observations of visual art lessons were employed to strengthen and substantiate the discussions of the results. In the following chapter 5, the researcher develops the findings of the study, based on the themes presented in this chapter.

CHAPTER 5 DISCUSSION OF FINDINGS

5.1 Introduction

In the previous chapter, I reviewed different sets of data collected for the study which were guided by the following main question, how are learners' artistic expression and development influenced by their contextual background in Masvingo district primary schools? And sub-research questions: How do Zimbabwean primary school learners express themselves artistically when practising visual art; why do primary school learners express themselves artistically the way they do; to what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making? The objective of the study is to explore how learners practise art and how socio-economic factors influence their artistic expression and to make recommendations that can enhance the visual artistic expression of learners from diverse socio-economic and cultural backgrounds. Five themes that emerged from the analysis of raw data were colonial remnants visibility arts legacy, the policy-practice contradiction in learner contextual background, the misconception of visual art as an academic subject, learner contextual background alienation in visual art teaching, and ethno-pedagogical dissonance in visual art teaching. The themes and sub-themes are presented in fig 5.1 below. Present chapter (five) presents findings that are based on the data that emerged from themes as analysed and presented in chapter four. In this chapter, the central findings of the study are interpretation discussed by relating them to the literature review and theoretical framework. Three schools which are Tongogara, Makwindi, and Cheure were involved in this study.

Fig 5.1. Summary of the themes and sub-themes on the contextual influence on the artistic development of primary school learners.



5.2 Colonial remnants visibility arts legacy

The above heading is the first finding of the present study which is presented and discussed concerning the data obtained from learner portfolios, interviews, and lesson observations. The main thrust was to verify colonial remnants' visibility in visual art practice and expression of primary school learners. The present study attests that colonial remnants are observable in classroom practices. Learners' visual art expression is divorced from the local cultural tradition of the learner. Documentary evidence of schemes of work from Tongogara and Cheure showed that the colonial art remnants and legacy dominate. Learners use western art media, topics, and styles. The contextual background of the learner is largely excluded. The history of art and culture is vaguely stated in the scheme of work. It appears that topics like art history and culture are neglected and looked down upon such as basketry, pottery, and weaving. In line with this, the visual art portfolio of learners at Tongogara substantiates that more concentration is on visual art production which has a noticeable influence on western styles and techniques as it was during colonial time.

The visual portfolios showed that learners produced images that do not show African identity as shown in the reduced image below.



The learner produced a drawing of a white boy who is not in preference to African identity. This confirms the findings from Cheure School. The teacher Cheure planned to teach crafts. Instead of using media from the local environment, learners used papers to make necklaces and chains as I presented these figures in miniature form.



While Tongogara and Cheure primary schools seem to be influenced by colonial remnants, information that emerged from Makwindi primary schools is contradictory. The finding from Makwindi primary learners' portfolios ascertain that images produced by learners have representative of Zimbabwe culture as reflected in the reduced image below



The images produced demonstrated the minimal influence of colonial remnants and legacy. Learners used a variety of media from Zimbabwe's culture like small grain seeds, sand, feathers, and tree barks to create collage artworks.

Information gathered from portfolios proved the notion that learners' contextual background and indigenous knowledge systems are not fully exploited and integrated into the curriculum and art practices. Artifacts from learners' portfolios attested that different working-class genres are not catered for in schools Tongogara and Cheure. The findings from the learners' portfolios exhibited scant evidence that learners are connected to their African culture to enable them to appreciate their cultural heritage and values. The crafts that were produced by learners were a duplication of already existing crafts. Accordingly, this proves that colonial remnants and legacy in visual art education are still dominant. This suggests that visual art education is not promoting creativity among primary school learners. For example, learners are not involved in educational tours that enrich them on their cultural heritage and contextual background.

During the face-to-face interview with the teacher, Cheure and Tongogara confirm that learners are not involved in educational tours, visiting practising artists in their communities.

---there are no funds for us to sponsor the educational tours. Parents struggle to pay fees so to ask for an extra payment for a trip is a burden. That is why we resort to remain in the four walls of the classroom. (Teacher Cheure).

These learners cannot afford these educational trips because their parents are average earners. Some of their parents are even vendors. They do not afford nor prioritize these educational tours. (Teacher Tongogara).

The teacher cited that parents cannot afford and value such trips. This is similar to the findings from Tongogara School. Teacher Tongogara shows that the learners are unfortunate that they come from working-class families who do not afford and prioritise educational tours. The current study established that there is no link between how the learners were expressing themselves with what was practised during the pre-colonial period. There was little evidence in the whole scheme of work that the teacher was going to use educational tours when teaching visual art. The comment in the scheme of work reads:

The lesson was not carried out as planned. Learners and the teacher did not manage to visit the art and craft center as stated earlier. The lesson was done orally. (Teacher Tongogara).

The current study demonstrates that teacher Tongogara and Cheure only indicated that they were going to use pictures that show heritage sites around Masvingo province and other art craft centers. This ascertains that learners are not physically exposed to their cultural heritage and art practices of society. A document analysis of schemes of work from school Tongogara and Cheure proved the notion that there are disparities and scant linkage on what is stated in the schemes of work, syllabus, and what is being practised in schools.

The drawings found in learners' portfolios support the notion that colonial remnant and legacy in visual art education is influencing how visual art is being taught in schools especially at Cheure and Tongogara. It emerged from this study that teachers are still attached to the colonial

mentality that visual art is all about drawing and consists of western techniques and media that are commercially purchased. Very few drawings portray the art history and culture of the learners. The mentality which was instilled in Africans to look down upon the value of local traditional art is still prevalent.

The scheme of work of teacher Makwindi showed that learners are exposed to visual art practised in their society and materials that are locally available. There is some correspondence between theory and practice. Accordingly, there is evidence that learners are exposed to wide genres of art both locally and outside their society. The current study established that at Makwindi primary colonial education has a moderating influence on what is being practised. Makwindi is a rich school and students are taught by a specialist who is well informed on how to deliver visual art lessons. Parents also can afford educational tours. During the interview the teacher had this to say:

Learner at this school has great exposure to different cultures. They are privileged because they come from rich families and travel a lot. Their parents can afford to sponsor educational tours. We visit places like Great Zimbabwe, Matopo, National Art Gallery, museums, and art centers. We even call practicing artists to come and showcase their artifacts. There is a mixture of different art. There are western art, traditional, contemporary, and mixed media. (Teacher Makwindi).

The above quote substantiates that learners at Makwindi School are exposed to social activities that are inherently educational and provide them with skills and knowledge which give them an advantage in school. In this regard, learners are motivated to create art that suits their ethnographic experiences because they have the cultural capital that meets the standards of art education.

The present study established that the colonial remnants are dominating and influencing how learners practise visual art especially in poorer communities. The findings show that local visual art practices are looked down upon. It seems that visual art practices are templates of Western and European practices. According to the study by the Zimbabwe Government online (2015), African practices are derogated and are considered inferior. Furthermore, Zvobgo (1999), Murray

(1979), and Gelfand (1968) confirm that most practices in visual art education exhibit bias towards Eurocentrism. Sibani (2018); Chika (2019); Grant and Dorothy (2020) also indicated that foreign visual art practices are most dominating in formerly colonised nations. This attests that visual art education is dominated by foreign practices that were inherited from transmitted colonial art education. A study by Mamvuto (2013) and Masaka (2016) on art education in Zimbabwe also supports the notion that the colonial period art education in Zimbabwe was characterised by the strong hegemonic influence of the colonisers' understanding of art. The findings of this study on the remnants of colonial legacy on visual artistic expression are supported with the findings from the research study by Vogel (1994). Vogel (1994) ascertains that the post-colonial visual art education system has an expansive range of techniques such as drawing, painting, and media like pencils, commercial paints and materials of the Westerners. Accordingly, the findings from the two schools prove that colonial remnants are dominating the visual practices because of the artworks produced by learners.

It also emerged in the literature and was confirmed in the study that gaps still exist in the current visual art practices in post-colonial Zimbabwe. It was confirmed that working-class learners have banished their traditional modes of expression in favour of western art which was imposed on them (Moyo, 1989 and Kennedy, 1992). The study by Wittber (2017) demonstrates that repetitive art tends to destroy learners' ability to think for themselves since it does not promote local ethnography, art, and creativity. The study by Peresuh (1999) and Matsika (2012) argues that before colonisation, visual art was practical artistry that the learners attained through participation and this made them functional in their societies. Masaka (2016) also asserts that the African perspective on traditional art education was closely inclined to the social, cultural, artistic, religious, and recreational life of the learner. Contrary, the present study proves that learners especially from poorer communities are not practising visual art that is connected to their ethnography. The current study established that visual practices at these schools are not meaningful to the learner's ethnography due to the dominance of colonial practices which are alien to learners. It was found that visual art in poorer communities is highly theoretical. Accordingly, there is a need to transform the curriculum that is entrenched in black and identities defining how they think of themselves as inferior (Majee & Ress 2020).

The current study also established that colonial remnants and legacy are shaping and regulating visual art practices, especially in poorer communities. The way visual art is being practised aims at reproducing the colonial legacies and remnants. The subject matter taught to learners does not relate to their ethnography and personal experiences. Masaka (2016) also supports the notion that colonial art education has a strong influence on how the colonisers understand and practice visual art. What emerged in the literature was also confirmed by findings from visual art practices in schools where learners are exposed to alien techniques and materials with no infusion of contextual background, history of art, and culture. This confirms the findings by Sibani (2018) who asserts that colonisation inculcated the western style of visual art in African education. The study of Sibani (2018) also shows that western art education led to the rejection of visual art practices by the locals. Regarding the above findings, it is verified that the residual effects of colonialism, acculturation, and indoctrination are still evident in visual art practice. It was established from learners' portfolios that learners are playing catch up games in an attempt to fit in the western colonial curriculum. Therefore, there is a need for learners to appreciate what is good about practising visual art that is indigenous by infusing indigenous knowledge systems (Morreira, 2017; Majee & Ress, 2020).

The current study also established that learners and teachers still hold the colonial mentality of looking down upon traditional visual art practices and expressions even as many initiatives were taken towards reviving the teaching of art as shown in table 1.2 in chapter one. In support of the above discussion LaJevic (2013); Lindsay (2017) and Morreira's (2017) study cited that colonial legacy survives and exists in most post-colonial societies despite efforts made by the post-independent countries. Similarly, Majee and Ress (2020) in their case study of South Africa and Brazil argue that the colonial legacies are being perpetuated in the education system because of teacher training which is dominated by colonial practices. These initiatives among others include the John Lancaster survey 1982, Teacher Education Review Conference 1986, Curriculum Development Unit 1990, and last but not least, the Nziramasanga commission of 1999. Soon after independence, black people had little understanding about art education and they took it as a subject meant for the elite class as a result, it was given little support (Abraham; 2002).

The present study also confirms that visual art is more theoretical and indigenous knowledge systems are relegated to the periphery. The colonial practices are dominating and local visual art is regarded as inferior. Boyd (2000) and Tsimboukidou (2010), in their studies, substantiate that indigenous culture is undervalued in the visual art curriculum. In support of the above sentiments, Igwe (2010) and Grant and Dorothy in their research on art education revealed that there are outstanding issues that need to be addressed so that the art curriculum is indigenised in the African way without compromising quality. Similar to this, a study by Ogunduyile cited in Kashim and Adelabu (2010) shows that, although the government of Nigeria made great initiatives to ensure that indigenous art is included, the implementation was poor. This demonstrates that learners are deprived of acquiring knowledge that assists them in appreciating the value of visual arts from past to present practices. The study of Krahe, Gaztambide-Fernandez, and Carpeneter (2018) showed that indigenous visual art is given little attention, and the potential for the arts to assist learners to create and gain access to their feelings as part of the learning process is lost. Thus although visual art is receiving little attention from teachers and parents, it has a big impact on learners; holistic development as shown by the study of (Conway, 2019; Hardman, 2019).

The present study verifies that learners from Makwindi School which is an elite school have access to visual art that has both traditional and contemporary practices. Learners have a social status that enables them to acquire both traditional and western visual art practices. Literature that was consulted emphasised the need to teach using locally available resources, materials so that learning is not divorced from learners' contextual background. A study by Freedman (2003) and Efland (2007) indicated that aesthetics is well understood through creative self-expression, developing cultural awareness through studying past and present artworks. This implies that the current policies have to highly emphasise aesthetics cultural education, harmony with contemporary realities and also encouraged the teaching of local crafts to preserve cultural heritage. According to Macquarrie's (2016) study, the school environment socialises learners to upper-class culture through visiting places like galleries and museums. In the case of Makwindi School, learners have access to a wide range of visual art practices because they are from a rich community and have access to educational tours and specialist teachers.

The findings of the current study on the influence of remnants of colonial legacy substantiate that there is a continuation of colonial practices in the post-colonial period. It seems colonial hegemonic where local visual art practices are looked down upon still exist in the education system. Western and European teacher education which orients teachers to foreign practices seems to play a major role in perpetuating colonial legacies. This study concurs with the conceptual framework of Bourdieu's theory of cultural capital and Vygotsky's social-cultural theory which were stated in chapter two. Bourdieu's theory of cultural capital highlights that the dominant class has hegemonic ideologies and systems that are put in place in education to manipulate the rest of society (Cookson & Persell, 2010). An expression of the colonial art legacy is often observable in working-class culture. In line with the above findings, Thompson (2016) concurs that the middle class is the one who determines what is to be taught as they regard their culture as superior. In this study, it was established that working-class learners are exposed to artworks that do not correspond to their local ethnography. This confirms that Eurocentrism art is dominating and is influencing visual art practice and expression of the marginalised Zimbabwean learner (lower-class) as in the case of school Tongogara and Cheure.

The present findings on the lack of funding for educational tours by some of the learners' guardians prove that the working-class learners are not exposed to visual art practices in their communities. There seems to be an alienation of learners' culture due to the economic status of the family. In this regard, it proves the notion that access to enriched education and resources is determined by the socio-economic status of the learner. These findings can be aligned with the conceptual framework of Bourdieu's theory cultural capital theory and Vygotsky's social-cultural theory. The theory provides basic access to art education and heavily depends on the social class of the learner (Macquarrie, 2016). This concurs with Bietsa (2017) who argued that rural primary schools are underfunded and they struggle to offer enrichment educational programs that enable learners to be connected with their culture. This was confirmed by the present findings from the Cheure and Tongogara schools. Learners from these schools have little exposure to enrichment visual art programs due to economic challenges. This contradicts Vygotsky's social context and interaction concept which states that learning has to take place in an environment that enables

the learner to link art learning to the social, historical, and contextual environment to promote zeal and motivation for the learners to learn something.

Vygotsky's social-cultural theory puts more emphasis on cognitive development through interaction with the environment because the content is derived from the society where the learner lives (Gonzalez-DeHass & Williams, 2013). Also, Vygotsky's social-cultural learning theory states that human development and learning originate in social, historical, and social interactions (Polly et al., 2018). Lower-class learners are exposed to vocational arts which are bookish without practical activities (Bietsa, 2017). Therefore, because of the lack of capital resources learners are exposed to activities that do not promote creativity innovation with materials that are found in their culture. In this regard, learners are exposed to visual art that is not in line with their culture or practised in their communities. Instead, they are exposed to Western and European visual art.

The current study also confirms that learners are exposed to colonial practices that are alien to their ethnography. This concurs with Bourdieu's cultural capital theory, which notes that the art curriculum is a nursery of dominant culture whereby young learners from the lower-working class are meant to disregard their culture and adopt the culture of the elite class (Cookson & Persell, 2019). This compromises learners' contextual background as they use techniques and equipment which are alien. In the same vein, Bourdieu's cultural capital acknowledges that the dominant class culture is placed in a high position in most schools and is taken as the most ideal than lower-class knowledge and skills (Thompson, 2016). In this regard, working-class visual art practices and culture are regarded as inferior and not imparted in schools. The present study proves that visual art is not properly articulated in the context of the learner as it was before during the colonial period especially at Cheure and Tongogara schools. Consequently, the home-taught art (indigenous art) which is meaningful to the learner is lost.

The present study proves that colonial remnants and legacy influence learners to consume the elite visual art that does not suit their cultural context. Colonial legacy is influencing to produce alien and meaningless artworks that do not conform to learner's contextual background. This ascertains Bourdieu's theory of cultural capital which states that the learners' social class background influences the way they practise and express themselves artistically. Those from the

lower class are exposed to dominant class art as demonstrated by learners from poor communities. Learners are subjected to think that their art is worthless to be taught at school and end up aiming to learn better culture (Macquarrie, 2016). Consequently, colonial legacies are being perpetuated because Western and European practices are taken as superior to local practices. In this regard, there is a need to decolonise colonial practices, regulations, and cultures that shape visual art teaching to enable learners to learn what is inherently African.

On the other hand, middle-class learners have the advantage of being exposed to both traditional and foreign. The findings confirmed that although learners at Makwindi primary are producing images reflecting Zimbabwe culture, it appears that colonial remnants are still dominating in the other two schools Tongogara and Cheure. It was proved that the subject matter is not drawn from learners' contextual background, art history, culture, and experiences. Accordingly, colonial art education exposure influences learners to lack innovation in terms of improvising materials from the local environment. The present study substantiates that visual art practices in the education system show too much reliance on western topics and genres such as drawing with pencils and painting with commercial paints. The findings confirm that learners are taught art theoretically without interacting with the local artists and with art that is practised in their environment. This ascertains that schools are not leveraging the local talent. Thus, colonial remnants and legacy have a strong impact in the sense that teachers are not exploiting media and resources to assist learners to make artifacts that are inherently African.

There is very little evidence that could be cited as an improvement of what was taught during the colonial period and what is being practised today. The present study demonstrates that indigenous art practices are relegated and considered pagan and inferior in the school context. Teachers are not capitalising on resource persons and traditional materials that surround them. Instead, western culture, skills, materials, and techniques are reinforced. Teachers are banishing traditional practices like art history and culture which enable learners to express themselves by exploring materials and artifacts in their environment. However, there is evidence from the local practising artists that local art is marketable and they make a living from it. The findings of this study demonstrate that the learners are engaged in foreign alienating-culture at school. This influences how learners express and practise visual art. Learners are expressing themselves in

inherited colonial art which is not their culture. In connection with the above findings, if learners are accorded a chance to participate fully in their cultural context there is potential for them to produce art that is good, worthy, and similar to their ethnography. Therefore, there is a need to reconceptualise and decolonise visual art teaching to promote indigenous art practices.

Following the above discussion, colonial remnants and legacy seem to be influencing how learners express and practise visual art in their cultural context in Zimbabwean primary schools. There is very scanty evidence that learners are using visual art to show their African tradition and aesthetics. There is little improvement from what is practised during the colonial period. Visual art is still dominated by an expression of the colonial remnants and legacy. Thondhlan, Abdulrahman, Garwe, and MaGrath (2020) and Morreira (2020) support this by citing that colonialism seems to be inevitable in the Zimbabwean education system because of colonial experience and legacy. Currently, there is an ongoing process of transforming the teaching and learning of visual art meant to decolonize and indigenise the subject. This leads to the next discussion on the examination of policy-practice contradiction in visual art practice.

5.3 Policy-practice contradiction in learner contextual background

This section is going to focus on the second finding of the study. The discussion is based on the findings of the results from document analysis of Visual and Performing Arts syllabi, interviews with teachers, and learner's visual art portfolios. The present study unveiled that there is a contradiction between policy and practice in visual art expression of primary school learners. The present study proves that what is practised by learners does not always correspond to the expected outcomes of the visual art indigenous policy. The analysis of the Visual and Performing Art (VPA) syllabus (2015) attests that there is a commitment to the policy to infuse the contextual background of the learner, exploration of indigenous knowledge systems, use of traditional media and resources persons. The VPA syllabus also stresses the inclusion of diverse cultures, the contextual background of the learner, and cultural identity. In this regard, the VPA syllabus is after perpetuating the restoration of African identity in visual art practice and expression. In other words, the VPA policy shows full execution of the VPA curriculum which is embedded in the culture, context, and values of the learner. However, the study substantiated that in real practice the indigenous policy is not fully implemented in visual art practice indigenous media

and heritage sites. The findings also established that there is a contradiction between learners' visual art expression and what the VPA syllabus states. It emerged that what the learners are doing is contradictory to what the syllabus stipulates. The VPA syllabus states topics to be covered as follows; drawing, decorations, pottery, printmaking, painting, paper-based art, weaving, basketry, and visual art technology.

The current study proved that there are gaps between policy and real practice in classrooms. The 2015 VPA policy stresses the use of indigenous knowledge systems to preserve cultural heritage. However, the current study showed that learners are not producing artworks that are more African as the syllabus stipulates. The findings prove the notion that the work that was produced by learners was overwhelmed with Western visual practices as shown in the miniature image below of a still life painting and a paper flower below.



The images are a still life drawing of exotic fruits in a bowl and flowers created using paper. The images presented in visual art portfolios have little evidence of the promotion of self-identity and indigenous art. This suggests that the indigenised visual art policy enriched by African ethnography is not fully embraced to influence how learners practice and express visual art. Learners are deprived of practising and expressing in rich art heritage that their local environment possesses. This seems to prove that what is currently practised in schools is not what the policy stipulates. There is a policy gap whereby what is stipulated is not being practised in schools. The findings of this study established that the current visual art practice in schools does not recognize the importance of the contextual background of the learner. Learners are not fully utilising the rich culture and heritage at their disposal.

This study established that the Masvingo district has learners with diverse cultural contexts. However, there was little evidence to prove that the rich traditions and visual art practices like

pottery, beadwork, wood carving, and weaving are practised as is clearly stated in the VPA (2015) syllabus. There are contradictory responses and views on the syllabus among teachers from Tongogara, Cheure, and Makwindi. Teacher Makwindi is aware that the VPA syllabus covers traditional and contemporary art in an attempt to indigenise the visual art curriculum, unlike teacher Cheure and Makwindi. During the face-to-face interviews, teacher Makwindi acknowledges that the VPA syllabus covers aspects of traditional African identity.

Yes, the current VPA syllabus is a home-grown document aimed at exposing learners to Zimbabwean and African artworks and artists and media. This is opposed to the previous one which was more western-oriented. If implemented well learners are going to benefit. (Teacher Makwindi)

He also confirmed that if the VPA policy is properly embraced and implemented, it influences learners' visual art practice and expression in an African context. This verifies that the current VPA policy is committed to promoting learners to express and practise visual art using home-grown knowledge. The present study substantiates that the VPA curriculum (policy) recommends that learners have to be taught according to a new set of values that are indigenised based. This was also confirmed by teacher Makwindi during interviews.

The policy is clear on the issue of indigenising the VPA curriculum. The only challenge is putting into practice what the VPA curriculum is advocating for. The facilities, equipment, and human expertise are needed to pose the threat of proper implementation of the indigenised VPA curriculum. Therefore, there is a need to ensure that teachers impart the knowledge as stipulated whereby it wants to promote the indigenisation of the VPA curriculum. (Teacher Makwindi)

The teacher attested that some measures have to be put in place to ensure that the indigenised policy is fully embraced. It appears the indigenised policy is partially employed as per the VPA syllabus (2015) stipulation. Information gathered from schemes of works of teacher Cheure and Tongogara confirmed that there is a minimal reflection of traditional practices and ethnography of the learner. Topics stated in the scheme of work read:

*Topics to be covered in term one 2020 are drawing, painting, and printmaking-----
resources to be used are pencils and poster paint. (Teacher Tongogara).*

*The teacher mentioned pottery, weaving, bead making, and sculpture genres. However,
in the evaluation, the teacher cited that he did not teach the topics due to the
unavailability of the media. (Teacher Cheure).*

From the analysis of the scheme of work, teachers just take information from what they know and deliver it to learners. In this regard, learners are partially connected with what happens in their society because they do not interact with practising artists, resource persons, and even visit art centers. Therefore, there is a need for improvement in the teaching of visual art that corresponds with the survival needs of the learner and cultural ambience.

Information from the schemes of work from Cheure and Makwindi showed that teachers partially teach topics stated in the VPA policy such as Zimbabwe stone sculpture, pottery, and basketry. The present study established that the schemes of work that are mediated by the teachers do not focus on imparting the contextual background of the learner as stipulated by the policy. Therefore, teachers to some extent are not implementing what is stipulated in the policy due to a lack of knowledge. Art history and culture were to a lesser extent evident in schemes of work as well in real practice. It appears that teachers are concentrating on dictating what learners should produce, practise, express, and use rather than implementing what is stated in the national policy. This concurs with Freire (1970) who says that learners are taught to memorise the content narrated by the teacher. In this regard, the policy is not a priority but the teacher chooses content to impart to learners.

The present study confirmed that at Makwindi School learners are practising visual art which exhibited the indigenised curriculum. This was also proved by the findings from the learners' visual art portfolios. Evidence gathered from the portfolios ascertained that learners are being influenced by traditional and contemporary visual art practices as shown in a miniature image below.



Learners create collage images using found objects like leaves small grains, metal, and soil. This substantiates that learners are making use of hybrid materials. As alluded to earlier, Makwindi School is a rich school and visual art practice is closely related to the policy since the subject is taught by a specialist teacher. Also, learners from Makwindi School come from privileged families which gives them exposure to different visual art practices in and outside their communities. It confirms that the visual art curriculum which is societally driven is being practised and is influencing learners' expression at Makwindi School. It appears this enhances and influences learners to produce artworks that have African identity as stipulated by the VPA policy. Therefore, the policy practice gaps seem to be less concerning in the Makwindi School than at the other two schools Cheure and Tongogara because of superior resources, better-qualified teachers, and exposure to the educational tours.

On the other hand, the findings of the present study established that the learners' portfolios from school Tongogara and Cheure are depicting European and Western art images than African than the local indigenous depictions. The two schools mentioned are not all that privileged to have an art specialist. The learners come from poor families and have little exposure to educational tours. Consequently, this influences the way learners practise art because they are exposed to visual art that is not closely connected to traditional culture as the commitment of visual art policy of 2015. Learners' portfolios exhibited work that does not demonstrate the exploration of indigenised genres that are inherently African. The reduced images of a painting of fruits in the bowl and a drawing of a white boy show the influence of Western and European visual art practices.



These images verify that learners are taught visual art genres that do not exhibit African identity, local history, and indigenous knowledge system. This supports the notion that Western and European visual art practices still dominate in the primary schools and militate indigenising policy of the visual art curriculum. Hence, there is a contradiction of policy and practice in visual art because the indigenised policy is not informing visual art practice.

The findings of the current study on the contradiction between policy and practice in visual art expression of primary school learners confirm that there is a gap between policy and practice. There is a contradiction between what teachers are doing and what the policy stipulates. The policy is being mediated by teachers with diverse educational and cultural backgrounds which influence the way they interpret the policy and teach the subject. In this regard, the way teachers are oriented during teacher training has an impact on policy implementation. Consequently, there is a contradiction between policy and practice in visual artist expression of the learners. The current research findings are consistent with the findings from other research studies of (Abraham, 2000) which assert that the art practices in Zimbabwe are fully embedded in the culture, context, and values of the former colonisers disregarding those of the indigenous people. Efland (1976) in Bresler and Thompson (2002) also concurs that school art is value-laden by elite values, culture, attitudes, and behaviour is there to perpetuate them. Arnold (1980) confirms that Western-oriented economic, political, and educational systems, Christianity, and urbanization have assisted in the eradication of traditional African heritage and practices. This was also confirmed by the research findings where practice in visual art is not informed by the national policy. In this sense, African rich cultural heritage needs to be restored by imparting a visual art practice that is relevant to the context of the learners.

It emerged from the present study that in the post-colonial era, the Zimbabwe government through the ministry of primary and secondary education made many initiatives. These initiatives

include Lancaster (1982) who made recommendations on how visual art in Zimbabwe can be improved. There is also the Nziramasanga commission of inquiry of 1999 which looked into the shortcomings of the education system. The Nziramasanga recommendations led to the launch of the VPA 2015 syllabus which has thrust on indigenous knowledge systems. These initiatives were aiming at a transition from colonial to indigenous visual art practices. This concurs with Sullivan's (2010) assertion that recognition of cultural diversity is very crucial in teaching because it enables learners to have knowledge that is driven by their ethnography. Newman and Whitehead's (2013) support also view that art education for it to function well must imitate and support the culture and society around them. Therefore, the major aim was to remove the education system that was dominated by the colonisers and replace it with the culture and context of the indigenous people. However, Abraham (2000) asserts that visual art still maintained an inferior and insecure position despite initiatives made by the Zimbabwean government. Siyakwazi (1994) also reveals that contributors that led to the denigration of visual art are the failure to produce a clear policy on practical subjects and content that is derived from the societal. This means for reforms to be meaningful teachers have to be fully engaged to avoid policy practice contradiction. The literature reviewed concurs with the findings of the study. It was confirmed that the contradiction between the policy and practice still exists in some of the schools especially those from poorer communities. Teachers are still stuck with old practices that do not match the current demands of the VPA 2015 syllabus. Consequently, Western and Eurocentric art get more prominence than indigenous visual art practices. This proves that there is a contradiction between the policy and practice because alien practices are dominating and the ethnography of the learner is ignored.

The current study confirmed that the indigenous knowledge systems of the learner are not included in the learning of visual art as stipulated by the VPA 2015 syllabus. It was established that teachers prefer to teach topics that they are more familiar with rather than being guided by the policy. There seems that the colonial legacies and remnants are influencing teachers to contradict the current visual practices and policies. In line with this, the literature reviewed showed that the art education curriculum tended to focus on school learning, especially drawing while neglecting non-school art knowledge (Wittber, 2017). This seemingly concurs with Eisner's (2002) views that the entire school curriculum is dominated and guided by the teacher who

decides on materials, techniques, activities, what, where, and how learners learn. In the same vein, Lindsay (2017) asserts that learners' culture in the artistic process and making are an integral component in schools as an effective way of connecting the curriculum to the learner and community. Diek (2019) also cited that every society has its unique way of doing art. Therefore, the focus has to be on learners' context to accommodate cultural diversity so that what is taught is valuable and suits their needs. This concurs with Dimov's (2018) assertion that for visual art to have an impact it must be deeply rooted in the culture, social-psychological, and environmental needs of the learner. Mamvuto's (2019) report on the teaching of visual art also advocates for teaching methods that encompass creativity, traditional know-how of cultural diversity, use of different media and techniques. A study by Diek (2019) suggested that the learning of visual art has to focus on a broader perspective of the world through art history, art philosophy, and sociology of art. In this relation, other forms of art may be included in visual art teaching but there is a need to ensure that the centrality of African art is not compromised because it is the immediate cultural context of the learner.

The present findings on policy-practice contradiction show that the VPA 2015 syllabus is advocating for the inclusion of indigenous visual art practices. The current findings confirm that the policy is after the restoration of the African identity whereby learning has to focus on the cultural context of the learner. The findings of this study resonate with Vygotsky's theory of social-cultural theory which highlights the need for the learning of visual art to link with the social context of the learner. According to Vygotsky, learning is socially constructed (Polly et al., 2018). Vygotsky advocated for interactional teaching whereby the culture and environment are the core center of what is learned in the classroom. According to Vygotsky, learners' social context, environment, cultural and historical background plays a crucial part in the acquisition of artistic skills. Similarly, Vygotsky also stated that visual expression and practice cannot be fully understood without considering the social and historical context within which it is embedded. According to Vygotsky's social-cultural theory, the mental activity of the learner is uniquely human and it emerges due to social learning through the mastery of social context and interaction with his culture (Efland, 2002). Accordingly, the policy on indigenisation has to be fully implemented in visual art practices to accommodate different learners, from diverse socio-

cultural backgrounds. According to Vygotsky, learners' visual art practice and expression underlie the culture, environment, and society they come from. Vygotsky's theory suggests that visual art learning has to start with what learners know. Therefore, practice in visual art should not be divorced from learners' experiences. This proves that knowledge of what learners know from their lived experience is very essential in practice and policy implementation.

However, the present findings established that there is very little evidence that indigenous policy is influencing the visual art practice of primary school learners. The findings of this study exhibited that visual art practice in schools is dominated by Eurocentric techniques and designs. The findings proved that the theoretical aspects like culture and history which are stated in the VPA policy although it is emphasised in the VPA syllabus are not put into practice by teachers. This supports the notion that although some measures and initiatives were put in place to improve the teaching of visual art, the subject is facing a fundamental challenge to have an education system that encompasses the cultural and environmental needs of the indigenous people. This attests that learners are exposed to a foreign culture and education system that is not linked to the indigenous people. Therefore, there is a policy-practice contradiction because what is practised in visual art seems to be centered on learners' contextual background.

The findings of this study reveal that there are discrepancies between what the policy stipulates, what the teachers do, and the actual visual art practice by learners. According to research in policy studies by Kuhlee (2017), reforms in educational policies sometimes are meaningless without changing the teacher education systems. This concurs with the present study findings where the theory-practice gap still exists because teachers are still implementing what they were taught during teacher training which does not match with the current VPA policy. In this regard, the different contexts of teachers influence the way they interpret and transmit the policy. This is in support of Rasmussen, Larson, Ronnberg, and Tsatsaroni's (2015) study which confirms that it is very difficult to generate a common educational policy because teachers operate in a complex social economic, and cultural environment that is characterised by inequalities and tensions. Similarly, Rizvi and Lingard (2010) noted that different contexts influence transitional policy designs because each society differs in educational practices, beliefs, and values. In this regard, policy-practice contradiction seems to be a challenge because teachers who in this case

are the ones who mediate the policy have their values and norms which influence the visual art expression and practice of learners. This was also confirmed by the current findings of the study that visual art practices are not aligned and contextualised to the existing norms and culture of the learner and the VPA policy. This proves that visual art practice is not learner-centered and meaningful because teachers are infusing topics and techniques driven by their cultural experiences. The findings of the study show learners are not bringing previous artistic knowledge from cultural experiences to the classroom instead, teachers are imposing alien ethnography on them.

The present study substantiated that the artistic expression and practice of learners are not always embedded in their values, culture, and environment. Consequently, visual art practice and expression are not connected to learners' social and cultural experiences. Therefore, this supports the notion that there is a dissonance between policy and real practice. It was established that the policy is clear on how to indigenise the visual curriculum but the implementation is not done in real classroom practice. There is a misalignment between the policy of the VPA syllabus and what happens in class (practice) which needs to be addressed. There is no follow up on aspects stated in the syllabus, scheme of work, and learners' visual art portfolios. The teaching of visual art needs to focus on building the curriculum on contemporary aspects such as ethnography instead of treating all learners as the same (Gardner, 1993). Therefore, there is a need to close the gap between policy and practice to ensure the full participation of learners in their cultural context. This will enable learners to have an education that is more meaningful and relevant to their cultural context. The current discussion of the contradiction of policy and practice leads to the next discussion on why there is a misconception of visual art as an academic subject in the primary school curriculum.

5.4 Misconception of visual art as a non-academic subject

Under the above heading is the third finding of the study presented and discussed regarding interviews, document analysis, and lesson observations on how misconception affects the appreciation of the practice of visual art. The findings of the present study attest that the visual art curriculum is facing challenges. Findings from the interviews from the three teachers Cheure, Makwindi and Tongogara point that visual art is not treated like other subjects in the primary

school curriculum. Interview with teachers reflected the misconception on the status of visual art as an academic subject:

.... Visual art is not taught at all. It is a marginalised subject because even during our school days if you were seen doing art you were regarded as less gifted academically. (Teacher Tongogara)

--My colleagues who did art as a professional syllabus B ----do not know how to implement this curriculum. They are still using the old approach of teaching art and they have negative perceptions and attitudes since it requires a committed and knowledgeable teacher. (Teacher Makwindi).

----teachers are not taking it seriously. We do not know what to teach. (Teacher Cheure).

The above quotations support the notion that teachers hold misconceptions about the status of visual art as an academic subject. Teachers blamed the colonial mentality where visual art was not valued as other academic subjects in the primary school curriculum. This means that the value given to the subject long ago is still haunting it and affecting how visual art is being treated by teachers.

The present study also established that teachers were not consulted and involved when the new VPA curriculum was crafted; as a result, they are facing challenges to implement it. Their non-involvement in curriculum change has impacted negatively the way visual art is being treated and delivered. Interviews evidence from teachers Tongogara, Cheure and Makwindi reveals that teachers are still attached to the old ways they viewed art and are casually embracing the visual art curriculum. The teacher revealed that non-involvement in curriculum change has an impact on the misconception of visual art:

----visual art syllabus was just endorsed to us without any assistance on how to implement it. So, we are not teaching it. (Teacher Cheure)

---There are many challenges this subject is facing ----the involvement of teachers in syllabus construction. Teachers have not been involved so implementation is poor. (Teacher Makwindi)

The above quotations indicated that teachers were not consulted on the nature of the new curriculum and this resulted in the misconception of visual art as an academic subject. Therefore, misconception and low status which is colonial legacy are perpetuated in this case. This proves that the non-consultation of teachers leads to misconception and low status accorded to the visual art. Consequently, the academic status of visual art is greatly affected. The current study supports the notion that teachers treat visual art as a non-academic subject and it attracts little attention due to their non-involvement. It was established due to these misconceptions; teachers are treating visual art as of less paramount importance. This concurs with Nompula's (2010) study which shows that despite the importance visual art has to the learners, the subject is looked down upon, undervalued, given less time, and marginalised. Accordingly, this misconception is depriving learners of learning and appreciating their rich cultural heritage. The current study findings, therefore, substantiate that teachers' misconceptions about the status of visual art, which are affecting how learners practise art. It proves the notion that old practices (colonial legacy) are very hard to dispel even after several initiatives were made to improve visual art teaching. Consequently, the status of art is low besides efforts by the Zimbabwean government to make it suit the needs of the indigenous people.

The current study findings on the misconceptions and status of visual art confirm art is not treated as an academic subject in schools. Literature studies by Biesta (2019), Selase and Mawilu (2014), and Kashim and Adelabu (2010) also concur that in countries like Britain, Australia, Ghana, Nigeria, and Zimbabwe visual art faced many challenges because it was viewed as a non-academic subject. The reviewed literature has also noted that the segregation of the colonial educational system significantly had an impact on the misconception visual art is receiving in many other nations. Okonwo (2014) also noted that there is a misconception that visual art is inferior to practical work. In this regard, there is a need to decolonise the minds of the indigenous people to treat visual art as an academic subject.

The present study established that teachers are not valuing the teaching of visual art and not treating it as an academic subject because of the colonial legacy. This is contradictory to Lindsay's (2015) assertion that teachers have an important role in the teaching of visual art as well as to provide the enabling environment to practise art closely linked to their culture and environment.

Also, Dimov (2018) cited that a good teacher has to prepare learners to explore a wide range of media and techniques that suit their culture. Accordingly, there is a need to ensure that the subject is given the status it deserves. Lindsay (2017) also argues that the indigenous learner is alienated from the local ethnography since his culture, context, experiences and history are not imparted by visual art teachers. For the reasons stated above, a misconception regarding the status of visual art as an academic subject in which the learner is not fully developed to realise their potential in artistic expression.

The present study findings on the status given to visual art show that visual art is being relegated to the periphery. In the same vein, Lancaster (1982) cited in Abraham (2000) compared art education in Zimbabwe to a neglected and undernourished child whereby learners are deprived of practising the art and have a low interest in the subject. It appears that the misconception of teachers is denying learners from fully participating in visual art. In the same vein, Bresler (2002) concurs that this kind of misconception towards visual art explains why art is not fully part of the education system in most African countries. Furthermore, a study by Adu and Kissiedu (2016) concurs that teachers dictate the process the learners uses in visual art lessons and this kills their creativity. The results revealed that teachers are imposing activities that are Eurocentric and that have rules, regulations and do not promote creativity among primary school learners. Similarly, Dimov (2018) cited that most teachers ignore the fact that art education and teaching involve questioning, making connections, innovations and self-determination. This shows that teachers are not utilising the cultural context of learners as advocated by (Bresler & Thopson, 2007).

The findings on the misconceptions prove the notion that there is a misalignment between what visual art is intended to be and how it is given expression in expression in policy and practice. There seems to be a misconception regarding the status of visual art as an academic subject which undermines the learner's potential for art to be fully developed. A low expectation from teachers which is derived from policy weakness might have influenced the learner's performance and attitude towards the subject. Ideally, learners should be given scaffolding learning programs according to Vygotsky's social-cultural theory to show cumulative learning. According to Vygotsky's theory, knowledge and interaction are inseparable. This means that learning in visual art has to be linked with learners' interaction. Therefore, visual art learning has to be immersed

in cultural beliefs, local environment, and social interaction of the learner. According to Vygotsky's scaffolding theory, learners perform the task with the aid of knowledgeable people. This theory means that effective teacher involvement is required to assist learners to develop artistic expression and emulate what is happening in their society and culture. Thus, learning in visual art has to emphasise creating a learner-centered instructional environment through collaboration with experts and peers in communities of learners. According to Vygotsky, learners acquire artistic skills and techniques through art activities with adults who serve as conveyers of social experiences. Therefore, adults who in this case are teachers need to collaborate and consider learners' cultural backgrounds in visual art teaching. However, due to the misconception teachers hold towards the teaching of visual art, all the above assertions are not implemented in practice.

Findings from this study confirm that the general teacher who did not do art as a specialisation area during teacher training are facing challenges to implement the VPA curriculum in transition. This implies that teachers' expertise is influencing misconception and poor uptake of the visual art curriculum. This means that teachers just copy some examples from the VPA syllabus for the sake of documentation but nothing is implemented in real classroom practice. The misconception of visual art as an academic subject is stifling learners from scaffolding experiences that they gained from the interaction with the environment when expressing and practising visual art. The impression is that visual art is not as important as an academic subject. The implication is that visual art curriculum practice in schools is still alien to be appreciated by learners. This influences how and why learners express themselves the way they do when practising art. In other words, the misconception and non-implementation of the transition curriculum could be catered for if the teachers were fully involved in crafting the syllabi. Therefore, there is a need to decolonise the mentality of the teachers as well as a need for proper orientation about the new curriculum so that learners are not deprived of expressing and practising visual art that is closely connected to their culture.

The finding from this study confirms there is a lack of seriousness among the teachers in the teaching of visual art besides the educational value it has. Teachers kept their old practices of teaching art where visual art was treated as a non-academic subject. This suggests that currently,

in-service teachers are unprepared to teach a new visual art curriculum. Lack of knowledge and non-involvement of teachers stifles the acceptance of visual art in the mainstream curriculum. This misconception of visual art as an academic subject harms how learners practise visual art and the status given to it. This is the focus of the next discussion on learners' contextual alienation in visual art teaching.

5.5 Learners' contextual alienation in visual art teaching

The heading above is the fourth finding of the study which is on learners' contextual alienation in visual art teaching. The discussion is concerning findings from visual art lesson observations, interviews with teachers, document analysis of schemes of work, and learner's visual art portfolios. Research findings from two poorer communities confirmed that learners express themselves in visual art in limited areas. Information gathered from learners' portfolios exhibited minimal inclusion of African identity when learners are expressing and practicing visual art. The current study ascertained that teachers favor certain topics more than others like paper crafts and drawing. This concurs with the banking concept in Education of Freire (2005) who cited that learners are restricted to absorb the information provided by the teacher. This results in learning visual art that does not promote learners to be critical thinkers and alien to their cultural context. The findings of the study in two poorer communities confirmed that learners are alienated from their ethnography because the learning environment is dominated by the teacher who chooses the content and materials for the learners. Prior knowledge of the learners, interests and contextual background is ignored. Consequently, images produced by learners show less creativity, critical thinking and partially influence their cultural context. Most of the artworks produced by Tongogara learners dominated drawing and painting as reflected in miniature below of a drawing of the baptism of Jesus, car, model and aeroplane.



None of the images portrays African resemblance nor indigenous knowledge. According to Freire (1970) cited in Danielle (2019), the oppressive and authoritarian approach in the education system hinders growth and creativity because teachers enforce their choices and learners comply.

The findings of the current study also attest that learners have limited exposure to topics that are related to African identity and culture. This proves that learners are not given a chance to explore other topics in visual art that are linking with their cultural experiences and day to day experiences. Learners are being restricted to drawing and painting instead of practicing different art genres that suit their immediate environment and contextual background. Thus, although painting, paper-based art, and drawing are a means of expression there are many mediums available in visual art where learners can express themselves artistically and aesthetically like three-dimensional work, crafts, moulding, and collage. The findings of the present study suggest that learners are not allowed to choose different techniques and methods that they are comfortable with and suit them best. The findings of this study concur with Marx's theory (2010) who noted that alienation in visual art learning forces learners to do the activities the way they do (Crowley, 2016). The findings of the study show that learners are restricted to communicate through drawing, paper-based art, and painting but the methods, techniques, and artworks that they produce are not in line with their art history and culture. Therefore, discrepancies regarding the artistic expression provision of various traditional crafts that are related to learners' experience influence them to produce artworks that are alien to their culture.

The present study also confirms that learners mostly draw their inspiration from artifacts that have no cultural and African resemblance. The portfolios of learners from school Tongogara and Cheure support the notion that learners' visual art practice and expression mostly had cars, tall buildings, and models. It seems the environment that is dominated by Western practices is influencing the way learners express themselves in visual art. Similarly, findings from face-to-face interviews with teachers illustrated that learners to a lesser extent produce artwork that is naturally African.

Learners are inspired by things and artifacts from the western world. Learners are inspired by what they see in the communities. It is the environment that shapes the behaviour and attitude of the learner. (Teacher Tongogara).

Learners are inspired by foreign practices such as social media and from the teacher. These learners usually practice visual art which they see on televisions and magazines. These young learners want to reproduce those artifacts as they are. (Teacher Cheure).

It was established that most of the images produced by learners depicted white models. Findings from visual art portfolios also prove that Cheure and Tongogara learners are not inspired by their culture as exhibited by methods, techniques, and skills within their environment as shown by work created. Learners are inspired by alien materials, methods, and techniques which are not linked to their environment, history, and culture. This attests that learners draw inspiration from a Western culture more than from African culture ways of practicing visual art. However, these findings noted above contradict the VPA syllabus (2015) which emphasises the infusion of traditional local visual art. Analysis of the VPA syllabus shows that learners have to be inspired by the heritage, history, and culture of their immediate environment.

It emerged from the present study that learners are exposed to Western art materials first before they explore locally available materials. Learners' artworks dominated the use of art materials like pencils, crayons, and paints. Findings from school Tongogara and Cheure prove that the majority of the learners sparingly applied media that portray Africaness. Local traditional art media like grass, reeds, tree barks, soil, and clay were not evident in work created by learners as shown in a reduced picture of a drawing of a female model in pencil and a painting of a girl and a story building.



It was established that learners mostly appreciate foreign media and shun local materials due to suppression by teachers. Information gathered from teachers attests that learners are not

accorded a chance to choose media from their culture during visual art practice. The materials that learners are using are not naturally African.

They bring a lot of junk things like paper sweets, pencils, crayons, magazines, and markers. The funny part of it I am not familiar with these materials but these young learners want to experiment a lot. (Teacher Tongogara).

During art lessons, learners prefer the modernist type of media. Mostly they prefer to use graphite pencils, colored pencils, paints, brushes, glue and paper. (Teacher Cheure).

The above quotation supports the notion that there is a potential for learners to experiment with the visual art materials that are found in their environment but learners are suppressed due to a lack of teachers' expertise. The findings of the present study ascertain that learners are not exposed to traditional media and artworks that are at their disposal and from their local environment. According to Marx (1978) in Crowley (2016) learners are separated from their lives and the mainstream of society due to Western education that was established due to colonialism. This substantiates that teachers underestimate the use of the local traditional materials in favor of foreign art materials because of the education that they attain which is biased towards Western practices. Consequently, learners appreciate foreign media more than local traditional materials. The findings of the current study show that when learners improvise, they use materials that do not match with the traditional culture like the use of paper to weave instead of grass, tree fiber, reeds, murara, tree leaves and soil pigments. This confirms that in primary schools the spiral approach is not being implemented whereby learners have to first be acquainted with cultural material and then later to materials in other African nations and the world at large can then be introduced. This ascertains that alienation leads to loss of human connection of one's ethnography, exclusion to the mainstream, social disharmony and meaningless visual art practices. Consequently, because of this alienation learners produce artworks that have little innovation, creativity, critical thinking, and are inherently African.

Contrary to what was gathered from Tongogara and Cheure primary schools is quite different from what is happening at Makwindi primary. Findings from Makwindi primary on learners' visual art expression and contextual background prove that learners at this school apply integration

approaches in the way they practice visual art. The artworks, techniques and methods that are used by learners exhibited integration of both traditional and alien culture as shown in the reduced form below.



Learners produced images of the Zimbabwean map using drawing and collage technique, fish using tree barks, the landscape using grass, paper soil and paint, and leaf butterfly. The images substantiate that learners use mixed materials and images that are found in their culture, heritage, and immediate environment. Evidence from learners' portfolios exhibited that learners have exposure to art that embraces African identity. Work produced by learners demonstrated that learners' visual art expression is not alien but instead is influenced by their contextual background and other cultures.

During the interviews, the teacher also supports the notion that learners are influenced by a variety of genres when expressing and practicing visual art because they are from rich families as well as attending an elite school.

Learners at this school have great exposure to different cultures.when you ask them to do an artwork you discover that there are inspired by different cultures they interact with. Look around this studio there is a variety of artworks displayed. They imitate and copy what they see from social media and educational tours. (Teacher Makwindi).

The above quote confirms that learners are having exposure to different topics and techniques that enrich them on how they can express and practice visual art in an African way. Visual art learning is more meaningful to Makwindi learners due to the better-quality resources, qualified teachers and parents' cultural capital. This proves that learning at Makwindi School is not alien but instead promotes critical thinking, creativity and is not rigid, unlike the other two schools Tongogara and Cheure discussed earlier. Learners used mixed materials and images that are

found in their culture, heritage, and immediate environment and outside their environment. Learners were given a theme to work with and with no much interference by the teacher. Learning is relevant, learner-centered, more practical and connected to their cultural context. This attests that learners are allowed to express and communicate independently without too much interference by the teacher. Consequently, this results in the creation of artworks of their interest and applying techniques and methods they are more comfortable with. Therefore, learners from Makwindi School are at an advantage because they are rich, have access to diverse lifestyles from educational tours, have specialist teachers and social media which enable them to be creative and develop critical thinking.

The current study also proves the notion that at Makwindi school learners' visual art expression and inspiration are closely connected to the learner, their families, and society at large unlike in Cheure and Tongogara Schools. Learners from Makwindi primary school exhibited varied context experiences that inspire them in visual art expression. This link between contextual background and visual art expression was also established from learners' visual art portfolios as shown in miniature below.



Learners used natural materials to create artworks such as fish collage using tree barks, landscape using grass, soil and wood, leaf butterfly, and Zimbabwean map using seeds and sand. This verifies that learners express themselves using hybrid materials and are exposed to a wide range of media. Accordingly, visual art practice and expression of Makwindi learners are influenced by both local cultures, different genres of visual art as well as Western practices in this case. Therefore, because of access to an enabling environment, material and human resources learners at Makwindi are well connected to the outside world. The school is elite and learners come from rich families, as a result, they have an enriched environment both at home and school.

The findings of the present study prove that learners' artistic expression is alien because of some external forces which were caused by the colonial education system where indigenous people lost connection with their cultural context. Most of the learners were expressing themselves in non-indigenous practices which has little evidence of their cultural context. The findings of the current study on learners, ethnography, and alienation in visual art expression are not consistent with the literature presented in chapter two. A study by Efland (2002) argues that visual art has to provide learners with opportunities to construct cultural meanings and allows social communication to take place. Jenson's (2018) study also asserts that it is important to provide learners with freedom when doing art activities so that they explore their environment and the world without constraints. Hospers (2019) also contents that art expression is a reflection of the inner state of the artist, one's race, and culture. However, the findings of the current study unveil that learners, especially in two poorer schools, are deprived of participating in the creation of artifacts that has a resemblance to their cultural context and history. Cook (2018) also recommends that visual art practice has to link with learners' contextual background since meaning-making is achieved after the learner understands his surroundings and cultural experiences. This confirms that learners' visual art practices have to integrate well with their ethnography which is contrary not happening at Tongogara and Cheure schools. Pllana (2017) shows that visual art is seen as a completion of set tasks by the teacher. The findings of the present study revealed that most of the artworks produced by learners are predetermined by the teacher.

It emerged from the present study that the visual art expression of learners is not learner-centered. Learners were practicing visual art which dominated teachers' interests because they have the autonomy to dictate what learners have to practice. Zakaria, Setyosari, Sulton, and Kuswandi (2019) showed that memorising and stereotyped visual art learning ignores the very essence of the learner as an individual, who are they in society, socially, and culturally. Similarly, Adu and Kissiedu (2016) cited that teachers control and dictates what occurs in visual art lessons and this distracts learners from expressing their inner feelings, culture, creativity, explore materials and equipment of their choice. The findings concur with Biesta's (2019) assertion that art education today is not learner-centered neither curriculum centered but aiming at instilling

curriculum inside the learner. However, Vahter (2015) challenges teachers who focus on mechanical and prescribed learning. This concurs with Crowley (2016) who asserts that teachers' domination led to alienation in visual art since the teacher influences learners to do visual art activities in their way. In this study, the findings revealed that learners are not provided with the chance and freedom to explore their environment when carrying out visual art activities.

A study by Grandstaff (2012) also suggests that art lessons have to focus on assisting learners to acquire artistic skills of using tools in their tradition rather than forcing them to do art activities and use materials which the teacher wants. This confirms that the learner's contextual background has to be the priority. Thompson (2016) argues that contextualised learning tasks are more interesting and relevant to the learners. However, the findings showed that learners are not exposed to and inspired by their socio-cultural environment. Research findings of this study contradict Linda et al (2019) who assert that the way learners acquire artistic skills is influenced by their contextual background since learning in visual art is socially situated. Amy (2018) also confirms that there is a strong connection between learners' visual art expression and ethnography. Amy (2018) indicate that learners have different cultural context, resources, ways of living and applying techniques, therefore, learning of visual art have to be holistic, embrace past and present experiences of the learner. However, the findings of the current showed that learning in visual art in most cases was alien to the learners' contextual background and dominated teachers' experiences and western practices.

It emerged from the present study that learners have varied socio-economic and cultural backgrounds but are not reflected in how they portray their visual images and artifacts. Most of the images produced by learners prove that local art was sparingly applied. The social-cultural context and experiences of the learners were not evident in the visual art portfolios. This contradicts Caiman and Jakobson's (2019) study that cited that art-making is inseparable from the situation which is created and experienced. Similarly, Lutfi (2019) recommends that visual art education must interweave what happens within the classroom, home, society, and individual experiences. This suggests that learning has to occur within the social situation of the learner. Correspondingly, Eisner (2000) and Hickman (2005) advocates for visual art education that encourages learners to be critical, creative, and develop meaning from things around their

environment. However, in this study, it appears modernism is eradicating the traditional way of practicing visual art. Learners are not inspired by their traditional culture, history, identity, and locally traditional media. This seemingly does not concur with Vansina's (2013) views that African art can only be fully understood in the context of its social function. This confirms the notion that meaningful education has to be learner-centered rather than teacher-centered.

It emerged from the present study that learners are inspired and appreciate the use of modern tools more than the local tools and techniques. Contrarily, Burton (2013) argues that the source of inspiration for art-making for learners have to focus on their context, background, individual interests as well as the society they live in. In the same vein, Jenson (2018) suggests that it is important to provide learners with freedom when doing visual art activities so that they explore their environment and the world without any constraints. This help learners to infuse their contextual background, media and traditional tools in visual art education for them to appreciate and value them. Contradictory, the findings of the current study reflected that learners draw inspiration from western culture more than from African cultureways of practicing visual art. Cook (2018) suggested a shift in visual art practice and expression by creating a dialogue between the learner, environment, nature, and culture. Therefore, the learner's culture is of paramount importance to be included in visual art learning to ensure that learners practice the art that is closely linked to their local ethnography. McArdie (2002) and Burton (2002) view learners as a competent individual who has potential to construct their knowledge through interaction with peers, environment, and adults. This seems to concur with Kisida and Bowen (2019) who assert that there are social and cultural influences outside education institution such as families, media, technology and friends that influence art-making and the way learners perceives different artworks. Therefore, a learner's contextual background is crucial to be nurtured through exploration of the environment and interaction with peers.

The findings of the current study confirm that learners are practicing visual art that is alien to their contextual background. The findings of the present study unveil that what inspires learners when they are creating artworks are images and objects outside their environments. It emerged from the present study visual art practiced by learners is alien to their contextual background because the indigenous knowledge of the learner is misguided by the teacher. This seems to

contradict Vygotsky's social-cultural theory which states that learners' actions are determined by their socialization (Polly et al, 2018). According to Vygotsky's theory, works of art have to involve the experience of the learner. Therefore, works of art created by learners should not be divorced from what learners encounter in the world (social context). The current study also established that learners from working-class children are the most affected in practicing visual art that is alien to their contextual background. Some forces made them do visual art that is alien (Crowley, 2016). Accordingly, European and Western schooling proves to suppress the contextual background of the learner.

The findings from learners' portfolios confirm that they used exclusive material that is not natural from their local environment or portraying African tradition. It emerged from this study that indigenous knowledge is suppressed. The current study established that when learners are using local materials as they see them as a substitution of commercial ones. They do not value and treat the local materials as originals. They treat them as a second choice. This suggests that learners are not valuing the use of local traditional media. According to Bourdieu's (1997) cultural capital theory the dominant class influence other social groups that their art is good compared to other cultures. Cookson and Persell (2010) also noted that the elite class pronounces what is valuable and important for learners to learn in art and align it with their ethnography. Similarly, the findings of the study support the notion that learners from the working class are failing to use their contextual background and indigenous knowledge systems because of this influence. Learners were inspired by elite class art like the use of commercial materials like papercrafts instead of natural traditional materials such as grass fiber and murara. This is contrary to Vygotsky's social-cultural theory also states that culture along with social interaction influences cognitive development.

Similarly, according to Bourdieu, working-class learners struggle in trying to match the standards of visual expressions and practice of the dominant class. This implies social class plays a crucial role in media usage. As a result of this influence, working-class learners from school Tongogara and Cheure artifacts produce artifacts that are not enriched by African culture Some art media from other cultures are classified as underdeveloped. The present study established that this is caused by teachers whose training is biased towards European and Western visual art practice

and expression. Most of the teachers were oriented to the Western and European practices which looked down on local visual art practices and expression. This confirms there is a need for teachers to expose learners to cultural heritage sites like Great Zimbabwe, craft centers and museums where there is a lot about the history of Zimbabwean art. Therefore, there is a need for reforms in the existing curriculum to focus on indigenous knowledge systems that have relevance, significance and alien to the ethnography of the learner.

This study established that learners are exposed to alien art practices and media and techniques that are not culturally familiar. It emerged from the present study that learners live in different cultural contexts, have differences in socialization and socio-economic background but what they learn in visual art is alien to their contextual background. Because of this alienation learners practice and express in visual art that it seems not to be related to their cultural experiences. The findings contradict Vygotsky's (1978) Zone of Proximal Development that cites the need to connect the learning of visual art to the environment so that learners make meaningful artworks that are related to their contextual background. The current study unveils that previous socialization and culture are relatively not matching with what is being practiced by learners in visual art. Consequently, learners use media and instructions for art activities that are alien to their ethnography.

The current study also confirms that learners from elite schools practice visual art that is in line with their traditional practices. There is an integration of visual art practices because the families are rich and the subject is taught by an art specialist. This supports Bourdieu's cultural capital theory that cited that some of the learners especially the elite class are exposed to visual art at a very tender age and are well connected to a wide range of visual art practices in the world (Haralambos & Holborn, 2013). According to Bourdieu's cultural capital theory, middle-class learners are connected and exposed to the global village through the use of the internet, social media, electronic media and educational tours (Giddens & Sutton, 2017). Therefore, this suggests that the elite school have access to resources and they learn visual art that is closely connected to their cultural context.

The current study also established that most of the learners were using commercial materials and foreign techniques when practicing and expressing themselves artistically. It was verified that learners frequently use commercial visual art materials. This is influenced by exposure to the modern Western society they are living in. This indicates that exposure to Western practices that are alien influences learners to prefer man-made materials more than natural traditional media and techniques. This means that learners mostly favor exploring Eurocentric visual art techniques, foreign materials and look down upon traditional techniques and media. For the reason stated above, it suggests that learners have little access to explore other possibilities like natural found objects and materials in the environment. Consequently, this confirms that local media is not being used when learners are expressing and practicing visual art. Learners are influenced by media and foreign cultures that they are exposed to before they explore locally available materials and techniques. This influences primary school learners to produce artworks that have domination of Western resemblance over African identity. This supports the notion that visual art practice has to focus on inculcating self-discovery and developing oneself in an attempt to bring out latent talents in learners. Therefore, there is a need to make learners self-conscious and wholesome human beings where they have to first appreciate traditional media and later collaborate with others from foreign cultures.

Findings from this study showed that visual art practiced by learners is not built from their ethnography. It was established that contextual background and materials in the environment do not play a significant role in inspiring learners when learners are expressing and practice visual art. In other words, learners are not engaged in activities and topics that assist them to communicate what they value in their culture and day to day experiences. Therefore, learners are not communicating their unique visions of their culture, feelings and emotions independently. The finding of the current substantiates that learners are practicing alien art due to teacher dominance and the influence of Western practices in the education system. The present study proved that learners from the elite school which is taught by the visual art specialist learners apply an integrated approach. This shows the influence of cultural context, knowledge and pedagogy tension in visual art teaching.

5.6 Ethno-pedagogical dissonance in visual art teaching

The above theme on ethno-pedagogical tension in visual art teaching is the fifth finding of the study. The discussion is based on the tension between contextual background, teacher education and pedagogy that dominates art education. The current study attests that the visual art teaching in the sample is Eurocentric and Western and hence the need for reform. The results presented from learners' portfolios, interviews with teachers and in chapter four confirms that teachers' educational background influences the way one teaches visual art. This ascertains that teachers' experiences, educational background shape ones' line of thinking and presentation of visual art lessons. Consequently, learners are guided by what the teacher knows and not their local ethnography. This dissonance results in learners learning visual art that is not closely connected to their contextual background but instead teacher-centered.

It emerged from the current study that teachers feel that the teacher training they received was dominated by Eurocentric and Western practices. Accordingly, due to these foreign exposures' teachers feel insufficient and have an impact influence visual art teaching where learners are taught alienated visual art. Visual art becomes less meaningful to the learner due to the incompetence and inadequacy of teachers. The findings from the demographic characteristics of teachers in table 4.1 in chapter four confirm that one of the teachers did visual art as a specialisation area during teacher training. The one who specialises in visual art teaches at a rich school. This explains why learners at Makwindi School perform differently compared to the other two schools Cheure and Tongogara. The finding suggests that teachers at rich schools who specialise in visual art are better trained unlike those who are teaching in high-density and rural schools. The results from interviews prove the notion that teacher Makwindi has the pedagogical content and pedagogical knowledge in visual art that has to cater to diverse cultural conditions. Teacher Makwindi supports the notion that the visual art background of the teacher determines the teaching strategies, approach content, and skills imparted to learners. In this regard, teachers' pedagogical content and knowledge assist teachers to transform the subject matter in a way learners can understand. The findings verify that learners from school Makwindi benefit from the teacher because he specialises in visual art during teacher training. The work in learners'

portfolios showed that learners from this school have more exposure to visual art more than the other two schools that are taught by general teachers.

The present study findings confirm that teacher Cheure and Tongogara they have knowledge content but lack the pedagogical knowledge needed to deliver visual art lessons in the cultural context of the learner. The two teachers invariably take the same position that they did not specialise in the teaching of art during teacher training and are not fully acquainted with pedagogies in visual art. During interviews, they pointed out that their teacher training was inadequate and they feel insufficient to deliver visual art lessons.

It influences learners to a greater extent. In my case, I did not do art during training. As a result, I feel that I am inadequate in terms of content and skills. Educational knowledge instills confidence in the teachers. (Teacher Makwindi).

I teach topics that I can proficiently demonstrate skills. So, I rely on what I was exposed to during my teacher training as well as my own experience with visual artworks. (Teacher Cheure).

The two teachers confirmed that they are not well equipped and incompetent to teach visual art like those who did visual art as a specialisation area. The issue of specialisation in visual art teaching was cited by teachers as critical. Teachers concurred that this affects how they deliver visual art lessons. In relationship with the above discussion, teachers are marginalizing the teaching of visual art due to a lack of knowledge, confidence, and adequate skills. Therefore, if they happen to teach the subject, learners are exposed to the topic's teacher knows best. This ascertains that learners' visual art practices are directed by the teacher's visual art background, pedagogy content, expertise, experiences and not what the VPA syllabus stipulates. This suggests that deficiency in pedagogical content and knowledge among teachers leads to teaching topics they are familiar with and neglecting to teach what is relevant to the contextual background of the learner.

The current study also supports the notion that tertiary institutions are not equipping pre-service teachers with pedagogical knowledge and content that enable them to deliver varied topics in visual art and learners from diverse cultural backgrounds. Qualified teachers are sent to schools

ill-prepared and as a result, they teach pedagogies knowledge and content that are related to their beliefs, culture and previous experience. Teachers confirmed that in most cases they deviate from what they have planned because they are not well acquainted with pedagogical knowledge and content on how to teach the topics and handle learners from diverse backgrounds. Consequently, teachers do not consider that learners are coming from different socio-economic and cultural backgrounds. Learners were taught using the same approach and materials. It was established that pedagogies taught to learners are teacher-centered and not learner-centered whereby the teacher dictates and imposes the content. In this relation, it deprives learners to visually express their culture and beliefs creatively. Therefore, because of this dissonance, the artistic growth of learners is hindered due to a lack of real connection to their contextual background. For the reasons stated above, it ascertains that teachers' contextual background and pedagogical content, and knowledge influences visual art teaching and practice. This means that the subject matter is not integrated and deeply rooted in the learner's contextual background and community experiences.

The present study also confirmed that during teacher training more thrust was given to western visual art techniques and practices like drawing and painting. It was established that teachers are incapacitated and feel incompetent to teach visual art. Teachers are not delivering some of the visual art topics that are stated in the VPA syllabus like art history and culture, basketry, weaving, and pottery. This demonstrates that a lack of expertise in other topics that are stated in the VPA syllabus among primary school teachers leads to the marginalization of visual art teaching. The study proves the notion that learners are not exposed to visual art which enriches them about their culture and history because teachers lack experience and expertise. The study attests that the colonial mindset instilled in teachers is being practiced in schools.

The way we were groomed and taught art influences the way we teach this subject. I trained soon after our country obtained independence. During that time, we were oriented that academic subjects are more important than art. (Teacher Tongogara).

During teacher training our art dominated western art topics like western art history more than African art history. So, when teaching we impart the content, knowledge, skills and techniques to the learners. (Teacher Cheure).

The above quotations unveil that teachers are looking down upon traditional practices and work is dominated by drawing and painting which is not African. This means that despite the policy clearly stated what to be done, teacher training shapes what they deliver in class. For this reason, there is dissonance in visual art practice in schools. There seems to be a gap between what the teachers know and what they are supposed to deliver. Therefore, there is a need to decolonize this thinking so that learners are taught visual art that is African dominated.

Regarding ethno-pedagogical dissonance in visual art teaching, teachers confirmed during interviews that they received Eurocentric and Western content more than African. This results in teaching alien visual art content to learners. This study concurs with a research study by Lindsay (2017) that asserts content knowledge, pedagogical knowledge, prior experiences, beliefs, and culture that art educators encounter during teacher training have a strong impact on imparting art programs in the schools. In line with the above argument, Davids (2018) cited that there is a need to have an appropriate pedagogical approach to address historical injustice and establish an equal society that is not biased to colonial teachings. Also, in support of Thondhlan, Abdulrahman, Garwe and McGrath (2020) also argue that most teachers who are trained had been educated in some form of the Western higher education systems. The findings of the current study also confirmed that teacher training is dominated and linked to the historical colonial past. Consequently, this reinforces the Western pedagogies which are alien to indigenous learners. Therefore, because of this teacher orientation, pedagogies and content imparted to teachers in training institutions seem to influence learners not to actively participate in the learning that relates to their personal experiences and self-expression. This concurs with the study by Verspoor (1989) that revealed that most developing countries emphasise adoption and disregarding the implementation part of it. The present study findings showed that teachers are in a difficult position in terms of how to teach visual art that is related to learners cultural context.

Furthermore, the current study findings verify that higher education institutions are reinforcing Western visual art pedagogies. Teachers are not relating and connecting learners' context, everyday life and subject matter. Reviewed literature also confirmed that because of Eurocentric models, teachers become hegemonic and repress pedagogical knowledge and content that is African as indicated by (Morreira, 2017). A research study by Garvis (2013) and Barton (2013) also confirms that tertiary institutions are not fully equipping pre-service teachers with skills, aesthetics awareness, pedagogical knowledge and confidence so that they effectively use them in the teaching and learning of visual art. This is in support with Lynn's (2017) views that what art educator experiences in art-making influences the way they deliver art lessons. This demonstrates that teacher's pedagogical knowledge in visual art influences how lessons are executed. This suggests that, lack of pedagogy knowledge and content that is indigenous leads to the non-teaching and proper delivery of visual art. Grieser and Hendricks (2018) also support the notion that pedagogical content knowledge is influence by factors such as teacher's educational backgrounds and the context in which they operate. Therefore, there is a need for integration for knowledge gained during teacher preparation (pre-service) and experiences gained from teaching visual art (in-service). However, the findings prove that in-service teachers are failing to focus on the current demands of visual art. Teachers are failing to address the issue of cultural differences in visual art learning where they implement building blocks of pedagogical content knowledge (Shulman, 1987).

The current study findings on teacher's pedagogical knowledge and content prove the notion that teachers have shortfalls in delivering visual art content. The shortfalls seem to be caused by the way teachers are trained in institutions of higher learning. Lack of expertise which is caused by insufficient training has influence learners the way they practice visual art that is related to their cultural context. Literature in support of poor pedagogy and content also substantiated that educators have limited visual art skills which were compromised by insufficiently trained art educators in teachers' colleges (Lajevic, 2013). Barton (2015) also confirms that if pre-service teachers are exposed to limited pedagogical knowledge during teacher training in visual art, they are likely to teach the way there were taught, if at all they teach. Wahid, Brahrum, Ibrahim and Hashim (2017) cited that classroom teachers lack adequate pedagogy knowledge, skills in art

production as well as analyzing and interpreting artworks from a different context. Therefore, lack of expertise negatively affects how visual art lessons are being conducted in schools. McArdle (2016) identified that many art educators are products of poor art education in tertiary institutions and this causes a lack of expertise in the teaching of visual art in schools. Furthermore, Monda (2019) asserts that teacher trainers are not acquainted with indigenous art forms and instead adopt western art teaching and this perpetuates the cycle of mediocrity in art education. Thondhlan, Abdulrahman, Garwe, and McGrath (2020) also in support of the above discussion cite that reinforcing Western visual art pedagogies and content in higher education institutions is like legitimizing particular forms of knowledge and content. Consequently, this perpetuates dissonance in visual art teaching where the focus is more on Western and Eurocentric pedagogies than in the social context of the learner. This is in line with Davids (2018) advocates for the need to decolonize the pedagogy of teacher education to reimagine a balanced and inclusive pedagogical approach that relates to the social context of the learner.

It emerges from the present study that attests that teachers cannot effectively teach some of the visual art topics, especially those that are related to the contextual background of the learner. There seems to be dissonance between learners' ethnography and teacher's pedagogies. The attitude and perception instilled during teacher training seem to be influencing learners' performance and expression in visual art. Most of the work is biased towards the teachers' practices, beliefs and experiences. This is similar to the study by Lindsay (2017) who notes that visual art teachers' contextual background influences the delivery of visual art lessons. Reynold's (2007) study that was carried out in Australia also suggests that the personal culture, values and beliefs of the teacher influence visual art teaching. Similarly, Adu and Kissiedu (2016) in their research cited that teachers who do not have the requisite skills to guide the learners during visual art let learners practice their art. This is contrary to Dimov's (2018) recommendation that teaching visual art needs teachers who identify learners' history, creativity strengths and nurture them. This concurs with the study by Ndlovu (2016) which reveals that teachers are not fully aware of how they are supposed to implement visual art. Furthermore, Nyagura (1993); Gatawa (1998); Zvobgo (1998) also noted that some classes are manned by teachers who had no idea

how to teach visual art and this compromise qualitative efforts of teaching visual art which is relevant to the learners' contextual background.

The findings of this study suggest that the perception that was instilled in teachers during teacher training that local traditional topics are less important is influencing visual art teaching. This is in support of Shulman (1987) in Berry, Depaepe and van Driel's (2016) views that what the teachers know, do and beliefs have a major influence on how learners practice and express themselves in visual art. Furthermore, Eisner (2006) and Daichendt (2010) confirm that the way teachers view the world and personal experiences are inseparable from what is taught in the classroom. Therefore, for effective visual art teaching teachers have to have a deeper understanding of both content and knowledge pedagogies of learners from diverse socio-cultural backgrounds. Campbell's (2011) study suggests that a holistic understanding of the learner which is a diversity of cultural and social forces is very important in the teaching and learning of visual art. This assists to build a knowledge base of what learners learn. Therefore, the teaching of visual art has to be centered on the social and contextual background life of the learner as indicated by (Diek, 2019). Research by Tanir (2013) confirms that problems that teachers tend to neglect or avoid teaching visual art because they are not sure if they can effectively demonstrate skills to learners. In support of the notion above Lynn (2017) also argues that initial training and area of specialisation have effects on visual art teaching. However, this is in contradiction to Davids (2019) who study argues that teacher education institutions have the responsibility to train prospective educators to engage various pedagogies that will contribute towards national-building and democratic citizens.

The present study attests that teachers are struggling to handle learners from different social-cultural backgrounds resulting in learners practicing visual art that is not closely connected to their ethnography. In a similar vein, Bresler and Thompson (2017) cited that college education and teacher programs have come under attack for not preparing teachers on how to handle learners with different cultures and socio-economic backgrounds. Efland (2002) confirmed this citing that teachers are not knowledgeable about how to promote creativity, teach and handle the teaching of visual arts effectively to learners of diverse cultures. Similarly, Chiara (2019) asserts that educators continue to treat all the learners the same besides that they have cultural

diversity among them. This is in contrast with Macquairrie (2016) who argues that visual art educators should construct arts that draw upon cultural resources learners bring with them to schools. Campell (2011) suggested that a holistic understanding of the learner which includes a diversity of cultural and social forces is very important in the teaching and learning of visual art.

The findings of this study on ethno-pedagogical discourse in visual art teaching prove that teachers are failing to handle learners from varied social-cultural contexts. The present study confirms that learners are exposed to the ethno-pedagogical of the teacher which is Eurocentric and Western orientated. This is contrary to Vygotsky's theory of socio-cultural theory which highlights the role of social and cultural interaction in the learning process. According to Vygotsky's social learning theory, knowledge is socially constructed and individuals learn from one another. In this study concepts of Vygotsky seem not to apply to what happens in two schools from poorer communities. This is contradictory to the social-cultural learning theory of Vygotsky's learning who cited that activities and content in visual art have to be driven by learners' diverse socio-cultural backgrounds (Mutekwe, Machingambi, Maphosa, Ndofirepi & Wedesango 2013). According to Vygotsky learners learn through interaction with others and materials within their environments. It emerged from the current study that there is a misalignment between what the teachers are doing and what they are expected to do. There is no scaffolding regard to the social context of the learner and the visual art practice. The findings exhibited that learners are taught and exposed to Eurocentric and Western practices instead of indigenous visual art practices. Therefore, because of the dominance of foreign practices pedagogies teachers are focusing more on teacher-centered practices than learner-centered. Hence, there is a need for transforming teacher training to focus on assisting teachers to have pedagogical knowledge and content that enable them to handle learners from different socio-cultural backgrounds to have fruitful interaction and learning that is closer to their contextual background.

The above discussion proves the notion the pedagogical knowledge content of teachers is not satisfactory and this is influencing their teaching in visual art. The important finding that emerged is that skills, content and culture imparted are determined by the teacher's educational background. There is dissonance in visual art teaching because teachers lack content knowledge

and pedagogy. From the research findings, it was noted that due to lack of expertise learners are exposed to the Western social-cultural context which was inculcated in teachers during teacher training. In the same vein, Monda (2016) asserts the poor quality of teachers led to poor delivery of visual art lessons since teachers do not possess specific art pedagogy, history, and technical art skills. This suggests that teachers are stifled by their educational background and training which trap them to teach alien visual art to learners. Consequently, what is taught and practiced in visual art is more inclined to teachers' contextual background and not the learners' contextual background. In this regard, the educational background of the teacher determines the content, knowledge, and skills applied in visual art teaching. This is because teachers have the autonomy to decide what to teach and how to teach. This confirms that the cultural background of the learner which is the foundation of what is going to be learned is not prioritized in this case. Therefore, there is a need to address the dissonance to ensure that learning in visual art stems from learners' orientation, experiences, values, and background (learner-centered learning).

The present study established that art teaching is colonial and there is a policy gap because there is underlying dissonance between teacher education, contextual background and pedagogy. It was ascertained from the learner's visual art portfolios and lesson observations that learners' artworks are a reflection of teachers' contextual background and expertise. The current research findings show that learners are exposed to artistic skills that do not suit their environment, context and culture. This is contrary to Khoza's (2016) study that indicates the need to include learners' contextual background so that they can connect to societal and global contexts. It was established that teachers are lacking in the subject pedagogy and their learners suffer as a consequence. Lombard's (2012) study indicated that teachers seem to have insufficient PCK on visual art implementation. Similarly, Mbeshu (2010) study also reveals that some teachers do not teach the subject because they did not know what to teach. The visual art portfolios confirm that teachers mostly teach visual art activities especially Western and Eurocentric that they are well versed in due to incompetency. This supports the notion that the teacher's pedagogies are not diverse to handle learners from different social-cultural backgrounds. It emerged from this study that teachers are delivering visual art lessons that are not related to learners' cultural experiences. According to Dobbs (1989), the lack of professional preparation by teachers has a

substantial influence on how teachers implement the visual art curriculum. This supports the notion that if the teacher has a poor background in visual art, the lesson delivery is also poor and corrupt learners with their ideas and ethnography. It was confirmed that teachers are not utilizing rich cultural resources that are available in their local environment. This impacts negatively the way visual art lessons are being conducted and practiced in primary schools. However, pedagogical requires a shift from teacher-centered to learner centredness. According to Freire (1970), critical pedagogical requires an approach that offers opportunities to question and self-introspection. Similarly, Hoadley and Jansen's (2014) study revealed that what is learned has to encourage knowledge that comes from the learners' environment. Consequently, there is a need for harmonization of pedagogical approaches in teacher education so that prior knowledge of the learner is not ignored but reinforced instead.

5.7 Conclusion

In this chapter, I presented central findings and discussions of the thesis from the following themes: colonial remnants and legacy, the policy-practice contradiction in learner contextual background, the misconception of visual art as an academic subject, learner contextual alienation, knowledge and pedagogical tension in visual art teaching. Data were collected through interviews, observations and document analysis. I discussed my findings relating them to the critical issues raised in chapter four and related literature and theories that were presented in chapter one. The findings showed that learners express themselves in Western and European styles and techniques. Learners express themselves the way they do because of colonial remnants and misconceptions teachers have towards the teaching of visual art. Socio-cultural background influences visual expressions and artistic development of primary school learners during art-making. In summary, the findings show that colonial remnants influence the way learners' practice and express themselves artistically. It was established that there is a contradiction between policy and practice. The policy is learner-centered but the challenge is the implementation. The study also revealed that teachers have a misconception about visual art as an academic study. The findings also show that learners are practicing visual art that is alien to their contextual background and this is influence by the lack of teachers' pedagogical knowledge

and content. Thus, there is a need to address the above-mentioned gaps in visual art practice. The following chapter six provides a conclusion and recommendations of the study.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

In the previous chapter five, I presented the discussion of findings concerning research questions, literature review, and the theoretical framework on contextual influence on learners' artistic development. The themes that were discussed in the previous chapter are colonial remnants and legacy, a policy-practice contradiction in learner contextual background, the misconception of visual art as an academic subject, learner contextual alienation, and knowledge and pedagogies tension in visual art teaching. The present chapter six (6) summarises the findings by providing an overview of the study, my conclusions, and recommendation which emanated from the study. I then conclude the chapter by exploring the contributions and limitations of the study.

6.2 Overview of the study

The study examined the ethnographic influences on learners' artistic expressions and development: a case study, Masvingo district Zimbabwe. The research question that informs this thesis is: How are learners' artistic expression and development influenced by a contextual background in Masvingo district primary schools? The following sub-research questions were explored to acquire a deeper insight into the issues under study to explicate with greater meaning the main research question.

- How do Zimbabwean primary school learners express themselves artistically when practising visual art?
- Why do primary school learners express themselves artistically the way they do?
- To what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making?

Learning and practising visual art enable learners to express their feelings and culture inherently. Gardner (1990) claims that the omission of the arts in any curriculum is tantamount to short-changing the learner's mind. Through art, learners appreciate art in itself and its cultural context. In this regard, contextual background plays a pivotal role in how learners express themselves and

give utterance to their culture and hidden talents in visual art. Involvement in one's contextual background assists learners to develop cultural awareness, imaginative thinking, self-expression, cognitive development, and symbolic communication. Given the central link between contextual background and art expression, the present study sought to explore the influence of cultural context on artistic expression and development among primary school learners.

Even though much has been achieved in terms of decolonising the Zimbabwean educational system, the traces of the colonial system are regrettably still visible, which is an indication that the process of decolonisation is an ongoing process that requires critical attention from educational practitioners and curriculum planners. Most of the studies focused on the policies on improving the teaching of visual art education and ignoring the implementation part of it. Given this background, the current thesis was needed to enhance how learners express themselves and the contextual background influence on visual art practices. The idea of the thesis emerged from my involvement with art education at a higher education level and my concern that the full potential of the rich African and in particular the Zimbabwean cultural heritage still plays second fiddle to the colonial tradition in many cases. The thesis assists in exposing why contextual background becomes mainstream without neglecting the universal and common associations with other cultural traditions.

The present study was guided by the interpretive paradigm and the qualitative research approach methodologies. A case study research design was employed for an in-depth understanding of the topic under study. Face to face interviews with teachers, document analysis of learners' portfolios, and observations of visual art lessons were used to solicit data from the participants involved in the study. I collected data from more than one source to enable data triangulation and yield comprehensive information on what influences learners to do visual art activities the way they do. The value of triangulation revealed the complexities in the case studies and made visible the uneven nature of the Zimbabwean schooling system and cautioned against rampant generalisations. Triangulation provides an appropriate framework to develop careful analysis and draw conclusions in the context of the study. The multiple data methods also add validity and trustworthiness to the qualitative study. For the current thesis, the targeted population consists of learners and teachers from primary schools in Masvingo District, Zimbabwe. In this study, I

adopted a thematic analytical approach to make sense of the data and to construct multiple themes meticulously as I observed and identified emerging patterns developing into fully-fledged knowledge themes which provided the basis for my eventual formulation of the findings of this study.

6.3 Responding to research questions

The main purpose of the present study was to explore and understand the contextual influences on learners' artistic expressions and development among primary school learners. In chapter one I stated the main research question of the study. From the main research question, three sub-research questions were formulated to guide the research. The present section focuses on responding to the main research question as well as addressing sub-research questions in the process.

6.3.1 Main research question

How are learners' artistic expression and development influenced by contextual background in Masvingo district primary schools?

It is concluded from the research findings that visual artistic expression is overwhelmingly influenced by the colonial remnants, policy-practice contradiction, teachers' disposition, and teacher's pedagogical knowledge and content. Consequently, most of the artworks produced by learners are not inherently African. They dominated Western and European practices which are alien to their contextual background and social-cultural experiences.

6.3.2 Sub-research question one

How do Zimbabwean primary school learners express themselves artistically when practising visual art?

It emerged from the data supplied through document analysis of learners' portfolios, interviews, and observations of visual art lessons that primary school learners express themselves in topics that are not related to African identity and culture. Learners explore visual art that does not link with their cultural experiences and day to day experiences. The current study also established that other media and topics in visual art where learners can express themselves artistically like three-dimensional work; crafts, moulding, and collage are not being practised by learners.

Information gathered from participants ascertained that learners portray images that are not inherently African and with minimal inclusion of African identity. The learners are not practising and communicating their unique visions of their culture, feelings, and emotions independently. There is a complete absence of traditional crafts such as beadwork, pottery, and carving.

The present study found out that learners have varied socio-economic and cultural backgrounds but are not reflected in how they portray their visual images and artifacts. Learners mostly draw their aspirations from artifacts that have no cultural and African resemblance. Learners draw inspiration from Western culture more than from African culture when they are expressing themselves in visual art. It emerged from the current study that visual art expression of learners is not learner-centered and not drawn from traditional culture, history, identity, and local traditional media. This study confirmed that the majority of the learners sparingly applied media that portray Africaness. The learners used materials that are not natural from their local environment. Learners' portfolios attested that learners are given pencils and commercial paints first instead for them to start practising visual art using clay, grass, sisal, tree fibre, and charcoal from the immediate environment. Learners are not enriched with more local cultural art materials first so that they produce artworks that are related to their ethnography. Therefore, learners should ideally express themselves to reflect their contextual background artistically so that they can appreciate their identity and take pride in their art as authentically local and African.

6.3.3 Sub-research question two

Response to sub-research question: Why do primary school learners express themselves artistically the way they do?

It is concluded from the present study that the diverse learners' contextual background is not considered and this influences learners to express and practise visual art that is divorced from their local cultural tradition. Colonial art education has a strong impact on the way indigenous understand and practise visual art. It was verified that learners are not exploiting media and resources to make artifacts that are inherently African. The current study established that colonial remnants' legacy is influencing how learners express themselves artistically the way they do. Teachers are banishing traditional practices like art history and capitalising on traditional

materials that surround the learners. Consequently, this influence why learners are producing western culture artifacts as reflected by work produced by learners in visual art portfolios. This compromises learners' cultural context as they use techniques and materials which are alien. There is no improvement in what was taught during the colonial period and what is being practised in primary schools today. This study established that there is a contradiction between policy and practice in visual art. The current study unveils that there are gaps in teacher training and this influences the way teachers deliver lessons. Visual art is not properly articulated in the context of the learner as it was before during the colonial period. Learners are engaged in foreign alienating art inherited from colonial art which is not their context. It appears they are inspired by alien materials, methods, and techniques which are not linked to their environment, history, and culture. The present study establishes that teachers are not taking into account learners' artistic development, diverse backgrounds, and resources in their environment.

6.3.4 Sub-research question three

To what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making?

The current study proves the notion that visual art for lower-class people is relegated and considered pagan in the school context. It was confirmed that due to colonial influence learners are consuming the elite art that does not suit their cultural context. The present study findings showed that the indigenous culture is undervalued in the visual art practise despite initiatives that were made to accord the indigenous local practices a priority. Findings such as the use of Eurocentric images, media, and techniques demonstrated that the dominant class practices are reinforced in primary schools. Working-class learners are meant to disregard their culture and adopt the culture of the elite class. Working-class learners also are not exposed to educational tours since their families cannot afford to sponsor them. Also, teachers hold the misconception that visual art is not an academic stud. The school environment also does not value the importance and as a result, the subject is relegated to the periphery. However, the findings from the visual art syllabus stipulate that indigenous cultures in Zimbabwe have to be accorded and practised in school. The present study unveils that policy is committed to infusing the cultural context of the learner but the implementation part of it is not done accordingly. It was

established that there is a contradiction between policy and practice. The current study established that most of the schools where working-class children attend are taught by general teachers who lack pedagogical knowledge and content. This affects the effectiveness of the implementation of the policy and how learners express themselves artistically.

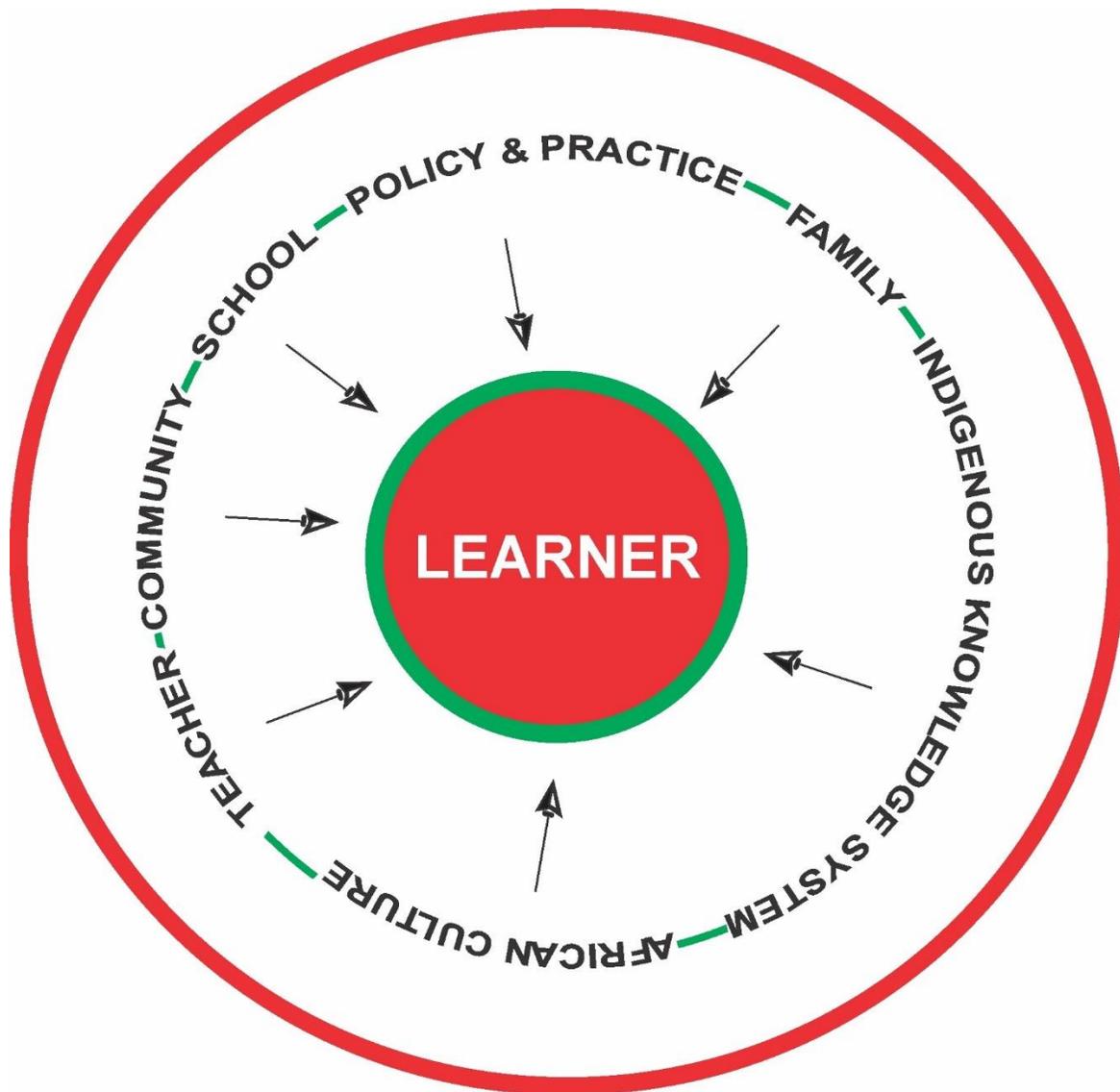
On the other hand, it emerged from the present study that one of the schools has learners with a socio-cultural background that socialises them to upper-class culture. It was ascertained that these learners are exposed to social activities that are inherently educational which provide them with skills and knowledge which influence visual expression and artistic development. The current study found that learners are motivated to create art that suits their cultural experiences because they have the cultural capital that meets the standards of art education. This study confirmed that learners at this school apply integration approaches in the way they practise visual art. The artworks, techniques, and methods that were used by learners exhibited integration of both traditional and alien culture. It emerged from the current study that learners used mixed materials and images that are found in their culture, heritage, and immediate environment and outside their environment. The present study substantiated that teachers who teach at elite schools have the pedagogical content and pedagogical knowledge in visual art that caters to diverse cultural conditions. This supports the notion that the visual art background of the teacher determines the teaching strategies, approach content, and skills imparted to learners. The upper-class learners benefit from the teacher because they specialise in visual art during teacher training. Thus, the socio-cultural background of the learner determines the quality of teaching and eventually artistic development. Therefore, there is a need to improve the cultural context in which learners are living and being educated to improve the way they express themselves artistically.

6.4 A proposed model for young learners to promote visual art expression

After going through the summary of research findings and conclusions of the present research study, I propose the model to improve visual art expression and practice. The proposed model is rooted in the scientific theories of social-cultural principles of learning. Some different variables and aspects exist, interplay, relate, and influence each other and ultimately influence the visual art expression of the learner. These variables make up the model that promotes the visual artistic

expression of learners. The learner is the core and the variables are the components that interconnect and converge on learners' artistic expression. The model is presented in fig 6.1 below.

Fig 6.1 Visual artistic expression and practice model for learners



The model above of visual artistic expression and practice shows that learners develop and acquire art skills, not in isolation but various elements and factors contribute to that. This suggests the notion that learners do not operate in a vacuum. The model demonstrates that

learners learn through interaction with different variables. The variables in fig 6.1 are explained below.

6.4.1 The learner

The learner is the central pivot to the entire process of teaching and learning. What is learned has to center on the learners' experiences. This means under normal circumstances everything that happens in the classroom has to be learner-centered. The present research study is grounded on a social-cultural perspective where the learners interact with different variables within the environment. This will enable the learner to develop and acquire artistic skills that are closely connected to their environment and context.

6.4.2 The teacher

Teachers with pedagogical content and knowledge proved to be more effective in implementing the visual art curriculum. The specialist was fully equipped to handle learners from diverse backgrounds. They adapted to the learning environment of the learner by making use of material resources, art centers, resource persons, practising artists and ICTs. They integrated learners' cultural backgrounds quite well. Learners practised art using hybrid materials. Most of the works showed the culture of the learner by using art materials from the social context. The teacher did not impose his culture nor dictate what learners were supposed to do they were just guided here and there. This proves the notion that a competent teacher has to interact with learners without looking down upon their cultural practice. Hence, this promotes tolerance and inclusivity. The teacher also comes up with strategies on how to promote tolerance by encouraging group work.

6.4.3 Policy and practice

There is a need to ensure that the visual art policy which commits the teaching of indigenous knowledge systems is practised in primary schools. The present study established that there is a false adoption of the policy by teachers. It is influenced by misconception on the status of visual art, colonial remnants legacy, and lack of expertise. Therefore, there is a need to train teachers on how they can impart visual knowledge and content to learners, how to be learner-centered, and the importance of art to learners. Also, teacher education institutions have to play a constructive role in policymaking and guidelines for visual art practice.

6.4.4 The school

The school context influence how visual art is practised. The elite schools are taught by visual art specialists who articulate the subject so well. The school values the importance of educational tours, inviting the resource person, visiting practising artists, having the studio at school and above all, the provision of visual art materials. The way learners are exposed to art also determines the way they practise and produce artworks. It was established in the current study that the school context affects the visual art practice. Therefore, there is a need to raise funds and improve art facilities at the classroom level. Also, the school leadership is required to be innovative towards improving the teaching of visual art and the provision of physical infrastructure and materials to use in delivering visual art lessons.

6.4.5 Community

The present study confirmed variables that fall under community, which are, art institutions, resource persons, material resources, culture, and peers.

- **Art institutions-** The exposure to historical cultural heritage sites, craft centers, and museums within their environment and outside influence the type of artworks produced by learners in visual art practice. This will encourage learners to produce artworks that are enriched in their cultural context and keep cultural heritage alive. This will also assist learners to appreciate the aesthetic value of their artifacts and material resources and be inspired by visual practices in their cultural context.
- **Resource person-** The use of the resource person or practising artists will help to keep the cultural heritage alive and influence visual artistic expression and practice of primary school learners. Learning will be meaningful as learners are engaged in activities that relate to their contextual background. This promotes local art, creativity, and the adoption of traditional modes of artistic expression.
- **Material resources-** The use of material resources from the local environment will possibly reduce the dominant use of foreign media which is alien from learners' ethnography. It is hoped that this model will assist learners to appreciate the aesthetic value of natural cultural material resources in their culture than commercial man-made

materials. This may reverse the misconception of hedonistic and paganism thinking towards the use of traditional natural resources. The use of natural materials should be emphasised to encourage learners to produce art that is based on their local conception, interpretation, and cultural context.

- **Ethnography-** The present study indicated that the cultural context of the learner is very important to be considered so that it influences their visual artistic expression. The culture of the teacher, home, and community has bearing on the kind of artifacts produced by learners. In the provision of materials and teaching activities and methods, the teacher should consider the cultural context of the learner.

6.4.6 Family

The present study ascertained that the family's background influences the learning of visual art and practice. The economic status of the family determines the way learners are exposed to educational tours, ICTS, and resource materials. This research study has unveiled that learners' visual art is enhanced if they interact with resources that are familiar with their experiences. Learners emulate and appreciate the processes and value the importance of their cultural heritage.

6.4.7 Indigenous knowledge systems

There is a need to ensure that the indigenous knowledge system of the learner is recognised and fused in the learning of visual art. The present study established that learners are not empowered to explore indigenous methods, techniques and skills when they are practicing and expressing themselves artistically. Consequently, the inclusion of indigenous knowledge systems will empower learners with traditional methods of visual art practice as well as imparting a sense of identity, belonging and conserving the rich African cultural heritage.

6.4.8 African culture

The exposure of African culture and indigenous knowledge systems is very important to be formally recognized in art education. The study established that Western art education has culturally and cognitively disempowered the African learner. Learners have restrictions in using African indigenous philosophy, visualisation, aesthetics and medium. In this regard, there is a

need to infuse African inherited skills in art education so that what is learned by learners is inherently African.

As proposed in fig 6.1 above policymaking can be informed where the aforementioned variables have to be considered in crafting the visual art curriculum. The school practice also has to implement all the components stated above so that learning becomes learner-centered and grounded on learner's cultural context. Lastly, teacher education has to impart teachers with adequate skills and pedagogical knowledge and content to deal with learners from diverse social-cultural backgrounds.

6.5 Recommendations

6.5.1 Recommendation for teacher training

Based on the findings, the present study recommends that pre-service teachers be taught pedagogical knowledge and content to handle learners from various socio-cultural backgrounds to improve the teaching of visual art in the cultural context of the learners.

The present study recommends that in-service teachers need professional development and re-skilling to address the gap between policy and practice. It is believed that this will strengthen the implementation of visual art as per policy requirements like the use of indigenous media and artifacts. This will empower teachers to be culturally competent, create an enabling environment, use indigenous materials, and accommodate learners from diverse backgrounds.

6.5.2 Recommendations for practice

The current study recommends that learning visual art has to be deeply rooted in the cultural context of the learner by engaging them in educational tours, visiting practising artists, and making use of resource persons. This will not improve visual art teaching but it will assist learners to value and appreciate visual art education in their society and the nation.

The present study recommends the need to change the misconception of visual art status among the teachers. This can be enhanced by involving teachers when there are changes or developments in the curriculum. This will readdress the misconception towards visual art which was created by former colonisers.

The current study recommends that learning in visual art should be learner-centered and cater for different cultural backgrounds, material resources in the environment, as well as make use of the cultural centers and use resources persons who are experts in different areas of visual art. This will assist learners in interacting with their culture and having the freedom to express their culture, beliefs, and in producing artifacts that are inherently African. Learners also feel recognised and have a sense of belonging.

The findings from document analysis, interviews, and lesson observations on the contextual influence in visual art and expression of primary school learners recommend that there is a need for workshops for in-service teachers. They also recommended that visual art specialists show proper articulation of the subject like share what is happening in other areas like Music and Agriculture. Teachers with expertise can accommodate and tolerate diverse learners in their environments. This will reduce the alienation of the learners from their ethnography.

The present study recommends the introduction of visual art competitions and clubs whereby learners make artifacts using material available in the community. This will assist the integration of different visual practices, inclusivity, and it will cater to all learners with different backgrounds across all constituencies.

6.5.3 Recommendation for future research

The study established that colonial remnants are still dominant in visual art practice. Hence, other researchers can consider investigating strategies that can improve visual art practice and teaching in primary schools.

The study recommends further research on policy-practice contribution and its impact on learners' artistic practice and expression.

The current study found that teachers have a misconception about treating visual art as an academic subject. Therefore, further studies may focus on teachers' disposition towards visual art teaching and strategies to improve the teaching of the subject.

In this study, it emerged that teachers are lacking in terms of pedagogical knowledge and content in dealing with learners with diverse social-cultural backgrounds. Therefore, further research is needed to come up with strategies to induct pre-service teachers in tertiary institutions.

Given limited studies on visual art, more priority could be assigned to the study of the effects of information Communication and Technology in visual art expression of learners.

6.6 Contributions of the study

The focus of this section is on the possible contribution of the present study. This study aimed at increasing the knowledge base and close gaps in the research which were identified in chapter one. The current study makes the following contributions:

The current research findings add value to visual art practises by adding to the limited literature and knowledge base of visual art education on the influence of contextual background in the artistic expression and development of learners. Literature in visual art learning and practice is very limited in Zimbabwe. Hence, the present study contributes knowledge to scholarship on visual art learning using the Zimbabwe context as an example in particular.

Wittber (2017) recommended that education research has tended to focus on school learning and has neglected non-school art knowledge hence there is a need to focus and explore how learners express and practice visual art. Given this fact, the present study deemed it necessary to provide an in-depth conceptual framework to illustrate the significance of interactive learning and teaching during content from learners' diverse socio-cultural backgrounds. The current study used Vygotsky's social-cultural learning theory and Bourdieu's cultural capital theory to provide a deep insight into how interaction takes place in visual art learning in Zimbabwe primary schools. The theories of Vygotsky and Bourdieu were established to be indispensable to the education system in Zimbabwe where the learning environment of the learner plays a crucial role in the acquisition of visual art skills. According to Vygotsky, learning has to take place in an environment that enables the learner to link art learning to their social, historical, and environmental context. This motivates and promotes zeal for learners to learn because knowledge is built from their previous experiences. Vygotsky also recommended that learning has to take place with the assistance of other knowledgeable people through scaffolding learning. Accordingly, for learning

to be learner-centered the teacher (knowledgeable person) has to provide relevant methodologies, pedagogical content, and knowledge on what learners know from their lived experience.

Diek (2019) recommended that visual art education has to be centered on the cultural context life of the learner. The present study made the first attempt to expose how learners practise visual art and what influences them to express themselves the way they do. The artistic expression and practice of learners are well presented in this research study. The current research study used learners' visual art portfolios and lesson observations to give a clear illustration of how cultural context influences visual art practice and expression of primary school learners.

Mamvuto and Mannathoko (2019) cited that colonial remnants' legacy significantly had an impact on how visual art is conceptualised. The present study has contributed to exposing how colonial remnants influence visual practice and expression of primary school learners. The study confirmed that colonial practices and teacher training are influencing how teachers are teaching visual art the way they do and the way learners in Masvingo District practise and express themselves artistically.

The present study established that teachers are sent out to schools after training, ill-equipped. The study attests that teachers are less proficient in interpreting and implementing visual art policy. This finding is critical and makes a major contribution to how best can visual art be improved, starting with the teacher to the learner. The current study contributes to new knowledge of in-service teachers in terms of how they lack pedagogical content and knowledge to implement effectively the visual art policy. The present study recommends that teachers have to be consulted and also be part of any curriculum changes to curb the challenges of non-compliance and short-changing teachers. The critical issues raised in this study need immediate attention. The current study recommends the need for more research to address the issues raised in the current study.

Ministry of Primary and Secondary Education can consider the findings from this research as a springboard to adjust or re-structure the visual art practices and teaching so that they are

relevant to the needs of the learner and society at large by infusing culture, history, and heritage of the indigenous people when producing artifacts.

6.7 Limitations of the study

Below is the presentation of the limitations which need to be considered when conducting such studies in the future.

The present study employed a qualitative research approach and the research design is a case study. This has limitations to the findings because conclusions cannot be extended directly to another context different from the delimitations of the study. The current study used a very small sample since I did not intend to generalise the results. This study was limited to three primary schools in Masvingo District Zimbabwe. The present study involved thirty learners and three primary school teachers. The involvement of other participants such as school heads and teachers in charge of the study may produce similar results or different results may also emerge. Therefore, findings of qualitative research cannot be generalised but the value of the knowledge can be used to understand another similar context.

6.8 Conclusion

The current study established that for visual art learning to be meaningful, it must take full cognizance of the learners' cultural context and awareness of Eurocentric influences, consequently the need to replace them with afro-centrism. This study unearthed and unpacked various issues concerning artistic expression and the development of primary school learners. As a teacher educator in one of the teacher's colleges in Masvingo District Zimbabwe, I learned several lessons on how visual art is conceptualised by teachers, how learners' practise and express themselves artistically, what role the social-cultural of the learner plays in acquiring visual art skills, what factors influence visual artistic development and the relationship between policy and practice.

The present study established the need to equip teachers fully for proper implementation of the national policy because there is false adoption of the curriculum. It was confirmed that the policy is committed to the teaching of the indigenous traditional culture of the learner but teachers lack

clear guidelines that show how they can effectively implement the policy. Teachers are willing to learn, hence the need for professional development for practising teachers.

The current study provoked my thinking on visual art teaching especially the policy-practice gap. I used to be convinced and believed that qualified teachers in schools have the experience and pedagogical knowledge and content to guide learners in visual art teaching and learning. This study truly modified my understanding and unveiled that there is a necessity to equip pre-service teachers fully during teacher training. On the other hand, in-service teachers need professional development and sensitisation workshops on skills on how to handle learners from diverse backgrounds, interpret the syllabus and be appraised that learning has to be learner-centered and closely connected to the environment of the learner. I am convinced that if in-service teachers are involved in curriculum-making, interpretation through seminars and continuing professional development workshops they can be more effective in delivering the policy to any learner in any cultural context.

The present study also enlightened me that learners are aware that their environment is full of materials they can explore to create different artworks. This demonstrates to me that learners have something to offer and they are so creative on their own. What is needed is guidance by the teacher for them to learn more. The interaction that I have with learners, teachers, school heads, and other researchers promoted me to develop professionally and have a deeper understanding of how visual art is conceptualised, how learners practise visual art and what made them produce artworks the way they do. I also learned to acknowledge that everyone has an important part to play in the acquisition of artistic skills and the holistic development of the learner.

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APPENDICES

Appendix 1: Letter requesting permission from the Ministry of Education

All communications should be addressed to
"The Secretary for Primary & Secondary
Education
Telephone: 0242794895/0242796211
Telegraphic address: "EDUCATION"
Fax: 794505



ZIMBABWE

Ref: C/426/3/Masvingo
Ministry of Primary and
Secondary Education
P.O Box CY 121
Causeway
HARARE

09 December 2019

Junicka Chigowe
Morgenster Teachers College
P O Morgenster
Masvingo

Re: **PERMISSION TO COLLECT DATA FROM THE SCHOOLS IN
MASVINGO PROVINCE FOR RESEARCH PURPOSES: MASVINGO
DISTRICT: KYLE PREPARATORY, MORGENSTER CENTRAL AND
RUJEKO PRIMARY SCHOOLS.**

Reference is made to your application to visit schools in Masvingo Province for
research purposes on the research titled:

**"ETHNOGRAPHIC INFLUENCES ON LEARNERS' ARTISTIC
EXPRESSIONS AND DEVELOPMENT: A CASE STUDY, MASVINGO
DISTRICT."**

Permission is hereby granted. However, you are required to liaise with the
Provincial Education Director Masvingo Province who is responsible for the
schools which you want to involve in your research. You should ensure that
your research work does not disrupt the normal operations of the schools.
Where students are involved, parental consent is required.

You are also required to provide a copy of your final report to the Secretary
for Primary and Secondary Education.

A handwritten signature in blue ink, appearing to read 'T. Thabela'.

T. Thabela (Mrs)

SECRETARY FOR PRIMARY AND SECONDARY EDUCATION
Cc: P.E.D – Masvingo Province



Appendix 2: Letter requesting permission from the Provincial and District Education Officer

ALL communications should be addressed to
"The Provincial Education Director for Primary and Secondary Education"
Telephone: 263585/264331
Fax: 039-263261



Ministry of Primary and Secondary Education
P. O Box 89
Masvingo

23 January 2020

Junicka Chigowe
Morgenster Teachers College
P O Morgenster
Masvingo

RE: PERMISSION TO COLLECT DATA FROM THE SCHOOLS IN MASVINGO DISTRICT FOR RESEARCH PURPOSES: KYLE PREPARATORY, MORGENSTER CENTRAL AND RUJEKO PRIMARY SCHOOLS.

Reference is made to your application to carry out research at the above mentioned schools in Masvingo District on the research topic titled:

"ETHNOGRAPHIC INFLUENCES ON LEARNERS' ARTISTIC EXPRESSIONS AND DEVELOPMENT: A CASE STUDY, MASVINGO DISTRICT."

Please be advised that the Secretary for Primary and Secondary Education has granted permission to carry out your research.

You are also advised to liaise with the District Schools Inspector who is responsible for the schools which are part of the sample for your research.

Z. M. Chitiga
Provincial Education Director
MASVINGO PROVINCE

MIN. OF PRY. & SEC. EDUCATION
PROVINCIAL EDUCATION DIRECTOR
MASVINGO PROVINCIAL OFFICE
23 JAN 2020
P.O. BOX 89, MASVINGO
ZIM. TEL: 0392-264331
FAX: 039-263261

DEPUTY HEADMASTER
KYLE SCHOOL
10/03/2020

THE DEPUTY HEAD
RUJEKO PRIMARY SCHOOL
10 MAR 2020

DEPUTY HEAD
MORGENSTER C.P. SCHOOL
06-03-2020
DATE
P.O. MORGENSTER
MASVINGO

MIN. OF PRY. & SEC. EDUCATION
DISTRICT EDUCATION OFFICER
27 JAN 2020
MASVINGO DISTRICT
P.O. BOX 89
MASVINGO

Appendix 3: Letter requesting permission from the schools



PARTICIPANT INFORMATION SHEET

Date

Research Title- Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe.

DEAR PROSPECTIVE PARTICIPANT

My name is Chigowe Junicka and I am researching under the supervision of Professor Mogamat Noor Davids, a senior lecturer in the Department of Education towards a PhD at the University of South Africa. I am requesting approval to conduct an educational research study at your school. The topic of the research will be **Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe.**

WHAT IS THE PURPOSE OF THE STUDY?

This study is expected to collect important information that could assist learners' art educators and teachers in the teaching of art in primary schools.

WHY AM I BEING INVITED TO PARTICIPATE?

You are invited because you have the expertise of the topic under scrutiny. I obtained your contact details from the School Head. I have thirty learners' and three teachers' participants for this research.

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY?

The study involves semi-structured interviews. The participants will be asked to respond to interview questions orally for approximately forty-five. If subjects wish to continue with the interview, their request will be accommodated. Teachers and learners will be observed for an

hour per session as they teach and learn. Schemes of work, work plans, learners' art portfolios and art syllabi will be analysed.

CAN I WITHDRAW FROM THIS STUDY EVEN AFTER HAVING AGREED TO PARTICIPATE?

Participating in this study is voluntary and you are under no obligation to consent to participation. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. You are free to withdraw at any time and without giving a reason.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

The benefits of this study are providing the department of education's Ministerial office with a pragmatic well-researched report which will assist in handling issues related to learners' artistic expressions and development. The study also seeks to assist stakeholders, curriculum and policymakers to ensure that there is a link between art educators and real practices in primary schools. It is envisaged that the study will give insights into how art is taught in primary schools.

ARE THERE ANY NEGATIVE CONSEQUENCES FOR ME IF I PARTICIPATE IN THE RESEARCH PROJECT?

There are no negative consequences, inconveniences, or discomfort.

WILL THE INFORMATION THAT I CONVEY TO THE RESEARCHER AND MY IDENTITY BE KEPT CONFIDENTIAL?

The information is confidential and your name will not be recorded anywhere therefore no one will be able to connect you to the answers you give. Your answers will be given a code number or a pseudonym and you will be referred to in this way in the data, any publications, or other research reporting methods such as conference proceedings. Your anonymous data may be used for other purposes, such as a research report, journal articles and/or conference proceedings but individual participants will not be identifiable in such reports.

HOW WILL THE RESEARCHER(S) PROTECT THE SECURITY OF DATA?

Hard copies of your answers will be stored by the researcher for a period of five years in a locked cupboard/filing cabinet in my office at Morgenster Teachers College for future research or

academic purposes; electronic information will be stored on a password-protected computer. Future use of the stored data will be subject to further Research Ethics Review and approval if applicable. Hard copies will be shredded and/or electronic copies will be permanently deleted from the hard drive of the computer through the use of a relevant software programme.

WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

There will be no benefit in monetary terms or otherwise for individuals participating in this study.

HAS THE STUDY RECEIVED ETHICS APPROVAL?

This study has received written approval from the Research Ethics Review Committee of College of Education, Unisa. A copy of the approval letter can be obtained from the researcher if you so wish.

HOW WILL I BE INFORMED OF THE FINDINGS/RESULTS OF THE RESEARCH?

If you would like to be informed of the final research findings, please contact Chigowe Junicka at +263 772884723 or email magurajunicka@gmail.com. The findings are accessible for five years.

Should you require any further information or want to contact the researcher about any aspect of this study, please contact Chigowe Junicka at +263 772884723 or email magurajunicka@gmail.com (insert principle researcher's contact details here, including email, internal phone number and fax number).

Should you have concerns about how the research has been conducted, you may contact Professor Mogamat at +27124293111 or email davidmn@unisa.ac.za.

Thank you for taking the time to read this information sheet and for participating in this study.

Thank you.

Chigowe Junicka

CONSENT TO PARTICIPATE IN THIS STUDY (Return slip)

I, _____, confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty.

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential unless otherwise specified.

I agree to the following:

- recording of the in-depth interview,
- being observed while teaching,
- being observed while learning and
- having my lesson plans, schemes of work and learner’s art portfolios analysed.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname : _____

Participant Signature

Date

Researcher’s Name & Surname: Chigowe Junicka

Researcher’s signature

Date



REQUESTING FOR PERMISSION FOR PARENTAL CONSENT FOR MINORS TO PARTICIPATE IN A RESEARCH PROJECT

Dear Parent

Your child is invited to participate in a study entitled: **Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe.**

I am undertaking this study as part of my doctoral research at the University of South Africa. The purpose of the study is to explore the influence of ethnography on primary school learners' artistic expressions and development. The benefits of this study are providing the department of education's Ministerial office with a pragmatic well-researched report which will assist in handling issues related to learners' artistic expressions and development. I am asking permission to include your child in this study because at one of the schools selected by the researcher. I expect to have other children participating in the study.

If you allow your child to participate, I shall request /him/her to take part in the classroom for classroom observation while doing Art lessons. Learners' art portfolios to be used for document analysis

Any information that is obtained in connection with this study and can be identified with your child will remain confidential and will only be disclosed with your permission. His/her responses will not be linked to his/her name or your name or the school's name in any written or verbal report based on this study. Such a report will be used for research purposes only.

There are no foreseeable risks to your child by participating in the study. Your child will receive no direct benefit from participating in the study; however, the possible benefits to education are providing the department of education's Ministerial office with pragmatic well researched report

which will assist in handling issues related to learners' artistic expressions and development. The study also seeks to assist stakeholders, curriculum and policy makers to ensure that there is a link between art educators and real practices in primary schools. It is envisaged that the study will give insights into how art is taught in primary schools. Neither your child nor you will receive any type of payment for participating in this study.

Your child's participation in this study is voluntary. Your child may decline to participate or withdraw from participation at any time. Withdrawal or refusal to participate will not affect him/her in any way. Similarly, you can agree to allow your child to be in the study now and change your mind later without any penalty.

The study will take place during regular classroom activities with the prior approval of the school and your child's teacher. However, if you do not want your child to participate, an alternative activity will be available. In addition to your permission, your child must agree to participate in the study and you and your child will also be asked to sign the assent form which accompanies this letter. If your child does not wish to participate in the study, he or she will not be included and there will be no penalty. The information gathered from the study and your child's participation in the study will be stored securely on a password locked computer in my locked office for five years after the study. Thereafter, records will be erased. Any information about your child will have a code in place of his/her name and school. Participation remains voluntary. Your child has the right to withdraw from the study at any time without any penalty.

When I am finished with my study, I shall return to the school to give a short age-appropriate talk to your child about some of the helpful and interesting things I found out in my study. I shall invite your child to come and listen to my talk. A written report will also be given to the Ministry of Primary and Secondary Schools. I will also publish the results so that other interested people may learn from my research.

The benefits of this study are to assist stakeholders, curriculum and policy makers to revisit the Art curricula and to make sure that all schools are monitored to ensure Art is taught and teachers are taking into cognisance that learners' socio-economic and environmental factors are considered.

There are no risks involved.

There will be no reimbursement or any incentives for participation in the research.

If you have questions about this study please ask me or my study supervisor, Professor at +27124293111 or email davidmn@unisa.ac.za College of Education, University of South Africa. My contact number is +263 772884723 and my e-mail is magurajunicka@gmail.com. Permission for the study has already been given by the Department of Education and the Ethics Committee of the College of Education, UNISA.

You are making a decision about allowing your child to participate in this study. Your signature below indicates that you have read the information provided above and have decided to allow him or her to participate in the study. You may keep a copy of this letter.

Name of child:

Sincerely

_____	_____	_____
Parent/guardian's name (print)	Parent/guardian's signature:	Date:
Chigowe Junicka		
Researcher's name (print)	Researcher's signature	Date:

Appendix 5: Letters of informed consent for learners

A LETTER REQUESTING ASSENT FROM LEARNERS IN A PRIMARY SCHOOL TO PARTICIPATE IN A RESEARCH PROJECT

Dear learner,

Date _____

My name is Teacher Chigowe and would like to ask you if I can come and watch you do some art activities with your teacher. I am trying to learn more about how children do art activities with their teachers.

If you say YES to do this, I will come and watch you when you are with your teacher doing art activities. We will do a fun game where you have to answer some questions for me. I will also ask you to do some activities with me. I will not ask you to do anything that may hurt you or that you don't want to do.

I will also ask your parents if you can take part. If you do not want to take part, it will also be fine with me. Remember, you can say yes or you can say no and no one will be upset if you don't want to take part or even if you change your mind later and want to stop. You can ask any questions that you have now. If you have a question later that you didn't think of now, ask me next time I visit your school.

Please speak to mommy or daddy about taking part before you sign this letter. Signing your name at the bottom means that you agree to be in this study. A copy of this letter will be given to your parents.

Regards

Teacher Mrs Chigowe

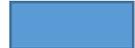
Your Name	Yes, I will take part 	No, I don't want to take part 
Name of the researcher		
Date		
Witness		

Appendix 6: Interview schedule for teachers



Interview questions guide for primary school Art teachers

Title: **Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe**



Background information

Participant Code

Gender

Age.....

Name of the school (pseudonym).....

Teaching Experience.....

Grade.....

Date of interview.....

Time.....

Research question 1: The influence of socio-cultural background on learners’ visual expressions and artistic development

1. How does the teacher’s educational background influence artworks of learners?

.....
.....
.....
.....

2. How does the teacher’s culture influence the artefacts created by primary school learners? Explain.

.....
.....
.....
.....

3. What role does acculturation play in artworks created by learners?

.....
.....
.....

4. How does socio-cultural background of learners influence their visual expressions and artistic development?

.....
.....
.....

Research question How Zimbabwean learners express themselves artistically

5. What type of media do learners use in Art lessons?

.....
.....
.....

6. What is the source of inspiration do learners use in Art lessons? Give reasons.

.....
.....
.....
.....

7. In what ways do learners in Zimbabwe express visual artistic development?

.....
.....
.....
.....

Research question 3: Relevance of visual and performing arts curriculum on artistic development.

8. During your training did you do Art? If yes what teaching methodologies were you taught?

.....
.....
.....
.....

9. What approaches and methodologies do you employ when teaching Art to primary school learners?

.....
.....
.....
.....

10. How do these approaches and methodologies integrate with the current practices in the Art school curriculum?

.....
.....
.....
.....

11. Do you have any artistic theories which you think influence the way you are teaching Art to the primary school learners'? If yes please explain.

.....
.....
.....
.....

12. Do the Art syllabi integrate well towards indigenising and Africanising the Art curricula?

.....
.....
.....

13. Is the Art primary school curriculum instrumental in developing learners' visual artistic skills? If so specify

.....
.....
.....

14. What is the status of art curriculum in the primary schools?

.....
.....
.....

Appendix 7: Document analysis schedule



Document Analysis of curricula documents

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Date.....

Aspects of traditional concepts Art documents	Comments
<p>Primary school Art syllabus</p> <ul style="list-style-type: none"> -topics that encompass traditional and contemporary art discourse -infusion of traditional and contemporary art content. -Traditional and contemporary visual art in Zimbabwe. 	
<p>Learners art portfolios</p> <ul style="list-style-type: none"> -Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story - Do key objects or images have symbolic value or provide a cue to meaning. - People included what can we tell about them; identity cultural connections mood/ expressions - Which skills, techniques, methods and process were used; traditional, contemporary, and innovative? - What materials and mediums have the artwork been constructed from. 	

<p>Schemes and plan of work</p> <ul style="list-style-type: none">-traditional and contemporary art content in topics.-reference to traditional and contemporary Zimbabwean artists.-tours to historical sites.-reference to art genres in Zimbabwe such as sculpture, pottery, ready-mades, installations, digital art, photography.	
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Appendix 8: Observation Checklist for works of art



Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner.....
 Location/studio site.....
 Form of art.....
 Date.....
 Time.....
 Length of Observation.....

An observation checklist will be used to observe works of art

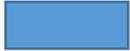
Aspect	Remarks
The genre of the artwork within; Historical, mythical, religious, architectural
What materials and mediums have the artwork been constructed from?
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?
Do key objects or images have symbolic value or provide a cue to meaning.

Appendix 9: Interview with primary teacher school Tongogara

Interview with primary teacher school Tongogara

Interview title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe



Background information

Participant Code

Gender: Female

Age: 57

Name of the school (pseudonym): Tongogara primary School.

Teaching Experience: 35 years

Grade: 6a

Date of interview: 10 March

Time: 0845

Introduction

Thank you for agreeing to be interviewed. When we last met, I explained to you that I am researching child artistic development and how culture plays a role in the way primary school learners are practicing art. I hope you read and understood the consent letter that I gave you. If so, can I have it so that I know that you have agreed to the conditions stated? I want to continue to stress that your name will be kept confidential. Feel free to give your views. I appreciate what you are going to say because it will assist me to answer the research questions for this study. Therefore, you are kindly asked to be honest in giving your views. If you are no longer comfortable to continue you are free to withdraw at any given time. You will not be penalized for that. If you wish to withdraw from the research, you are free to do so and will not be penalized.

Question	Excerpts
How does the teacher’s educational background	It influences the learners to a greater extent. In my case, I did not do art during training. As a result, I feel that I'm inadequate in terms of content and skills. Educational knowledge instills confidence in the teachers. This also gives learners a positive

<p>(pedagogy) influence the art learning and art-making of learners?</p>	<p>attitude towards visual art learning. The teacher will be in a position to impart knowledge to the learners. Teacher’s educational background affects visual art learning to a greater extent. If the teacher values visual art he/she is going to take it seriously. And this has a positive effect on learning the art. But if the teacher does not value it, he/ she just asks learners to go and draw later in the day or give art homework. Sometimes we deprive them. We even give them chimbama when we find them doing art in the classroom.</p> <p>Probing. So, when you see them doing art you see it as wasting time.</p> <p>Yeah, but we know that we are limiting these learners because they like art so much. The way we were groomed and taught influences the way we value this subject. During our training and even when we a practicing we were oriented that academic subjects are more important than art. We also lack knowledge of how to teach this subject. Since we are not experts, we just concentrate on what we know best.</p> <p>Probing. So, you lack confidence. Yes. We don’t teach it because ash learners will laugh at us. We cannot demonstrate some of the skills. Like I have alluded earlier we ask them to do art as homework so that their parents will assist them. But we know that this subject is important. These days we are seeing people living from art.</p>
<p>How does the teacher’s culture influence the artifacts created by</p>	<p>To a greater extend. Most teachers give examples that are related to their beliefs. Learners are good at imitating. Normally teachers teach relating to their culture. I teach what I know. For example, when I am teaching, I give examples of things that I know or what I came across. I can’t teach art that I don’t know. Usually, I teach</p>

<p>primary school learners? Explain.</p>	<p>things that I was taught during my training like painting and drawing.</p> <p>Probing. Is this in line with your culture?</p> <p>It's not but this the way I was taught so what do you expect me to do.</p> <p>Probing. But these learners come from different cultural backgrounds don't you think it's ideal to consider that.</p> <p>Ah, it's very difficult to accommodate them all. Now we have a pseudo-culture. It's a mixed bag. We are now shunning local traditional media. Vanoti itsvina. Even ini wacho handizvidi vanosvibisa muclass. Just imagine bringing murara, mabupundo, makavi to my classroom will be a mercy. So, we are now using commercial clay, papers and other things that are purchased they are handy. Saka I think our local culture media is phasing out a bit. We are now more concentrating on commercial material instead of indigenous knowledge things. Even learners they are running away from these traditional materials. They want to use modern things like poster paints and pencils.</p>
<p>What role does acculturation play in artworks created by learners?</p>	<p>It plays a great role. Because of technology, modernism and a mixture of cultures learners are experimenting with different materials. This interaction influences the way they create their art. You find learners creating things that the teacher is not familiar with. For example, they are making phones the latest ones using papers. They also draw cartoons they see on television. So, you see that our local culture is out of place.</p>
<p>How does the socio-cultural background of learners influence their visual</p>	<p>Pupils tend to choose the use of color, space and light according to their socio-cultural background. What they relate to socially and culturally affectionately dictates what they produce and how art development occurs in them.</p>

<p>expressions and artistic development?</p>	<p>Probing. Can you elaborate by citing your experiences with these learners?</p> <p>It has a lot of influence as I have said earlier these learners come from different classes and the way they do art is different. Usually, they want to show their peers and their friends that they know better than others. So, when you give them the freedom to showcase what they know you see different things. Even when you ask them to bring some of the materials you can see that this learner comes from a better background with the type of things, she/he brings. Some learners cannot afford to buy materials in art so this affects the way they do art and even the quality of work produced.</p> <p>We have one kid here who can bring his phone showing other things that he has downloaded from the internet. They even copy images from the internet.</p>
<p>What type of media do learners use in Art lessons?</p>	<p>Usually, they use media that is provided by the teacher or the school like pencils, crayons, paints, dyes, brushes. However, the school administration just provides very few materials because these materials are very expensive. Some of the learners bring media from their homes.</p> <p>Probing. What type of media do they bring from their homes?</p> <p>She started by laughing and then answered. They bring lots of junk things like paper sweets, pencils, crayons, markers and magazines. The funny part of it I am not familiar with these materials but young learners want to experiment a lot. I usually find them playing making their art in my absence. I just allow them to do what they wish because I don't know how to assist using them.</p> <p>Probing. So, you do not have confidence in using art media?</p> <p>Yes. That is why I leave them to do what they want.</p>

<p>What is the source of inspiration do learners use in Art lessons? Give reasons.</p>	<p>From the modern world. Learners are inspired by what they see in the communities they live in. It is the environment that shapes the behavior and attitude of the learners.</p> <p>There are inspired by things they see on television and in magazines. Most of the things that they draw are models for girls with very long hair and stylish dresses. Boys you see them drawing or making phones. The latest one. They even draw or paint soccer players and cartoon actors.</p> <p>Probing. So, they are not inspired by our local artists.</p> <p>Not really, except when I asked them to do so as homework. Watomanikidza. They are inspired by nezvinhu zvechirungu (they want western things).</p> <p>Probing. Where is this coming from?</p> <p>The way they are raised. Vanotokuudza kuti tirivanhu vemu ghetto (they tell you we belong to the ghetto).</p>
<p>In what ways do learners in Zimbabwe express visual artistic development?</p>	<p>They express themselves through drawing and painting.</p> <p>Probing. Do their drawings portray their culture?</p> <p>Not at all. Learners do not want to open up to their cultures. Vanotyakusekwa. So vanoita zvinoitwa nevamwe uyez vavanoo mu tv. Some even don't want to explore their culture because of their religion. Most of these learners are Christians so they want to be associated with traditional things.</p> <p>We are still colonised but it's affecting us. There is a need to phase out the mentality</p>
<p>During your training did you do Art? If yes what teaching</p>	<p>Yes, I did art though it was not called art. It had a certain name which is not art.</p> <p>Probing. What was it called?</p>

<p>approaches and methodologies were you taught?</p>	<p>We did art and craft.</p> <p>Probing. What methodologies and content which you were taught under art and craft?</p> <p>We were taught painting and drawing. I don't remember being taught any methodologies.</p> <p>Probing. So, you never came across theories like Lowenfeld and Piaget?</p> <p>Never. It was during the transition era from the Rhodesia era to the Zimbabwean era. So, we did not have qualified lecturers to teach us.</p>
<p>What approaches and methodologies do you employ when teaching Art to primary school learners?</p>	<p>The demonstration, group work, and individual work.</p> <p>Probing. So, you don't do educational tours or use a resource person?</p> <p>Not at all. These learners cannot afford these educational trips because their parents are average earners. Some of their parents are even vendors. So, they don't value these educational tours. The resource person it's a non-starter. The school administration does not give us the allocation in its budget. They concentrate on sports and other academic activities.</p> <p>Probing. But you are so close to the craft center and a museum is just a five-minute walk why can't you utilize that?</p> <p>She started laughing. Yah. This did not come to my mind that we are so close. Maybe it's just that we are not taking this subject seriously because we are not fully equipped on how to deliver it.</p>
<p>How do these approaches and methodologies integrate with the</p>	<p>The art school curriculum focused on child-centered approaches and also a few lecture methods where the need arises. Teacher pupil interaction, pupil to pupil interaction is used in the art curriculum. When teachers do group work thus pupil to pupil</p>

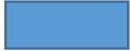
<p>current practices in the Art school curriculum?</p>	<p>interaction. When the teacher moves around checking progress this is teacher-pupil interaction. When teachers show learners how to do the activity thus demonstration.</p> <p>Probing. Do these methodologies integrate well with the current curriculum?</p> <p>Not to my knowledge. I never evaluated or take it seriously because the competence VPA syllabus is still new to us. I don't understand it. It was just imposed on us. We are just teaching it at times because it is going to be examined very soon.</p>
<p>Do you have any artistic theories which you think influence the way you are teaching Art to primary school learners'? If yes please explain.</p>	<p>What theories are you referring to?</p> <p>Interviewer. Theories like a child are development or other contemporary theories like the multiple intelligence theory.</p> <p>Interviewer. I do not know them. Maybe during our time were not there.</p>
<p>Do the Art syllabi integrate well towards indigenising and Africanising the Art curricula?</p>	<p>I'm not quite sure because this new syllabus of 2015 was just imposed on us. We are still finding it very difficult to interpret it.</p> <p>Maybe if you want me to elaborate on the old one. Because I started using this syllabus this year. I have only one month of experience with it. All along I was teaching grade seven and was concentrating on examined subjects only.</p> <p>Probing. So, is there something being done to make sure that you can interpret this new syllabus?</p>

	<p>Some workshops are being done on how to interpret this new curriculum. By the way, it is now called a competency-based curriculum.</p>
<p>Is the Art primary school curriculum instrumental in developing learners' visual artistic skills? If so specify</p>	<p>From the little knowledge I gained from these workshops and what I hear from others yes, it's instrumental.</p> <p>The unfortunate part is that we are not putting much focus on visual art. We are concentrating on these academic subjects. Visual art is far towards lunch on our timetable.</p> <p>Probing. But now visual art is an examinable subject starting from 2022 at grade seven level. So how are you going to do it if you are not teaching it and not knowing its importance?</p> <p>For learners, they have a lot of interest in this subject but the problem is with us teachers who are shunning the subject. I think these workshops which are being held will assist us to be more knowledgeable about VPA.</p>
<p>What is the status of the art curriculum in primary schools?</p>	<p>Visual art is not taught at all. It is a marginalized subject because even during our school days if you were seen doing art you were regarded as less gifted academically. However, we are trying to embrace it since it's now examinable.</p> <p>But the problem is that we do not know how to teach, assess and award marks in art. There is a cloud among teachers that also affect these learners. I need to know how to facilitate Visual art lessons. As a result, I end up asking to do topics like drawing and painting which are easy for me to teach because I just instruct them to do without teaching. But I'm not competent at all in some of the topics I am not familiar with them. For example, the use of ICTs. Download these items.</p>

	<p>Probing. So, what do you suggest for the improvement of visual art teaching?</p> <p>We need art specialists like what they are doing in subjects like music computers and agriculture. We also need art studios when doing practical work where we can store artworks and materials.</p>
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Appendix 10: Interview with primary teacher school Makwindi

Interview title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe



Background information

Participant Code

Gender: Male

Age: 44

Name of the school (pseudonym): Makwindi primary School.

Teaching Experience: 21 years

Grade: 4

Date of interview:

Time:

Introduction

Thank you for agreeing to be interviewed. When we last met, I explained to you that I am researching child artistic development and how culture plays a role in the way primary school learners are practicing art. I hope you read and understood the consent letter that I gave you. If so, can I have it so that I know that you have agreed to the conditions stated? I want to continue to stress that your name will be kept confidential. Feel free to give your views. I appreciate what you are going to say because it will assist me to answer the research questions for this study. Therefore, you are kindly asked to be honest in giving your views. If you are no longer comfortable to continue you are free to withdraw at any given time. You will not be penalized for that.

Question	Excerpts
How does the teacher’s educational background influence the	Zimbabwean primary school teacher is an all-rounder. Chances are very low to find a subject teacher for art. At times they have an average to low understanding of art though in some cases we have specialist teachers in art. For example, at this school, I only teach art thus my area of specialisation.

<p>artworks of learners?</p>	<p>The poor orientation of the subject has a negative impact. Some did the art for the sake of completing the course. These are the same teachers that are not teaching art because of the negative attitude, perception, and value they give to the subject.</p> <p>There are the same school heads that do not institutionalize art on their timetables.</p> <p>If the teacher is highly motivated, talented and knowledgeable is the kind of teacher who takes art seriously.</p> <p>The subject is dying a natural death. The teacher teaches art as a ceremonial subject on the timetable.</p> <p>Teachers' qualification plays a crucial role. If this teacher is a diploma holder in education is different from those who passed through polytechnic experiences and later joined education. The approach to art is different. Polytechnic products have sound skills and knowledge in visual art.</p> <p>Also, the artist proecy of learners is determined by the teachers' area of speciality. Other teachers are good at drawing others painting or graphic design. The area of specialisation also has an impact on what is learned by learners. Teachers just brush through on areas they are not familiar with. They go deeper to their area of specialisation where they have sound knowledge.</p> <p>There is a vast difference between a diploma holder and a degree holder's BED or master's. Degree holder teacher has well-informed knowledge of visual art. They know how to teach learners about current and modern things in art. If you have more experience you want to implement it in the classroom.</p> <p>Diploma holders have limited knowledge of visual art. They hold outdated views on art especially those who were trained way back where art was taught as crafts.</p>
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<p>How does the teacher's culture influence the artifacts created by primary school learners? Explain.</p>	<p>It has a large bearing on what is learned by these young learners. Go to Bulawayo you realise that demography has many schools that offer art. Art is well pronounced in Bulawayo and if you check ma Cultural orientation is very important. Most of the teachers and art graduates come from Bulawayo. You look at their exhibitions so fine and articulate Unlike when you come down to midlands and Masvingo uptake of the subject is very low. Most teachers want to teach in their provinces. There is a link between Bulawayo and South African art where there is a strong bias on color usage. Places like Binga have their orientation. You can tell by the type of art that this teacher comes from this culture because of the artworks created by learners. Masvingo orientation is pottery and sculptures. If we go to drawing and painting you tell its Bulawayo and Harare. Mzilikazi art in Bulawayo is a well-known art resource center for most schools in Zimbabwe. Even colleges and universities The fact that is in Bulawayo most of the teachers has that orientation.</p>
<p>What role does acculturation play in artworks created by learners?</p>	<p>My understanding of acculturation is hybrid culture. It is more recent. There is a new argument that do we have pure African art in the world that we are living in. Globalization has resulted in cultural exchange in art-making. This occurs between African art (culture) and Western art. Africa being a developing continent has seen most of its artists, teachers and learners adopting western styles of making art. This has an impact on classroom practice. Teachers were western-oriented during their teacher training and this is also passed on to these young learners. Also, technology is playing its part</p>

	<p>in instilling western art styles in our children. So African art is featuring here and there.</p> <p>Transculturation hybrids are modern traits in art. Art is no longer for western. Way back art was measured in western standards.</p> <p>Third or developing continents should receive the same treatment as western art</p> <p>Globalization has brought in traits of African art seen in western art and vice versa. It's called appropriation.</p> <p>This affects learners the way they produce artworks. There is no longer pure art.</p> <p>There is a lot of mixture and hybridity of African things there.</p>
<p>How does the socio-cultural background of learners influence their visual expressions and artistic development?</p>	<p>It has a large bearing on the artistic development of learners. We are all born artists. When we go to school art of the learner is tamed. Long back art was offered as art and craft and it was informal and skills were tamed.</p> <p>Our artistic skills are tamed even with the current curriculum.</p> <p>If coming from well-natured background learners are afforded the chance to nature their skills.</p> <p>Lancaster did a survey in Zimbabwe on the state of art in Zimbabwe and recommended that art educators participate in Mkoba week where educator's art will be practicing art using local materials. The major thrust was that learners should explore local media first so that they understand how to use it. So that there is a relationship between art and culture. So, artworks should represent our culture.</p> <p>Those from Christianity want to play with white colors and African Traditional religions want reds and black.</p> <p>Social-cultural influences the color that we use media to acquire art skills and the way they express themselves.</p>

	<p>For rural learner’s local environment play a lot. While urban learners use images from televisions. Grade 4, 5 and 6 learners find themselves drawing popular images from television like John Cena, Spiderman and cartoons. It is their environment that influences art-making. Thus, where their social culture surrounds.</p> <p>Rural learners are not exposed to social media and mass media.</p> <p>Their art dominates huts, animals and trees because they are exposed to them.</p> <p>Lawton 1980s says that curriculum is the derivative of culture. When we draft a curriculum should come from learners’ culture.</p>
<p>What type of media do learners use in Art lessons?</p>	<p>Currently, learners are using mixed media in the art for example posters paints, leather, fabric, metal, wood, wire, plastic, pencils, charcoal, bones and many others.</p> <p>Probing how do you get all these things mentioned?</p> <p>The school provide, we also look for them from our local environment and some even bring some of the materials from their homes</p>
<p>What is the source of inspiration do learners use in Art lessons? Give reasons.</p>	<p>Learner at this school has great exposure to different cultures. There are privileged because they come from rich families and travel a lot. Their parents afford to sponsor educational tours. We visit places like Great Zimbabwe, Matopo, National Art Gallery, museums and art centers. We even call practicing artists to come and showcase their artifacts. At the same time, we all also exhibit at this school. Therefore, source of inspiration is varied because they have wide experiences of visual art. Also, technology plays a greater part. These learners both at school and at their homes they have access to televisions, the internet and computers, cartoons, Instagram whereby they see different art. When you ask them to do an art activity you discover that there inspired by different cultures they encounter. Look around this studio there is a variety of artworks displayed. They imitate and copy what they see from social media</p>

	educational tours. There is a mixture of different art. There are western art, traditional, contemporary and mixed media.
In what ways do learners in Zimbabwe express visual artistic development?	Through drawing, painting and paper-based art, collage and other found objects in the local environment.
During your training did you do Art? If yes what teaching methodologies were you taught?	<p>Yes, I did Art at diploma level, BED, Masters and currently, I'm doing a Ph.D. with a local university. My tutors used the following methodologies; discussions, free exploration, experimentation, group methods, observational, field trips, educational tours and other research approaches.</p> <p>Probing. May you elaborate on research approaches?</p> <p>We were taught about traditional in child artistic development. This assisted me a lot in how learners acquire visual art skills. However, nowadays one has to employ both traditional and contemporary approaches to suit all learners' needs. We were also taught how to teach art, analyse works of art, art production, art history, criticism, aesthetics and critical studies. In short, I can say I am loaded with art methodologies.</p>
What approaches and methodologies do you employ when teaching Art to primary school learners?	Free exploration, cooperative learning strategies, research presentation, resource person, educational tours, group work and demonstration.

<p>How do these approaches and methodologies integrate with the current practices in the Art school curriculum?</p>	<p>Since the current VPA curriculum is skills-based these methods help learners to be creative, evaluate the skills in producing home-based products for entrepreneurship skills. Experimentation helps in tapping local resources for sustainable living. For example, topic 5 in the VPA 2015-2022 syllabus on Enterprise skills.</p>
<p>Do you have any artistic theories which you think influence the way you are teaching Art to primary school learners? If yes please explain.</p>	<p>All the art theories. Some of them I have already mentioned. But I can repeat them.</p> <p>Probing. Yes, can you repeat and elaborate.</p> <p>Imitation theory normally children imitate things either at school, community and this is developed into an artwork.</p> <p>Expression theory- one should express feelings when practicing the art</p> <p>Institutional theory- anything is a work of art</p> <p>Theory of multiple intelligence- learners have different intelligence and usually the way they do art is influenced by the intelligence they possess and social-cultural background and the environment and society they belong to.</p> <p>Child art- learners acquire art skills in stages.</p>
<p>Do the Art syllabi integrate well towards indigenising and Africanising the Art curricula?</p>	<p>Yes, the current VPA syllabus is a home-grown document aimed at exposing learners to Zimbabwean and African artworks and artists and media. This is opposed to the previous one which was western-oriented.</p> <p>If implemented well learners are going to benefit. But our major challenge is that most primary teachers are not aware of how to teach visual art subjects. The policy is clear but the challenge is it being taught.</p>

<p>Is the Art primary school curriculum instrumental in developing learners' visual artistic skills? If so specify</p>	<p>Yes, very relevant. The textbooks now available also include art history, culture and talks about local media which include rock paintings, Zimbabwe monuments, basketry, pottery, sculpture and many indigenous local media. If implemented correctly learners are going to learn what they see daily</p>
<p>What is the status of the art curriculum in primary schools?</p>	<p>Many initiatives are being put in place to improve the uptake of visual art as any other subject in primary schools. But there is a need to ensure that these measures are adhered to. The current drive has made VPA a compulsory learning area given that the first examinations for VPA will be in 2022 at grade seven level. However, there are many challenges this subject is facing various challenges like textbooks, resources both human and material, teacher expertise, school infrastructure, the involvement of teachers in syllabus building/ consultation. Teachers were not involved so the implementation is poor.</p> <p>Probing. So, as an individual are you facing any challenges.</p> <p>Since I'm a specialist I am better than my other colleagues who did art as a PSB subject. They don't know how to implement this curriculum. They are still using the old approach of teaching art and they have negative perceptions and attitudes since it requires a committed and knowledgeable teacher.</p> <p>Probing: So, what is the way forward</p> <p>Art has to be taught by specialists and teachers to be engaged in workshops on how to implement the VPA syllabus.</p>

Appendix 11: Interview with primary teacher school Cheure

Interview title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe



Background information

Participant Code

Gender: Male

Age: 38

Name of the school (pseudonym): Cheure primary School.

Teaching Experience: 16 years

Grade: 5

Date of interview:

Time: 1030- 1136

Introduction

Thank you for agreeing to be interviewed. When we last met, I explained to you that I am researching child artistic development and how culture plays a role in the way primary school learners are practicing art. I hope you read and understood the consent letter that I gave you. If so, can I have it so that I know that you have agreed to the conditions stated? I want to continue to stress that your name will be kept confidential. Feel free to give your views. I appreciate what you are going to say because it will assist me to answer the research questions for this study. Therefore, you are kindly asked to be honest in giving your views. If you are no longer comfortable to continue you are free to withdraw at any given time. You will not be penalized for that.

Question	Excerpts
How does the teacher’s educational background influence the artworks of learners?	The educational background a great part in terms of the pedagogy and methodology the teacher has learned. This affects the tasks that the teacher gives to his or her learners, therefore, influencing the learners’ works of art. Probing. Can you explain further how it influences art practice? Teacher expertise plays a pivotal role in influencing the artworks of learners in the sense that he/she will introduce techniques and

	<p>art that he understands. There is bias in lesson preparation and art development towards his/her background in education. For one teach experienced, learned and knowledgeable concepts.</p>
<p>How does the teacher's culture influence the artifacts created by primary school learners? Explain.</p>	<p>As much as background influences the lesson delivered, for criticism of art and marking or grading of the artwork produced the teacher needs an understanding of the art history. Hence the culture and history of the artifacts produced by learners can be decoded from the teacher's culture. The teacher dwells mostly on concepts that relate more to his cultural beliefs and exposure.</p>
<p>What role does acculturation play in artworks created by learners?</p>	<p>This plays a quite significant role in the sense that most of us were trained to teach art but were not fully trained. We teach art according to the way we were trained. During teacher training our art dominated western art topics like western art history more than African art history.</p> <p>So, when teaching we impart these skills and techniques.</p>
<p>How does the socio-cultural background of learners influence their visual expressions and artistic development?</p>	<p>Every child develops differently mentally, physically, and artistically. One child might have a particular experience that another child may never have. Children's artwork often reflects their personal experiences.</p> <p>Children draw what they know. In visual art, the distortions a child draws in size, shape, and form are believed to represent the child's level of thinking. The amount of detail and accuracy in children's drawings reflects their thinking as children gain in understanding, grow, and have more and more experiences; they increase their number of concepts (ideas) and thus their visual art</p>

	<p>increases in both detail and accuracy. Learners’ artwork is influenced by emotions, feelings, and inner psychological drives. The reason children draw daddy so tall is not that this is what they know, but because they feel daddy is so powerful and looms so large in their emotions. Learners draw as they do, not because of any one factor, but because of several factors. The learners’ readiness including physical development, intelligence, perceptual development, and cultural dispositions. The psychological environment in which the learner works, including the degree of threat or support, as well as the number and intensity of rewards and punishments present. How learners handle information—the ability to handle details and to organize and categorize information coming from the environment. How learner’s drawings are influenced by their ability to manipulate the art materials, as well as their creative and inventive ability.</p>
<p>What type of media do learners use in Art lessons?</p>	<p>During art lessons, learners prefer the modernist types of media. Mostly graphite pencils, colored pencils, paints, brushes and paper.</p> <p>Probing: do learners use local media?</p> <p>Very limited. They rely mostly on pencils and paints</p>
<p>What is the source of inspiration do learners use in Art lessons? Give reasons.</p>	<p>Learners are inspired and motivated by social media, works produced by renowned artists and from the teacher.</p> <p>This is because as they see the world in a broad spectrum, they want to produce alien art that they see from the television or pictures taken from other places. You see young learners relating more to their favorite cartoon characters hence they produce work with themes developed from social media.</p>

	<p>Probing. Why do give learners images to copy?</p> <p>I just give learners images and artifacts to copy. It's easier and fast because you just display the pictures or artwork you come across and ask them to produce the same thing.</p> <p>Probing. So, you are the one who inspires them?</p> <p>Yeah, they dance to my tune. I find that it works well. I just emphasise how the final should look like. For example, they should follow what was taught in college. We were taught that one should observe the use of space, shading and size.</p> <p>Probing. Where do you get these artifacts?</p> <p>From internet magazines and textbooks.</p> <p>Probing. Do you do educational tours so that learners have exposure to different art practiced in Zimbabwe especially traditional art?</p> <p>Not at all.</p> <p>Probing. Why?</p> <p>The timetable is congested and at the same time, there are no funds for us to sponsor the educational tours. Parents struggle to pay fees so to ask for an extra payment for a trip is a burden. That is why we resort to remain in the four walls of the classroom.</p>
<p>In what ways do learners in Zimbabwe express visual artistic development?</p>	<p>Through drawing, painting and paper-based art and construction using found objects from the environment.</p>
<p>During your training did you</p>	<p>Yes, I did art as a professional subject We were taught to use the demonstration method, explanation, and the integrated</p>

<p>do Art? If yes what teaching methodologies were you taught?</p>	<p>approach by fusing the DBAE approach, child art studies of learning the arts.</p>
<p>What approaches and methodologies do you employ when teaching Art to primary school learners?</p>	<p>I mainly use the demonstration method and the discovery approach to art learning.</p> <p>They allow a holistic approach to art development allowing me to understand art development in pupils and their stages of development. The methods I employ allow pupils to develop and produce art according to their development stages and allow me to critique and mark the artifacts comprehensively.</p>
<p>How do these approaches and methodologies integrate with the current practices in the Art school curriculum?</p>	<p>Child art stages of development for example the sequential system in art development allows me to understand that each learner develops at different levels. This and allows me to analyse and critic work according to its uniqueness. Art development occurs uniquely in this theory allowing one to correctly identify and understand each child and allow me to deliver lessons that correctly relate to the stages in the classroom.</p> <p>These methods play a significant role as they allow pupils to explore on their own from their different cultures and society.</p>
<p>Do you have any artistic theories which you think influence the way you are teaching Art to</p>	<p>The expression theory and the institutional theory. These theories fit in the diverse cultures and different types of art in the syllabus.</p>

<p>primary school learners'? If yes please explain.</p>	
<p>Do the Art syllabi integrate well towards indigenising and Africanising the Art curricula?</p>	<p>I not so sure whether it addresses the issue of indigenising because I did not get time to scrutinize it. We were not involved in making. As a result, it's very difficult to implement. We go to our old ways of doing things. We do not have the content and knowledge of what to teach.</p>
<p>Is the Art primary school curriculum instrumental in developing learners' visual artistic skills? If so specify</p>	<p>it is very instrumental particularly if one looks at the topics in the current syllabus of VPA 2015 TO 2022 which has topics such as aesthetic processes, entrepreneurship, art history and culture</p>
<p>What is the status of the art curriculum in primary schools?</p>	<p>This time the subject will be examined in 2021 it has become the core subjects at grade 7. Teachers are not taking it seriously. We do not know how and what to teach. The VPA Syllabus was just endorsed to us without any assistance on how to implement it. So, we are not teaching it although we know it is going to be examined soon.</p> <p>Probing: So, what do you think is the way forward</p> <p>Teachers should be engaged in how to interpret and implement the VPA syllabus. This will assist us in what to teach.</p>

Appendix 12: Observation Checklist for works of art School Tongogara

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 1
 Location/studio site: School Tongogara
 Topic: Drawing- Portrait
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist will be used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	Drawing from the imagination of a male portrait. It does not belong to any specific genre. Drawing is more associated with western art practices.
What materials and mediums have the artwork been constructed from.	Pencil and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they have. Graphite pencils are western. It is not traditional media.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork created is maybe an illustration from the social scene.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching and shading. They just gave learners notes and instructions on art elements and design. No practical demonstration was given on how to do the work. The teacher asked learners to draw what they want to the extent that learners were not sure what the teacher wanted to do. In the end, learners produced different artworks

<p>What images are popular and why?</p>	<p>The image produced by the learner is a portrait of a popular cartoon. Learners are exposed to cartoons from television, the internet and magazines. They also discuss them as peers.</p>
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Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 2
Location/studio site: School Tongogara
Topic: Drawing- Scene from a bible
Date: 13 March 2020
Time: 0945
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The artwork fall portrays Christianity religion. The genre is western art because of the techniques used. The image illustrates a bible story of the baptism of Jesus Christ.
What materials and mediums have the artwork been constructed from?	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The learner used materials brought from home. The medium used has no cultural significance to locally found materials.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created illustrated a bible story of the baptism of Jesus Christ with John the Baptist.

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, shading painting. These are western styles of drawing and painting. They are no traditional methods used. The learner used mixed media of pencil and crayons. He was so creative since the teacher did not give clear instruction on how the learners were supposed to do the activity.
What images are popular and why?	Drawings were popular since that was the only media the learners had. The learner produced an image from a bible story due to the exposure they have from bible stories and textbooks of religious education and television movies of the baptism of Jesus.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 3
Location/studio site: School Tongogara
Topic: Drawing- skyscraper building
Date: 13 March 2020
Time: 0945
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within;	The image is an architectural depicting a skyscraper.

Historical, mythical, religious, architectural	
What materials and mediums have the artwork been constructed from?	Pencils and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they have. Media used has no cultural significance to the learner's culture and identity. They are commercially purchased. Not from the local environment.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork created illustrates a skyscraper modern building. It looks like an illustration from a picture or something observed from the internet, magazines, or television. In the city, there is no such building. So, cannot be categorized as historical.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, blending and shading. For the methods and process used it was the learner's initiative. The teacher just instructed them to draw what they want.
What images are popular and why?	Most of the image's learners produced were skyscrapers buildings. Maybe it's due to the exposure they have from the urban setup. These learners are from high-density suburbs and they interact with these things on televisions, magazines, televisions and the internet.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 4
Location/studio site: School Tongogara
Topic: Drawing- Model female
Date: 13 March 2020
Time: 0945
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The image is an illustration of a model who advertises a dress. This type of art is not common among indigenous people. Modelling is common in western culture. The idea of models/modelling is adopted from the west.
What materials and mediums have the artwork been constructed from?	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they have. However, it has no significance to their indigenous culture. Learners were supposed to be urged to use other materials that are related to their culture.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created illustrated action of a model advertising a dress. It communicates clothes that are trending in the market.

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, drawing, painting and shading. The learner was so innovative to include the price of the garment. The methods used were so innovative although they are not traditional. The teacher did not give guidelines on how the activity was to be executed. The learner was just doing her best. So, the techniques used were learner's initiative.
What images are popular and why?	The images of models are popular because learners observe, interact and participate in modelling shows. For example, at schools and other gatherings in the society like roadshows. Also, these learners are from an urban set up they are exposed to images of models from televisions, magazines, phones and the internet.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 5
 Location/studio site: School Tongogara
 Topic: Drawing- exotic fruits
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within;	The still life drawing is most common in western art. This type of art is now practiced in contemporary art where learners are

Historical, mythical, religious, architectural	taught art practiced in other parts of the world. There is also a cross-pollination of methods and techniques of drawing. In indigenous art, drawing is not common.
What materials and mediums have the artwork been constructed from?	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium used has no significance to the traditional culture of the learner. All the materials used are commercial and expensive. The fruits used are also exotic. Usually, these fruits are purchased.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The image illustrates and arrangements of fruits in a bowl. It does not illustrate a historical event because the fruits are not indigenous. The bowl is made of metal which does not have any cultural significance to learners
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, drawing and shading. The teacher did not instruct what they expected from the learners. So, LA5 chose to copy an image of a still life drawing of fruits. They just gave learners notes and instructions on art elements and design. These were given theoretically. This why learners produced artworks with different themes.
What images are popular and why?	Copying of images is common among learners because teachers do not teach them different techniques and processes in art-making. Learners are exposed to drawing and painting.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 6
 Location/studio site: School Tongogara
 Topic: Drawing- Imaginative (shoe)
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The learner created an imaginative image of a shoe. This is most common in western art where the focus is on shading, outline and use of space.
What materials and mediums have the artwork been constructed from.	Pencils and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they brought from home. The teacher did not provide any media for learners to use. No indigenous material was used.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created illustrated shoes that are worn by celebrities. It's an illustration of what the learner sees from stories, the internet, television, or magazines.

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, drawing and shading. The methods and processes that the learner used were self-initiative. The method used in western and not significant to the indigenous culture of the learner. There was a need for them to explore different methods of producing an image
What images are popular and why?	Shoes which are popular among the young boys were popular. Especially worn by celebrities. Learners see the latest footwear in magazines, the internet, television, among themselves and adults.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 7
 Location/studio site: School Tongogara
 Topic: Drawing/ Painting- fruits
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The artwork is a painting/drawing of exotic fruits. It does not fall under indigenous art.

What materials and mediums have the artwork been constructed from.	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they have. Media used has no cultural significance to learners' experiences. All the media used were commercial.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created an illustration of the arrangement of exotic fruits in a bowl. This is done in still life drawing. This is copied from western art practices.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, shading and painting. The methods used are more familiar with western art practices.
What images are popular and why?	Paintings of different art objects were dominant. Learners are exposed to painting materials both at school and at home. Images of fruits are also available in textbooks and magazines.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 8

Location/studio site: School Tongogara

Topic: Drawing/Painting- helicopter
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The image is from lived experienced
What materials and mediums have the artwork been constructed from?	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The medium was available learners were using what they have. The teacher did not provide any material. Learners were sharing and exchanging what they have. The media had no cultural significance to the learners'
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created illustrated the action of a moving helicopter.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, painting, drawing and shading. The learner was doing self-initiative processes and methods. It was free drawing/ painting. The teacher just instructed them to do any activity of their choice on the topic of drawing. No demonstrations and dos and don'ts were given.
What images are popular and why?	Different modes of transport were popular images. These images are popular among the boys. Male learners are exposed to these images

	at a tender age whereby parents buy them these toys, watch movies on cars, and even magazines.
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Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 9
 Location/studio site: School Tongogara
 Topic: Drawing- Human figure (girl)
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The artwork was created from stories and lived experienced
What materials and mediums have the artwork been constructed from?	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	Learners were using what they have. The teacher just provided learners with bond paper. The medium was commercial. It has no significance to the culture of the learners.

Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artwork created an artwork depicting a girl wearing a fashionable dress. The image is an illustration from living experience or magazine images.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching and painting. The learner used an innovative process in creating the artwork. It was self-initiative. The teacher did not instruct them on how to do the activity.
What images are popular and why?	Human figure. Girls favor fashionable things. For example, images of dresses, models and shoes. They are socialized to these things at a tender age when parents buy them toys. They also watch cartoons with these models.

Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Tongogara 10
 Location/studio site: School Tongogara
 Topic: Drawing- Imaginative (car)
 Date: 13 March 2020
 Time: 0945
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The artwork falls under social and lived experiences
What materials and mediums have the artwork been constructed from.	Pencils, crayons and bond paper.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	Learner used material that he brought from home and friends. The media did not relate to the cultural experiences of the learner.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	Artworks created illustrated action and narrative of social scenes from stories and their experiences.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Sketching, shading no demonstration by the teacher. They just gave learners notes and instructions on art elements and design. These were given theoretical aspects only on how to do the work. The teacher asked them to draw what they want to the extent that learners were not sure what the teacher wanted to do. In the end, learners produced different artworks
What images are popular and why?	Most of the images learners produced were cars and phones. Maybe it's due to the exposure they have from urban. These learners are from high-density suburbs and they interact with these things in their environment, televisions and the internet.

Appendix 13: Observation Checklist for works of art school Makwindi

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 1

Location/studio site: School Makwindi

Topic: Construction- Zimbabwe bird collage

Date: 17 March 2020

Time: 1032

Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The genres of the artworks constructed were historical, traditional and contemporary. Learners were exploring a variety of techniques and media. They constructed Zimbabwean birds using string and variety of seeds. The artworks captured Zimbabwe's cultural heritage although they borrowed other contemporary practices.
What materials and mediums have the artwork been constructed from.	Seeds and string. The use of the local material for constructing the artworks was quite commendable.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	There were chosen due to availability in the local environment as well as their homes. The media selected was both cultural and modern significance. The media used is durable.
Does the artwork communicate an action, narrative story; historical	The artworks reflected historical events like national symbols like the Zimbabwe bird.

event or illustrate a scene from a story	
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Learners used both traditional and modern techniques in constructing the artwork. There was an indication of a lot of creativity by using mixed media techniques and skills.
What images are popular and why?	Notational symbols were dominating may since these learners are well exposed to them from educational tours, visit heritage sites and exposure to the internet and television.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 2
Location/studio site: School Makwindi
Topic: Construction- Zimbabwean flag collage
Date: 17 March 2020
Time: 1032
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The artwork is a national symbol (flag) constructed from a string.

What materials and mediums have the artwork been constructed from.	The learner used knitting wool that matches the colors of the flag. For pasting the learner used glue.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The teacher instructed the learners to create any cultural thing using a variety of materials in the classroom. So, I think this learner choose knitting wool because they were matching with the colors of the flag.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artworks reflected historical events Zimbabwe national flag.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	The learner used the modern technique of collage to produce the artwork. There is creativity whey by instead of using paints the learner used string that matches with the bird and the colors of the flag.
What images are popular and why?	The notational flag is familiar to the learner since it is displayed at school and all government institutions.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 3
Location/studio site: School Makwindi
Topic: Construction- Map Collage
Date: 17 March 2020
Time: 1032
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The learner created the Zimbabwean map using seed to show national identity and cultural heritage. Small grain seeds used has something to do with indigenous people.
What materials and mediums have the artwork been constructed from.	Small grains and glue.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The small grains are found in the homes and have cultural significance. People are being urged to go back to the tradition of using small grains as our staple food since they are healthy and easy to adapt to our climate. The media is also easy to use.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork is historical. It reflects our identity as Zimbabweans. It communicates who we are to the world.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Selecting, pasting, drawing and displaying skills. There is a lot of creativity in the works of art that the learner produced. Its contemporary work of art with traditional historical meaning.
What images are popular and why?	Notational symbols were dominating. Learners were also instructed to produce artworks that show our identity. Learners also value these national symbols due to exposure to educational trips where they have educated on the importance of preserving our identity as well as being proud of our nation.

Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 4
 Location/studio site: School Makwindi
 Topic: Construction- Heart Collage
 Date: 17 March 2020
 Time: 1032
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The learner constructed a symbol of a heart using grass, string and glue. It is traditional religious and western. The heart is associated with love in many cultures.
What materials and mediums have the artwork been constructed from.	Grass, string and glue.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	There were chosen due to availability in the local environment and ease to use. The media selected was both cultural and modern significance. There is a mixture of cultures.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The image communicates love.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	The learner was so innovative in using grass and pastes to show a symbol of love. The learner produced a unique artifact.
What images are popular and why?	The image was not a national symbol but it’s what the child thinks is the most important for the nation to have

	love. This might due to the exposure to television or the internet or the magazine where they see this type of art.
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Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 5
 Location/studio site: School Makwindi
 Topic: Construction- Landscape Collage
 Date: 17 March 2020
 Time: 1032
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The genres of the artworks constructed were historical and traditional showing the way of life in rural areas. The artwork captured a way of life in rural areas.

What materials and mediums have the artwork been constructed from.	The learner used mixed media of stones, soil, poster paints, papers and seeds.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	There were chosen due to availability in the local environment as well as their homes. The media selected was both cultural and modern significance. There is a mixture of media.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork illustrates a rural home and the local environment.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Painting, drawing, pasting and cutting. There is a lot of creativity in the works of art that learner produced
What images are popular and why?	Traditional images were dominating. Maybe it is the teacher who emphasised that artworks should have a historical identity of Zimbabwean people. The teacher is also a specialist in this subject.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 6
Location/studio site: School Makwindi
Topic: Construction- Hut Collage
Date: 17 March 2020

Time: 1032

Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The genres of the artwork constructed were traditional historical. It is architectural where a hut was constructed using a variety of media. The artwork captured Zimbabwe's cultural heritage although she borrowed other contemporary art practices.
What materials and mediums have the artwork been constructed from.	Cardboard box, soil, bamboo and decorations from a metal material.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The materials used are from the local environment and suits the African tradition. The learner improved the aesthetics of the hut by adding metal finishing along the borders of the artwork. The materials used are durable.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork communicates the heritage we have. A hut symbolizes our roots as Zimbabweans (Africans).
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Cutting, pasting and selecting. The learner was so innovative by bringing up mixed media on the artwork. There is a lot of creativity in the work of art that learner produced.
What images are popular and why?	Traditional images were dominating. Maybe it is the teacher who emphasised that artworks should have a historical identity of Zimbabwean people. The teacher is also a specialist in this subject.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 7
Location/studio site: School Makwindi
Topic: Construction- String ted bear collage
Date: 17 March 2020
Time: 1032
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The learner created a doll made of collage strings. Dolls are most common in western culture.
What materials and mediums have the artwork been constructed from?	Glue, pencil and knitting wool.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The media was available as the teacher first assembles a variety of media to be used that do not have traditional African significance.

Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork reflects what the learner thinks or an image from a story like cartoons.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Cutting, pasting and drawing. The learner shows creativity by producing an image of a real doll. There is innovation in the use of knitting wool to make the doll rather than shading using the pencil only.
What images are popular and why?	The image is popular among learners. They watch cartoons and most of the magazines for children have those images. Girls especially use dolls as toys when playing.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study,

Masvingo District, Zimbabwe

Name of learner: L Makwindi 8
Location/studio site: School Makwindi
Topic: Construction- hen collage
Date: 17 March 2020
Time: 1032
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	In African tradition, the hen can be used for ritual cleansing especially the black ones.
What materials and mediums have the artwork been constructed from.	Glue, pencil for outlining the hen and paper for feathers.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The media was available. The teacher provided a wide range of materials for learners to use. The material is durable and so interesting. The media is easy to use as they were pasting on the sketch of a hen.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork reflects what the learner observes from their home or educational trips.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Pasting, cutting and drawing. Learner shows creativity by blending different colors of paper as hen feathers. The method is not common in traditional art but the finishing product resembles an indigenous hen.
What images are popular and why?	The image is popular among the learners because they are exposed to a variety of technologies where they observe different types of art.

Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 9

Location/studio site: School Makwindi
 Topic: Construction- Landscape Collage
 Date: 17 March 2020
 Time: 1032
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The genre of the artwork is more of western life. The artwork is made of pictures combined to make a landscape.
What materials and mediums have the artwork been constructed from.	Glue and picture cuttings
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	There were chosen due to availability in the magazines. The material is very easy to use as they will be just arranging and pasting pictures to make a landscape.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork did not reflect historical events like national symbols as others were doing. This learner produced a unique artwork that was different from those created by others. The learner was maybe inspired by scenes that they watch on television, the internet, visits to places of interest, or from books.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Selecting, cutting and pasting. The learner shows creativity by joining different pictures to create photography. If you do not observe closely it looks like an original picture, not images joined together.
What images are popular and why?	The learner produced this image because he mastered the concept taught by the teacher but decided to do it in his unique way. This

	might due to exposure to technologies like the internet, Instagram and Facebook.
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Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Makwindi 10
 Location/studio site: School Makwindi
 Topic: Construction- House Collage
 Date: 17 March 2020
 Time: 1032
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The genres of the artworks constructed were architectural whereby the learner constructed a house using mixed media. The learner created a modern house using seed (small grain) and string.
What materials and mediums have the artwork been constructed from.	Seeds, string and small sandstones.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	There were chosen due to availability in the local environment as well as their homes. The media selected was both cultural and modern significance. There is a mixture of cultures. Thus, why

	the house is modern. The learner also used small grains to portray the culture
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork communicates about the modern houses that are now found around these learners. The learners are living in an urban area where there are exposed to these modern houses.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Drawing, pasting and discriminating. There is evidence of creativity. The learner used both contemporary materials.
What images are popular and why?	The modern house is common among urban learners since this is the infrastructure, they see every day.

Appendix 14: Observation Checklist for works of art school Cheure

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 1
 Location/studio site: School Cheure
 Topic: Three dimensional crafts- weaving
 Date: 10 March 2020
 Time: 0815
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It was historical where the learner was constructing an artifact through the weaving technique. The learner used papers rather than exploring different materials in the environment that can be used for weaving. For example, sisal, tree fibres, or grass for it to be associated with the indigenous materials
What materials and mediums have the artwork been constructed from.	From newspaper and magazine cuttings
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no cultural significance to the culture of the learners since these learners are from rural areas. There are a lot of natural materials in their environment they can explore.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It’s a historical thing but the material used does not portray that.

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	Weaving and cutting. It's innovative. The skills and techniques used were more contemporary and do not have any resemblance with traditional art. Only the technique of weaving is familiar to traditional art.
What images are popular and why?	Paper weaving was popular among the work that was produced by the learners because the teacher-directed them to do so. The materials provided by the teacher also limited the choice of media by learners. The teacher did not give freedom to the learners to choose materials other than paper.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 2
Location/studio site: School Cheure
Topic: Three dimensional crafts- Paper chain and weaving
Date: 10 March 2020
Time: 0815
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It is an expression and cannot be categorized under any genre
What materials and mediums have the artwork been constructed from?	From newspaper, magazine and sweets and zapnax.

Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no cultural significance to the culture of the learners since these learners are from rural areas. There are a lot of natural materials in their environment they can explore when doing weaving or chain making.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It's an expressive thing but the material used does not portray that.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques some has a resemblance to the traditional method of weaving but the materials used were not traditional
What images are popular and why?	The artworks that were produced include a paper chain for decoration and weaving with the finishing of a heart. The learner is exposed to these artifacts in their classroom as well as they were instructed to do so by the teacher. The teacher did not give learners a chance to experiment with found and natural materials found in their local environment

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 3
Location/studio site: School Cheure
Topic: Three dimensional crafts- Paper necklace and butterfly
Date: 10 March 2020
Time: 0815
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	The technique of bead making was practiced long ago using seeds and wood from the local environment. In this case, the learner decided to use papers from magazines as beads rather than exploring the material in their local environments like tree seeds and bamboos
What materials and mediums have the artwork been constructed from.	From newspaper and magazine
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no cultural significance to the culture of the learners since these learners are from rural areas. There are a lot of natural materials in their environment they can explore.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It was supposed to be a historical thing but the material used does not portray that.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. Where the learner used paper to make an image of a butterfly. The technique is not traditional. The technique of necklace making is traditional but the materials used were divorced from traditional materials or what is found around the learners' environment.
What images are popular and why?	The artworks that were produced include paper butterflies and paper necklace. The teacher-directed them to use the materials provided. The paper craft activities were more popular because these were the materials available. Learners were not exposed to other materials that they can use when creating their crafts. For example, the use of natural things that are found in their local environment.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 4
Location/studio site: School Cheure
Topic: Three dimensional crafts- paper hen
Date: 10 March 2020
Time: 0815
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It's a hen made of paper commonly known as a roadrunner in the African
What materials and mediums have the artwork been constructed from.	The learner first outlines the hen. After that small pieces were cut out from the magazine and pasted to make a hen
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no cultural significance to the culture of the learners since these learners are from rural areas. The teacher instructed learners to use these materials. However, there are a lot of natural materials in their environment they can explore to make a hen.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It's a historical thing but the material used does not portray that.

Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used were more contemporary and do not have any resemblance to traditional art. The teacher gave learners finished products to copy.
What images are popular and why?	The learners produced these artworks because they were instructed to do so by the teacher. The paper craft activities were more popular because these were the materials available. Learners were not exposed to other materials that they can use when creating their crafts. For example, the use of natural things that are found in their local environment.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 5
Location/studio site: School Cheure
Topic: Three dimensional crafts- a neck lace and bracelet
Date: 10 March 2020
Time: 0815
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It was practiced long ago using seeds and other materials found in the local environment like grass and tree fibre.

What materials and mediums have the artwork been constructed from.	From newspaper and magazine
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no cultural significance to the culture of the learners since these learners are from rural areas. The learners were using the papers and magazines provided by the teacher.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It's a historical thing but the material used does not match with traditional practices.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used were more contemporary and do not have any resemblance to traditional art.
What images are popular and why?	The paper craft activities were more popular because these were the materials available. Learners were not exposed to other materials that they can use when creating their crafts. For example, the use of natural things that are found in their local environment.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study,

Masvingo District, Zimbabwe

Name of learner: L Cheure 6

Location/studio site: School Cheure

Topic: Three dimensional crafts- paper weaving

Date: 10 March 2020

Time: 0815

Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It was historical but the teacher instructed learners to use paper to weave a basket model
What materials and mediums have the artwork been constructed from.	Papers cut into strips
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The materials used were not durable. Learners just use them since they had no other option. The teacher-directed them to use those materials.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It's a historical thing but the material used does not portray that.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used were traditional art. However, the materials provided by the teacher made the finished product alien to the art that is practiced locally.
What images are popular and why?	The paper craft activities were more popular because these were the materials available. Learners were not exposed to other materials that they can use when creating their crafts. For example, the use of natural things that are found in their local environment.

Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 7
 Location/studio site: School Cheure
 Topic: Three dimensional crafts- Easter card
 Date: 10 March 2020
 Time: 0815
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	Greeting cards are not common in the African tradition. The learner used to cut out images and bond paper to create a greeting card for Easter.
What materials and mediums have the artwork been constructed from.	Pictures from a magazine, bond paper and glue.
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has no traditional culture of the learner. It has significance to the Christianity religion.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The artwork shows holidays that are commemorated by Christians.
Which skills, techniques, methods and processes were	It’s innovative. The skills and techniques used were more contemporary and do not have any resemblance to

used; traditional, contemporary, and innovative?	traditional art. The teacher gave learners finished products to copy.
What images are popular and why?	The artworks produced are a greeting card. The learner may be exposed to that. She is the only child who produced a greeting card for Easter.

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study,

Masvingo District, Zimbabwe

Name of learner: L Cheure 8
Location/studio site: School Cheure
Topic: Three dimensional crafts- paper weaving
Date: 10 March 2020
Time: 0815
Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It was historical but the teacher instructed learners to use paper to weave a diamond shape finishing

What materials and mediums have the artwork been constructed from.	Papers cut into strips
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The materials used were not durable. Learners just use them since they had no other option. The teacher-directed them to use those materials.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	The learner portray shapes found in the environment or what they learn in mathematics
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used were traditional art. However, the materials provided by the teacher made the finished product alien to the art that is practiced locally.
What images are popular and why?	The artworks which the learner produce was the influence of the teacher who instructed the material to use, the techniques and skills to be applied

Observation Checklist for works of art

Title: Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 9
Location/studio site: School Cheure
Topic: Three dimensional crafts- paper bird
Date: 10 March 2020
Time: 0815

Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It's from nature. The learner use paper to create an image of a bird
What materials and mediums have the artwork been constructed from.	From newspaper, magazine and puncher
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	It has cultural significance since these birds are found in their local environment. The learner used paper as instructed by the teacher. The teacher did not give room for learners to use mixed media of materials of their choice.
Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story	It's a historical thing but material limited the learner.
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used by learners show creativity.
What images are popular and why?	The artwork created was a bird. It is found in their local area

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Observation Checklist for works of art

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Name of learner: L Cheure 10
 Location/studio site: School Cheure
 Topic: Three dimensional crafts- funny collage
 Date: 10 March 2020
 Time: 0815
 Length of Observation: 1 hour

An observation checklist used to observe works of art

Aspect	Comment
The genre of the artwork within; Historical, mythical, religious, architectural	It was historical but the teacher instructed learners to use paper to weave a shrub model
What materials and mediums have the artwork been constructed from.	Papers cut into strips
Why were these mediums selected; cultural significance, availability, accessibility, ease to use, durability.	The materials used were not durable. Learners just use them since they had no other option. The teacher-directed them to use those materials.
Does the artwork communicate an action, narrative story;	It’s an image found on playing cards. It is an image from a scene

historical event or illustrate a scene from a story	
Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?	It's innovative. The skills and techniques used were traditional art. However, the materials provided by the teacher made the finished product alien to the art that is practiced locally.
What images are popular and why?	The paper craft activities were more popular because these were the materials available. Learners were not exposed to other materials that they can use when creating their crafts. For example, the use of natural things that are found in their local environment.

Appendix 15: Document analysis of curricula documents Tongogara School

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Date.....

The primary school syllabus, art portfolios and schemes of work were analysed to answer the following sub-questions

- How do Zimbabwean primary school learners express themselves artistically when practicing art?
- To what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making?

Aspects of traditional concepts Art documents	Researchers’ comments
<p>Primary school Art syllabus</p> <p>Topics that encompass traditional and contemporary art discourse</p> <p>The topics that are covered in the Visual and Performing Arts Junior (Grade 3-7) syllabus of 2015-2022 encompass traditional and contemporary art in Zimbabwe. The main focus is visual art.</p> <p>There are five broad topics covered which are as follows;</p> <ol style="list-style-type: none"> 1. History of art and culture. 2. The creative and performance. 3. Aesthetics values and appreciation. 4. Art and technology. 5. Enterprise skills. 	<p>Topics covered in the syllabus are varied and cover both traditional and contemporary visual art in Zimbabwe.</p> <p>Pre-colonial, colonial and post-colonial art is covered for the appreciation of Zimbabwe traditional art.</p>

<p>The syllabus indicates that it seeks to develop different skills among learners. These skills are creativity, originality and entrepreneurship. The syllabus for junior grades intends to assist learners to take pride in their history from pre-colonial, colonial and post-colonial as well as understanding and appreciation of Zimbabwean culture (VPA Syllabus 2015).</p> <p>The syllabus covers both practical and theory activities.</p> <p>Infusion of traditional and contemporary art content</p> <p>The content covered infused traditional and contemporary art. Heritage studies are included in topics like the history of art and culture. It covers aspects like Zimbabwe bird, stone sculpture, basketry, rock paintings, cultural centers and heritage sites.</p> <p>On the creative aspect, content includes art production (studio practice) and the application of the elements and principles of art that govern the creation of artworks. The studio practices are drawing, painting, sculpting, moulding and visiting galleries.</p> <p>The third topic is aesthetics and looks at appreciation and applying art philosophies, assessing, criticism and analysis.</p> <p>Art and technology incorporate the use of information and communication tools in visual art. The focus is on visual art software and ethics in visual arts and the internet.</p>	<p>Local traditional techniques media and tools</p> <p>Theory and practical activities</p> <p>Studio practice and variety of topics stated including educational tours</p> <p>Art criticism and aesthetics</p> <p>Use of ICTs in the learning of art</p> <p>Life skills and self-employment</p> <p>Basketry, pottery, Zimbabwe bird, stone sculptures and heritage sites stated.</p>
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<p>The last one is enterprise skills which focus on imparting skills that enhance creativity, self-identity and how to earn a living through producing artifacts.</p> <p>Traditional and contemporary visual art in Zimbabwe</p> <p>The syllabus presents a lot on Zimbabwe's cultural heritage. Each topic has examples for the teacher to use except that locations are not given.</p>	
<p>Learners art portfolios</p> <p>Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story</p> <p>L Tongogara 1. The artwork is a portrait drawing</p> <p>L Tongogara 2. The art depicts a scene of a bible story</p> <p>L Tongogara 3. It is an illustration of a modern building</p> <p>L Tongogara 4. It is narrative (model)</p> <p>L Tongogara 5. Still life drawing (fruits)</p> <p>L Tongogara 6. Narrative (shoe)</p> <p>L Tongogara 7. Still life drawing (fruits)</p> <p>L 8. Imaginative drawing (helicopter)</p> <p>L Tongogara 9. Imaginative drawing of a human figure (girl)</p> <p>L Tongogara 10. Imaginative drawing (car)</p> <p>Do key objects or images have symbolic value or provide a cue to meaning.</p> <p>L Tongogara 1. The image depicts a model from a cartoon</p> <p>L Tongogara 2. Baptism of Jesus Christ</p> <p>L Tongogara 3. It symbolizes a modern city with skyscrapers buildings</p>	<p>Images most of them are drawings and paintings.</p> <p>The artworks are narratives from things they interact within the life</p> <p>The source of inspiration is drawn from cartoons, television, magazines and the internet</p>

<p>L Tongogara 4. A model for advertising clothes</p> <p>L Tongogara 5. Still life drawing of exotic fruits in a bowl</p> <p>L Tongogara 6. Its shows what is currently trending footwear among the youths in the society by the youths</p> <p>L Tongogara 7. Still life painting of exotic fruits in a bowl</p> <p>L Tongogara 8. An image of an aeroplane.</p> <p>L Tongogara 9. It symbolize a black woman/girl with long black hair.</p> <p>L Tongogara 10. Its car and the name of the car is written</p> <p>People included what can we tell about them; identity cultural connections mood/ expressions</p> <p>L Tongogara 1. It's a western type of art</p> <p>L Tongogara 2. It has a connection with Christianity</p> <p>L Tongogara 3. It portrays a modern city</p> <p>L Tongogara 4. Western connection</p> <p>L Tongogara 5. Still, life drawing is more associated with western art</p> <p>L Tongogara 6. Expression. The image shows fashion in the shoe industry</p> <p>L Tongogara 7. Still, life painting is more associated with western art</p> <p>L Tongogara 8. Expression of what the child thinks It is an association of what the learner sees in the televisions or real lie</p>	<p>Images are more western-oriented and they have no connections to the indigenous culture. All the images produced are alien to the culture of the learners</p> <p>The techniques used were dictated by the teacher. Emphasis was on</p>
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<p>L Tongogara 9. The colors are associated with western and African culture</p> <p>L Tongogara 10. It is an expression type of art</p> <p>Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?</p> <p>L Tongogara 1. Drawing skill and there are no traditional methods used. the work is more contemporary</p> <p>L Tongogara 2. The learner used mixed media and its use of color is not realistic. It is more of contemporary art</p> <p>L Tongogara 3. Perspective drawing and innovative</p> <p>L Tongogara 4. Portrait drawing and it is imaginative and innovative</p> <p>L Tongogara 5. Still, life drawing of exotic fruits and the is the use of life drawing</p> <p>L Tongogara 6. Imaginative drawing using pencils.</p> <p>L Tongogara 7. There is the application of principle and elements of design like producing fruits and bowel as they are.</p> <p>L Tongogara 8. Drawing and painting</p> <p>L Tongogara 9. Painting</p> <p>L Tongogara 10. Drawing and painting</p> <p>What materials and mediums have the artwork been constructed from?</p> <p>L Tongogara 1. Graphite pencil</p> <p>L Tongogara 2. Graphite pencil and crayons</p> <p>L Tongogara 3. Graphite pencil</p>	<p>principles and elements of design which are common in western art practices.</p> <p>No traditional methods were implemented since the topic was drawing and painting so learners were just trying to replicate objects from what they experience</p> <p>The process and methods used were similar. They were not exposed to other traditional methods of doing art except drawing and painting on bond paper.</p> <p>Commercial materials were used. No traditional materials like charcoal, pigments from the local environment and brushes from trees</p>
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<p>L Tongogara 4. Graphite pencil and crayons</p> <p>L Tongogara 5. Poster paints, brushes and pencil</p> <p>L Tongogara 6. Graphite pencil</p> <p>L Tongogara 7. Poster paints and brushes</p> <p>L Tongogara 8. Crayons and pencil</p> <p>L Tongogara 9. Poster paint and brushes</p> <p>L Tongogara 10. Crayons and pencil</p>	
<p>Schemes and plan of work</p> <p>Traditional and contemporary art content in topics.</p> <p>The teacher schemed for the topic covered in the scheme of work is the history of arts and culture. The content intended to be covered was works of art in Zimbabwean societies and classifying them according to different cultures. Contrary the content was not clearly stated what the teacher’s intent to do in the lessons. Instead, the teacher stated that activities like drawing which does not correspond to the demands of the topic.</p> <p>Reference to traditional and contemporary Zimbabwean artists.</p> <p>There is no reference to any traditional and contemporary artist. No examples were seen in the scheme of work</p> <p>Tours to historical sites</p> <p>There are mentioned but the teacher later indicated in the evaluation that they did not manage to visit art centers because the school cannot afford the trip. However, it’s a walkable distance from the school.</p>	<p>It seems the teacher lack content on the matter to be covered. Although the topic was taken as it is from the syllabus nothing was stated as to what to be taught.</p> <p>Lack of knowledge and content of visual art</p> <p>Negative attitude towards the subject Teachers do not value the importance of visiting art centers Lack of ok knowledge and expertise</p>

<p>Reference to art genres in Zimbabwe such as sculpture, pottery, ready-mades, installations, digital art, photography.</p> <p>No reference was made. It was just a list of artifacts</p>	
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Appendix: 16: Document analysis of curricula documents Makwindi School

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Date.....

The primary school syllabus, art portfolios and schemes of work were analysed to answer the following sub-questions

- How do Zimbabwean primary school learners express themselves artistically when practicing art?
- To what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making?

Aspects of traditional concepts Art documents	Researchers’ comments
<p>Primary school Art syllabus</p> <p>Topics that encompass traditional and contemporary art discourse</p> <p>The topics that are covered in the Visual and Performing Arts Junior (Grade 3-7) syllabus of 2015-2022 encompass traditional and contemporary art in Zimbabwe. The main focus is visual art.</p> <p>There are five broad topics covered which are as follows;</p> <ol style="list-style-type: none"> 1. History of art and culture. 2. The creative and performance. 3. Aesthetics values and appreciation. 4. Art and technology. 5. Enterprise skills. <p>The syllabus indicates that it seeks to develop different skills among learners. These skills are</p>	<p>Topics covered in the syllabus are varied and cover both traditional and contemporary visual art in Zimbabwe.</p> <p>Pre-colonial, colonial and post-colonial art is covered for the appreciation of Zimbabwe traditional art.</p>

<p>creativity, originality and entrepreneurship. The syllabus for junior grades intends to assist learners to take pride in their history from pre-colonial, colonial and post-colonial as well as understanding and appreciation of Zimbabwean culture (VPA Syllabus 2015).</p> <p>The syllabus covers both practical and theory activities.</p> <p>Infusion of traditional and contemporary art content</p> <p>The content covered infused traditional and contemporary art. Heritage studies are included in topics like the history of art and culture. It covers aspects like Zimbabwe bird, stone sculpture, basketry, rock paintings, cultural centers and heritage sites.</p> <p>On the creative aspect, content includes art production (studio practice) and the application of the elements and principles of art that govern the creation of artworks. The studio practices are drawing, painting, sculpting, moulding and visiting galleries.</p> <p>The third topic is aesthetics and looks at appreciation and applying art philosophies, assessing, criticism and analysis.</p> <p>Art and technology incorporate the use of information and communication tools in visual art. The focus is on visual art software and ethics in visual arts and the internet.</p>	<p>Local traditional techniques media and tools</p> <p>Theory and practical activities</p> <p>Studio practice and variety of topics stated including educational tours</p> <p>Art criticism and aesthetics Use of ICTs in the learning of art Life skills and self-employment Basketry, pottery, Zimbabwe bird, stone sculptures and heritage sites stated.</p>
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<p>The last one is enterprise skills which focus on imparting skills that enhance creativity, self-identity and how to earn a living through producing artifacts.</p> <p>Traditional and contemporary visual art in Zimbabwe</p> <p>The syllabus presents a lot on Zimbabwe's cultural heritage. Each topic has examples for the teacher to use except that locations are not given.</p>	
<p>Learners art portfolios</p> <p>Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story</p> <p>L Makwindi 1. Historic cultural symbol (Zimbabwe bird) and fish collage</p> <p>L Makwindi 2. Historic cultural symbol (Zimbabwean flag) and hat seed collage</p> <p>L Makwindi 3. Historic cultural symbol (Zimbabwe map)</p> <p>L Makwindi 4. Still life drawing of water glasses.</p> <p>L Makwindi 5. Map of Africa and landscape collage</p> <p>L Makwindi 6. African hut and still life drawing of a coke can</p> <p>L Makwindi 7. String doll and leaf butterfly</p> <p>L Makwindi 8. A rooster and still life drawing of fruits</p> <p>L Makwindi 9. Leaf butterfly and landscape collage</p> <p>L Makwindi 10. Collage house and crowd building</p> <p>Do key objects or images have symbolic value or provide a cue to meaning.</p>	<p>Most of the learners produced artworks that showcase the historic events in Zimbabwe.</p> <p>Only a few learners produced artworks that are not historical symbols for Zimbabwe.</p> <p>They produced images that portray cultural heritage using</p>

<p>L Makwindi 1. National cultural heritage and identity. Fish it's just an exploration of things that are found in the local environment</p> <p>LMakwindi2. National and self-identity for Zimbabwean flag. Hat made with finger millet symbolizes small grains found in the country</p> <p>L Makwindi 3. National and self-identity for Zimbabwean map</p> <p>L Makwindi 4. Showcasing elements and principle of design</p> <p>L Makwindi 5. Showing pride in being African. Landscape collage showing the way of life of rural people</p> <p>L Makwindi 6. Cultural identity. An observational drawing showing principles and elements of design</p> <p>L Makwindi 7. Imitation of cartoons. Leaf butterfly exploring nature</p> <p>L Makwindi 8. Exploring with found objects (feathers). Showcasing elements and principle of design</p> <p>L Makwindi 9. Leaf butterfly exploring nature. Landscape showing adventure.</p> <p>L Makwindi 10. A modern house made from seeds and string</p> <p>People included what can we tell about them; identity cultural connections mood/ expressions</p> <p>L Makwindi 1. Zimbabwe bird is all about Zimbabwe's identity and cultural heritage.</p>	<p>found objects and materials from the local environment.</p> <p>Other images showed different ways of life in rural areas.</p> <p>Most of the images in the portfolios indicated that learners are taught to be proud of their cultural heritage.</p> <p>One of the learners created a modern house from local seeds and papers</p> <p>Images produced had connections to the cultural identity of the Zimbabwean learners.</p> <p>Images showed that learners know Zimbabwe's cultural heritage and are proud of it.</p> <p>Learners are also exposed to different cultures</p>
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<p>L Makwindi 2. Identity of the Zimbabwean and is loaded with the nation's history</p> <p>L Makwindi 3. Self-identity and cultural heritage</p> <p>L B4. Showing modern life, it an expression of one's feelings</p> <p>L Makwindi 5. Self-identity and what is found in the local environment. There is the cultural identity of the way of life of rural people</p> <p>L Makwindi 6. Cultural identity. Expressing and exploration of nature</p> <p>L Makwindi 7. Self-expression and showing what the learner sees from cartoons</p> <p>L Makwindi 8. Self-expression using feathers and cut out pictures to make a landscape.</p> <p>L Makwindi 9. Self-expression using materials from nature.</p> <p>L Makwindi 10. self-expression using found objects</p> <p>Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?</p> <p>L Makwindi 1. Modern techniques were combined with traditional materials.</p> <p>L Makwindi 2. Pasting. It's innovative and there is creativity in creating works of art</p> <p>L Makwindi 3. Pasting and use of traditional small grains</p> <p>L Makwindi 4. Drawing and shading. Use of western styles in drawing</p>	<p>There is a wide range of skills, techniques applied by learners.</p> <p>They applied traditional, contemporary.</p> <p>Learners showed innovation in the way they do the finishing and applying materials on the artworks.</p>
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<p>L Makwindi 5. Pasting and there is a lot of creativity using traditional small grains</p> <p>L Makwindi 6. Cutting, pasting and innovative. Use of traditional methods</p> <p>L Makwindi 7. Cutting, pasting and innovative</p> <p>L Makwindi 8. Cutting, pasting and drawing</p> <p>L Makwindi 9. Cutting, pasting, innovation and creativity</p> <p>L Makwindi 10. Cutting pasting and drawing</p> <p>What materials and mediums have the artwork been constructed from.</p> <p>L Makwindi 1. Knitting wool, glue, traditional small seeds, and maize grain.</p> <p>L Makwindi 2. Seeds, knitting wool and glue</p> <p>L Makwindi 3. Seeds (indigenous) and glue</p> <p>L Makwindi 4. Pencil</p> <p>L Makwindi 5. Seeds, glue, pencil and the model of the can</p> <p>L Makwindi 6. Paper, pencils, sticks, grass and stones</p> <p>L Makwindi 7. Knitting wool, glue and pencil</p> <p>L Makwindi 8. Feathers from a hen, glue and pencil</p> <p>L Makwindi 9. Leaves from the indigenous tree, glue and pictures</p> <p>L Makwindi 10. Seeds, string, glue and pictures</p>	<p>The learners used a variety of materials like seeds, wool, feathers, sticks and grass.</p> <p>Learners had a wide choice of materials to use. They produced different artworks but using the same technique of collage</p> <p>Learners also used commercial materials like glue and pencil</p>
<p>Schemes and plan of work</p> <p>Traditional and contemporary art content in topics.</p> <p>The topic covered in the scheme of work is the creative process. It covers both traditional and contemporary visual art. The teacher planned to</p>	<p>The teacher planned to use a variety of media found in the local environment.</p>

<p>teach three-dimensional crafts using found objects and waste materials in the environment. Media stated are paints, reeds, models, newspapers, magazines, seeds, waste materials, bones, smartphones</p>	<p>Learners are exposed to a wide range of media. Therefore, they have a wide choice on what to use when constructing three-dimensional artworks</p>
<p>Reference to traditional and contemporary Zimbabwean artists.</p>	
<p>Reference was made to traditional art that is at Great Zimbabwe and different art centers in the country. No specific traditional artist was mentioned. The teacher just mentioned art that was made by the Shona's during pre-colonial and art that is being practiced in modern society. The teacher indicated that modern art can be downloaded from the internet through the use of computers and smartphones.</p>	<p>At least the teacher has the idea that traditional art is found in places such as Great Zimbabwe and art centers.</p> <p>Learners also have the opportunity to use the internet to download images of traditional art from computers and smartphones</p>
<p>Tours to historical sites</p>	
<p>The teacher indicated that they were going to visit the gallery and craft center that is in town to see three-dimensional works created by different artists. There was also a special mention of visiting the great Zimbabwe monuments so that they appreciate works of art in their society like sculpture, pottery, weaving and bead making.</p>	<p>Educational tours to heritage sites</p> <p>See artifacts physically</p> <p>Source of inspiration to appreciate different types of art</p> <p>They get a wide choice when producing artworks</p>
<p>Reference to art genres in Zimbabwe such as sculpture, pottery, ready-mades, installations, digital art, photography.</p>	
<p>Different genres of art were mentioned which include, stone sculpture, pottery, wood carving,</p>	<p>Learners are exposed to different types of artworks of the past and contemporary art</p>

<p>basketry, collage, paper-based art, and digital art. A variety of media was stated. These include local and commercial.</p>	<p>like collage, paper-based art and digital art</p> <p>They are aware of many genres of art that are found in their environment as well in other areas by use of the internet</p>
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Appendix 17: Document analysis of curricula documents Cheure School

Title: Ethnographic influences on learners’ artistic expressions and development: A case study, Masvingo District, Zimbabwe

Date.....

The primary school syllabus, art portfolios and schemes of work were analysed to answer the following sub-questions

- How do Zimbabwean primary school learners express themselves artistically when practicing art?
- To what extent does socio-cultural background influence visual expression and artistic development of primary school learners during art-making?

Aspects of traditional concepts Art documents	Researchers’ comments
<p>Primary school Art syllabus</p> <p>Topics that encompass traditional and contemporary art discourse</p> <p>The topics that are covered in the Visual and Performing Arts Junior (Grade 3-7) syllabus of 2015-2022 encompass traditional and contemporary art in Zimbabwe. The main focus is visual art.</p> <p>There are five broad topics covered which are as follows;</p> <ol style="list-style-type: none"> 1. History of art and culture. 2. The creative and performance. 3. Aesthetics values and appreciation. 4. Art and technology. 	<p>Topics covered in the syllabus are varied and cover both traditional and contemporary visual art in Zimbabwe.</p> <p>Pre-colonial, colonial, and post-colonial art is covered for the appreciation of Zimbabwe traditional art.</p>

<p>5. Enterprise skills.</p> <p>The syllabus indicates that it seeks to develop different skills among learners. These skills are creativity, originality and entrepreneurship. The syllabus for junior grades intends to assist learners to take pride in their history from pre-colonial, colonial and post-colonial as well as understanding and appreciation of Zimbabwean culture (VPA Syllabus 2015).</p> <p>The syllabus covers both practical and theory activities.</p> <p>Infusion of traditional and contemporary art content</p> <p>The content covered infused traditional and contemporary art. Heritage studies are included in topics like the history of art and culture. It covers aspects like Zimbabwe bird, stone sculpture, basketry, rock paintings, cultural centers and heritage sites.</p> <p>On the creative aspect, content includes art production (studio practice) and the application of the elements and principles of art that govern the creation of artworks. The studio practices are drawing, painting, sculpting, moulding and visiting galleries.</p> <p>The third topic is aesthetics and looks at appreciation and applying art philosophies, assessing, criticism and analysis.</p>	<p>Local traditional techniques media and tools</p> <p>Theory and practical activities</p> <p>Studio practice and variety of topics stated including educational tours</p> <p>Art criticism and aesthetics</p> <p>Use of ICTs in the learning of art</p> <p>Life skills and self-employment</p>
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<p>Art and technology incorporate the use of information and communication tools in visual art. The focus is on visual art software and ethics in visual arts and the internet.</p> <p>The last one is enterprise skills which focus on imparting skills that enhance creativity, self-identity, and how to earn a living through producing artifacts.</p> <p>Traditional and contemporary visual art in Zimbabwe</p> <p>The syllabus presents a lot on Zimbabwe's cultural heritage. Each topic has examples for the teacher to use except that locations are not given.</p>	<p>Basketry, pottery, Zimbabwe bird, stone sculptures, and heritage sites stated.</p>
<p>Learners art portfolios</p> <p>Does the artwork communicate an action, narrative story; historical event or illustrate a scene from a story</p> <p>L Cheure 1. Map of Africa constructed from paper weaving</p> <p>L Cheure 2. Paper chain and paper weaving of a heart finishing</p> <p>L Cheure 3. Paper necklace and a paper butterfly</p> <p>L Cheure 4. Paper flower and a hen made from papers</p> <p>L Cheure 5. Necklace and bracelets</p> <p>L Cheure 6. Paper weaving a basket</p>	<p>Artworks produced did not communicate any historical event except the map of Africa.</p> <p>Learners produced decorative artifacts using papers.</p>

<p>L Cheure 7. A hut made from paper weaving and Easter card</p> <p>L Cheure 8. Greeting card and paper weaving</p> <p>L Cheure 9. Bird from paper and a greeting card</p> <p>L Cheure 10. Paper weaving and funny collage</p>	
<p>Do key objects or images have symbolic value or provide a cue to meaning.</p> <p>L Cheure 1. Cultural and expressive</p> <p>L Cheure 2. Expressive</p> <p>L Cheure 3. Expressive and creative</p> <p>L Cheure 4. Expressive and creative</p> <p>L Cheure 5. Expressive and creative</p> <p>L Cheure 6. Expressive and creative</p> <p>L Cheure 7. Expressive and creative</p> <p>L Cheure 8. Expressive and creative</p> <p>L Cheure 9. Expressive and creative</p> <p>L Cheure 10. Expressive and creative</p>	<p>They are for decorative purposes.</p>
<p>People included what can we tell about them; identity cultural connections mood/ expressions</p> <p>L Cheure 1. Culture identity and expression</p> <p>L Cheure 2. Expression</p> <p>L Cheure 3. Expression</p> <p>L Cheure 4. Expression but art practiced in western countries no use of indigenous materials</p> <p>L Cheure 5. Expression</p> <p>L Cheure 6. Expression but paper use not African</p> <p>L Cheure 7. Expression and western culture</p>	<p>There is no connection to learners' cultural identity. Learners produced items that the teacher dictated to them.</p> <p>The materials used limited them to explore with materials from their local environment like tree fibre, grass and sisals</p>

<p>L Cheure 8. Expression western culture</p> <p>L Cheure 9. Expression and borrowed from the west</p> <p>L Cheure 10. Expression</p> <p>Which skills, techniques, methods and processes were used; traditional, contemporary, and innovative?</p> <p>L Cheure 1. Pasting, cutting and weaving. Traditional method but no use of indigenous media</p> <p>L Cheure 2. Traditional technique but there is the use of contemporary materials</p> <p>L Cheure 3. Cutting, pasting. The learner is innovative. Non-use of indigenous media</p> <p>L Cheure 4. Pasting, cutting and displaying. More contemporary</p> <p>L Cheure 5. Cutting, pasting, and displaying. Innovative</p> <p>L Cheure 6. Cutting, pasting and selecting. Innovative</p> <p>L Cheure 7. Cutting, pasting and displaying. The western way of doing things.</p> <p>L Cheure 8. Cutting, pasting and innovative. The contemporary and traditional way of doing art</p> <p>L Cheure 9. The innovative and contemporary way of doing art</p> <p>L Cheure 10. Creative and innovative</p>	<p>The skills and techniques were limited. Learners were applying those taught by the teacher.</p> <p>No traditional methods, techniques and materials were used.</p> <p>Learners applied contemporary methods only of improvisation.</p> <p>Learners were not given the chance and opportunity to explore a wide range of skills, materials and methods</p> <p>All the artworks were created using paper and glue.</p>
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<p>What materials and mediums have the artwork been constructed from?</p> <p>L Cheure 1. Paper and glue L Cheure 2. Paper and glue L Cheure 3. Paper and glue L Cheure 4. Paper and glue L Cheure 5. Paper and glue L Cheure 6. Paper and glue L Cheure 7. Paper and glue L Cheure 8. Paper and glue L Cheure 9. Paper and glue L Cheure 10 Paper and glue.</p>	<p>These materials have no cultural significance to learners.</p> <p>There is a need to provide a wide range of media so that learners practice with different materials.</p>
<p>Schemes and plan of work</p> <p>Traditional and contemporary art content in topics.</p> <p>The teacher planned to teach the broad topic of the history of arts and culture. The topic has sub-topics which are ways of preserving and conserving artworks, works of art in Zimbabwean societies and classifying them according to different cultures. The teacher indicated that he was going to make use of a variety of media to teach this topic. This includes artifacts made long ago like pottery, basketry, stone sculptures, paints, pencils, dye and different visual art books. However, in the evaluation column, the teacher stated that the lesson was not carried out as per plan since some of the media stated in the plan was not used since there were not available.</p>	<p>Using the content from the syllabus the teacher is aware of what she is supposed to deliver and is clearly stated on the topic.</p> <p>There is a variety of media stated are traditional. However, there were not used. The teacher did not make an effort to gather them for the lesson as indicated in the lesson evaluation</p>

<p>Reference to traditional and contemporary Zimbabwean artists.</p> <p>The teacher did not refer to any traditional and contemporary artists despite that there are a lot of practicing artists in the area. Examples seen in the scheme of work are Great Zimbabwe monuments and craft center near their school.</p> <p>Tours to historical sites</p> <p>No evidence in the whole scheme of work that the teacher was going to use educational tours when teaching visual art. The teacher only indicated that she was going to use pictures that show heritage sites around Masvingo province and other art centers.</p> <p>Reference to art genres in Zimbabwe such as sculpture, pottery, ready-mades, installations, digital art, photography.</p> <p>The teacher mentioned pottery, weaving, bead making and sculpture genres. However, in the evaluation, the teacher cited that he did not use the media due to unavailability.</p>	<p>Under media, the teacher mentioned art centers only. No traditional artist was mentioned</p> <p>The teacher not valuing educational tours</p> <p>Instead of mentioning images that maybe not be available during the lesson</p> <p>Learners are not exposed to art that is being practiced in their environment</p> <p>Under media the teacher mentioned them. However, on comments, there is evidence that the stated genres and artworks were not available or taught.</p>
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Appendix 18: Ethical clearance



UNISA COLLEGE OF EDUCATION ETHICS REVIEW COMMITTEE

Date: 2019/02/13

Ref: **2019/02/13/64011097/43/MC**

Dear Mrs Chigove

Name: Mrs J Chigove

Decision: Ethics Approval from
2019/02/13 to 2024/02/13

Student: 64011097

Researcher(s): Name: Mrs J Chigove
E-mail address: magurajunicka@gmail.com
Telephone: +263 77 288 4723

Supervisor(s): Name: Dr MN Davids
E-mail address: davidmn@unisa.ac.za.
Telephone: +27 12 429 6117

Title of research:

Ethnographic influences on learners' artistic expressions and development: A case study, Masvingo District, Zimbabwe.

Qualification: PhD in Socio-Education

Thank you for the application for research ethics clearance by the UNISA College of Education Ethics Review Committee for the above mentioned research. Ethics approval is granted for the period 2019/02/13 to 2024/02/13.

*The **low risk** application was reviewed by the Ethics Review Committee on 2019/02/13 in compliance with the UNISA Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.*

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.



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2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the UNISA College of Education Ethics Review Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data requires additional ethics clearance.
7. No field work activities may continue after the expiry date **2024/02/13**. Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

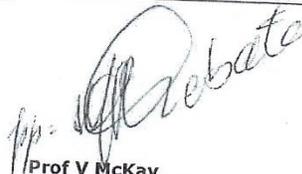
Note:

The reference number **2019/02/13/64011097/43/MC** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Kind regards,



Prof AT Motlabane
CHAIRPERSON: CEDU RERC
motlhat@unisa.ac.za



Prof V McKay
EXECUTIVE DEAN
Mckayvi@unisa.ac.za

Approved - decision template – updated 16 Feb 2017

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Appendix 19: Declaration of proof reading and editing

PROFESSIONAL
ACADEMIC LANGUAGE
PROOF READING & EDITING

NaailahDemirtaş
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AppliedLinguist/Editor/Languagepractitioner
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21st of May 2021

Proofreading and editing of PhD thesis

To whom it may concern

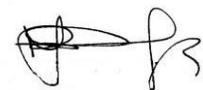
I, the undersigned, declare that, in my capacity as a researcher/academic and an English language proof reader and editor, I have perused the doctoral thesis written by Junicka Chigowe, entitled “Ethnographic influences on learners’ artistic expressions and development: A case study- Masvingo District, Zimbabwe.”.

After carefully scanning the whole document, in some instances, I either made annotations of comments, suggestions or recommendations, and in other instances, I went ahead and made corrections which were recorded in the comments margin.

I understand that the author will have addressed the issues I raised.

I trust the appraisal of the written English language of the author is in order. Do not hesitate to contact me should there be any comment or issue.

Kind regards,



Dr NaailahDuymun-Demirtaş