Institutional practices shaping

art education student-teacher attitudes towards community engagement

by

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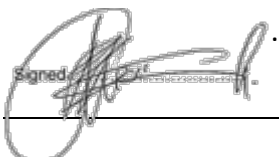

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By

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ABSTRACT

The White Paper of 1997 on Higher Education Transformation formed the basis from which community engagement (CE) was adopted as a core purpose of higher education (HE) in South Africa, together with teaching/learning and research. However, CE is often marginalised within the HE space with perceptions of it being an add-on and a "nice-to-have" activity. This is of course due to a lack of conceptual clarity of CE, which is often influenced by the variety of contexts in which CE should be practiced by higher education institutions (HEIs), hampering the progress and implementation of CE within respective HEIs. The institutional practices of CE and the fostering of civic-mindedness in students and awareness of the role they are to play in socity thus become the responsibility of respective HEIs and faculties in relation to their contextual milieu. In this qualitative case study I seek to understand the role institutional practices of CE at the faculty under study have played in shaping Art Education student-teacher (AEST) attitudes towards CE. To acquire this understanding the study makes use of an Art-Based Research method consisting of reflection drawings as the primary means of collecting data. Incorporating the voice of AESTs' in the timely debate about CE within HE provides the Faculty of Education with valuable insights that inform CE practices from AESTs' authentic experiences of CE. The study reveals that while Methodology of Art Education (JMK/ART/Fourth year)[1] exists within the auspices of the University of Pretoria's Faculty of Education, AESTs contrarily regard the faculty as not playing a significant role in the shaping of their attitudes, understanding and definitions towards CE.

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[1] In this study I make use of JMK/ART/Fourth year, interchangeably as they have been used to make reference to the Methodology of Art Education module or the 4th year CE experience in the reflection drawings and written components.

DEDICATION

I dedicate this dissertation to my parents, Johannes Sphiwe & Martha Kholekile Chisale, thank you for providing the opportunity of an education and the love and guidance you have provided. I realise the responsibility you have entrusted me with.

I will serve well.

ACKNOWLEDGEMENTS

I started this journey a few years ago wanting to work as quickly as possible to complete this degree and move on with my endeavours. However, I lacked the wisdom of what it was all about. I realise now that it was never about the qualification, it was about the process and the person I had to become as well as how my work could contribute to enriching the lives of everyday South African citizens and others, especially the poor and the marginalised. I appreciate and pay homage to all those who walked this long and arduous journey with me and helped me to realise this truth that still alludes many scholars today.

As an aspiring community engagement scholar, I hope those who hold the keys to what constitutes legitimate knowledge within the realm of higher education will acknowledge my work as an innovative and progressive means to the discovery of knowledge. Even if they do not acknowledge my contribution to academia and society as a whole, I will continue with the good work that I've been called to do as I believe in its power to address the challenges we face in our society and healing the wounds of our past as a people. I will fearlessly and ravenously pursue using education as a tool for social justice.

However, this journey was not travelled alone, therefore it would be amiss of me not to mention the following people who were part of this long and often tiresome, yet rewarding journey:

Firstly, I would like to thank and acknowledge Dr Sonia Coetzee, who watered the seed of the love for community engagement and always bringing life to the possibility of what is possible with community engagement.

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To the participants of the study, the art education student teachers, this study would not be possible without you.

In closing, to my Heavenly Father who has been faithful to me in this process, even on days when my own faithfulness was in question. May I use this privilege to serve the marginalised as a service to You and shine light on social injustice.

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LIST OF ACRONYMS

ABR   Art-Based Research
ACS   Academic Service Learning
AEST/s   Art Education Student Teacher/s
ANC   African National Congress
CE   Community Engagement
CHET   Centre for Higher Education Transformation
HEQC   Higher Education Quality Committee
CHE   Council on Higher Education
HE   Higher Education
HEI/s   Higher Education Institution/s
JMK   Methodology of Art Education
JCP   Joint Community Project/ Community Project Module
NP   National Party
TP   Teaching Practice

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CHAPTER ONE

INTRODUCTION AND OVERVIEW OF THE STUDY

1.1 Introduction

Post-apartheid South Africa provided fertile soil for higher education (HE) to transform from a racially inequitable system to one determined on nation building (Hall, Nongxa, Muller, Slamat & Flavish, 2010:3; Paphitis [sa]: 5). The White Paper of 1997 on Higher Education Transformation recommendations established social responsibility and commitment to common good through the provision of infrastructure and expertise as one of the goals of HE. In response to the recommendations of the White Paper 1997, The Higher Education Quality Committee (HEQC) identified community engagement (CE) as one of the core purposes of HE together with teaching/learning and research (Bender, 2008:83; Bender, Daniels, Lazarus, Naude & Sattar, 2006:5; Hall *et al*, 2010:1-2; Lazarus, Erasmus, Hendricks, Nduna & Slamat, 2008:62). The identification of CE as a core purpose of HE was therefore done in an effort to transform HE from a segregated and discriminatory system as it was under apartheid, to one focused on the project of nation building (Hall *et al*, 2010:3). Higher education's (HE) goal was also to endorse and foster civic-mindedness and awareness amongst students about the role HE plays in the socio-economic progress of the country through CE (Bender *et al*, 2006: 7).

While the Centre for Higher Education Transformation (CHET) has provided a clear definition for CE as provided in section 1.8.1, various institutions define and practice CE differently according to their varied contexts (Snyman, 2014: 23). These varying contexts of defining and practicing CE have led to the lack of a conceptual clarity for CE and hampered the progress and implementation of CE within respective HEIs (Hall *et al* 2010: iii; Nkoana & Dichaba, 2017: 177). Thus, the onus of CE practices, its implementation and the fostering of civic-mindedness and awareness of social responsibility amongst students rests heavily on respective HEIs based on the varied contextual settings they find themselves in. Accordingly, I embark on an in-depth qualitative Art Based Research (ABR)[2] case study investigating the role institutional

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[2] Art-based research (ABR) is defined as the systematic use of the artistic process, and the actual use of artistic expressions in its different forms of the arts, as a primary way of understanding and studying

practices of CE at the University of Pretoria's Faculty of Education have played in shaping eight art education student teacher (AEST) attitudes towards CE.

In an effort to fully grasp the background and context of this study, it is essential to refer to education under apartheid South Africa and how it has been instrumental in shaping the racial disparities that exist in the provision and quality of education in contemporary society. This is done first discussing Apartheid education and then post-apartheid education and how HE through CE as envisioned by the White Paper of 1997 and the HEQC were to play a key role in addressing the disparities caused by the segregated apartheid education system. I also discuss the rationale and motivation for the study followed by the problem statement, which leads to the construction of the research questions necessary to address the problem. Furthermore, I provide a short delineation of the aim and significance of the study, followed by the clarification of concepts that are integral to the study. Moreover, I postulate the research procedures dealing with the research design and methodology I follow in conducting this study as well as the organisation and outline of chapters one to six. Finally, I close chapter one with a summary of issues discussed in the chapter and provide an introduction of issues to be discussed in chapter two.

1.2 Background and context to the study

In an effort to understand the role institutional practices[3] of CE play in shaping AEST attitudes towards CE, it is imperative to explore the context in which CE became the core function of HE in post-apartheid dispensation[4] as recommended by the White Paper of 1997 and given effect by the HEQC. This study begins by briefly exploring education under apartheid South Africa as education is a social entity which has been impacted by the apartheid era and is still permeated with the shadow of South Africa's past in the form of the disparities that were institutionalised through the provision of separate education for different racial groups (McKeever, 2017: 115, Subbiah, 2016: 2-3). In

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the experience of either the researcher and/or the participants involved in the study (McNiff, 2007: 29). Within the context of this study ABR is employed as the primary method of data collection. The study making use of ABR in the form of reflection drawings is based on providing AESTs space for expressive reflection on their experiences of CE at the Faculty. It is therefore important to note- that this inquiry is not interested in the process of art making but rather understanding AESTs experiences of CE through the production of reflection drawings.

[3] Institutional practices of CE are discussed later in this section and under section 1.8.2 and in chapter two.

[4] Post-apartheid dispensation generally refers to an epoch occurring after apartheid or after the end of apartheid in the Republic of South Africa.

response to the white paper the HEQC made provision for HE to adopt CE as its core function to address the racial disparities that were created between Black and White South Africans (Bender *et al*, 2006: 5). However, it is important to note that this study does not comprehensively explore education under apartheid South Africa as it is not the focus of the study, but rather a point of departure for better understanding the context and background of the phenomenon at hand.

In 1948 the National Party (NP) came into power (Booyse, le Roux, Seroto & Wolhunter, 2015: 239) and put in place a segregation policy of divide and rule known as apartheid laws which separated the people of South Africa across racial lines (Mhlauli, Salinai & Mokotedi, 2015: 205). The most prominent laws of this policy included: The Immorality Act of 1950, prohibiting mixed marriage; the Group Areas Act of 1950, which placed non-White and White South Africans in separate residential areas; the Reservation of Separate Amnesties Act of 1953, which imposed the segregated use of communal amnesties such as transportation, cinemas, toilets and restaurants, and the Bantu Education Act of 1953, a policy advocating for separate schooling and curricula based on race (Mhlauli *et al*, 2015: 205)[5]. The fundamental philosophy of apartheid was that White South Africans were "superior beings" and entitled to the best facilities ahead of non-Whites South Africans, which included Coloured, Indian and Black South Africans (Subbiah, 2016: 3). Engelbrecht (2014: 63) describes these social structures as an attempt to protect the Afrikaner from the threat of the British, urbanisation, foreign countries, other African countries, the future, communism and the large populace of Black South Africans[6].

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[5] The Immorality Act of 1950 prohibited mixed marriages or any romantic relationships crossing over White and Non-White racial lines. The Group Areas Act of 1950 geographically separated South Africans along racial lines and established where all South Africans should live based on their racial orientation. The Reservation of Separate Amnesties Act of 1953 entailed the separate use of public facilities such as toilets, restaurants, benches, beaches etc. where white and not-white South Africans had designated areas that they could use based on the colour of their skin. Areas that were reserved for white South Africans were labelled as Whites Only and areas designated for non-white South Africans were labelled as Non-Whites Only. The Bantu Education Act of 1953 entailed the separate development of racial groups by providing separate education for different racial groups based on the perceived role each race should play in society.

[6] The aftermath of the Anglo-Boer war and the Afrikaner rebellion against the British government troops led the Afrikaner community into an abyss of pervasive poverty spurring on fears that Afrikaners in poverty would fall to the level of black South Africans, ultimately leading to the breaking of racial barriers and the humiliation of the Afrikaner (Meredith, 2014: 507, 509). The Afrikaner community, finding themselves at the mercy of the British empire, responded by establishing organisations in an effort to

A year later in 1949, the NP appointed Dr. W.W.M. Eiselen to chair the commission of inquiry that would look into the provision and control of education to 'civilize' Black South Africans through what they referred to as "Bantu Education" (Molete, [sa]: 80; Seroto, 2013: 102; Thobejane, 2013: 2). The Eiselen commission not only saw Bantu Education as a means to civilise Black South Africans, but also claimed that Black South Africans were too backward to determine their own education (Thobejane, 2013: 2). Molete ([sa]: 91) explains that the commission recommended that control of Black South African (Black learners) education be transferred from provincial and missionary societies to that of the central government and further recommended that there be an emphasis on the provision of mass education for Black South Africans. Teacher education for Non-White South Africans would also be under the auspices of the Nationalist Government (Molete, ([sa]: 92). The Government was to commit itself to providing schooling infrastructure for Black South Africans, especially at the primary level (Molete, ([sa]: 91). Although education for all South Africans was to be based upon Christian principles, the apartheid government strongly believed that it would form a fundamental part of the development of all Black South Africans (Molete, [sa]: 91). This was from the conviction that the Afrikaner had a privileged relationship with God and as an Afrikaner nation, they were instructed by God to establish a Christian civilisation in order to convert heathens (Engelbrecht, 2014: 62).

Adding to the woes of education for Black South Africans at the time was the poor remuneration of Black teachers, causing a decline in the number of trainee teachers and negatively impacting the quality of education for non-White South Africans (Subbiah, 2016: 4). Private schools for Black South Africans run by missionaries were rendered unnecessary and therefore the Bantu were to fund their own education. Manual work such as gardening and handwork was to form part of the curriculum for Black Africans to prepare them for such labour (Molete, [sa]: 92). The consequence in this regard was the creation of a mind-set that there was no place for non-White South Africans outside

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hold the Afrikaner *volk* together (Meredith, 2014: 510). These organisations included the first nationalist newspaper *De Burger* and the *Afrikaner Broederbond,* founded in 1918 with the main aim of its existence being the goal of mastery (baasskap) in South Africa (Meredith, 2014: 514). The Broederbond gave birth to the *Gesuiwerde* (Purified) National Party (GNP/NP) which claimed to stand for the advancement of true Afrikaners, urging a return to pure nationalism and driven by the ravenous desire to dominate (Meredith, 2014: 514-515).

of the boundaries of their homelands or Bantustans, and that they should only be competent to be manageable, controllable and exploitable (Subbiah, 2016: 3).

The commission's recommendations later led to the Native Affairs Minister Hendrik Verwoerd's promulgation of the Bantu Education Act No. 47 of 1953, proposing a segregation law that would legalise Bantu Education as an aspect of the apartheid system. This was derived from the ideology that the separation of races and the prevention of ethnic integration would enable each racial group to develop along its own cultural lines (Booyse *et al*, 2015: 241-243). Enforcing this segregation law meant racially separated educational facilities including universities (Thobejane, 2013: 2). The Bantu Education act further proposed an inferior education system for non-White South Africans to that of White South Africans and was designed to maintain the subordinate and marginal status of the majority racial group in the country (Thobejane, 2013: 2).

Subbiah (2016: 4-5) elucidates that the 1976 Soweto uprising, where learners in Soweto schools protested Afrikaans being the obligatory medium of instruction, set in motion a turning point for education in apartheid South Africa. However, apart from the objection of Afrikaans as a medium of instruction, the Black community was displeased with the general quality of education provided for Black learners (Booyse *et al*, 2015: 251). The massacre of learners during this time drew much needed national and international attention to the situation in South Africa. This forced reforms to the education system by the apartheid government, leading to leniency towards Coloureds and Indians but continued to exclude the Black populace to ensure the continuation of White supremacy (Subbiah, 2016: 4-5). Adding pressure to the government was the discontent of businessmen about the shortage of Black skilled manpower. Their firm point of view was that the education system at the time was not making any meaningful contribution towards meeting their needs as businesses and as such the needs and growth of the economy (Booyse *et al*, 2015: 228). Further pressure from the international community led to the unbanning of the African National Congress (ANC)[7], allowing for the subsequent release of Nelson Mandela from prison in 1990 (Subbiah, 2016: 5). This set

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[7] The South African Native National Congress was founded in January 1912 in Bloemfontein with the purpose of its existence being to oppose the discriminatory legislation of the time (Meredith, 2014: 513). It was renamed the African National Congress in 1923 (ANC) and banned by the National Party (NP) in 1959 until 1990 as it was considered a subversive organisation (Meredith, 2014: 588).

the stage for the negotiation of a peaceful post-conflict society and the establishment of a multi-racial government.

The new democratic dispensation in South Africa in 1994 saw a new constitution coming into operation with the goal of turning South Africa into an inclusive and equal society for all South Africans (Booyse *et al*, 2015: 269). Just as education was used before 1994 by the NP to separate the people of South Africa, the ANC government sought to use education as a vehicle to mend a segregated and unequal South African society as ascribed by the constitution of the land (Booyse *et al*, 2015: 269; Reflections on Ten Years of Basic Education Challenges to the Transformation of Basic Education in South Africa's Second Decade of Democracy, 2004: 8). Schuster (2011: 40) illustrates this contrasting yet imperative role of education as a tool to heal the wounds inflicted by apartheid South Africa. Schuster (2011: 40) further points out the position of education in South African society as a catalyst to breaking down old social structures in order to create more inclusive ones.

One such vehicle used to heal the wounds of apartheid was the Green Paper on Higher Education Transformation (1996).[8] The Green Paper identified the following deficiencies within HE (Bender *et al*, 2006: 3): HE had not been successful in establishing foundations of a critical civil society that embraces a culture of acceptance, public interaction of opposing arguments and the accommodation of dissimilarities and opposing interests. Additionally, HE had not done enough to instil a democratic culture and a sense of citizenship accentuating a commitment to the common good of society. Finally, the Green Paper found that inadequate attention had been afforded to the problems, societal needs and challenges of the South African context (Bender *et al*, 2006: 3).

The post-apartheid paradigm therefore provided HE a platform to redefine it from its former sectarian, colonial, and elitist beacons of apartheid to more inclusive institutions (Paphitis, [sa]: 5). The White Paper of 1997, finding its origins from the Green Paper, informed the Higher Education Act of 1997 and set out to transform HE from a segregated, discriminatory and inadequate system as it was when run by apartheid

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[8] The Green Paper is a proposal or discussion document that delineates the legislative process of making or changing a law (Parliamentary Monitoring Group, [sa]: [sp]).

institutions, to institutions focused on nation building (Hall *et al*, 2010: 3).[9] To give effect to these recommendations, The 1997 White Paper allowed for the establishment of the HEQC. The HEQC identified CE not only as one of the three activities of HE but affirmed CE as an integral part of teaching/learning and research, providing deeper context, relevance and applications for student learning (Bender, 2008:83; Hall *et al*, 2010:1-2; Lazarus *et al*, 2008: 62).

Nkoana and Dichabe (2017: 177) as well as Snyman (2014: 1) believe that CE is increasingly gaining its position as a fundamental function of South African HE, together with teaching/learning and research. Conversely, within HE there are still perceptions of CE practices as "add-ons" and being "nice-to-have" or "philanthropic activities", which add resistance to the application of CE as an authentic form of knowledge production in the field of academia (Bender, 2008:83). Bender (2008:85) highlights traditional epistemologies of HE, which constitute of what qualifies as legitimate knowledge, as a marginalising factor to CE in research intensive HEIs (Hall *et al*, 2010: 7). Hall *et al* (2010: iii, 95) goes on to recognise this as an "epistemological disjuncture" between CE and the manner knowledge is organised within HEIs, inferring that there is a disconnect between the knowledge CE produces and what constitutes as legitimate knowledge within HEIs.

Moreover, Bender (2008: 85) identifies the relative isolation from the surrounding communities as barriers which hamper the implementation of CE and further elucidates that perceptions of universities as secluded "ivory towers" of academia contribute to this isolation (Bender, 2008: 85). This perception is further exacerbated by physically visible barriers which divide the university property from the community, with high concrete walls that are exclusionary measures, creating a disconnect between respective HEIs and the people of the community's social issues and concerns (Bender, 2008: 85). The isolation of HEIs from the external community stands in stark contrast to Boyer's (1994) model of CE/scholarship, which advocates for collaborative research between HEIs and communities. Boyer advocates for the role of CE in generating new knowledge that is useable and pertinent to the quotidian lives of the communities that HEIs are

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[9] The White Paper of 1997 is a refined discussion document entailing the broad statement of government Higher Education policy. The document was drafted by a relevant task team designated by the Minister of HE and sent back to the ministry for further discussions and final decision-making (Parliamentary Monitoring Group, [sa]: [sp]).

metaphorically looking down upon from their "ivory towers" (Mtawa, Fongwa, Wanenge-Ouma, 2016:127-128).

These perceptions and resistance towards CE are a result of the confusion and diversity in understanding CE within differing contexts, rendering CE the "orphan" of South African HE (Hall *et al*, 2010:2-5; Nkoana & Dichaba, 2017: 177). Furthermore, the lack of a clear definition for CE in South African HEIs and an inadequate understanding of CE, hampers the progress of implementing and operationalising CE within HEI's, thus having a domino effect on how institutions practice CE (Hall *et al*, 2010: iii, 23-27,35-37; Nkoana & Dichaba, 2017: 190-191; Snyman, 2014: 23). For the purpose of this study institutional practices of CE[10] refer to how HEI implements and practice CE as informed by their mission and purpose, that is responsive to its micro (local), meso (national) and macro (international) contexts which address transformational issues.

The challenge South African HEIs face is not that there is no clear definition for CE as it has been defined by the CHET[11], the problem is that, various institutions define CE differently according to their contexts, as will be further discussed in chapter two (Snyman, 2014: 23). These various interpretations of CE add to HEIs grappling with what constitutes legitimate CE practices and as such, institutional practices of CE within respective HEIs become what Bender (2008: 83) referred to as an "add on" and "nice to have philanthropic activities" (Bender, 2008: 83; Mtawa *et al*, 2016:127-128). Despite the several efforts by CE scholars to elucidate CE, it remains a contextually ambiguous concept in South African HEIs (Pienaar, 2012: 40 in, Nhamo, 2013: 102).

An example of a HEI whose institutional practices of CE are affected by the contextual conceptualisation of CE, is the University of Pretoria. Van Niekerk and Kilfoil (2012: [sp]) at the University of Pretoria defined CE as the deliberate and focussed use of resources and knowledge from teaching/learning and research in the HEI's exchanges with external communities to attain reciprocal outcomes in ways that still uphold the vision and mission of the University. The University of Pretoria has attempted to respond to the

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[10] Institutional practices of CE also pose questions about whether institutions are serious about CE. Is there evidence that the institutions have quality-related arrangements for appropriate and effective CE playing an integral part of teaching/learning and research? Are HEIs actively contributing to the restoration and growth of South Africa or are they *"playing the CE game"* without having any impact on the re-construction and development of South African society (Hall *et al*, 2010: 23-27,35-37; Mtawa *et al*, 2016: 127-128)?

[11] The definition provided by the Centre for Higher Education Transformation (CHET) is discussed in detail under section 1.8.1

call of the White Paper of 1997 through the establishment of CE projects that fall under the subsidiaries of service learning and community-based projects. According Lazarus *et al* (2008: 65-66) the University of Pretoria went two institutional audits were conducted on community engagement and service learning during 2003 and 2006 identifying approximately 1500 CE projects ranging from service learning to volunteerism. In some cases, faculties were advance in institutionalising CE as part of their curricula (Lazarus *et al* 2008: 66). The audits provided a space for the establishment of a CE department at the end of 2006. The general approach with regard to the development of CE was more of a voluntary one than a requirement with the hope that the success of those engaged in CE activities will encourage others to make the shift towards CE (Lazarus *et al* 2008: 75). Exploring the Good Practice Guide (2011) and the Community Engagement Policy (2012) there was no indication that CE was progressively moving towards being a required activity but rather an optional one. It is encouraging to see that there are efforts from the university to institutionalise CE as one of its core activities by linking it to teaching/learning and research, providing an overarching definition, policy and practice guide for all its CE Activities. However, my contention is that, CE being an optional activity leaves it vulnerable to be pushed back by academics as the policy does not make CE a formal requirement.

Regardless of this, there are still CE activities within the university that have been institutionalised, within respective faculties, departments and modules and enjoy success. The most popular CE project established in 2008 at the University of Pretoria is the Joint Community Project (JCP [now called Community Project Module but the module code used for this module is still JCP]), which is a compulsory undergraduate Community-based project module in the Faculty of Engineering, Built Environment and Information Technology (EBIT). This 8-credit module (80 notional hours) is offered on an open-ended and project orientated basis where third year EBIT students may only begin with their minimum of 40 hours fieldwork after their projects have been approved by the lecturer. Students report on their experiences after the completion of their projects. This module is a form of applied learning directed at addressing the specific needs of HEIs collaborating with communities. JCP is aimed at achieving a reciprocal relationship between both the HEI and the communities involved through knowledge production from all stakeholders, engaging with cultures different from that of students

and inculcating an attitude of service to produce an intelligentsia with an understanding of social issues (Newsletter for the Community-based Project Module, 2018: [sp]).

From 2012 to 2017, the Faculty of Education also had a CE module, which fell under a subsidiary of service learning, Academic Service Learning (ACS 300), a third-year module offered to student teachers from the University of Pretoria's Faculty of Education. Initially established by an academic staff member under a different module code, the module provided student teachers from the Faculty of Education with rich contextual learning experiences while serving surrounding communities. However, after the departure of the lecturer who initiated the project and a lack of funding, the module was converted into a theoretical module that was assessed through a theoretical project, named ACS 300. In this module student teachers were to create a conceptual service-learning intervention without it being practically implemented. Subsequently, its lack of practical application led to its discontinuation from the B.Ed. program at the end of 2017. Mugabi (2015: 22) warns against such institutional practices of CE. Mugabi (2015: 22) explains that CE projects that are underfunded by institutions and dependent on individuals and groups of staff members as well as students run the risk of being unsustainable and dying out. Mugabi (2015: 22) notes that this is largely due to these projects not being enshrined and clearly defined as an institutional practice, but are rather seen as a personal one.

An example of a CE project dependent or an individual or a group of staff members and students is the JMK 430 CE project (Methodology of Art Education), a community based, practice-led research project at the University of Pretoria's Faculty of Education. JMK 430 is an art education methodology of art education module for final year AESTs. The module forms part of the B.Ed. degree, consisting of three years of art practical, art history and art methodology taken to the fourth and final year. While doing teaching practice for the JMK 430 module, AESTs have to choose for their involvement in CE, with either the Christian Progressive College project (CPC) or an alternative school of their choice. Therefore, the CE project ran parallel with teaching practice (TP)/work integrated learning (WIL), however these tow activities should not be understood as one but two separate and important activities that can enhance the teacher education experience. Within the context of this study I will be making use of the term teaching

practice used at the University of Pretoria instead of work integrated learning[12] as it is known generally.

Formulated by Ms Deléne Human (2017), a lecturer in the faculty of education responsible for the AESTs, the project attempts to provide AESTs with visual arts teaching opportunities through CE activities. This project was initiated from the premise that Visual Arts is a subject not offered by many schools in South Africa as part of a teaching practice experience. The community based, practice-led research project, forming part of the JMK 430, Art Methodology module, was initiated to assist fourth year Visual Arts students (AESTs) to discover their own creative thinking skills and extend their professional education vocabulary. The project seeks to do this by creating teaching practice opportunities for AESTs who cannot find art specific teaching practice opportunities in schools, as well as create opportunities for assessment and learning. The JMK 430 CE project expects from student teachers to identify environmental and community specific challenges, and together with the community find, create and implement sustainable solutions to the identified challenges with the guidance of their lecturer and mentor teachers. Student teachers keep a detailed workbook (visual journal) of the process. They then reflect on their experiences together with their lecturer at the end of their teaching practice, which included the CE component.

1.3 Rationale and motivation for the study

I am currently a lecturer for the JMK 430 module[13]. As a teacher education practitioner and aspirant CE scholar, I have attempted to create guided spaces for learning about CE within the teacher education space as a means of new knowledge production. This practice is informed by Di Wilmot (2017: 1), who acknowledges the challenges within the South African education system such as poverty, HIV & Aids, child headed households, overcrowded classrooms, the disparities existing in the provision of quality education to the poor, middle and upper class. She pairs these challenges with vibrant, dynamic opportunities for innovation, re-imagining and regeneration within the

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[12] "Work-integrated learning (WIL) takes place in the workplace and can include aspects of learning from practice (e.g. observing and reflecting on lessons taught by others), as well as learning in practice (e.g. preparing, teaching and reflecting on lessons presented by oneself)" (Government Gazette Republic of South Africa 19 February 2015: 10).

[13] As the researcher I am aware of the sensitivity that comes with my general proximity to the study starting from my involvement as the lecturer and my supervisor being the developer of the project under study. I discuss this challenge further in chapter three (3.4.5)

education sector (Di Wilmot, 2017: 1). Thus, through CE, teacher education can play a vital role in equipping teachers to navigate the challenges that face the South African education system. I believe that CE in the teacher education space has great possibilities for not only addressing the socio- economic issues within schools, but also equipping student teachers to deal with the challenges of the educational landscape.

Notably, AESTs have often responded with varying attitudes towards CE during class discussions and when having to participate in CE projects. Many AESTs experience difficulties in discerning the challenges the South African education system faces and the role the AESTs can play in addressing the complex challenges of South African society. This leads me to consider questioning what role the institution played in developing civic-minded graduates and the institutional practices of CE at the University of Pretoria's Faculty of Education and the role it has played in shaping AEST attitudes towards CE.

1.4 Problem statement

While the CHET has provided a definition for CE, HEIs still grapple with the institutionalisation and progress of CE due to the varying contexts South African HEIs are to practice CE. These Universities run the risk of failing to produce a socially responsive intelligentsia to address the current socio- economic challenges facing contemporary South Africa (Bender, 2008: 83, Hall *et al*, 2010: 3, Nhamo, 2013: 102). My interest in this study emanates from the impact the challenges of contextual conceptualisation and defining CE have on institutional practices of CE. The problem identified is not that there is no definition, the problem identified in this study is that universities various universities define CE differently according to their context. Leaving the room for contextual interpretation and although that is not a problem in of itself, it makes it even more difficult to monitor the progress and institutionalisation of CE within HE. It therefore became important to understand how the University of Pretoria's Faculty of Education has responded to the challenges of contextually conceptualising CE, by exploring the institutional practices of CE at the Faculty and the role it has played in shaping AEST attitudes towards CE. Thus, the problem this study aims to address is that of the role institutional practices of CE play in shaping AEST attitudes towards CE.

1.5 Research questions

1.5.1 Primary research question

- What role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping art education student teacher attitudes towards CE?

1.5.2 Subsidiary questions:

- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' understanding of CE in teacher education?

- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' definition of CE?

1.6 Aims and Goals of this study

The aim of this study is to gain an in-depth understanding of the role institutional practices play in shaping AEST attitudes towards CE. I aim to draw this understanding from reflection drawings as a pedagogical and methodological approach to study the of AESTs' CE experiences. The study also aims to establish whether the institutional practices of CE at the University of Pretoria's Faculty of Education have inculcated an attitude of civic mindedness amongst AESTs. With this newfound understanding, the study therefore has a goal of informing institutional practices of CE at the Faculty and attempts to address the challenge of defining CE for the Faculty. Another goal of the study is to also provide suggestions on how to approach CE projects within the Faculty of Education in future, while acknowledging that case studies are limited in that, they are not generalizable to the rest of the population. A further goal of the study is to contribute to improved CE practices/implementation within institutions and faculties according to the needs of the communities that they engage around them.

1.7 Significance of the study

The investigation is significant in that it will inform the institutional practices of CE at the University of Pretoria's Faculty of Education for better CE practices. Furthermore, the study is significant in that it provides measuring tool whether CE is truly an institutional practice. The study is however not only significant in the context of the faculty under enquiry but other faculties of education as it provides valuable insights that can inform CE practices at other HEI's based on personal experiences. The study

contributes towards new knowledge in the field of CE on the role of institutional practices of CE in shaping AEST attitudes towards CE. Bender and Jordaan (2007: 634) have identified the voice of the student as an essential element of CE, which is not often reflected in the debate about conceptualising and defining CE within HEIs. By further investigating AESTs' understanding and definition of CE, this study adds the voice of student teachers to the timely debate regarding the conceptualisation of CE within HE.

1.8 Concept clarification

1.8.1 Community engagement

Within the context of the South African HE community engagement can take on many different forms (Lazarus, Erasmus, Hendricks, Denver, Nduna & Slamat 2008: 61). These forms of engagement include distance education, community-based research, participatory action research, professional community service and service-learning (Lazarus *et al* 2008: 61). However, given the diverse nature of community engagement in HE it made it critical to choose an entry point to community engagement in HE (Lazarus *et al* 2008: 62). Given the central role and emphasis of teaching and learning in the South African HE space it was decided on service learning as an entry point to community engagement (Lazarus *et al* 2008: 62). In its fullest sense service learning is an operational function of CE can be defined as the *"a structured learning experience that combines community service with preparation and reflection. Students engaged in service-learning provide community service in response to community- identified concerns and learn about the context in which service is provided, the connection between their service and their academic coursework, and their roles as citizens"* (CHE, 2011: 76).

However, for the purpose of this project and study, CE is used as the broad term to cover range of activities of engagement activities including service learning. For the purpose of this study, the definition of CE is derived from the CHET. CE is thus defined as **"a systematic relationship between Higher Education (institutions) and [their] environment [communities] that is characterised by mutually beneficial interaction in the sense that it enriches learning, teaching and research and simultaneously addresses societal problems, issues and challenges"** (Mtawa *et al*, 2016: 126). In its

entirety, the definition provided by the CHET refers to the two way interactive relationship that exists between HEIs and their surrounding communities. Reciprocity is thus embodied in two ways, the enhancement of teaching, learning and research for the students and faculty staff and the solving of societal problems for the benefit of the surrounding communities.

However, with the focus of the study on institutional practices of CE it is also taken into consideration the definition used within the qualitative context of the study. Therefore, the contextual definition of CE in this study is further derived from the umbrella definition of the institution *"planned and purposeful application of resources and expertise from teaching/learning and research in the University's interactions with external communities to achieve reciprocal outcomes in ways that still uphold the vision and mission of the institution"* (Van Niekerk & Kilfoil, 2012: [sp]). It is however important to note that within the context of this study, CE is done during teaching practice (TP)/work integrated learning (WIL). This was done to provide AESTs with TP opportunities for AESTs who cannot find art specific TP opportunities in schools, as well as create opportunities for assessment and learning. AESTs make use of what they have learnt over the course of their studies to identify and address community challenges working in partnership with their communities as stated in section 1.2 of the study.

Community or Communities

Bender (2008: 86) defines communities as specific local and collective interest groups that take part in CE activities of HEIs. These interest groups are regarded as partners who have a voice in identifying the development challenges and needs of the community. They are able to identify assets for disposal and contribute enormously to finding sustainable solutions to the challenges and needs identified (Bender, 2008: 86). Within the South African context, community members are often from disadvantaged and materially poor areas (Bender, 2008: 86). According to Hall *et al* (2010: 22,23), the challenge for HEIs is to define who their community is. Lange (2008), in, Hall *et al* (2010: 22-23), explains that there are no clear answers to the question of who the community is, as communities are loosely defined within their social existence, ranging from NGO's (non-government organisations), schools, clinics, hospitals and even HEIs. Naidoo (2008), in Hall *et al* (2010: 23), highlight that within respective HEIs, community is

defined differently by each faculty and in a way that is most applicable to the faculty, relative to the way each faculty engages with communities.

Engagement

According to Bender (2008: 86), engagement suggests an altered relationship where there exists both HE and community components. However, it warns HEIs against assuming that they can simply go into communities to offer help on issues HEIs believe the community needs, as communities are also experts and holders of knowledge in their own right (Bender, 2008: 86; Hall, 2010: 24). It calls on HEIs from their "ivory towers" to engage in dialogue with communities, develop relationships and ask communities to engage with them (Bender, 2008: 86-87). It is therefore important that HEIs do not simply attempt to enter the community and 'change' or 'better' the community, but instead listen to the community, understand their needs and their plans on how to resolve challenges they are facing. The HEI and the community are thus equal partners and contributors in the change.

1.8.2 Institutional practices of community engagement

As mentioned earlier in the background section, "institutional practices of CE" in this study I refer to how the University of Pretoria's Faculty of Education implements and practices CE as informed by the White Paper of 1997 and their mission and purpose, which should be responsive to its local, national and international contexts and address transformational issues. The institution has made a broad policy in place that is geared at ensuring sustainable CE experiences that will form part of teaching/learning and research activities that will benefit the institution, student and the community. Institutional practices of CE within the context of the study however pose questions about whether institution is living up to its CE policy; does the institution have quality-related arrangements for appropriate and effective CE that plays an integral part of teaching/learning and research? Is the HEI actively contributing to the re-construction and development of its surrounding or are they 'playing the CE game' without having any impact on the re-construction and development of society (Hall *et al*, 2010: 23-27,35-37; Mtawa *et al*, 2016: 127-128)?

1.8.3 Attitude

In understanding the role institutional practices of CE at the University of Pretoria's Faculty of Education play in shaping AEST attitudes towards CE, it is imperative to delve further into the concept of attitude, a concept closely linked to the field of social psychology (Bizer, Barden & Petty, 2003: 247; Culberston, [sa]: 79). AEST attitudes are important to understand in this study as they provide a basis for explaining decisions and actions that student teachers make about CE (Bizer *et al*, 2003: 247). Davadas & Lay (2017: 519) and Pickens (2005: 44) define attitude as a disposition or mental state of readiness informed by one's experiences influencing an individual's response to an object or a situation. Therefore, the study assumes that based on AESTs experiences of CE practices from the institution it may inform their attitude towards CE. Their attitude towards can also be informed by the mental space they find themselves in while engaged in CE while doing their TP.

1.8.4 Art- Based research (ABR)

Within the context of this study Art-Based Research (ABR) can be conceptualised as a process of producing artistic expressions in the form of reflection drawings with the primary purpose being to explore, understand and epitomise human actions and experiences which were previously inaccessible through traditional modes of inquiry (Greenwood, 2012: 2; McNiff, 2007: 29; Wassermann, 2016: [sp]). McNiff (2010: 4) goes further in referring to ABR as an artistic intelligence (way of knowing) to solve societal problems. Even though this study does not aim to solve any societal problems, it uses ABR as a the primary mode of data collection to better understand AEST experiences of CE practices at the faculty.

1.9 Research procedures followed in conducting the study

De Vos, Strydom, Fouché and Delport (2015: 308) define qualitative research as a process of exploration and understanding rather than explanation; with real life observation rather than controlled measurement. I am concerned with understanding how AESTs interpret their experiences and construct new knowledge and the meaning they connect to their experiences through relevant drawings during their community engagement teaching practice. Reflection is also an important factor. A qualitative

approach further supports the use of constructivist and socio-cognitive constructivist theories, which underpin this study. These theories argue that human experience can only be understood from a human point of view, where reality is a socially constructed phenomenon and that knowledge is constructed through the internalisation and the meaning of external realities (Doolittle, 1999: [sp]; Maree, 2012: 73).

In deriving meaning from AEST reflection drawings, this study makes use of an interpretivist theory, assuming that reality should be interpreted through the meaning the research participants give to their lived experiences (De Vos, Strydom, Fouché & Delport, 2015: 309-310). Thus, I move from the premise that knowledge arises from a twofold collaborative process where AESTs make meaning of their experiences through reflection drawings, I derive understanding of symbols, make meaning and interpretations from the reflection drawings. Making meaning and the interpretations I make are based on the lenses from which I see and understand the world as a young community engagement (CE) scholar and an art education teacher educator and practitioner.

I make use of a case study design, which is concerned with exploring the role institutional practices of CE have played in shaping AEST attitudes towards CE. The intention of this inquiry is to understand a specific case study of final year AESTs who form part of the Visual Arts JMK 430 methodology module at the University of Pretoria's Faculty of Education. I make use of non-probability sampling, which is often employed in qualitative research, and uses a very small number of participants to gain an in-depth understanding of the case under inquiry (Curtis, Murphy & Shields, 2014: 29). Convenience sampling is employed as the study makes use of AESTs who were available, willing to participate in the study and easily accessible to me as their CE lecturer (Curtis *et al*, 2014: 30). I also make use of purposive sampling due to AESTs having experienced CE at the University of Pretoria's Faculty of Education (Cohen, Manion, Morrison, 2011: 156).

The study makes use of ABR as the primary data gathering method in the form of a reflective drawing on A4 sheets of paper done with oil pastels and ink pens[14]. The study

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[14] The study made use of oil pastels as it is easy to use and has a variety of pigments from which AESTs can express themselves. The ink pens allowed for the generation of detail to the reflection

utilises a written component accompanying the primary ABR method of data collection so as to eliminate any form of bias that I might have towards the data collected. I make use of the written component as a secondary method of data collection to verify what the research participants have produced in the A4 reflective drawings. A focus group discussion is also used in completing the verification process of the ABR data collected from the student drawings. The reflection drawings are conducted with final year AESTs during reflection week (post-teaching practice/CE), however AESTs were given the opportunity to withdraw themselves from the reflection before data collection commenced should they had wished to do so. Each AEST received their own data collection instrument (see Addendum A) containing a brief background of the study followed by the reflection questions. The research questions and the data collection instrument are explained before each AEST can created their own drawings.

Data analysis consists of interpretations and analysis of individual reflection drawings, written components accompanying the reflection drawings and a focus group discussion. The reflection drawings serve as the primary mode of data collection while the written component and the focus group discussion are used as secondary modes, with the aim of confirming the primary data collected. Consequently, the reflection drawings are focused upon with the written component and focus group discussion utilised to confirm, consolidate and strengthen the primary data collected. All of the data from the reflection drawings will be repeatedly observed and read through to gain an intimate understanding of the data. This process is followed by describing what participants say in their reflection drawings. The written components are employed to gain a better understanding of AEST interpretations of the reflection drawings. Furthermore, I listen to the focus group discussion recordings and document what the participants have said, allowing me to draw connections and gain a better understanding of the reflection drawings.

In analysing the reflection drawings, I make use of first-level analysis using an open coding method to identify meanings and categorise the data into themes. Iconography

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drawings. Both mediums were also easy to manipulate in ways that AESTs preferred. The two mediums were also considered as they would allow for a good quality presentation in the findings. Furthermore, considering the time constraints during the data collection process, these mediums did not consume time in preparation or utilisation.

is employed, which allows me to describe what has been observed in the reflection drawings of each AEST. Iconology is also used to provide interpretations of the reflection drawings from my own worldview, of the possible meanings derived from what have been described. This process of analysis allows for the identification of emerging themes and the provision of categories for those themes. I then move towards the second-level analysis to make interpretations of what the first-level categories mean from all of the AEST's reflection drawings. I discuss in detail and interpret the themes utilising the written components for the AESTs and the focus group discussion as secondary sources to confirm and corroborate the interpretations made at the first and second levels of analysis. The data presentation section is concluded by evaluating the data through explaining the interpretations from all of the data sources and drawing links and disparities to the literature review and the theoretical framework in chapter two. Finally, the research questions are revisited, and it is shown how they're answered by stating each question and answering it from the new knowledge acquired.

In order to address ethical matters, I received permission from the University of Pretoria's ethics committee to conduct the study within the confines of the agreed upon ethics application and clearance letter (See Addendum B). All of the AESTs involved were given consent forms to sign and were assured of their identities being protected throughout the process of the study (See Addendum C). The AESTs were briefed about the purpose and nature of the study. All participants were given the option of voluntary participation with the option to withdraw from the study at any time. I conclude the chapter by discussing issues related to the validity and reliability of the study.

1.10 Organisation and outline of chapters

Figure 1.1 provides a brief organisation and outline of how the study is structured in each chapter.

1	Chapter One Introduction and overview ot the study
2	Chapter Two Literature Review and Theoretical Framework
3	Chapter Three Research Design and Methodology
4	Chapter Four First-level & Second-level Data Analysis
5	Chapter Five Discussion of Findings based on literature reviewed and topic.
6	Chapter Six Recommendations and Conclusion

Figure 1.1: Organisation and outline of chapters

1.10.1 Chapter one

Introduction and overview of the study

In the present chapter I introduce my study by providing a brief overview and background for the contextual familiarisation of the reader to my research. I do this by providing a tapestry of South Africa under apartheid rule with the focus on education under the apartheid regime. I expand on this discussion by looking into the post- apartheid dispensation and how HE through CE as intended by the White Paper of 1997 was to play a crucial part in attending to the disparities initiated by a segregated apartheid education system. I discuss the rationale and motivation for the study followed by the problem statement, which led to the construction of the research questions necessary to address the problem. I furthermore postulate the aim and significance of my research and clarify the concepts that are vital to the study. Finally, I provide the research procedures dealing with the research design and methodology I follow in conducting this study.

1.10.2 Chapter two

Literature review and theoretical framework

Chapter two in this study explores literature which is seminal and relevant to the study. It begins by providing a brief introduction to the literature reviewed, followed by the role of HEIs in preparing civic-minded graduates and using Boyer's model (1994) of Community Engagement/ Scholarship as a point of departure. I explore literature aimed at understanding the contextual challenges of conceptualising CE on an international level filtered down to a continental context as well as to a local South African level. The institutional practices of CE in a number of African and South African universities such as the Nelson Mandela Metropolitan University, in South Africa, the Makerere University in Uganda, the University of Botswana and the University of Ghana are highlighted, including factors that hamper the institutionalisation of CE.

ABR in the field of CE academia and its potential as a knowledge production and communicative problem-solving tool is discussed. This section is followed by an attempt at understanding attitude formation in AESTs and an exploration into the possible role of Maslow's hierarchy of needs in informing AEST attitudes towards CE. Finally, the

study explores guided reflection as an instrument for knowledge production in CE. Chapter two is concluded by exploring the theoretical framework employed in the research process. The theoretical framework is introduced from a perspective of personal practice and furthermore goes on to discuss the constructivist theory in CE, followed by socio-cognitive constructivism.

1.10.3 Chapter three

Research design and methodology

Chapter three in this study delineates the plan of action and the proposed steps to the research taken in answering the research questions. This chapter entails what was done, where and why. It begins by introducing the chapter followed by the philosophical research paradigms from which the research design and methodology are approached. A research design is proposed which entails a guide or plan to the study which serves as a purposeful plan that links the research questions to the implementation and context of the research. I also postulate a methodology section entailing the actions and the choices in the methods of collecting and analysing data collected. The chapter is concluded by discussing issues related to ethical considerations of the study followed by the validity and reliability of the study.

1.10.4 Chapter four

First-level & second-level data analysis

Chapter four deals with the description and interpretation of AESTs reflection drawings and drawing emerging themes from what each AEST said. First-level analysis is used to provide descriptions through an iconographic discussion which focuses on describing what will be observed in the reflection drawings of each AEST. Furthermore, iconology will be used to provide interpretations from my worldview, of the possible meanings derived from what has been described on the iconographic level. The level of analysis allows for the categorisation of emerging themes which are discussed in depth at the second level of analysis, making use of written components serving as interpretations of the reflection drawings. The process is completed by a focus group discussion, allowing for the corroboration, confirmation and consolidation of the interpretations made from the reflection drawings and the written components accompanying them.

1.10.5 Chapter five

Evaluation of findings

Chapter five serves as a continuation of chapter four, whereupon findings from the data are interpreted by drawing links between the data presented, the literature reviewed and the theoretical framework in chapter two. I observe parallels, dissimilarities, silences and new insights in relation to the literature review and theoretical framework in chapter two. A major finding from this study reveals that AESTs regard the faculty as not playing a significant role in the shaping of their attitudes, understanding and definitions towards CE.

1.10.6 Chapter six

Recommendations and conclusion

Chapter six revisits the research questions I pose in chapter one and provides answers to the research questions asked. The chapter also provides an assessment on the impact this study has on community engagement (CE) practice and stipulates recommendations for further CE practices within the South African milieu.

1.11 Conclusion

The White Paper of 1997 on Higher Education Transformation provided the space for the HEQC to establish CE as a core purpose of HE in South Africa, together with teaching/learning and research. However, CE is often marginalised within the HE space, as there are still perceptions of it being an add-on and "nice-to-have" activity. These perceptions stem from a lack of conceptual clarity of CE and influenced by the varied contexts in which CE is to be practiced by HEIs. This leads to a lack of a clear definition to CE, hampering the progress and implementation of CE within respective HEIs, as well as inferring that the responsibility of CE lies on respective HEIs and Faculties. Thus, leading my inquisitiveness towards investigating how institutional practices of CE at the University of Pretoria's Faculty of Education level have shaped AEST attitudes towards CE.

Therefore, in this chapter a background from which the reader can understand and contextualise the rationale and motivation for the study is provided, allowing for an understanding of from where the research problem of the study emanates and how it

has led to the development of the research questions. This chapter has furthermore highlighted the aim and the significance of the study, clarification of concepts seminal to the study and an overview of the methodological process adopted in conducting the study. An overview and outline of what the rest of the chapters in the dissertation will look like has also been given. In chapter two, I make use of literature seminal to the topic of understanding the role institutional practices of CE play in shaping AEST attitudes towards CE followed by exploring the theoretical framework employed as a lens to examine the topic from its infancy through to its maturation.

CHAPTER TWO

LITERATURE REVIEW & THEORETICAL FRAMEWORK

2.1 Introduction

In this chapter, recent work of authors of seminal publications to this study in the field of community engagement (CE) are investigated to survey the body of existing scholarly knowledge. Consequently, in this section I explore what other researchers have written on CE, starting from the role of higher education institutions (HEIs) in preparing civic-minded graduates. I employ and discuss Boyer's model (1994) of community engagement/scholarship as a point of departure in order to contextualise this study. I also explore the effects that contextual factors have on conceptualising CE from an international level down to a continental and local level as well as institutional practices of CE within a small sample of African HEIs.

This research relies on art-based data and conducted within the art education and CE practicum of the University of Pretoria. It explores what scholars have written about art-based research (ABR) in the field of CE academia and how it can be utilised as an alternative form of knowledge production and communicative problem-solving tool for research within academia. With the focus of the study on the role institutional practices of CE have played in shaping art education student teacher (AEST) attitudes towards CE, this study correspondingly explores attitude formation and the components thereof, namely object, beliefs and propensity, but also adds other factors of influence to the debate around attitude Pickens (2005: 44). The study also considers Maslow's Hierarchy of needs (1943) in explaining the role deficiency needs and growth needs could play in shaping AEST attitudes towards CE. Moreover, I investigate what theorists argue/ propose about reflecting on CE practices and the role it plays in both learning from practice and drawing new knowledge from guided reflection.

Furthermore, the theoretical framework employed for the study is discussed, as it guides the decisions made in conducting the study. During this chapter the constructivist theory is investigated as a point of departure, which holds that students learn from experiences and being active participants in their learning process by reflecting on those experiences and constructing new knowledge (Hammond, Austin, Orcutt & Rosso, 2001: 6-7; Hatcher & Erasmus, 2008: 51). Additionally, the socio-

cognitive constructivism theory is employed, which holds that knowledge can only be constructed within a cultural setting through social interaction with others (Hammond, *et al* 2001: 7; Doolittle, 1999: [sp]).

The following section of the study explores Boyer's (1990) work on community engagement/scholarship as a point of departure in the examination of literature and postulates the pivotal role CE plays in developing students into "civic-minded graduates". The study surveys Boyer's (1994) model of CE/scholarship to provide an understanding of how HEIs can move beyond the activities of teaching and research towards the continuum of scholarship, which entails discovery, integration, application and teaching.

2.2 Literature Review

2.2.1 Preparing civic minded graduates: Boyer's model (1990)

In the book *Scholarship Reconsidered* 1990, Boyer articulated a model that would challenge the traditional emphasis on research that existed in most American colleges and universities (Boyer, 1990: xii-xiii). Boyer's model (1990) challenged HEIs to make fundamental changes to their faculty missions and infrastructure, the nature of institutional faculty work, student engagement in community-based learning and the building of relationships with community members (Steinberg *et al*, 2011: 19). This meant that the emphasis shifted from the traditional approach of HEIs focussing on teaching vs research towards more creative ways of being a scholar (Boyer, 1990: xii).. The model proposed charting new ways of professional development that were called scholarship. Boyer strongly believed that building a just society goes hand in hand with a good education system promoting intellectual clarity, awareness about global matters, social responsibility and a deep sense of purpose (Rosenberg, 2014: [sn]). Thus he expanded his model from four areas of activity to six to strengthen discovery, integration, application, and teaching Boyer adds the scholarship of engagement, and the scholarship of service (Rosenberg, 2014: [sn]). Boyer's model urged academics to use their expertise in new, creative and sustainable ways (Rosenberg, 2014: [sn]).

My approach to practicing CE is strengthened by Boyer (1990) who proposed moving from solely focusing on teaching and research to four separate but yet interconnected functions of scholarship that are together referred to as the "scholarship of engagement" (Bender *et al*, 2006:10; Boyer 1990: 16) These functions include: the scholarship of discovery, integration, application and teaching (Boyer 1990: 16). According to Boyer (1990: 17), the work of a scholar entails contributing to the already existing body of human knowledge through the scholarship of discovery. This means that engagement activities need to be based on production of new knowledge that will benefit academia and society (Mtawa, Fongwa, Wanenge-Ouma, 2016: 127).

These four interrelated dimensions of CE or scholarship need to be geared at informing the exchange of knowledge between the HEI and the surrounding communities. The scholarship of discovery insists that universities, through research, have to push back the frontier of enhancing human knowledge by contributing creative and original findings to respective academic disciplines (Mtawa *et al* 2016: 127; Steinberg *et al*, 2011: 19). Mtawa *et al* (2016: 127) elucidate that the scholarship of discovery lies at the core of the production of new knowledge in order to add to the existing body of knowledge. However, discovery requires scholars to step back from their research and make interdisciplinary connections with other and knowledge through the scholarship of integration, which gives contextual meaning to new knowledge and simplifies it in a manner that can be understood the general public (Boyer 1990: 18-19). The scholarship of integration connects discovery with the larger South African context through creating interdisciplinary debates, the connection of theories and giving meaning to isolated facts (Steinberg *et al*, 2011: 19).

However, to ensure that the dimensions of CE/ scholarship are ultimately relevant to society, the scholarship of application/engagement gives attention to making the knowledge produced useful to society and HEIs involved (Albertyn & Daniels, 2009: 413; Glassick, 2000: 877-878). Within the scholarship of application knowledge acquired from the scholarship of discovery and integration needs to be connected to practice. (Bender *et al*, 2006: 11). Application/engagement thus not only enables CE to generate new knowledge, but also makes the theoretical knowledge, practically useable and relevant to the daily lives of communities. This provides a space for dialogue and reflection, which

ultimately leads to the discovery of new knowledge (Bender *et al*, 2006: 11; Mtawa *et al*, 2016: 128). This is possible by applying the knowledge through academic service activities related to the field of discipline involved. In the field of teacher education this can be in the form of an intervention program CE project that seeks to allow students to practically apply what they have learnt in the classroom to address a need in an identified community.

Finally, what appears from the scholarship of teaching is how well teachers can make sense of knowledge by not merely transmitting knowledge but transmitting it to be understood by others (Boyer 1990: 24). In this regard teaching and learning become a communal act where parties involved in CE become active participants in teaching and learning (Bender *et al*, 2006: 11). Active participation is achieved through all stakeholders (community, students and academics) being seen as equal contributors to the learning and problem-solving process. Furthermore, the scholarship of teaching and learning creates spaces for planning, assessing and modifying teaching and the learning of students. However, it is my contention that for Boyer's model (1990 of engaged scholarship to be a reality. HEIs need to consider adopting and incorporating CE (service) into their institutional culture to extend their mission. This deep contention is from the premise that CE is a necessary function of HE and that there needs to be an intentional move to exposing students to CE activities to develop civic-minded graduates. This can be achieved through scholarship of engagement as coined by Boyer, which holds that it is the collaborative partnership and sharing of expertise and resources between HEIs and communities within and outside of the campus. The scholarship of engagement further argues that this scholarship serves to integrate the scholarship of teaching/learning, discovery and engagement/application, encouraging academics to focus their work beyond the walls of their HEIs (Boyer, 1990: 75).

It is acknowledged by Bringle and Steinberg (2010: 428) and Knight-Mckenna and Falten (2018:11) that the role of HEIs is to prepare students to involve themselves in civic matters and contribute to society beyond the continuum of teaching and research. Knight-Mckenna and Falten (2018: 11) further elaborate on this contribution to society beyond the continuum of teaching and research. They refer to CE and how it gives students the opportunity to develop into what Steinberg, Hatcher and Bringle (2011: 20)

term as "civic-minded graduates". Such graduates can apply knowledge and skills in their respective disciplines in a meaningful manner to address the societal issues that arise within their communities. They possess impeccable communication skills, can work with a diverse populace and can work in agreement with others. They also attach great value to their community and believe in civic responsibility, which involves actively caring and contributing to society through active participation in issues of democratic governance and social participation (Steinberg *et al*, 2011: 20). Thus student involvement in CE activities enhances student academic achievement, perseverance and gives them the opportunity to engage with their communities as part of their academic curriculum (Bringle & Hatcher, 1995: 112; Dippenaar, Human-Vogel & Van der Linde, 2015: 56; Hatcher & Erasmus, 2008: 50; Lazarus *et al* 2008 62; Mtawa *et al*, 2016: 126; Mugabi, 2015: 21; Thomson, Smith-Tolken, Naidoo & Bringle, 2010: 218).

2.2.2 Contextual challenges of conceptualising community engagement

Adopting Boyer's model (1994) of CE would suggest that HEIs should commit themselves to seeking answers for the socio-economic and moral issues facing society and utilise the newly found knowledge to benefit surrounding communities (Mtawa *et al*, 2016: 127). However, the lack of conceptual clarity and variety of meanings for CE in varied contexts hampers progressive work such as that of Boyer, as the conceptualisation of CE remains a challenge for HEIs. Various HEIs conceptualise, define and even implement CE differently (Albertyn & Daniels, 2009: 414; Mtawa *et al*, 2016: 127). Thus, institutional practices of CE are not necessarily continuously constant due to the contextual diversity that exists for CE and the changes that take place within and beyond HEIs. In this section therefore, some contexts in which CE is practiced at an international setting are discussed and filtered down to the South African milieu.

I am of the argument that CE is a necessary function of HEIs, however in some contexts it is still regarded as an optional function, even with the key position it holds together with teaching/learning and research. Within the American HE milieu Thomson *et al* (2010: 220-221) describe CE as a practice without policy guidelines from the government, except in the case of land-grant HEIs (United States institutions of higher education given federal land), implying that the conceptualisation and institutional practices of CE are discretionary and open to self- definition in relation to respective institutions' mission statements. Conversely, in an underdeveloped country

such as the Democratic Republic of Congo (DRC), CE is also affected by the contextual setting of the country. Thomson *et al* (2010: 219) describe the context of DRC's HE milieu as existing in the absence of any form of functioning public institutions. The high levels of uncertainty within HEIs are due to a legacy of political unrest and civil war that hamper any hope for a comprehensive education policy. Thus, CE is narrowly defined and rendered irrelevant in the context of political instability as policies are difficult (Thomson *et al*, 2010: 2019).

Mtawa *et al* (2016: 130) argue that institutional culture equally contributes to how CE is understood and practiced in respective HEIs. Within the context of the Sokoine University of Agriculture (SUA) in Tanzania, CE is often conceived as an outreach activity. Mtawa *et al* (2016: 130) note a senior CE co-ordinator at the SUA as saying, *"We normally use community outreach or extension, but it basically means the same as community engagement"*. This of course has implications on the nature of engagement, as this constitutes the HEI providing or rendering a service to the community, while the community are passive receivers of this service without engaging in a reciprocal partnership (Mtawa *et al*, 2016: 130). This approach to CE is thus short sighted, lacking sustainability and disconnected to Boyer's (1994) model of scholarship/CE as it does not entail a reciprocal exchange between the faculty and the community, but rather a one-sided transmission from the faculty only (Steinberg *et al*, 2011: 19).

Daniels and September-Brown (2016: 4) turn this debate towards South Africa and add their voice to the timely debate by explicating that CE continues being a complex term to define for South African HEIs as it is embodied in many different forms. These forms of CE include social responsive research, class programmes (which incorporate community work as part of their academic programmes) the involvement of staff and students in civic engagement activities and forming an essential part of an academic's work. In South African HEIs, CE is conceptualised and understood as taking on a role of reconstruction and transformation as part of the Reconstruction and Development Plan (RDP)[15] within HEIs to address the inequalities of the legacy of apartheid

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[15] The RDP is a policy framework for integrated and coherent socio-economic progress. The policy seeks to mobilise all the people of South Africa and its resources towards the complete dismantling of the past of Apartheid with the goal of building a free and just future and transforming South Africa (Government Gazette Republic of South Africa 23 November 1994: 7).

(Thomson, 2010: 219, 221). CE therefore takes on a role of reconstructing an education system that was historically disproportionate in its provision of education to an even-handed and just education system.

Erasmus (2005:3) and Mtawa *et al* (2016: 126) make use of the Centre for Higher Education Transformation (CHET) together with the Council of Higher Education's Higher Education Quality Committee's (HEQC) definition provided in chapter one as a point of departure for conceptualising CE within HEIs. The over-arching consensus is that CE has a systematic and reciprocal relationship within each HEI through the provision of expertise in areas of teaching and learning, while addressing social issues and challenges that the surrounding communities face (Erasmus, 2005:3 & Mtawa *et al*, 2016: 126).

Nevertheless, the challenge remains that CE is conceptualised and implemented differently within HEIs, as various CE theorists and practitioners conceptualise CE in relation to different contexts and frameworks (Bender, 2008: 85- 86). The diversity of interpretations of CE pose a challenge for HEIs in articulating what is deemed as authentic engaged practice within HEIs (Mtawa *et al*, 2016: 127). The growing propensity to practice CE within HEIs, coupled with varied contextual settings could be argued to add to the ambiguity of conceptualising CE in the HE milieu (Hatcher & Erasmus, 2008: 49 & Mtawa *et al*, 2016: 130). I argue that while it is important to be mindful that CE practices need to be context specific, HEIs should be utilising an umbrella definition for CE, as discussed in chapter one, provided by the CHET & HEQC, and practice it according to the needs of their specific institution/faculty/department and community. Even though I advocate for the onus of contextual definitions of CE to be the responsibility of respective HEIs, I do see potential danger in this approach. The danger with the onus of contextual interpretation and definition resting on the HEI could lead to institutions 'playing the CE game' without really being engaged and contributing developing civic-minded graduates (Hall *et al* 2010: 23).

Within the South African context there are a myriad of issues to take into consideration. Mtawa *et al* (2016: 131) emphasise that the conceptualisation and practices of CE are largely dependent on the contextual realities of each HEI and its surrounding communities. Thus, how South African HEIs conceptualise and practice CE is no

different, as conceptualisation and practices of CE are dependent upon CE activities that emanate from the contextual variables and needs of society (Mtawa *et al*, 2016: 127). Conversely, CE within the context of teacher education in contemporary South Africa needs to be accomplished in tandem with the demographic influences of the education system (Mouton, Louw & Strydom, 2012: 1213). Each province in South Africa poses its own set of challenges to the social reconstruction of South African society and the provision of quality education. Mouton *et al* (2012: 1213) note that the challenges that arise from each province vary from its distinctive landscapes, vegetation, climate and socio-economic issues. In the case of provinces that are less developed the scourge of poverty is often accentuated in schools within the community. This can especially be seen in KwaZulu-Natal (KZN), as reflected in the newspaper article in (figure 2.1). In this image 105 grade 6 learners find themselves cramped in a classroom. Mabasa and Overwacht (2016: 2) highlights that some learners walk distances of up to 40km each day to get to school and the teachers rightly lament the negative effects this has on learning (Mabasa & Overwacht, 2016: 2).

Thus, I concur with the work of Dippenaar *et al* (2015: 55), who argue that CE conceptualised as working within school communities forms an essential part of preparing student teachers for the diverse teaching environments such as the one in the newspaper article (figure 2.1). A teacher education curriculum that incorporates authentic learning experiences such as CE in surrounding communities consolidate and complete a curriculum with a good theory component (Dippenaar *et al*, 2015: 55). A curriculum with a good theory component involves situational learning where students learn about context (Government Gazette Republic of South Africa 19 February 2015: 11). In such a curriculum, student teachers learn about the complexities and differences of the South African society and the finding of creative ways to address the diverse challenges faced by learners in schools and respective communities (Government Gazette Republic of South Africa 19 February 2015: 11). These challenges vary from the HIV and AIDS epidemic, poverty and the remaining legacy of apartheid, diversity, fostering inclusivity and sustainability (Government Gazette Republic of South Africa 19 February 2015: 11). It prepares student teachers for the reality of teaching in diverse communities and removes them from their comfort zones (Dippenaar *et al*, 2015: 55). Howard and Butcher ([sa]: [2]) concur and focus their argument on the importance of

directing teacher education on surrounding communities as a context for learning. This is from the premise that when student teachers graduate and enter the profession, they will encounter diverse learners in mainstream schools and classrooms, and as such need to create a welcoming and inclusive milieu in their respective classrooms (Howard & Butcher, [sa]: [2]). Therefore, CE has an important role to play in improving the activities of teaching and learning and research within teacher education programs in exposing pre-service teachers to the diverse contexts of teaching. As stated in chapter one, the study provides clear evidence that there is a broad definition provided for South African HEIs by the CHET & HEQC. However, the contextual complexities of conceptualising and defining CE within different HEI contexts hamper the progress in implementing CE in teacher education.. In light of the contextual complexities of conceptualising CE within HEIs, I am drawn to the argument that seeks opportunities for CE practices within teacher education spaces, which I argue, should be the responsibility of respective faculties (Mtawa, 2016: 127; Mugabi, 2015: 22).

Figure 2.1: *Shocking Conditions At School Of Shame: Overcrowding, Mud Classes, Stinking Toilets.* Sowetan
Umzimkulu, 2016.
Sibongile Mabasa & Johnny Overwacht

2.2.3 Institutional practices of community engagement

According to Mugabi (2015: 21) there are a number of African HEIs that indicate a move toward being intentional about their CE practices. At the time of Mugabi's statement, these HEIs include the Nelson Mandela Metropolitan University and the University of KwaZulu-Natal in South Africa, the Makerere University in Uganda, the University of Botswana and the University of Ghana. Yet, there remains a marginal institutionalisation of CE in most African HEIs (Mugabi, 2015: 21-22). The institutional practices of CE in these HEIs indicate a lack of fully integrating CE into budgets, teaching and learning and research activities (Mugabi, 2015: 21-23). Snyman (2014: 18) describes this as a misconception within HEIs that CE exists in isolation and is separate from the research and teaching and learning activities of HEIs. Mugabi (2015: 22) provides examples of HEIs such as the University of Nairobi and Makerere University in Uganda, where hiring and promotion practices either ignore or insufficiently recognise CE work done by academics, placing instead emphasis on publications, student supervision and teaching experience ahead of CE activities. While the above-mentioned activities form part the core work of academe, it insufficiently recognises CE as one the core activities of academia. Thus, the challenge becomes that there arises a possible resistance towards integrating CE as a core function by academic staff as it does not form part of their progression requirements.

To better understand the work of Mugabi (2015: 22), Snyman (2014: 57) explored CE environments at the twenty-three public HEIs within the South African context. She found that although fourteen of the twenty-three HEIs had enabling environments for CE, only six were found to incentivise faculty staff for establishing CE projects at the respective HEIs (Snyman, 2014: 57). Mugabi (2015: 22) explicates that unless HEIs include CE contributions into their hiring and promotion processes and appropriately incentivise CE, faculty staff who should be advocating for CE as an essential institutional practice will regard it as a mere distraction from their career development. The question then arises as to whether this advocating will translate in CE being adopted as an essential institutional practice within respective HEIs or whether it will further marginalise CE as a 'by the way' activity for faculty staff to gain promotions and incentives. I however argue that even though CE is considered as one of the pillars of HEIs and required for

promotion and progression of academic staff within, it still does not enjoy as much attention from HEIs as it should.

The marginalisation of CE in research intensive[16] HEIs can also be attributed to what Hall *et al* (2010: 7) term as the epistemological disjuncture between CE and the way knowledge is structured and organised within HEIs. This epistemological disconnect within the South African context has separated the activities of HEIs into teaching/learning, research and CE, with CE regarded as the most inferior of the three performance areas (Bender, 2008: 87). This approach positions CE as a separate and voluntary activity for academic staff, supporting the argument that CE is often regarded as 'the orphan' of HEIs (Bender, 2008: 87; Hall *et al*, 2010: 2). This leads to CE funding often being sporadic and insufficient, leaving CE to be initiated by individuals or groups within faculties and thus not being an institutional practice, but rather a personal one (Mugabi, 2015: 22). The danger with CE resting upon individuals or single groups within faculties hampers the sustainability of CE activities. The challenge of sustainability arises when these individuals and groups are no longer involved, and CE initiatives run the risk of dying out as they are not treated as institutional practices of CE but, rather personal ones (Mugabi, 2015: 22). It is not my intention to claim that CE is charity work as this is short-sighted and lacking in sustainability (Paphitis, [sa]: 7). However, I do agree with the belief that when implemented well, CE is a vehicle HEIs can use to open the doors of their 'ivory towers' to use new knowledge for the betterment of society in ways that also fulfil the academic objective of HEIs (Tabensky, [sa] in, Paphitis, ([sa]: 7). The generation of this new knowledge through CE within HE is essential in ensuring HEIs remain relevant to the daily lives of the communities they are meant to engage (Albertyn & Daniels, 2009: 413; Glassick, 2000: 877-878; Mtawa *et al*, 2016: 128). Snyman (2014: 15) further expounds that CE is not just a method for HEIs to stay relevant to surrounding communities, but also a vehicle through which generated knowledge can serve surrounding communities. Favish (2010, in Snyman, 2014: 17) explicates that the generation of this new knowledge within established HEIs will be achieved through collaboration between local communities, students, faculty staff and other stakeholders from different perspectives, to create new knowledge (Snyman,

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[16] Research intensive HEIs are institutions where teaching and learning activities are often informed by research or are shaped by a research base. The research interest of academic staff is brought into their teaching, where research and teaching go hand in hand.

2014: 17). By collaborating with different stakeholders in the CE process of problem solving and reflecting these experiences opens the space for CE activities to produce new knowledge.

2.1.1 Art-based research (ABR) in the field of community engagement

In an effort to enhance CE as a primary method of generating new knowledge and producing civic minded graduates, this study explores Art-Based Research (ABR) as a way of generating new knowledge. Within the context of AESTs, the production of art constitutes authentic experiences that have the potential to become data when articulated as an inquiry (Eaves, 2014: 149). This inquiry is known as ABR, a qualitative research process that makes use of all forms of expressive, aesthetic qualities to convey meaning and broaden the understanding of human actions and experiences, which are inaccessible through traditional scientific modes of inquiry (Barone, 2012: 7; Eaves, 2014: 149). McNiff (2010: 4) refers to ABR as an artistic intelligence (way of knowing) to solve societal problems. Thus, this makes the exploration of ABR and its contribution to the research on the institutional practices of CE as a consolidative method of knowledge production.

Barone (2008: 3) and Freeman (in Goodrich 2008: 95-96) furthermore highlight that artistic knowledge is a communicative tool of subjective realities or personal truths that allow researchers to gain a better understanding of factors influencing the world in distinctive ways because of their role in shaping culture, society and even individual identity. Goodrich (2008: 96) opines from the onset that art from a knowledge production and communicative perspective is not a therapeutic tool, but a socio-cultural one. It is about the embodiment and personalisation of societal issues within the art produced (Goodrich, 2008: 96). ABR is essential in creating new pathways to knowledge by carving out new tools for research and understanding social issues (Daykin, 2004: 2; Wang, Coemans, Siegesmund & Hannes, [sa]: 7). I strongly believe that the voice of the AEST community in collaboration with the school community plays a crucial role in the generation of knowledge through both their CE experiences and reflection upon those experiences through ABR (Sefotho, 2018: 43). The voice of the AEST community, established through the interaction with the school community during the CE project, is imperative in that it generates new knowledge based on first-hand lived experiences.

2.2.5 Understanding attitude formation in art education student teachers

In order to understand the role institutional practices have played in shaping AEST attitudes towards CE, attitude/s become important to this study as it provides the basis for explaining how AEST attitudes towards CE are shaped (Bizer *et al*, 2003: 247). Davadas and Lay (2017: 519) and Pickens (2005: 44) define 'attitude' as a disposition or mental state of readiness informed by one's experiences influencing an individual's response to an object or a situation. In examining literature on attitude, there seems to be a consensus among scholars that attitude involves three components, namely; object, beliefs and propensity (actions) (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79).

These three components could be described as follows: An attitude *object,* can either be a concrete object entailing the physical presence of an event, person or object that trigger a certain response from people. However, abstract object can be objects that are not present in time or space or objects that one cannot interact with. These objects may include social justice and language. Both these representations of object inform both beliefs and propensity. An example of this is being presented with an object (language/person) and reacting to it based on ones experiences and exposure too that language/person informing your *belief* whether it is good or bad. Based on your belief of it being good or bad, your propensity to behave or react towards it will therefore inform whether you keep it or get rid of it based your belief of how god or bad for you it is. *Beliefs* label/classify the object as either good or bad. This means that one makes evaluations about a certain object based on a belief or knowledge about a certain object is good or bad, which leads us to behaving or acting in a certain way towards an object, we either run from it or welcome it. When we act in a certain way towards an object, we show a *propensity* to behave or react toward the object based on our set of belief. Meaning that we can either avoid or welcome the object based on how it makes us feel (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79; Howe & Krosnick, 2016: 328-329). The constant in this three-way inter-relationship seems to be the object or the subject matter (Ajzen, 2012: 33. Culberston, ([sa]:79)   Belief and propensity arise from the object's presence, thus supporting the notion of the object being central to understanding how beliefs are formed and how individuals react to any given object.

Pickens (2005: 44) refers to the inter-relationship between the object, (which for the purpose of this study is CE) belief and propensity as a tri-component model depicted in figure 2.2. However, one may question this model, as it does not stress the central role the attitude object plays in informing both beliefs and propensity. I argue that it plays a prominent role in attitude formation, thus, the environment in which we are trying to promote CE, objects should encourage student teachers to welcome CE participation. Furthermore, it does not probe the role factors of influence and past experiences, contextual variables etc. play in shaping attitudes and how they inform the attitude object. In the context of this study, such factors that can inform attitude would refer to past experiences of what students think they know about CE, exposure and lack of exposure to CE, the context in which they are to participate in CE activities, and lecturer bias towards CE activities. These factors can lead to individuals having positive or negative beliefs about the object, followed by the course of action taken or an individual's propensity to behave toward the object in order to avert or preserve it (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79).

Within the context of this study, it needs to be taken into consideration how certain factors (such as the institutional practices of CE,discussed in chapter one, or the
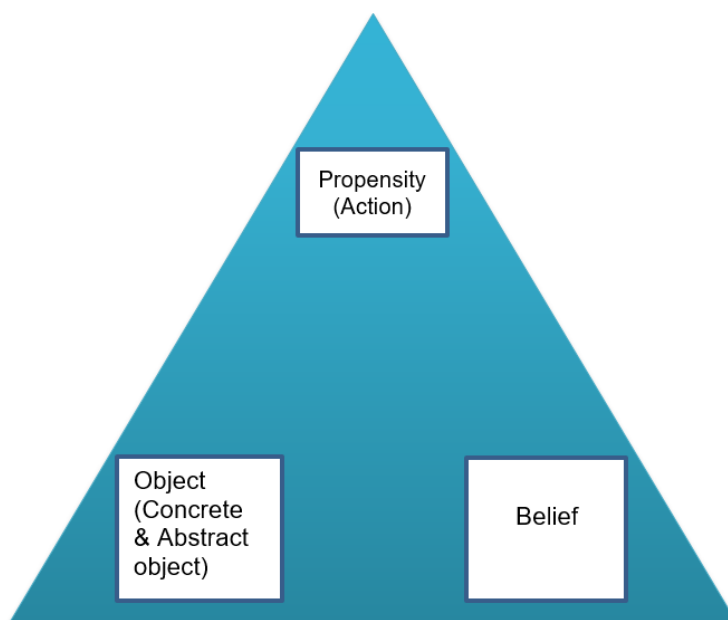
Figure 2.2: Pickens (2005) tri-component model
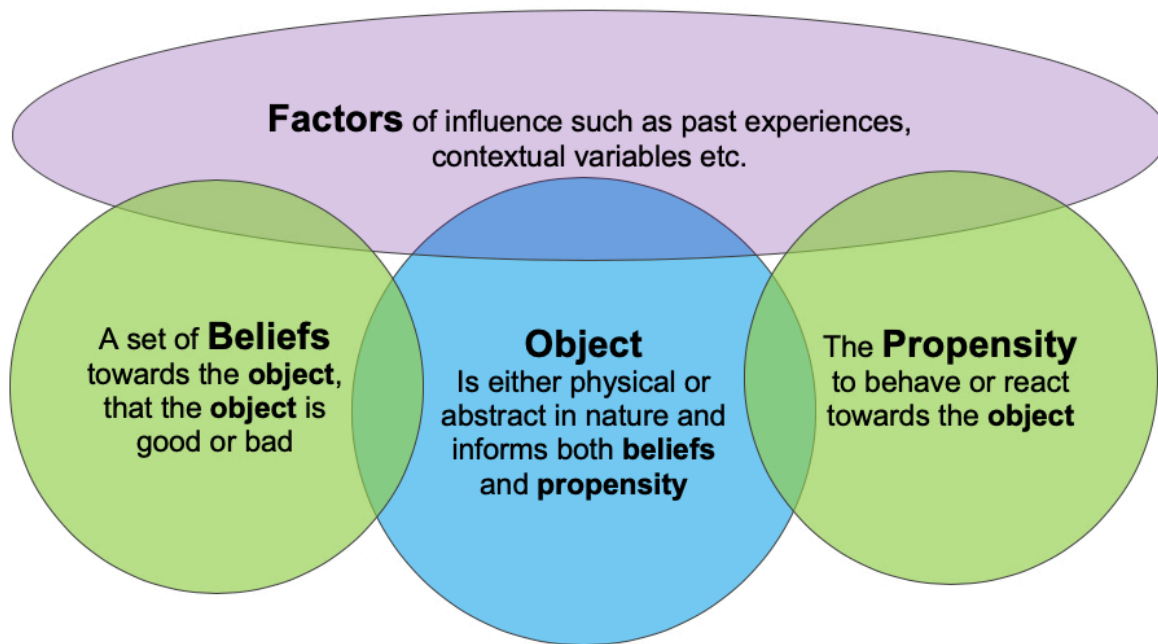
Figure 2.3: The interrelationship between factors and attitude components
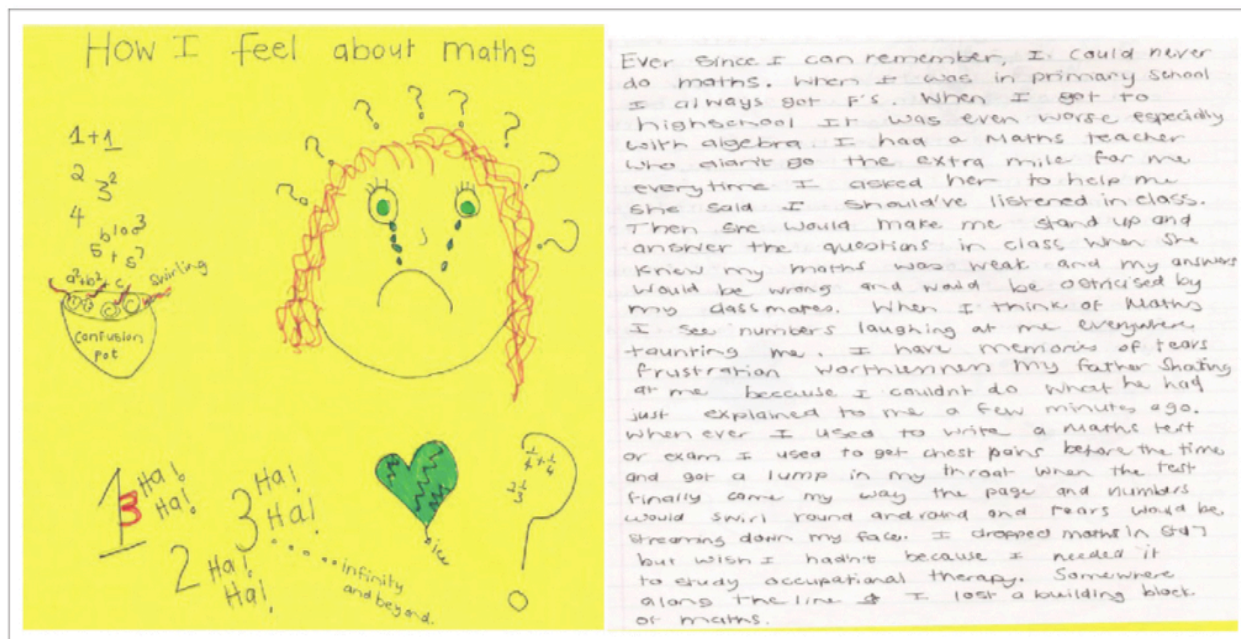
Figure 2.4: Data collected from first year Foundation Phase teachers on their attitudes towards Mathematics. (Moodley, Adendorff and Pather, 2015: 6-7)

biography of each individual AEST) could shape the attitude in AESTs (Moodley *et al*, 2015: 1-3; Davadas & Lay, 2017: 519). Scholars are in agreement that external factors often inform and shape attitudes, but are not clear about where the point of entry for the component of factors that could inform attitudes fit in relation to the three components of attitude. Scholars not isolating the component of factors to a single component could suggest that factors are interrelated with each component, thus each one of the factors becomes instrumental in shaping individual attitudes. Figure 2.3 gives a schematic representation of the attitude components as mentioned above and indicates how they relate to each other.

Through the exploration of the issue of attitude, it is perhaps useful to consider the example of a study exploring first year Foundation Phase student teacher's attitudes towards Mathematics,[17] as it provides valuable insights into attitude formation for my study. Figure 2.4 gives a pictorial representation of the data collected in the example (Moodley *et al*, 2015: 6-7). In Figure 2.4 we see that the student drew herself, with what I interpret as expressing anxiety and depression with big, teary eyes, her sadness or perhaps fear visible in the form of an upside down mouth, universally indicative of unhappiness. The question marks around her head represent confusion, while the cracked blue heart perhaps highlight hopelessness. Her lack of confidence is represented by laughing numbers (Moodley *et al*, 2015: 5). The study found that the participating student teachers of this study generally have negative attitudes towards learning mathematics. The study identified that factors such as transitioning from primary to high school, the qualities of teachers and maths-related anxieties contributed to shaping student teacher attitudes (Moodley *et al*, 2015: 1). This example serves as a basis to understand how ABR tools are used to establish AESTs attitudes towards CE.

2.2.6 The role of Maslow's hierarchy of needs informing attitudes towards community engagement

I argue that Maslow's Hierarchy of needs (1943), can provide an understanding of these two vitally important activities to teacher education. Maslow's hierarchy of needs proposes that humans are motivated by both deficiency and growth needs. I argue that, on the one hand, TP represents deficiency needs, as it focusses on the need of the

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[17] This example focusses on Mathematics, while my study focusses on AESTs attitudes towards CE.

student to be mentored and guided into honing their skill as a new teacher. This argument stems from the premise that deficiency needs emanate from lacking certain objects such as physiological needs (food, water, and shelter), safety and security, love and a sense of belonging, self-worth and self-esteem needs. When certain levels of deficiency needs have been met, the motivation/need to satisfy it diminishes (Martin and Loomis, 2007: [sp]; Van Staden, 2018: 6). On the other hand, growth needs can be represented by CE, as it assumes that students are capable of addressing social challenges while working in collaboration and caring for the needs of their surrounding communities. Thus, growth needs entail the need to know and understand the needs for self-actualisation. Unlike deficiency needs, growth needs can never be fully satisfied as motivation to meet growth needs increases as these needs are met (Martin and Loomis, 2007: [sp]).

As previously discussed in this chapter, the importance of CE and its relevance to teacher education cannot be understated. The student teachers who were involved in the study were in the process of completing their final year teaching practice (TP). I believe doing a CE project during their TP could have inadvertently understated the importance of CE. This is of course without understanding the importance of TP as it is the doorway towards Bed students successfully completing their qualification. I engage this discussion based on the augment that TP and CE should be afforded their own, separate space for effective student learning in this section TP and CE are discussed to better understand the role they both play in establishing AEST attitudes. Maslow's hierarchy of needs can provide us with valuable insights into understanding the motivation of people when performing Bridging sentence needed between these two ideas/arguments. The section also draws from Maslow's hierarchy of needs as a point of departure for understanding attitude formation in AESTs (Nyameh, 2013: 39).

According to Du Toit, Louw & Jacobs (2016: 32) the role of teacher education is to create teaching and learning spaces that will address the teaching profession competency needs of student teachers. Combined with the theoretical component of the module, students learn to inform their discipline knowledge, TP in teacher education consolidates and addresses the competency needs. The competency needs of students must be met before student teachers can participate in professional practice. Researchers agree that

teaching practice is an important component in the process of teacher training (Kiggundu & Nayimuli, 2009: 347; and Du Plessis & Marais, 2013:208). This component of addressing competency needs within teacher education can be separated into learning *from* practice and learning *in* practice. Learning from practice involves the study and analysis of different practices in various contexts, using case studies, videos and lessons observed. Learning in practice, involves teaching in authentic and simulated learning and teaching environments. In the simplest form, learning from practice entails observation and reflection on lessons presented by others and also involves preparation, teaching and reflection on the lessons presented by the student teacher that form an essential part of learning in practice (Government Gazette Republic of South Africa 19 February 2015: 10).

Practical learning grants student teachers the opportunity to generate experiences and construct new knowledge in an actual teaching environment. Kiggundu and Nayimuli (2009: 347) describe TP as an activity in which student teachers partake to learn from, and in, practice. Kiggundu and Nayimuli (2009: 347) and Okeke, Abongdia, Olusola Adu, Van Wyk and Wolhunter (2016: 192) share similar ideas and understandings of TP as a work integrated learning (WIL) activity where student teachers have the opportunity to experience in-service training and apply what they have learnt in theory to practice. Du Toit, Louw and Jacobs (2016: 33) explore TP, not only as a means to prepare student teachers for a job, but also as a process of developing their professional knowledge and skills as educators as well as to improve the rationality and reliability of the student teacher's professional judgment. . This development can be achieved through exposing students to learning from practice as it entails student teachers learning from their mentor teachers and fellow students while participating in TP. Moreover, it also consists of learning in practice where student teachers are able to practically apply what was learnt in class. Leaning from practice has thus informed their professional knowledge and their own teaching.

Kiggundu and Nayimuli (2009: 345) and Koross (2016:77) make mention of Marais and Meier (2004:221), who emphasise TP as challenging and necessary, especially in a developing country such as South Africa where the effectiveness of TP can lose its relevance because of a variety of challenges. These challenges include geographical

distances, uneven levels of teacher expertise, a lack of resources and a lack of discipline among learners and educators (Abongdia, Aduand & Foncha, 2015: 50; Kiggundu & Nayimuli, 2009: 345). Thus, I believe that teacher education should equip student teachers with the competency skills needed to innovatively find creative solutions to societal issues, while navigating their way through a diverse society. For the current AESTs at the University of Pretoria's Faculty of Education, CE runs concurrently to TP, as will be further clarified in chapter three. I believe that CE and TP are fundamentally two separate activities, and therefore require two different sets of responses from HEIs.

Griffin ([sa]:132) and Neto (2015: 18) highlight that individuals who have addressed their individualistic needs are able to move on to achieving self-actualisation needs that are selfless, altruistic and act for the wellbeing of others as illustrated in figure 2.5. These individualistic needs within the context of the study refer to deficiency needs that student teachers need to meet, which include TP challenges, academic needs and competency needs. TP challenges include the earlier mentioned geographical distances, uneven levels of teacher expertise, a lack of resources and a lack of discipline among learners and educators (Abongdia, Aduand & Foncha, 2015: 50; Kiggundu & Nayimuli, 2009: 345). Academic needs entail completing academic tasks such as completing assessments and lesson plans and a portfolio of evidence from TP to name only a few. Competency needs comprise the need for student teachers to be regarded as competent teachers at the end of their TP experiences. Competency needs must be met before one can move on to successfully address the level of growth needs (Martin and Loomis, 2007: [sp]).
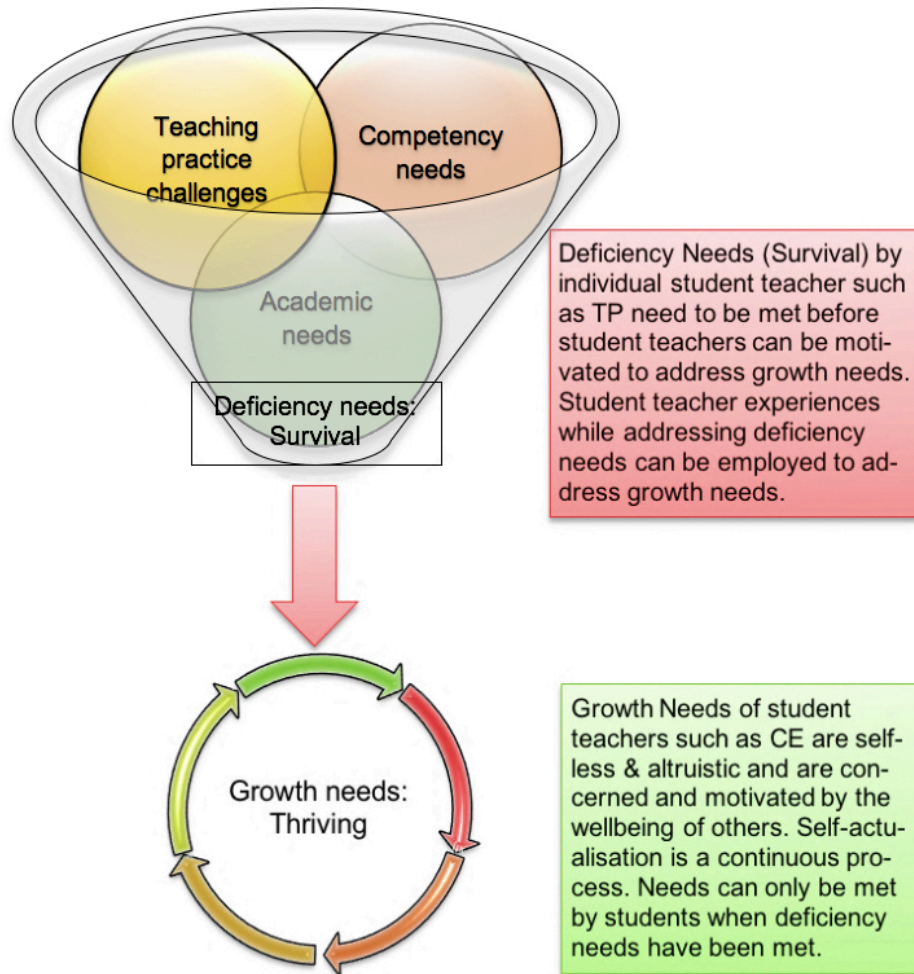
Figure 2.5: Student Teacher Hierarchy of Needs adapted from
(Martins & Loomis, 2007: sp) (Compiled by researcher)

2.2.7 Guided reflection as an instrument for knowledge production

Reflection forms part of both CE and TP, however for the purpose of this study the focus is held on the former. In exploring literature to discover how scholars define reflection, Heffernan, (in, Narsavage & Lindell 2001: 21) defines reflection as a resource that can be used by both students and the lecturer to give students a better understanding of the meaning and impact of their efforts. The reflection process inherently allows for students to find a link between their CE experiences and the theoretical learning acquired on campus, as well as what they have learnt about themselves.

This process of reflection inculcates a culture of self-assessment and autonomy within the student. Reflection embodies the active, obstinate and circumspect deliberation of students CE practices and have a direct link to actual learning. Reflection for students involves the following areas: race, class, gender, ability/disability, civic responsibility, psychology, and sociology (Narsavage & Lindell, 2001: 21). I am not implying that lecturers hold absolute truth in these matters, but that guided reflection through group dialogue on these areas can provide opportunities for learning on the part of both the lecturers and AESTs. With the absence of reflection, the student runs the risk of simply going through CE and remaining cognitively unaffected by their experiences, and their personal ignorance and biases remain reinforced, unchallenged and unexamined (Narsavage & Lindell, 2001: 21).

Fraser, Ferreira, Kazeni, Eberlein, Beukes, Beckmann & Mwambakana (2016: 6259) highlight reflection as a method which to enables student teachers to reflect on their own development and to discuss, through dialog with peers, emerging challenges and to find measures to strengthen problematic areas amongst themselves. Dippenaar and Carvalho-Malekane (2013: 97) further emphasise that opening spaces where student teachers can reflect on practice allows student teachers to become more proficient in their practice by developing the values, knowledge and skills needed to address the needs of society. In creating such spaces, guided and structured reflections are critical for students to learn from CE.

Guided reflection is a crucial element to learning from experience and gives meaning to academic learning, where students are able to step back from CE practices and ponder on the meaning of new knowledge gained during the CE project (Guthrie & McGracken, 2010:3; Knight-McKenna & Falten, 2018). Reflection as part of CE should be carefully guided by faculty members and applied appropriately to contexts of real societal problems and issues for more effective and meaningful learning for students (Narsavage & Lindell, 2001: 21). Knight-Mckenna and Falten (2018: 10,11) further argue that guided reflection on CE provides students with experiences that allow for the construction of their own views to change their understanding of societal issues by sharing these experiences with others. Power (2010: 58) emphasises that reflection is an imperative element in the development of student teachers. Power (2010: 58) however, warns that student teacher exposure to reflection without the presence of a lecturer guiding

reflection does not necessarily guarantee that student teachers will develop the ability to be critical, reflective practitioners. Thus, the role of the lecturer as a source of feedback is critical in the professional growth of the student teacher (Power, 2010: 58).

2.3 Theoretical Framework

2.3.1 Introduction

As an art teacher educator and young CE scholar, I identify myself as a constructivist, navigating and negotiating the teacher education landscape to find my own voice within academia. Understanding and studying the complex nature of teacher education, I am continuously looking for better approaches for effective teacher education. Steyn (2019:168) refers to this as a long-term challenge where an educator is constantly looking for innovative and creative ways on how to improve teaching and learning. Hammond *et al* (2001: 7) explore how people learn by attempting to put theory into practice. They explore the Progressive Learning Theory, which seeks to ask questions such as "what is the proper balance between the traditional schools' focus on student teacher transmission and the progressives' focus on the student learning from his or her own experience with guided opportunities to explore, discover, construct and create?" (Hammond *et al*, 2001: 7). It has therefore become imperative to probe further by asking questions relating to the contextual relevance of such theoretical underpinnings in the South African context.

2.3.2 Constructivist theory in community engagement

The constructivist theory is broadly used in teaching and learning from the premise that students need to be active participants in their learning and teaching process to ensure development and actively construct knowledge rather than being passive receivers of knowledge (Okeke, Abongdia, Olusola Adu, van Wyk & Wolhunter, 2016:131). This study employs a constructivist approach as a point of departure, which holds that students learn through experiences and active participation by reflecting on those experiences to construct new knowledge (Hammond *et al*, 2001: 6-7; Hatcher & Erasmus, 2008: 51). This is similar to Dewey's (1938) belief that the ability of a person to learn is dependent on many factors but highlights the environment of learning as a

major determining factor in whether learning can take place within certain environments (Hammond *et al*, 2001:8). Doolittle (1999: [sp]) avers in that constructivism acknowledges that students' exposure to an authentic experience environment, such as CE and TP in the case of this study, will determine the degree to which students' knowledge is created.

As much as learning during the CE process is important, it is perhaps even more important what happens after the CE experience to allow students to make meaning from their learning experiences. I believe that it is imperative to create guided spaces and environments where student teachers can critically reflect on those learning experiences to ensure social progress and reform in an ever-changing education landscape. In this way, HE will be shaping teachers who think critically to solve learning challenges and to constantly seek new ways to improve themselves and their communities. In doing so, the study seeks to perpetuate the idea of education's social function in a democracy, which should develop capacities for active citizenship and participation in their communities (Hatcher & Erasmus, 2008: 51).

2.3.3 Socio-cognitive constructivism

Moving from the premise that education cannot and does not exist in an isolated vacuum, HEIs should be centred around developing civic minded students and providing well prepared, guided and uninterrupted spaces for learning through CE. I am of the belief that learning is a social activity and takes place within a cultural setting and through social interaction. Furthermore, truth cannot be found in isolation, within an individual or by a single individual, but rather through a process of interaction and dialog (Doolittle, 1999[sp]). The truths and perspectives of the community in this study is adopted in accordance to the work of Bender and Jordaan (2007: 634), who have identified the voice of the student as an essential element of CE. Thus, the experiences of the AEST community are the ultimate authority and arbiter in determining what is true and valid as research about their (the AESTs') lived experiences as a community[18] . According to Hammond *et al* (2001: 6), truth is constructed through cognitive developmental

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[18] Although I acknowledge the importance of hearing the voice of external communities within CE practices, within the context of this study my focus is not on hearing their voices, but rather those of the AESTs that are having a first hand experience of how CE is practiced at the institution.

processes. This means that AESTs are in effect not passive receivers of knowledge, but creators of knowledge from their own experiences. New information is presented to student teachers; they then make sense of it through cognitive processes by linking it to previous knowledge to promote social progress in their own practice and reform within themselves (Hammond *et al*, 2001: 6).

Socio-Cognitive constructivism holds that student teachers can only learn through a process of internalising new knowledge and linking it with prior knowledge while immersing themselves and engaging with the culture of the community they are socially interacting with. Dialog and reflection upon experience is essential in ensuring that constructive learning takes place and produces new knowledge for improving teaching and learning. It is during this dialog and guided reflection with their lecturer where their educational needs can be established by themselves as a community, as well as by their lecturer, and should be determined by their real-life experiences (Okeke and van Wyk, 2015: 9). Dippenaar (2015) argues that when pre-service teachers are encouraged to critically reflect on their CE experiences through service learning, it allows them to ask pertinent questions about their own teaching methods and how they can improve their practice, Providing a space for intentional reflection allows the community of AESTs and the lecturer to become co-constructors of knowledge in this process (Okeke and Van Wyk, 2015: 9). Therefore, the experiences of the AEST community provide valuable insights into what should be taught and how it should be taught in future, allowing the lecturer to also critically reflect on his/her practice as an educator.

2.3.4 Contribution to the body of knowledge

It is evident that the contextual factors in which HEIs find themselves having to practice CE plays a determining role in how HEIs conceptualise CE. This often leads to the ambiguity of conceptualising and defining CE and thus hampering the institutionalisation of CE. How HEIs practice CE is largely dependent on the contextual factors that influence CE conceptualisation within respective HEIs. As established above, CE scholars, practitioners and HEIs have attempted to address the challenge of conceptualising CE for improved institutional practices of CE within different contexts. Unfortunately, the voice of the student is not always evident in this conversation.

Therefore, this study attempts to incorporate the marginalised voice of the student (embodied by the AESTs) to this debate about CE and the institutional practices of CE by asking them to reflect on their experiences and how it has shaped their attitude towards CE. Through reflecting on their CE experiences by means of ABR as a creative intelligence and alternative way of knowing, AESTs occupy the role of co-constructors of new knowledge to the sphere of CE. This study is also valuable in that it combines CE and ABR as alternative non-traditional ways of knowing and strategies for understanding the role institutional practices of CE have played in shaping AEST attitudes towards CE.

2.3.5 Conclusion

Chapter two explored literature seminal to the study in an effort to better understand what role institutional practices of CE play in shaping AEST attitudes towards CE. I initially grappled with the literature review as the literature relevant to this study was hard to find, however when literature relevant to the study was discovered, the challenge was to structure the literature. Although there is limited research on this topic, I sought literature that could be linked to the topic to better understand the phenomena at hand. This chapter began by discussing the role of HEIs in preparing civic minded graduates, Boyer's model (1994) of CE/scholarship and the contextual challenges of conceptualising CE. This is followed by the institutional practices of CE, art-based research (ABR) in the field of CE academia and its role in knowledge production as a communicative problem-solving tool. I also surveyed understanding attitude formation in AESTs and the role of Maslow's hierarchy of needs in informing AEST attitudes towards CE. Finally, guided reflection as an instrument for knowledge production in CE was explored in order to dissect the topic into manageable portions and link each section discussed to its role in shaping AEST attitudes towards CE and the institutional practices of CE. What follows in the next chapters is a description of the project, which was completed by the AESTs as part of their CE project. In chapter three, I address the research design and methodology followed in conducting this qualitative inquiry.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

In chapter three, I discuss the philosophy and paradigms pertaining to the philosophical point of departure from which I conduct the study. I furthermore elucidate the research design, which delineates the plan of action for the research and finally I discuss the research methodology, which explicates the actions taken in conducting the study. Figure 3.1 below provides a schematic overview of the research process followed in conducting this study.

Philosophy:
Social re-constructionism

Paradigms:
Interpretative and Critical Epistemology & Ontology

Research design: The Plan
ABR qualitative case study

Research methodology: The Action
Sampling:
Convenience & Purposive sampling
Data collection strategies:
ABR reflection drawings accompanied by written component & focus group discussion
Data analysis
First-level coding analysis & second-level analysis
Ethical considerations
Validity and reliability of the study
Conclusion

Figure 3.1: Chapter three process map

3.1 Introduction

In this chapter, I explain the plan and blueprint for conducting the study together with the actions and strategies undertaken to understand the role institutional practices of CE have played in shaping art education student teacher (AEST) attitudes towards CE. I make use of my philosophical assumption of social re-constructionism as a point of departure which holds that education does not exist in isolation from social issues, but rather has a prominent role to play in addressing issues related to social justice (Arends, Winizky & Tannenbaum, 2001: 92). I also use my philosophical assumption as the source from which the research paradigms for this study are begotten.

I discuss the research methodology in detail, which entails the actions taken and strategies employed to support my actions. As already stated in chapter one, the aim of this study is to gain an in-depth understanding from AEST reflections on CE experiences about the role institutional practices of CE at the University of Pretoria's Faculty of Education have played in shaping their attitudes towards CE. I furthermore explore how institutional practices of CE have shaped AESTs' understanding of CE in teacher education and also how they define CE. Therefore, the aim of this chapter is to put processes and strategies in place to answer the following research questions:

Primary question

- What role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping art education student teacher attitudes towards CE?

Subsidiary questions

- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' understanding of CE in teacher education?
- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' definition of CE?

3.2 Philosophical research paradigm

In order to make sense of the paradigm I employ in this study, an overview of the proposed philosophical underpinning is provided, as philosophy always gives birth to a paradigm (Sefotho, 2018: 21). I move from the philosophical premise of social re-constructionism as espoused by progressives and critical theorists, who hold that education is a social issue and thus research and education should be aimed at addressing social issues and benefitting society (Arends *et al,* 2001: 92).

As an art education teacher practitioner, I believe that it is imperative for HEIs to focus curriculum design and development not only on addressing the needs of the international context, but also the needs of their immediate communities through CE. Social re-constructionism believes that places of learning should model the solutions to societal problems, where the role of the facilitator/leader of learning is to guide student thinking into a critical examination and analysis of societal problems and controversial issues (Arends *et al*, 2001: 92). In fact, places of learning should reflect microcosms of what the larger society is desired to be (Arends *et al*, 2001: 92). Arends *et al* (2001:91) further opine that progressives who identify themselves as social re-constructivists believe that places of learning should address the needs of society as a collective and not only those of the individual student. I believe that this can be practiced through the mobilization of students into communities to address the needs of society through CE activities.

Guba & Lincoln (in Cornelissen 2016:58) describe a paradigm as a set of basic views or a worldview of how one makes sense of the world, how the individual relates to the world and the place one believes one occupies within the world. Sefotho (2018: 21) concurs with the above yet explores the term of a paradigm further in citing Willis (2007: 8), who understands "a paradigm to be a comprehensive belief system, framework or frame of reference guiding my practice in the field". Specifically, within the teacher education space, paradigms allow us to ask questions, be critical and analyse existing schools of thought (Sefotho, 2018: 21). In the sections to follow, ontology and epistemology are reviewed in strengthening my philosophical and paradigmatic stance.

Ontology is a paradigmatic and philosophical position that a researcher declares in relation to his/her observation of what reality is (Sefotho, 2018: 22). Ontology is concerned with what constitutes reality and what can be known about it. It is therefore essential for me to take a position regarding how I perceive reality and how things work in reality (Dieronitou, 2014: 6 & Scotland, 2012: 9). Firstly, this study assumes a critical paradigm of historical realism. Ontologically speaking, I take a position, which holds that reality is constructed by social, political, cultural, economic, ethnic and gender values (Scotland, 2012: 13). My ontological view thus means that reality is constructed through our interactions with exposure to the above-mentioned social entities and how we navigate them to construct reality. Furthermore, assuming that reality that was once considered abstract is confirmed by our engagements with social entities, confirming that realities are socially constructed within entities that are under constant internal influence (Scotland, 2012: 13).

Secondly, I employ an interpretive paradigm, which emphasises the reciprocal relationship between myself and the research participants (Sefotho, 2018: 25). The interpretive paradigm holds that multiple realities are constructed by human beings who reject the existence of a single correct reality (Cornellissen, 2016: 58). Ontological interpretivism argues that knowledge is therefore produced through exploration and understanding the social phenomenon being studied and the people forming part of the respective community (Al-Saadi, 2014: 4). Understanding arises from reflection on the events and experiences of each individual, as each individual experiences an event differently (Al-Saadi, 2014: 3 & Cornellissen, 2016: 58). Thus, in this study, student teacher experiences and views from post CE reflection inform the research.

The second paradigmatic and philosophical assumption is epistemology, a word derived from the Greek word "epistêmê", meaning knowledge (Cornellissen, 2016: 58). Epistemology can be understood as the process of creating knowledge and asking fundamental questions relating to how knowledge or reality can be produced, assimilated and transferred (Scotland, 2012: 9). It can be identified as the method of knowledge attainment, exploration and understanding, and takes into consideration that knowledge is socially and historically situated within the intricacies of social context (Sefotho, 2018: 23).

I also conduct my research from an epistemological position within the critical and interpretive paradigms. Critical epistemology holds that knowledge is socially constructed and influenced by power relations from within society (Scotland, 2012: 13) This means that what constitutes as knowledge is often determined by social and positional power advocating for the legitimacy of that knowledge and that knowledge has the potential to exist without benefiting the community. Therefore, I constantly take into consideration the power relation between the research participants, thus I concur with Sefotho (2018: 23) that the production of knowledge should exist without benefitting the community from which the knowledge emanated. The community in this regard thus refers to the AESTs. Although they may not directly benefit from the knowledge produced, future AESTs may benefit from the newly found knowledge. Epistemology within the critical paradigm calls on the research participants and myself to take on the role of addressing issues of social justice, marginalisation and the emancipatory function of knowledge (Dieronitou, 2014: 6 & Scotland, 2012: 13).

The interpretive epistemology is one of subjective posture; based on real world phenomena and focused on the interaction of the researcher with those they study (Dieronitou, 2014: 7). This interaction or exchange may be in the form of the researcher living with or observing the participants for a period (Okeke & van Wyk, [sa]: 23). I therefore hold the belief that knowledge arises from the understanding of symbols, making meaning and interpretations of how AEST attitudes towards CE are shaped by institutional practices of CE through my interactions and the observation of the AESTs (De Vos, 2011: 311). The belief in this regard is that reality should be interpreted through the meaning the AESTs give to their lived experiences (De Vos, 2011: 309-310). Interpretivism is concerned with understanding what meaning the AESTs give to their experiences of CE (Maree 2012: 73). From the interpretive epistemology position, this research is bound to time and the context in which the AESTs experience the institutional practices of CE at the Faculty under enquiry. The challenge then becomes that generalisation to a broader context may be absent, as it produces highly contextualised qualitative data that speaks to the specific phenomenon under inquiry. Students experiencing CE at a different HEI may have contrasting or related views to those of the AESTs based on the context and time- frame in which they experience CE.

3.3 Research design

As a researcher, it is imperative to understand the reasoning behind conducting a study, as it will have a clear impact on the selection of the design, analysis of data and how the findings are conveyed (Curtis *et al*, 2014: 2). There needs to be a clear approach to take in addressing the research problem at hand (Curtis *et al*, 2014: 2). This section of the study sheds some light on the design and the reasoning for the decisions I make. In this study, I make use of research as exploration, followed by research as re-construction in the maturation stages of the research (Curtis *et al*, 2014: 3). Exploration in research often aids in understanding specific issues relating to educational phenomena. This study explores the way institutional practices of CE in terms of projects and modules have been understood, interpreted, embedded and set in action and especially their influence in shaping AEST attitudes towards CE. The re-construction approach is instrumental in assisting me to propose alternative practices to CE within HEIs from the findings gathered in the initial exploration approach (Curtis *et al*, 2014: 3).

I employ a qualitative research design as a purposeful plan that serves as the link between the research questions arising from the research problem and the actual implementation of the research (Cornelissen, 2016: 60 & Vosloo, 2018: 316). De Vos *et al* (2011: 308) describe a qualitative research design as a process of "understanding rather than explanation, with naturalistic observation rather than controlled measurement". In this study, I make use of a qualitative research design, as I seek to explore and understand the role institutional practices of CE play in shaping AEST attitudes towards CE (Creswell, 2009: 4). The qualitative research design I employ takes place in a naturalistic setting and gathers data in the research participants' setting of comfort. The research process in this regard is designed to be reflective of the natural, undisturbed ongoing context under investigation (Hancock & Algozzine, 2011: 10). I furthermore analyse and sort the data according to themes that arise from the data and the interpretations I make from the meaning the data produces (Creswell, 2009: 4).

In exploring the experiences of AESTs participating in their final year of teaching practice, students were to do a CE project as part of their final year of Methodology of Art Education (JMK 430) module in the Department of Humanities Education as discussed in the background section. It was important to find the appropriate research design to use as a plan to guide how this study should be conducted. I found the selection of an appropriate design challenging as it was difficult to relate the study to the traditional scientific designs. In an attempt to address this challenge, I looked at what other scholars had written on research designs. Sefotho (2013: 113) cites Creswell & Clark (2011: 53), Patton (2002: 213) and Thomas (2011: 27), who describe research designs as procedures for collecting, analysing, interpreting and reporting on the data collected in research studies. All of these decisions relating to design, measurement, analysis and reporting the data emanate from the purpose of contributing to the body of knowledge. A research design in its fullness is focussed on the end product and the steps in the research process taken to achieve that outcome (Vosloo, 2018: 316).

With the focus of this study on exploration and gaining an in-depth understanding of the phenomenon for re-construction[19], I employ a case study research design. According to Curtis *et al* (2014: 76), case studies explore specific examples of phenomena or set situations that can help researchers shed light on the research problem under inquiry. Case studies are furthermore a process of systematic steps and are analytical in nature (Hancock & Algozzine, 2011: 84). These steps help to develop theory that will assist researchers to understand similar phenomena (Cohen, Manion & Morrison, 2007: 253). Thus, case studies identify factors of effect and the link between the independent and dependent variables (Curtis *et al*, 2014: 76). Such factors are identified by establishing cause and effect through observing the effects in lived contexts, and recognising that contexts are an influential determinant of cause and effect (Cohen *et al*, 2007: 253).

To understand the role institutional practices of CE play in shaping AEST attitudes towards CE, I need to use a case study model, which potentially stems from the

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[19] Re-construction in the context of the study refers to research employed to propose possible alternatives to the phenomenon being explored.

University of Pretoria's contextual institutional practices of CE. My proposed case study model, I trust, can provide an in-depth insight and understanding of this particular practice of AESTs involvement in CE during their TP final year. Furthermore, the chosen case study design offers the opportunity for creative interpretation of the reflective drawings allowing, thus, for an appropriate approach as to how conduct and construct a relevant study (Curtis *et al*, 2014: 78).

I am interested in new and innovative ways of finding solutions that address the respective contextual social challenges plaguing contemporary society. Therefore, the collaborative partnership of students and academics are an imperative driving force behind this research. Thus, coupled with a case study, I correspondingly employed ABR in supplementing the design, which is often misconstrued with research pertaining to or about art and where art is the subject of investigation and not merely a means to inquiry (Chilton, 2014: 192). This qualitative form of inquiry, however, makes use of creativity and expression to explore, convey meaning and understand human actions and experiences beyond what words can communicate (Chilton, 2014: 192; McNiff, 2007: 27; Savin-Baden & Wimpenny, 2014: 1).

Table 3.1 below represents the process I follow to gain insight and understanding into the AESTs' context and lived experiences. The process delineates how the ABR case study design allows an exploration into the phenomenon in its context. Hancock and Algozzine (2011: 15) describe a case study as conducting an empirical study investigating a present-day phenomenon that occurs in its natural context and the participation of the research partakers. Thus, it offers a greater understanding of the correlation that exists between AEST attitudes and institutional practices of CE (Cornelissen 2016: 61).

The process to follow for the case study in this study as adapted from Cornelissen (2016: 61): Table 3.1
• Identify the research problem in the natural University context
• The research problem is further explored and examined by gathering information through the review of literature relevant to the study
• AESTs are selected as participants for the study
• The study gathers valuable information through class activities and class discussions conducted with AESTs during their first quarter JMK 430 lectures.
• Data is gathered from AESTs through reflection drawings in the JMK 430 class on their experiences of CE during their teaching practice period. Data collected is in a visual representation form (drawings) of what they believe institutional practices of CE have contributed towards shaping student teacher attitudes towards CE. All the data is collected post teaching practice. A written component accompanying the drawing as part of the reflection activity serves as an interpretation of the reflection drawing. The data gathering process is consolidated by a focus group discussion at the end of the data collection process.
• Data is analysed by means of interpretivism through iconography and iconology making use of first-level coding analysis to identify emerging themes and second-level analysis to make interpretations on the first-level of analysis.
• Report on the findings and makes recommendations that serve as a source of information for other teacher educators, researchers and teacher education faculties who are interested in best practices for the field of CE within teacher education.

Table 3.1 The process to follow for the qualitative case study in this study as adapted from Cornelissen (2016: 61)

3.4 Research methodology

A research methodology refers to the approach and actions to be taken in terms of procedures, strategies to be applied during and completion of the present research (Cohen *et al*, 2007: 83 & Vosloo, 2018: 318). For the purpose of this study, I make use of a qualitative methodology as it entails enhancement of knowledge and better understanding of the subject matter through the experiences of AESTs and their perspective. For this in-depth inquiry, to obtain the needed knowledge from the research participants, selecting the appropriate approach is therefore of prior importance. The research methodology furthermore justifies the use of strategies, which beget data and the analysis of the data presented as new knowledge in chapter six.

3.4.1 Sampling

In qualitative research non-probability sampling is often utilised when conducting a study with a very small number of participants who provide an in-depth picture of their experiences of the phenomena under inquiry (Curtis et al, 2014: 29). Convenience sampling as a non-probability sampling type is employed as the study makes use of eight final year AESTs from a population of twenty-seven final year AESTs who were available and willing to participate in the study. The study will only allow the participation of AESTs who were willing to participate post their CE experiences. I also make use of convenience sampling, as the eight AESTs were conveniently accessible to me as their JMK 430 CE lecturer in 2018, when this study was conducted (Curtis et al, 2014: 30 & Maree, 2007: 197; Etikan, Musa & Alkassim, 2015: 2).

However, I have taken note of the criticism levelled against convenience sampling and its susceptibility to researcher bias. In countering this criticism, it is argued that in order to understand the phenomena under inquiry, I had to find relevant contributors to the study who would be able to provide the knowledge and experiences necessary for what needed to be known. The participants selected to be a part of the study thus had to have the ability to communicate their experiences and opinions in an expressive, creative and reflective manner (Etikan *et al*, 2015: 2). Therefore, my bias in this study is welcomed, as I believe that student teachers who had not been exposed to CE

previously would not have any frame of reference to CE or the institutional practices of CE and would be unable to answer the research questions. In strengthening this argument, I further make use of purposive sampling, as it is the best method in assisting me to choose the correct contributors to the study (Cohen *et al*, 2011: 156).

This study makes use of purposive sampling which, according to Etikan *et al*, (2015: 2) involves the process of identifying and selecting research participants, in our case AESTs, as being well informed about the phenomenon under inquiry. From their point of view, Cohen *et al* (2011: 157) explain this form of purposive sampling as intensive sampling, referring to a particular group and providing clear examples of the phenomenon needing to be studied and understood in-depth. For the aim of this study, AESTs are selected as research partakers because, as part of their final year practical training at the University of Pretoria's Faculty of Education, they are exposed for the first time to institutional practices of CE through a direct contact with a selected community. As expected, these students should be able to provide valid information on the subject matter based on their empirical knowledge.

As already mentioned, the sample consists of the University of Pretoria's Faculty of Education final year AESTs who have done CE during their TP period. According to this project, students were expected to establish what are the identity of a specific school community, identify environment related challenges as well as shortcomings in and around that school community. In this context, AESTs were expected to address related problems and shortcomings, by including and involving the school learners in developing creative solutions. The aim was for the learners and student teachers to explore the materials and tools available in the immediate community to create viable and realistic solutions, in existence and sustainable by the community. The data was collected following CE teaching practice completion during the University of Pretoria's Faculty of Education post teaching practice reflection week as the data collection schedule in table 3.2 delineates. The participant schedule (Table 3.3) provides a composition of the population consisted of twenty-seven AESTs. From the population composition of the twenty-seven potential research contributors, I highlight eight AESTs in orange: *AEST 9, AEST 13, AEST 14, AEST 18, AEST 19, AEST 21, AEST 23* and *AEST 27*. These AESTs form part of the final sample

for data collection as they were the only AESTs who were available and willing to be part of the study. However, it needs to be noted that during the data analysis and reporting process I rename the above mentioned AESTs to *AEST1- AEST8*.

Table 3.2: Data collection schedule:

Teaching practice (TP) reflection week with JMK 430 student teachers.	25-28 September 2018: Thursday 27 September
	JMK 430 TP Reflection
Week JMK Class **Community engagement reflection** **Data collection** **NB! Although this reflection and data collection is part of the JMK 430 module, participation is still voluntary. Any student may discontinue with participation at any time, without any repercussions, either before or during the study. Information / results will be made available to student teachers on request.** **All information will be treated with the utmost confidentiality and the participants will remain anonymous throughout the study.**	Thursday 27 September 11:00-11:30 Art-Based research reflection will be in a visual representation form (drawings) 11:30-11:50 A written component accompanying the drawing as part of the reflection activity will serve as an interpretation of the drawing 10min comfort break 12:00-12:30: Consolidatory focus group discussion (group interview)

Table 3.3: Participant schedule of: Art Education Student Teachers (AESTs)
AEST 1
AEST 2
AEST 3
AEST 4
AEST 5
AEST 6
AEST 7
AEST 8
AEST 9
AEST 10
AEST 11
AEST 12
AEST 13
AEST 14
AEST 15
AEST 16
AEST 17
AEST 18
AEST 19
AEST 20
AEST 21
AEST 22
AEST 23
AEST 24
AEST 25
AEST 26
AEST 27

3.4.2 Data collection strategies

In finding the correct data collection strategy, the head of the Humanities Education department and my supervisors suggested that ABR should be utilised as the primary strategy for data collection. The argument was that as an art education practitioner, one should conduct research within one's field of specialisation in order to add to the existing body of knowledge within the sphere of art education. It must be noted that I had been wrestling with my practice insecurities and perceived insufficiencies as an art educator, so my initial approach was to avoid making use of the arts within the study and completely focus on inquiry through traditional scientific strategies. As an aspiring CE scholar, I was resolute in employing the traditional scientific strategies in the highly conceptual and theoretical sphere of CE.

However, upon conducting the review of literature on ABR I discovered its potential as an alternative way of knowing to solve societal problems, potentially reaching where traditional modes of inquiry fail to reach. I was thus able to draw a link between ABR and CE as potential instruments for solving societal issues and tools for alternative ways of knowing. These two ways of knowing are combined by producing new knowledge through AEST experiencing CE and making use of ABR to consolidate and express these CE experiences in a creative and reflective manner. Collecting data through reflection drawings as a primary mode of data collection allows for an in-depth glimpse into the complex real-life CE experiences of the AESTs. Within the context of the study the reflection drawings entail producing art. Furthermore, reflection drawings break the barriers of limiting students only to written or verbal responses and allowing for responses and ideas that are more creative (Moodley *et al*, 2015: 4).

Consequently, data in this study is collected through the primary and main data collection strategy of ABR reflection drawings accompanied by two secondary data collection strategies as a means of interpreting the primary data collection strategy. The first set of secondary data are written components, serving as an interpretation of the reflection drawings. The second is a focus group discussion, used as a tool to strengthen, confirm, consolidate and eliminate any bias I may have from the primary data collected.

The first phase of data collection and the primary data collection strategy involves

making use of ABR as a data gathering strategy. ABR can be best defined as "the systematic use of the artistic process or the actual making of artistic expression in any form of the arts, as a primary way of understanding and examining experiences by both researcher and the people involved in the study" (McNiff, 2007: 29). For the purpose of this study, I employ ABR as a process of producing artistic expression in the form of reflection drawings to understand and reach experiences that are inaccessible to traditional modes of inquiry (Greenwood, 2012: 2; McNiff, 2007: 29; Wassermann, 2016: sp). The strategy I use is a primary way, first of examining student teacher applications of institutional practices of CE, and second, of understanding through their reflection drawings how their experiences have shaped their attitude towards CE.

Collecting the Data

Art-Based Research: Reflection Drawings

Besides all data information, the direction and findings of this research will be heavily based on the reflection drawings of the AESTs 'reflecting' artistically their teaching-learning experiences, both personal and professional during the practical application of the CE art education official program. Prior to data collection process, each participant was provided with his or her own data collection pack consisting of the following: drawing tools, data collection schedule outlining the three phases of data collection: a. reflection drawings, b. the written component and c. focus group discussion as well as a timeline, defining the required time for each phase. Also, for the first phase of the data collection process, the pack contained a brief background to the study and a blank A4 sheet for each participant's reflection drawing (primary data). In this context, I read my research questions (as they stand in my first chapter) to the participant students and provided clarity on what was expected from them in order to provide relevant information through their reflection drawings. It was required from each student teacher to complete a reflection drawing of their experiences of CE practices on their A4 sheet with oil pastels I provided. The group of AESTs were further handed a box filled with oil pastels where they were free to select pigments of their own choice before data collection commenced. Based on previous research experiences, I took into account the possible reluctance of the AESTs to complete the data collection task should they feel that it was

too much effort on their part, thus sheets no larger than A4 had to be used (See Addendum A) for the primary data collection.

Written Component

To ensure data authenticity and to eliminate any form of bias in interpreting the reflection drawings, I employed the written components of each student to strengthen and validate the reflective drawings created by each AEST. As a matter of fact, phase two of the data collection process entailed a written component accompanying the reflection drawing. The written component as a secondary data collection strategy entails a written response to the research questions and is primarily used to interpret, elaborate and provide more clarity on the reflection drawings. I once again read the research questions to the participants and ensured that the AESTs understood the research questions asked regarding the written component and provided space and time for the AESTs to answer the questions in writing. All of the AESTs had a set writing space provided to complete the written component (See Addendum A).

Focus Group Discussion

In the third phase of data collection, a focus group discussion was employed to consolidate and supplement the reflection drawings and the written component of the data collection process. I made use of the focus group to consolidate the research questions that were posed in answering both the reflective drawings and the written component accompanying the primary data collection strategy (De Vos *et al*, 2011: 361). The focus group discussion was employed to create a process of sharing, comparing ideas amongst AESTs and engaging in critical dialog about the problem under discussion. The focus group discussion allowed certain aspects to arise that would otherwise not have emerged in an individual interview. It moreover, alluded to the closing of gaps between people to create an exchange in dialog between the research participants (De Vos *et al*, 2011: 362). I also made use of this third and final phase of data collection to conclude and fill any interpretation gaps that might arise in the data analysis process. During this third phase of data collection, the discussion was audio recorded and field notes were compiled while the discussion was in progress. As the moderator and facilitator of the focus group discussion, I observed the body language,

facial expressions, silences, pauses, points of agreement and points of disagreement from the AESTs while making the field notes.

3.4.3 Data analysis strategies

In this study, the data that constituted analysis consisted of reflection drawings, the written component accompanying the reflection drawing and the consolidative focus group discussion. Firstly, each of the reflection drawings were repeatedly analysed and the written components were read through to gain an intimate understanding of the data collected. I also listened to the focus group discussion recording while going through the non-verbal responses from the discussion field notes. A process of transcribing the data from all eight reflection drawings was used and combined with the written component that accompanied the reflection drawings, to draw links and find any contradictions between the three phases of data collection. Furthermore, during this process, I also sought to fill any gaps and confusion that may have arisen from the primary mode of data collection of reflection drawings and the secondary mode in the form of a written component.

I made use of first-level analysis to primarily identify the categories of meanings arising from all eight AEST's reflection drawings. This was accomplished by providing my own interpretation based on what each AEST said, followed by the categorisation of the data into themes that allowed for further refinement, interpretation and discussion in the second-level of analysis. The first-level analysis process was the initial phase of data analysis, as it allowed me to expose the views of AESTs about the role institutional practices of CE have played in shaping their attitude towards CE.

Yet, due to the data collection process being heavily reliant on ABR, artistic analysis methods also needed to be utilised as a way to supplement the traditional methods in place. Thus, during the first-level analysis process iconographical and iconological modes of analysis were employed[20]. Iconography in this study is concerned with providing a detailed description of all eight individual reflection drawings and the symbols found in each reflection drawing. The iconographic process, which is the

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[20] Iconography entails the studying of the content or description of images and symbols in a work of art, whereas iconology refers to the study of intrinsic meaning and making interpretations and meanings made about images and symbols in a work of art (Meijer, 2011: 2; Müller,2011: 283,288).

study of symbols, allowed me to not only describe what was seen in the artwork, but also to identify all of the symbols, elements and principles of art in the composition. Thus, on the first-level analysis level, the eight reflection drawings were analysed by describing the layout, the positioning of the figures in the composition of the reflection drawings, the figures used and the colours, phrases and words used by each research participant. The use of iconology furthermore allowed me to attach possible meaning to the symbols, elements and principles of art identified in the iconographic analysis phase from each reflection drawing[21]. Making use of iconography in the first level of analysis allowed for the categorisation of the data into themes for further interpretation on a second-level of analysis.

When the first-level analysis for all of the reflection drawings were completed, I then focused my attention towards the second-level analysis. The second-level analysis allowed for drawing links between the reflection drawings and the written components by all eight research participants. A comparison was drawn between the primary mode of data collection and the secondary mode of data collection in an effort to understand the meanings and interpretations of the individual reflection drawings better. This process was also used to establish whether similar or contradictory themes arose from the reflection drawings and written components. I systematically compared both sets of data and used the data collected from the written component to strengthen the reflection drawings and to assist in interpreting the reflection drawings for the second- level analysis.

In an effort to reach full data saturation and consolidating the second-level analysis process, the focus group discussion was analysed to look for certain trends, patterns and inconsistencies that arose from the reflection drawings and written components (De Vos, 2011: 373). This phase of data analysis focusses on points of agreement and disagreement, silences, body language and comments made by the group of AESTs about their views on the role institutional practices of CE have played in shaping their attitudes towards CE. The rationale for doing this was that the reflection drawings as a creative intelligence rely heavily on visual data as it is an ABR approach to

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[21] Meanings in the use of colour and symbolism have been derived from the following sources: (Jung, 1964; MacBean, 2013)

generating knowledge and would therefore require a second-level analysis (Subbiah, 2016: 140).I moved towards the second-level analysis to derive interpretations of what the first- level emerging themes mean from all of the final year AESTs' reflection drawings (De Vos, 2011: 410). I made use of what the AESTs said in their reflection drawings, written components and the focus group discussion and made interpretations about what the participants had said as a collective. This allowed me to reduce the data into small and manageable themes from where I could write about the final findings of the research. Interpretivism was also used as a tool in assisting this second-level analysis. Interpretivism in this study holds that knowledge arises from the understanding of symbols, making meaning and interpretations about the experiences of the research participants (De Vos, 2011: 311). The assumption in this regard is that 'reality' should be interpreted through the meaning that AESTs give to their lived experiences. Within the context of this study interpretivism is more concerned with understanding what meaning AESTs give to their experiences of institutional practices of CE.

3.4.4 Ethical considerations

It was imperative that each research participant in the study was treated fairly and with dignity. Therefore, treating the research participants with respect was an important principle to be kept in mind during the research process (Curtis *et al*, 2014: 185). I strove towards ethical conduct from the initial phase of this study through to its maturation phase. Before the data collection process commenced, ethical clearance to conduct the study from the University of Pretoria's ethics committee was applied for. Permission from the University of Pretoria's ethics committee to conduct the study within the confines of the agreed upon ethics application and clearance letter was then received (see Addendum B).

Furthermore, this study endeavours towards embracing the African principle of *uhaki,* which means harmony in Swahili and is considered as an inherent characteristic of the human nature in the African culture (Sefotho, 2018: 42). The principle of *uhaki*, thus, requires that my study in all of its processes must be fair and just to the research participants and urges me, as an African myself, to conduct the process in a manner that stays in harmony with the humanity of those under inquiry. In upholding the

principle of *uhaki*, the involved AESTs were asked if they were willing to be part of the study. Since the concept of *uhaki* adapts harmony, a state of peaceful "agreement" had to be maintained with and among the voluntary participants. All of them were given the option of voluntary choice whereby they were free to withdraw themselves from the study at any given time without any repercussions. In terms of the existing ethical norms, the AESTs were also given consent forms to sign and were assured of their identity being protected throughout the research process (see Addendum C). The AESTs were informed about the purpose and nature of the study before data collection commenced. It was made certain that all the research participants understood very well each and every issue by explaining in detail what was required by each question in and in every section.

3.4.5 Validity and reliability of the study

The study is highly reliant on artistic research of ABR as a primary source of data in the form of reflection drawings, making the study vulnerable to my subjectivity (Hannula, Suoranta & Vadén 2005: 159). Therefore, I employ reflexivity by being open and honest about my own personal beliefs and the filters from which I view the world to ensure the validity and reliability of the study (Curtis *et al*, 2014: 173; Hannula *et al* 2005: 159). Viewing the study through the lenses of my experience/perspective and training as a young CE advocate scholar, as well as an art education teacher trainer and practitioner I may be biased towards this study. I put strategies in place to uphold the validity and reliability of the research by employing two secondary data collection strategies as a means of mitigating and limiting my personal bias and intuition to the results of the research. The first of the two are the written components, which serve as an interpretation of the primary data source. While the second is a focus group discussion, which is used as a tool to strengthen, confirm, consolidate data and to eliminate the bias arising from the reflection drawings.

Employing these two secondary data sources with the reflection drawings provides the study with dual confirmation of AESTs' experiences and realities from the AESTs, which refers to the validity or truth of the research. Within the context of this study these experiences and realities are also known as *ukweli* (truth or knowledge) and defines truth as a social construct in the research process and is constructed and

grounded in the experiences of the community under inquiry (AESTs) (Sefotho, 2018:42). The reinforcement of AESTs' first-hand accounts in the secondary data sources also allow me to infer that the study would produce reliability or the same results if conducted under the same conditions with the AESTs (Curtis *et al*, 2014: 172). When evaluating the study, it is clear that the strategies employed ensured that the voice of the AESTs was central to the study and mitigated any likelihood of my personal opinions posing a threat to the validity and reliability of the study (Curtis *et al*, 2014: 172-173).

3.5 Conclusion

Chapter three starts by discussing issues related to the philosophical assumption I take as researcher and how it informs the paradigms from which I move as the researcher. This chapter furthermore dealt with matters pertaining to the research design and the methodological processes involved in conducting the study. I do this by providing the reader with the actions taken in conducting this study and the reasons why these actions were taken. The following chapter deals with what has been found during the data collection process by describing the data collected, making interpretations from my perspective about the data and categorising what was found in this interpretation w h e n processed into themes. Further interpretations of the emerging themes with the secondary data collected are also elaborated upon.

CHAPTER FOUR

FIRST and SECOND-LEVEL DATA ANALYSIS

4.1 Introduction

The aim of this chapter is to gain an in-depth understanding of the role institutional practices of community engagement (CE) at the University of Pretoria's Faculty of Education have played in shaping art education student teacher (AEST) attitudes towards CE. This study makes use of reflection drawings as the primary source of understanding the above-described phenomenon. In addition, these reflection drawings are supplemented by written components and a focus group discussion. The analysis process develops through three phases, namely: a first-level analysis, a second-level analysis, and a discussion evaluating the findings from both levels.

The present chapter and the respective subsections provide the reader with a presentation of what was found during this data collection process. Accordingly, the findings are presented by looking through the filters of my experience/perspective and training as a young community engagement (CE) scholar as well as an art education teacher and practitioner. Moreover, the data is presented from the philosophical premise of understanding education and its activities as a social issue that needs to play an integral role in addressing the issues and challenges of society. Yet, as an advocate for CE within the HE space, I may be biased towards this research, which may set a possible limitation to the study itself. However, with the guidance of my supervisors and the secondary data collected, I have taken special care in eliminating any trace of prejudice in my presentation of the data collected from AESTs. The secondary collected data (written components and focus group discussions) serves as a supplementary tool to address any form of bias found in my research.

The first-level analysis primarily provides a detailed description of each reflection drawing, followed by possible interpretations for each reflection drawing and identifying emerging themes in the process. These interpretations are based on my viewpoint as a researcher, art teacher education practitioner and aspirant community

engagement specialist. My interpretations are also based on how AESTs see and make sense of the world around them. The second-level analysis is applied for the interpretation of the themes arising from the first-level analysis of all the data collected from the reflection drawings. This level of analysis is informed by the written components accompanying the reflection drawings of all the participants. The written components also serve as an interpretation tool for the individual reflection drawings. Additionally, to corroborate, confirm and consolidate the collected data, the focus group discussion uses the interpretations made from the reflection drawings together with the written components. The data presentation process is completed by the evaluation of the interpretations of both first and second-level analysis and by weighing the findings against the reviewed literature as well as the theoretical framework in chapters two and five.

The above-mentioned phases of analysis were completed while considering the research questions that emanated from the problem statement in chapter one. In chapter one it was noted that even though the CHET has provided a definition for CE, HEIs still grapple with the institutionalisation and progress of CE due to the varying contexts South African HEIs are to practice CE. In that case, HEIs could maybe run the risk of failing to produce a socially responsive intelligentsia to address the current socio-economic challenges facing contemporary South Africa (Bender, 2008: 83, CHE, 2010: 3, Nhamo, 2013: 102).

It is consequently important for understanding how the University of Pretoria's Faculty of Education has responded to the challenges of conceptualising CE to explore the institutional practices of CE at this Faculty and the role it has played in shaping AEST attitudes towards CE. I attempt to address this challenge by endeavouring to answer questions such as (i) what role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping AEST attitudes towards CE. In addition, this study explores (ii) how institutional practices of CE have shaped AESTs' understanding of CE in teacher education. Moreover, I look at (iii) how institutional practices of CE have shaped AESTs' definitions of CE at the Faculty under inquiry.

4.2 First-level analysis of individual reflection drawings

Upon their return from CE teaching practice, the final year AESTs were given a task of a pictorial representation (as discussed in chapter three), which, based on their methodology course (JMK 430) and combined with their acquired knowledge over the four years of their studies at the University of Pretoria's Faculty of Education, should reflect their experiences about CE institutional practices. In line with their research participation, AESTs were allowed to make use of drawings, phrases and words to express their ideas, but they were given strict instructions not to over-use words by writing lengthy sentences and paragraphs in the reflection drawings. The AESTs had to each complete an individual reflection drawing responding to the research questions, as noted above, and additionally to complete a written component, which would serve as an interpretation to the reflection drawings. This process was concluded by conducting a focus group discussion consolidating what was found from the reflection drawings and written components.

The AESTs were provided with a box filled with oil pastels and could choose from the box pigments that best depicted their CE experiences. AESTs were free to make use of ink pens to add more intricate detail to the reflection drawings. I went through the data collection instrument/task handout (see Addendum A) explaining the respective subdivisions, before the AESTs completed their reflection drawings, written components and the focus group discussion. The data collection pack also included an A4 cartridge sheet to use for their reflection drawings and an answering sheet for the written components. Educationally, to facilitate the completion of the given task and from a professional point of view, I needed the interest, zeal and empathy of the participant students. To this end, I have endeavoured to mitigate elements, both in terms of space and time, that might have discouraged them from completing the data collection. In ensuring that each AEST understood the task, I also made myself available to them just in case of any uncertainty arising while completing this stage of the data collection process. Yet, during the stage of drawing, in line with the *uhaki* approach, each student was left to complete their own reflection drawings without my interference as a researcher. The section below is a presentation of the data collected from the process mentioned.

4.3 AEST1 Reflection Drawing
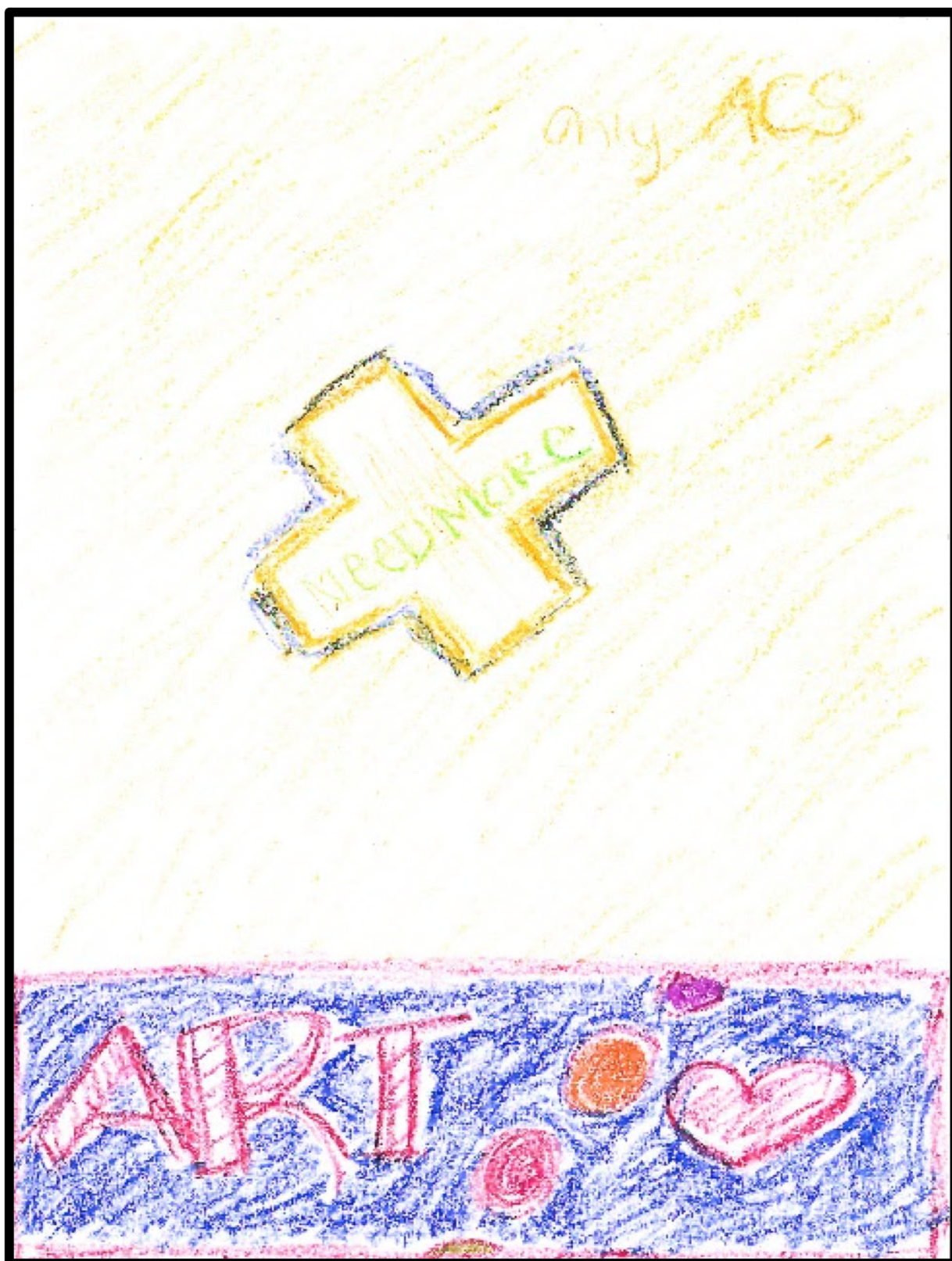
Figure 4.3: Art Education Student Teacher 1 (AEST1) Reflection Drawing
Pretoria, 2018

4.3.1 Art-Education student teacher 1 (AEST1) Iconography

In this section, I present the data collected from the reflection drawings of all eight AESTs at a first level of analysis. A detailed iconographic description of each drawing is given, followed by an iconological interpretation of each description. The interpretations are based on how I as a researcher navigate and make sense of the world as a young community engagement (CE) scholar and an art education teacher educator and practitioner.

AEST1 divided the composition into two sections, with each having a prominent pigment, namely mustard and dark blue. The mustard section placed at the top of the composition, which fills a third of the composition, takes on a square shape, while the bottom dark blue section takes on a rectangular shape. AEST1 made use of diagonal lines moving towards the right-hand corner of the composition to fill the mustard area. The dark blue section filling the remaining bottom quarter of the composition is filled with patterns that are jovial with playful loose movement of lines, which are outlined with a red pigment.

AEST1's two sections contain prominent wording and symbols. In the mustard section AEST1 wrote with the same mustard pigment *"only ACS"* in the top right corner. AEST1 placed a cross symbol in the middle centre of the mustard section. The cross has *"NEED MORE"* inscribed in green capital letters lying diagonally towards the top right corner of the drawing. The cross symbol is also filled with mustard lines moving diagonally towards the right- and left-hand corners of the composition outlined with a dark blue oil pastel. The mustard cross symbol with its incorporation of cool colours (blue and green) seems to allow the viewer's eyes to rest from the diagonal lines filling the top mustard section of the composition. The cross symbol also serves as a focal point for the top mustard section.

In the dark blue section, AEST1 made use of a red pigment to prominently inscribe *"ART"* in a decorative manner in the bottom left corner of the composition. AEST1 also placed a heart symbol filled with lively textured red in the bottom right corner of the composition. A diagonal line of four small circles separates the "ART" inscription and the heart symbol. The circles from the top right to the bottom middle are purple, orange,

red and green, outlined with red. The orange and red circles are in their complete form, while the purple circle is cut in half by the dark blue areas' red outlining. The red outline around the dark blue area cuts the green circle, but only a quarter of the circle is visible in the composition. In both sections, AEST1 makes specific reference to symbols that have traditional and cultural connotations; these symbols are discussed respectively in the next section.

4.3.2 Interpretation of AEST1's drawing: Iconology

The mustard pigment in AEST1's composition can be associated with cheerfulness and warmth when discussing the colour as an element of art. The colour could be representative of how AEST1's attitude has been shaped by faculty practices of CE during AEST1's years of studying. The mustard pigment might be illustrative of AEST1 reflecting on the cheerful, warm experiences of the institution. The diagonal lines filling the mustard section may be figurative of movement and representative of AEST1's experiences of the University of Pretoria's Faculty of Education's community engagement practices that were dynamic and full of life. Although people generally colour in, in one direction, the diagonal lines moving in one direction could additionally be expressive of a monotonous or structured rhythm of the said Faculty's community engagement practices.

AEST1's inclusion of the cross symbol to the image may be representational of a multiplication sign in mathematics which may be illustrative of AEST1's increase of knowledge and growth about CE. Yet, the inscription *"NEED MORE"* inside the cross symbol may be conveying a message of inadequacy or something possibly missing from AEST1's cheerful and warm experiences of CE. AEST1 employs juxtaposition by writing the *"NEED MORE"* inscription in a green oil pastel. AEST1's use of the *"NEED MORE"* inscription in green may have a dual meaning for AEST1, with the first meaning referring to how AEST1 has had growth as a student, while the second meaning alludes to AEST1's possible need for more growth as a student. The placement of the cross with the *"NEED MORE"* inscription in the middle of the mustard area could furthermore be alluding to CE practices over the last four years of his/her studies. The *"NEED MORE"* inscription could insinuate that in AEST1's experience

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there has been some form of CE, but there is perhaps a *"NEED"* for *"MORE"* CE as a faculty practice.

AEST1 provides an important clue to what the *"NEED MORE"* inscription could be alluding to by adding an additional inscription, *"only ACS"* in the top right-hand corner of the composition. *AEST1*'s use of the *"only ACS"*[22] inscription might be demonstrative of the ACS 300 module, mentioned in chapter one. As already mentioned in chapter one, ACS was a module that introduced third-year students to the concept of CE through service learning, whereby student teachers were to create a conceptual service-learning intervention under conjectural conditions. AEST1's placement of the inscription "*only ACS*" in the same mustard pigment as the background allows for it to vaguely appear from the mustard coloured area. I therefore contend that the use of *"only ACS"* in the same mustard pigment as the background may be symbolic of AEST1's vague recollection of the ACS 300 module being a faculty practice that shaped AEST1's attitude towards CE.

From my perspective, the dark blue area is representative of AEST1's fourth and final year as an AEST. Blue as a pigment is classified as a cool colour and is generally associated with calmness when discussed as an element of art. The bottom blue area may be indicative of a cooling period in AEST1's life or a time where AEST1 experienced calmness and peace of mind. AEST1's filling of the dark blue area with lively and jovial lines are furthermore a representation of the freedom to creatively solve problems as an AEST. AEST1's addition of the inscription *"ART"* boldly in red on the left side of the dark blue area suggests the art education module (JMK 430: Methodology of Art Education)[23] as an experience that allowed AEST1 to experience calmness and peace of mind. The *"ART"* inscription may moreover represent how the art education module allowed AEST1 freedom to move by using ideas creatively and explore CE. The dark blue area with the *"ART"* inscription could also be AEST1

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[22] Academic Service Learning (ACS): Was a third-year service-learning module offered to education students from the University of Pretoria's Faculty of Education. ACS was a hypothetical module where student teachers were to create a conceptual service-learning intervention. Although it was never mentioned in any of our previous discussions some AESTs still made reference to it.

[23] JMK 430: Methodology of Art Education is an art education methodology module taken at final year level by AESTs. The module forms part of the B.Ed. degree, consisting of three years of art practical, art history and art methodology taken to the fourth and final year.

referring to the peace of mind, calmness and room for movement the art education module provided for CE as a faculty practice.

The addition of the heart symbol could possibly refer to the love AEST1 has for the art education module and how the module has been a safeguard for AEST1's heart. Expanding on the term safeguard in the previous sentence, it is important to mention the red outlining around the dark blue area. This could be making reference to the art education module being a safe haven for AEST1. The red outlining could be the barrier protecting AEST1's love and passion for the module or even teaching, in the midst of all that is happening around AEST1 during times of uncertainty as a student teacher. The heart symbol could also be metaphoric of AEST1's attitude toward CE and the conceivable correlation between the art education module and how AEST1's attitude has been shaped towards CE during the art education module.

The red pigment used in the dark blue section could also be symbolic of the sense of adventure that the art education module provided for AEST1 and this adventure could perhaps be in the form of CE. The use of the red pigment to fill the heart symbol and the *"ART"* inscription might be making reference to the attitude of passion and love for CE that AEST1 might have developed during the course of the art education module. The red pigment used in the dark blue section could similarly be symbolic of the sense of adventure the art education module provided for AEST1's heart to go on an adventure which was in the form of CE.

The art education module (ART) and the ACS 300 module (only ACS) seem to be the two prominent components emerging from AEST1's drawing. AEST1's mention and separation of the two modules above *("ART" & "only ACS")* could possibly be AEST1's way of compartmentalising the experiences of the art and ACS modules as CE experiences taking place at differing faculty levels

4.4 AEST2 Reflection Drawing
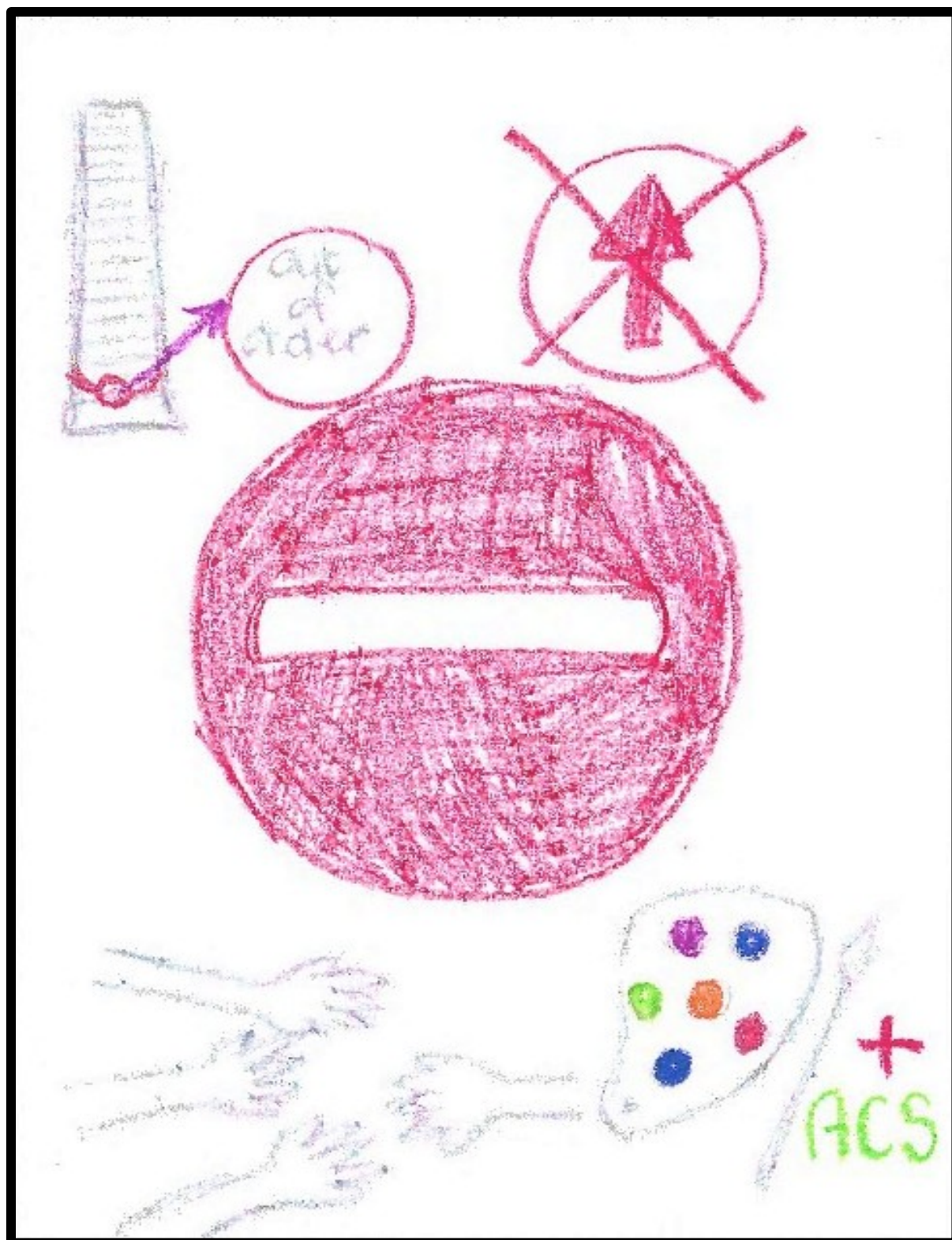
Figure 4.4: Art Education Student Teacher 2 (AEST2) Reflection Drawing Pretoria, 2018

4.4.1 Art-Education student teacher 2 (AEST2) Iconography

AEST2 completed their reflection drawing by only making use of oil pastels. AEST2 drew a large circle with a horizontal white line in the middle. The large circle is filled with red hard straight lines moving in a variety of directions and is generally known as a 'no entry' sign. Above the large 'no entry' sign to the left top corner of the composition AEST2 placed what looks like a grey building with a red strip/tape around the building/column pillar. The red strip/tape around the grey building/column pillar has a purple arrow emanating from it pointing towards an *"out of order"* sign outlined in red. Towards the top right corner of the composition, AEST2 placed a red circle with a red arrow facing upward in the middle of the circle, with the circle crossed out in red.

Below the large 'no entry' sign, AEST2 drew four hands reaching out towards each other in the left side of the composition in grey and all of the hands (three from the left and one from the right) consist only of grey outlining and no detail added to them. In the right bottom side of the composition AEST2 drew an artist's paint pallet with a brush in grey. *AEST2* added two dark blue small circles right opposite to each other and furthermore added purple, red and green circles to complete a circular form and an orange circle in the centre of the circular form. It can be assumed that these circles in colour are suggestive of paint. In completing the composition *AEST2* added a red plus sign and an **"ACS"** inscription at the bottom right corner of the composition in green.

4.4.2 Interpretation of AEST2's drawing: Iconology

AEST2's inclusion of the large red 'no entry' sign at the centre of the composition could possibly communicate AEST2's experiences of restricted access to CE practices. The hard and rough lines used to fill the 'no entry' sign may be symbolic of AEST2's frustration at not having full access to CE activities at the faculty. The rough and hard lines moving in a variety of directions furthermore imply AEST2's frustration at not being able to participate in CE activities at the faculty. The ''no entry'' sign can thus conceivably be symbolic of AEST2 experiencing the Faculty of Education as having some form of restriction in the shaping of AEST2's attitude towards CE. However, if one were to consider the literal meaning of the 'no entry' sign one could infer that CE

at faculty level has restricted access, indicating that AEST2 was not able to fully participate in CE activities.

AEST2 expands further on the idea of restricted access through the addition of a red strip/band around what looks like a grey building/column. The red strip around the building/column may be seen as an object restricting access to what can be assumed to be a building. AEST2 is perhaps metaphorically utilising the grey building as CE. The grey building/column may be representative of an institution of knowledge that is seen as a restricted tower for the elite few such as senior lecturers/professors/management. The purple arrow emanating from the grey building pointing towards the "out of order" sign might be AEST2's method of showing the viewer what is written on the strip/band around the grey building. The "out of order" inscription is often used to convey a message that something has the potential to function optimally but is not in a working condition at that moment and should therefore not be used. AEST2 could be referring to the faculty having the infrastructure and resources for CE to function optimally, but in AEST2's experience it is perhaps not being properly utilised.

AEST2 additionally accentuates the idea of restricted access by incorporating a red crossed out circle with an arrow facing upward in the middle of the circle. This arrow is traditionally used in contemporary culture as a way of providing direction of where to go. The reference to direction could feasibly be alluding to some form of restricted direction that was to be provided by the faculty. The crossed-out arrow could also suggest a desire by AEST2 to participate in CE activities, however perhaps due to the experienced restricted access and direction on CE by the faculty, AEST2 was unable to fully participate in CE activities. The restriction highlighted by AEST2 could also be referring to possible restrictions that may have existed while engaging the community. The above mentioned could conversely refer to AEST2's possible confession to having restricted their thinking and or attitude towards CE.

The hands reaching out to each other suggest a community of people coming together to complete a common goal. However, in making better sense of the hands reaching out to each other, AEST2's insertion of the artist's paint pallet with a paint brush provides the onlooker with additional information for interpretation. The artist's paint pallet with a

paint brush may once again be suggestive of the art education module or the JMK 430 module, while the hands may furthermore be alluding to the art education module being a hands-on encounter with CE. The hands reaching out to each other can be divided into two sections representing different stakeholders contributing toward CE. The three hands emanating from the bottom left of the composition can likewise be viewed as students and community members partnering in a reciprocal relationship to make their contribution towards CE and the shaping of AEST2's attitude towards CE. The hands could metaphorically be referring to the community reaching out towards the student teacher who has accumulated CE knowledge from Art and ACS and can now put this knowledge to practice. The one hand from the right may refer to the art module and/or lecturers contributing towards CE as well as AEST2's attitude towards CE. AEST2's use of a grey pigment to draw the paintbrush, paint pallet, hands reaching out to each other and the building could be seen as a reference to the relatively passive nature of CE at the faculty.

AEST2's incorporation of "ACS" into the composition could possibly be a reference to the ACS 300 module being AEST2's first encounter with CE. It is however interesting to note the red plus sign used by AEST2 to add the "ACS" inscription to the hands reaching out to each other, the paint brush and paint pallet, as conveying a message of ACS, perhaps being an add-on to AEST2's experiences of CE. What I found quite fascinating is AEST2's placement of the JMK 430 module before the ACS 300 module, even though the ACS 300 one came before the JMK 430 module during the course of AEST2's studies. AEST2 could be portraying an implicit message of the JMK 430 module allowing AEST2 to perhaps make sense of the ACS 300 module. AEST2 could moreover be drawing a direct correlation between the JMK 430 and ACS 300 modules. The inscription of "ACS" may also be AEST2's method of acknowledging the ACS 300 module as an institutional practice that possibly shaped AEST2's attitude towards CE in some way. The green pigment used could furthermore be indicative of the growth ACS 300 provided for AEST2. However, AEST2 could also be making reference to the ACS 300 module's fertile potential as a faculty practice of CE.

4.5 AEST3 Reflection Drawing

Figure 4.5: Art Education Student Teacher 3 (AEST3) Reflection Drawing
Pretoria, 2018

4.5.1 Art-Education student teacher 3 (AEST3) Iconography

AEST3 drew a word bubble in black ink and outlined it in a pink oil pastel. Not only does the word bubble cover the majority of the drawing, but also it is placed at the centre of AEST3's composition. Inside the word bubble, AEST3 drew a question mark in bold red with a sad face inside the dot of the question mark glyph. The question mark is placed slightly behind the first letter of the word *"Kommunikasie"* (Communication), placed in the middle of the word bubble inscribed with ink pen, highlighted and decorated in grey and purple.

AEST3 included two words placed diagonally opposite to each other on the far top left (*"service?"*) and right (*"Community Engagement?)* corners of the composition. AEST3 inscribed the word *"service?"* in black ink with a red question mark. AEST3 repeated a similar idea in the top right corner of the composition with the inscription *"Community Engagement?"* in black ink and completed it with a red question mark.

4.5.2 Interpretation of AEST3's drawing: Iconology

The incorporation of the red question mark with a sad face in the dot of the question mark, together with the *"Kommunikasie"* inscription, suggests some form of a communication discord AEST3 has experienced regarding CE. This communication discord could also be indicative of some vague communication regarding CE and its practices from their lecturer and within the faculty. It is possible that AEST3 is highlighting their inability to communicate or engage about or with the idea of CE. Moreover, AEST3 may be indicating that he/she does not know how to effectively communicate and engage CE. AEST3's idea of not knowing how to communicate and engage with the community is accentuated by the red question mark with a sad face, giving an indication of the possible sadness AEST3 might have experienced in not being able to engage and communicate with the community.

Conversely, AEST3's emphasis on communication in the middle of the composition might be referring possibly to an experienced communication discord related to Community Engagement and Service at the faculty. AEST3's inscription of the term

"Community Engagement" followed by a question mark also suggests a lack of communication about CE, thus causing AEST3 to question CE and what it entails, while the *"Service"* inscription, also with its own question mark could be making reference to AEST3 questioning service as a concept that initially meant serving the community and could now mean rendering a service to the community out of obligation instead. AEST3 might furthermore be posing a question to the Faculty of Education, asking where is the *"Community Engagement?"* and *"Service?"* and where is the *"Kommunikasie?"* (Communication?) about *"Community Engagement"* and *"Service"*. AEST3 might be highlighting the need to communicate about *"Community Engagement?"* and *"Service?"* from the Faculty of Education's side.

Both question marks after the *"Service?"* and *"Community Engagement?"* inscriptions may suggest AEST3's uncertainty about both terms as there might be an element of confusion between the two. AEST3 may have conflicting views about these two terms and is perhaps struggling to espouse the two within his/her experiences of CE. The question marks could be symbolic of AEST3's effort at questioning the correlation/link between service and community engagement. AEST3 may be making an attempt at understanding both terms and how he/she can relate to both terms as a student and what they mean to AEST respectively. The terms are inscribed on two opposite ends of the composition, which possibly symbolises AEST3's understanding of service and community engagement as existing separately from each other.
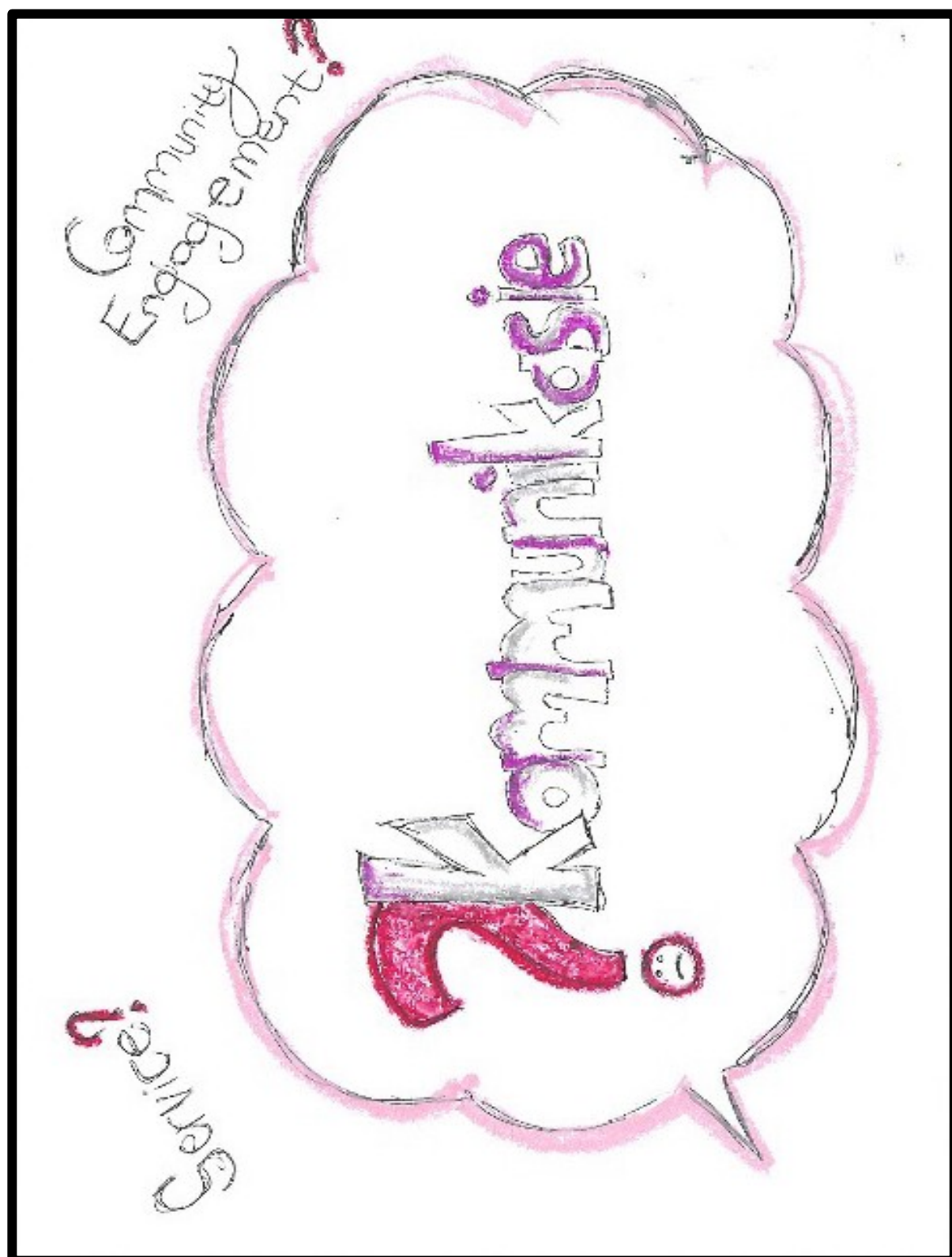
4.6 AEST4 Reflection Drawing
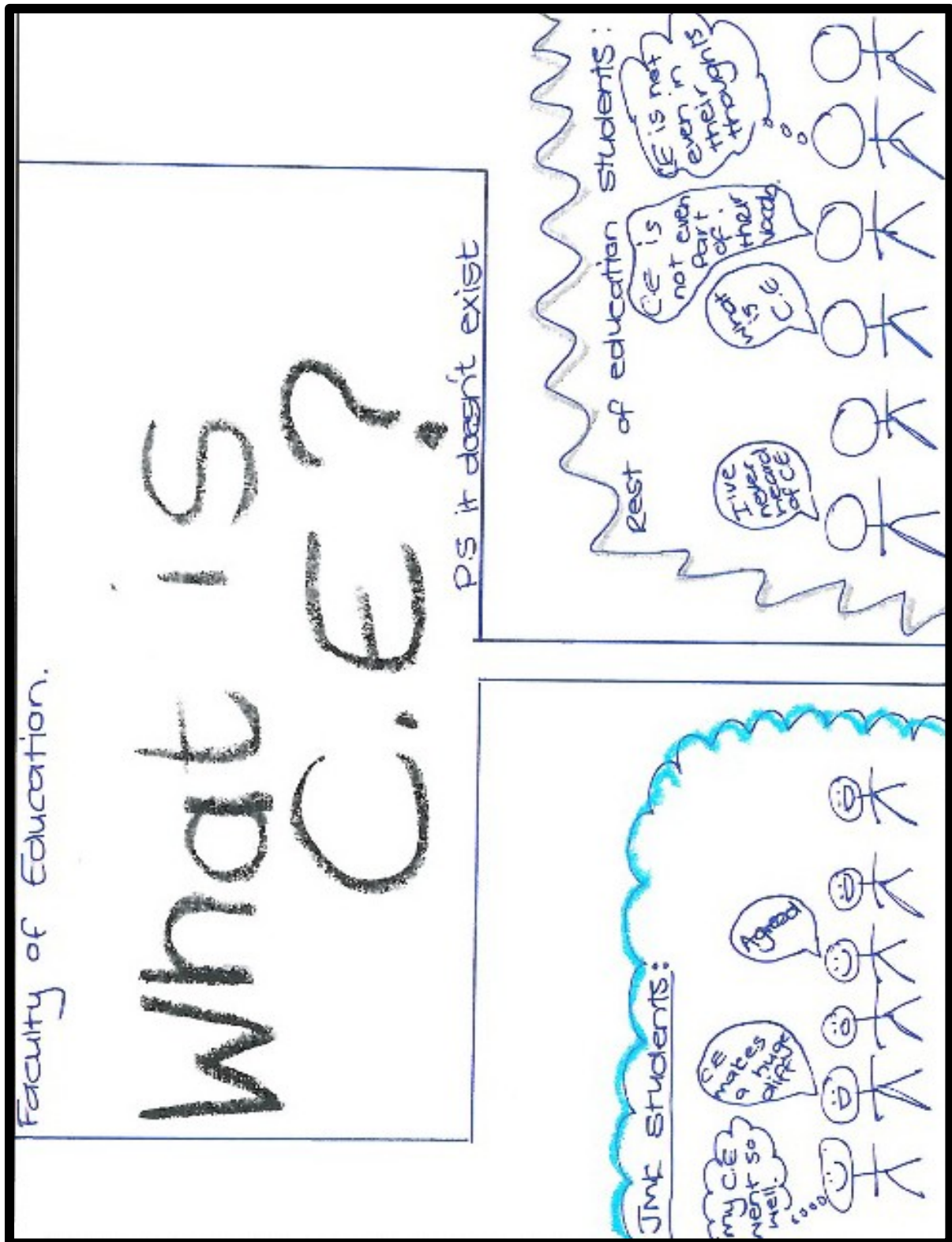
Figure 4.6: Art Education Student Teacher 4 (AEST4) Reflection Drawing Pretoria, 2018

4.6.1 Art-Education student teacher 4 (AEST4) Iconography

The composition is divided into three sections to portray their CE experiences. In the first section, AEST4 drew what looks like a billboard in the middle top half of the composition with *"Faculty of Education"* written in the top left corner of the billboard. AEST4 inscribed in bold black *"What is C.E?"* in the middle of the billboard. The bottom right corner of the billboard is completed with the words *"P.S it doesn't exist"*.

Below the billboard drawing, AEST4 drew a partially completed bubble outlined in a light blue oil pastel and a dark blue ink pen in the left corner of the composition. AEST4 filled the bubble with stick figures. The stick figures have identifiably happy and lively facial expressions. AEST4 furthermore inscribed *"JMK students"* above the stick figures. Stick figures one, two and four from the left have thought and speech bubbles emanating from them with the inscriptions; *"my C.E went so well"*, *"C.E makes a huge diff"* while the fourth figure's speech bubble is inscribed with *"Agreed".*

On the bottom right-hand corner of the composition, AEST4 adds a wavy bubble outlined with grey and blue ink with six stick figures next to each other without any facial identity, with the words *"Rest of the education students:"* inscribed above the stick figures*.* Stick figures one, three, four and five have thought and speech bubbles above their heads with the following written in the word bubbles: *"I've never heard of C.E"*, *"what is C.E"*, *"C.E is not even part of their vocab"* and *"C.E is not even in their thoughts"*.

4.6.2 Interpretation of AEST4's drawing: Iconology

AEST4's use of the inscription *"Faculty of Education"* in the top left corner of the billboard could possibly be making specific reference to AEST4's respective faculty of study. The *"Faculty of Education"* inscription serves as a title for the billboard and provides the observer with a context of where AEST4 finds him/herself as a student. When observing the size of the *"Faculty of Education"* inscription in relation to the other texts in the billboard it is evident that *"Faculty of Education"* is not the most important piece of writing on this billboard. AEST4 filling the billboard with the question *"What is*

CE?" might be AEST4 incorporating their voice in questioning CE as a foreign concept that needs to be elaborated to AEST4.

The use of *"P.S it doesn't exist"* may perhaps be AEST4's attempt at answering the question about *"What is C.E?"* at the *"Faculty of Education". "P.S it doesn't exist"* might furthermore be AEST4's way of highlighting that the question *"What is CE?"* is a rhetorical question, needing no further discussion from other parties. The billboard may also be a conversation between AEST4 and the Faculty of Education. AEST4 is perhaps asking the *"Faculty of Education" "What is C.E",* while the faculty may be responding to the question by saying *"P.S it doesn't exist".* However, looking at the meaning of *"P.S"* used in the billboard, its origins emanate from the Latin "post-scriptum" which means written after. The *"P.S"* is often used when a writer forgets to mention something in a letter but has already signed the letter. *"P.S it doesn't exist"* might be the *"Faculty of Education"* responding to AEST4's question posed about *"What is C.E?". "P.S it doesn't exist"* may furthermore be an indication that CE is a concept that the Faculty of Education had omitted as a faculty practice and had to mention that it doesn't exist when AEST4 asked about it.

The bubble in the bottom left corner of the composition, filled with speech bubbles above stick figures one, two and four with the inscriptions, *"my C.E went so well", "C.E makes a huge diff"* and *"Agreed"* may suggest a dialogue between JMK 430 students about CE on how they have experienced CE at the Faculty of Education. *"CE makes a huge diff"* followed by the *"agreed"* statement suggests that AEST4 and his/her JMK 430 peers had discussed amongst themselves that CE makes a huge difference prior to this reflection drawing. Although AEST4 does not specify as to where CE makes a difference, from AEST4's observation, I assume that CE could be making a difference in the community and the JMK 430 student group's learning and attitude too. The "*CE makes a huge diff"* inscription suggests that AEST4 is cognisant of the effects that he/she may have on the community they engage. Equally, AEST4 may be making specific reference to CE making a huge difference in the shaping of his/her individual learning attitude as a student teacher.

AEST4's depiction of the six stick figures without any facial identity on the bottom right hand corner of the composition may be AEST4's representation of the *"Rest of the*

education students:" that were perhaps not exposed to CE. The writing in the word bubbles above the stick figures heads: *"I've never heard of C.E", "what is C.E", "C.E is not even part of their vocab"* and *"C.E is not even in their thoughts"*, may convey a feeling of uncertainty possibly due to the limited frame of reference to CE. However, the use of the word *"their"* in two of the inscriptions, *"C.E is not even part of their vocab"* and *"C.E is not even in their thoughts"* may be AEST4s words and thoughts about the *"Rest of the education students"* CE experiences. This meaning may be depicting AEST4's words and thoughts about the *"Rest of the education students"* and their limited access to CE opportunities from AEST4's perspective. It is important to note that the stick figures representing the *"Rest of the education students"* are perhaps also responsible for asking the question posed in the billboard *"What is CE?"* as this question is repeated by one of the stick figures. The omission of identity to the stick figures representing the rest of the student teachers could suggest that AEST4 may be drawing a possible correlation between CE and the forming of a student teacher identity.

The stick figures representing the *"JMK students"* seem to be pleased by their CE projects and this is further accentuated by the inscription *"my C.E went so well"*, suggesting that unlike the rest of the education students, they had an opportunity to participate in CE. In contrast to the *"Rest of the education students",* the *"JMK students"* stick figures seem to have a distinguishable identity. AEST4 is probably suggesting that there is a correlation between CE exposure and the shaping of a positive attitude and identity in student teachers. The use of the contrasting images representing the *"JMK students"* and the *"Rest of the education students"* suggests that in AEST4's view, the faculty might have not been instrumental in exposing the *"Rest of education students"* to CE, but the JMK 430 module might have succeeded in doing so.

4.7 AEST5 Reflection Drawing
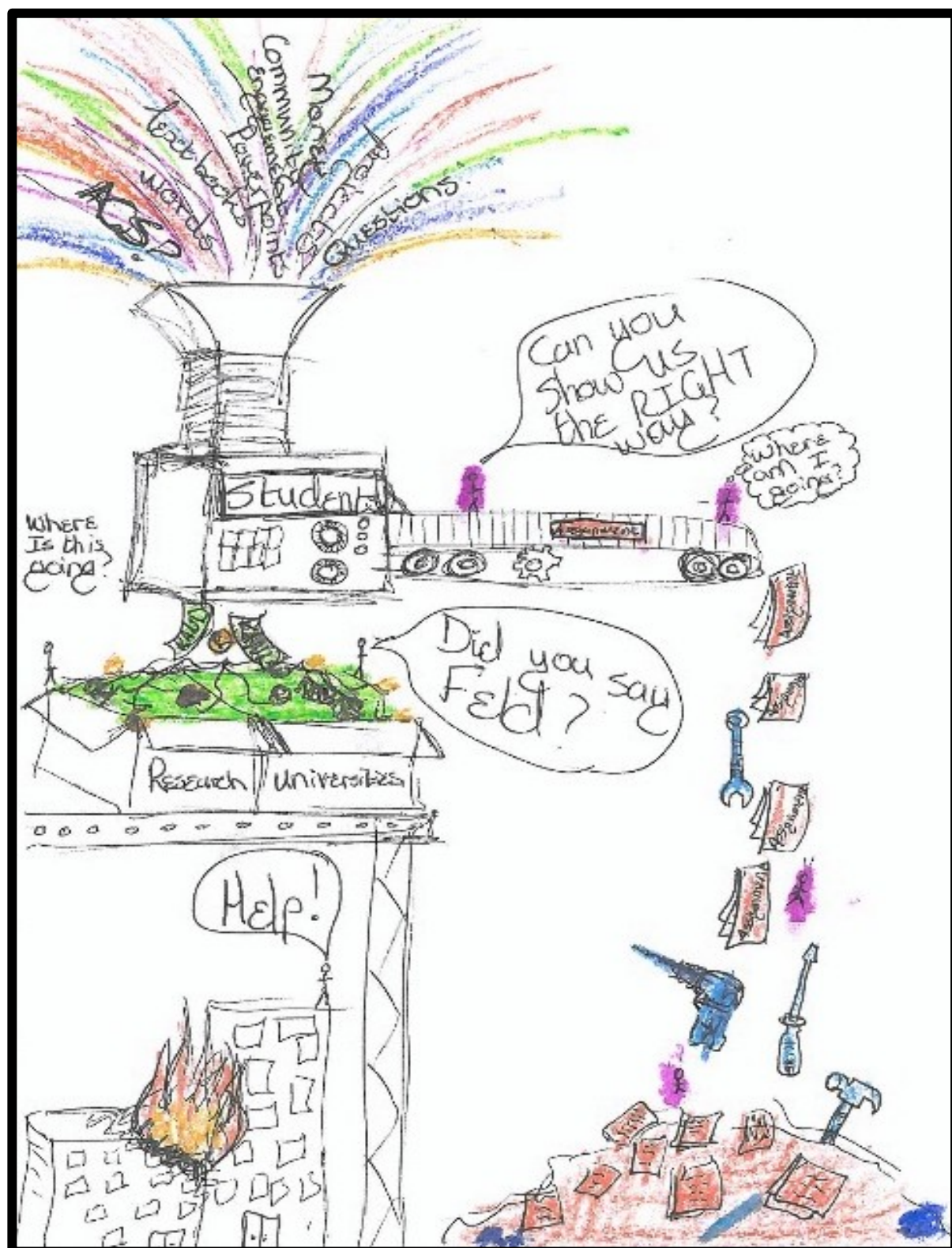
Figure 4.7: Art Education Student Teacher 5 (AEST5) Reflection Drawing Pretoria, 2018

4.7.1 Art-Education student teacher 5 (AEST5) Iconography

AEST5 incorporated what looks like a processing machine hovering above the rest of the composition with the word *"students"* inscribed on the machine. The processing machine has one input area that is fed from the top of the machine and two output areas on the right side and bottom area of the machine. In the input area AEST5 added a variety of pigments such as mustard, blue, orange, purple and green that are feeding into the processor. The pigments are accompanied by the words, *"questions"*, *"projects"*, *"money"*, *"community engagement"*, *"PowerPoints"*, *"textbooks"*, *"words"* and *"ACS?"*.

AEST5 has added a conveyer belt to the processing machine leading out little stick figures highlighted in purple. The two stick figures on the conveyer belt both have speech bubbles above them with the following phrases inscribed in the bubbles: *"Can you show us the RIGHT way?"* and *"Where am I going"*. Moreover, emanating from the right side of the processing machine onto the conveyer belt are *"assignments"* in orange, a power tool and hand tools with the words *"skill"* and *"skills"* inscribed on each tool. AEST5 drew the stick figures, assignments and tools emanating from the processing machine falling from the conveyer belt and piling up on the bottom right corner of the drawing.

The second output area at the bottom of the processing machine has money with the South African currency (R/Rand) emanating from it, filling a box below inscribed *"Research Universities"*. AEST5 added two stick figures on both the left and right sides of the money box. The stick figure on the right has a speech bubble with the words *"Did you say Feld?"* and the other stick figure on the left inscribed *"Where is this going?"*

The bottom left corner of the composition has been separated by a block filled with two buildings placed beside one another. The first building is engulfed in a flame on the top right corner. The second building standing a little higher than the first building beside it, has a stick figure on the top right corner of the building shouting out *"Help!"*

4.7.2 Interpretation of AEST5's drawing: Iconology

The hovering student processing machine may be symbolic of how AEST5 views the University as being over and above society and not engaged with the realities of the communities around them. AEST5's use of a variety of colours and words that are fed into the student processing/production machine may suggest the faculty's efforts to expose AEST5 to CE. The incorporation of *"ACS?"* by AEST5 to the composition followed by a question mark may suggest AEST5 questioning the ACS 300 module. AEST5 may be questioning whether the ACS 300 module had genuinely exposed AEST5 to CE. This assumption is further accentuated by AEST5's use of captions that may suggest a theoretical underpinning. These captions include *"words"*, *"projects"*, *"PowerPoints"* and *"textbooks"*, which may suggest that AEST5 was theoretically exposed to CE during the ACS 300 module by means of the activities associated with the words mentioned above. However, the integration of the *"money"* inscription may also be alluding to the fact that while the ACS 300 module theoretically exposed AEST5 to CE, AEST5 needed and/or spent money on *"projects"*, *"community engagement"*, *"PowerPoints"* and *"textbooks"*.

The purple stick figures on the conveyer belt with the word and thought bubbles written *"Can you show us the RIGHT way?"* and *"Where am I going?"* could be AEST5's way of suggesting uncertainty and asking to be guided along the right direction regarding CE. Both inscriptions may be alluding to AEST5's reliance of the faculty to provide some direction over the course of their studies but feels that he/she needs more direction towards the end of the conveyer belt (end of study period). AEST5 may be expressing a fear of what lies on the other side of the conveyer belt, a possible unknown reality that they face as student teachers after they obtain their qualification. AEST5 may be making reference to a certain way he/she has been conditioned by the Faculty of Education and is now finding it difficult to adapt to the realities of the world. The stick figures' call to be shown the right way could be a request to the faculty to show AEST5 and his/her peers the right way to practice CE. AEST5 has probably conceptualised in their mind a distinction of what is *"RIGHT"* and wrong CE. The call to be shown the right way by AEST5 suggests a scarcity in the "RIGHT" practices of CE by the Faculty of Education in AEST5's view. Thus, the Faculty of Education

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perhaps has little influence in the shaping of AEST5's attitude towards CE.

The tools emanating from the student processing machine inscribed *"skill"* and *"skills"* suggest that the faculty's training process produces student teachers with *"skill/s"* but these go to waste as they pile up and lie fallow and unutilised by the faculty or by the student. The *"skill/s"* piling up could also be AEST5's interpretation of these *"skills/s"* being no longer relevant to contemporary society. The *"assignments"* perhaps suggest an over-emphasis of CE theory in the form of written assignments at the faculty but lacking in the practical application of the 'so-called skills' that they are supposedly learning. AEST5 probably may refer to the art education department equipping AEST5 with the required *"skill/s"* to survive as an educator and engage in CE. However, the *"skill/s"* in the form of tools and the *"assignments"* falling from the conveyer belt and lying fallow could be alluding to AEST5 believing that these *"skill/s"* are being reserved to be utilised at a later stage where they will perhaps be more required.

AEST5's utilisation of these *"skill/s"* (hard hand and power tools) together with "assignments" (soft books) piling up may provide the idea that the faculty has equipped AEST5 with the theory and skills to engage in meaningful CE. These skills and theory may however not be utilised effectively for CE engagement, hence the *"skill/s"* and *"assignments"* are piling up. The hard hand tools together with the soft books may be AEST5's implied way of suggesting that CE requires of one to make use of hard skills that require physical engagement. However, in certain instances, it is required to make use of soft skills that require AEST5 to apply their mind in the form of theory. AEST5 may furthermore be making reference to certain approaches in life and/or in CE that may require rigidity and hardness while other situations require a certain level of gentleness.

The inscription from the stick figures asking, *"Where is this going?"* initially indicates ignorance of the way university funds are allocated and distributed. This is illustrated by the 5 question marks referring as to where all the *"Rand"* (money) or resources from the *"Research/ Universities"* box are intended to go. Yet, AEST5's *"Rand"* inscription could also indicate that the resources at *"Research Universities"* are ill-managed, and do not always benefit the community, but rather go towards research

and furthering the academic interests of lecturers and the university itself. AEST5 may also be suggesting that they (students depicted as tiny small figures around the money) often do the activities that produce research, but they do not get rewarded for their efforts. AEST5 may also be expressing the wish he/she to be acknowledged for their efforts as co-constructors of knowledge in projects they are involved in.

The separation of the bottom left corner of the composition from the rest of the drawing may represent the relative isolation of "Research Universities" from surrounding communities. AEST5 could be highlighting "Research Universities" distant approach to the problems and challenges that are faced by the surrounding communities. The two different levels of the buildings perhaps provide a depiction of the differing socio-economic levels found in the communities surrounding the University. The first building engulfed in a flame in the isolated bottom left corner provides a clue of the symbolic depiction of the problems faced by surrounding communities. The flame immersing the lower building may perhaps be AEST5's suggestion of chaos and the problems that face society which are possibly not seen by "Research Universities". The stick figure shouting out "Help!" could most likely be representing the surrounding community pleading for help from the "Research Universities" or a faculty in the midst of all the challenges of the surrounding community. AEST5's placement of the moneybox above the isolated bottom left corner representing the surrounding communities may be conveying the idea that "Research Universities" are perhaps putting financial gain above the wellbeing of surrounding communities. The money box placed/balanced above the isolated left corner may allude to the "Research Universities" dependence on society to continue functioning.

4.8 AEST6 Reflection Drawing

Figure 4.8: Art Education Student Teacher 6 (AEST6) Reflection Drawing Pretoria, 2018

4.8.1 Art-Education student teacher 6 (AEST6) Iconography

AEST6 filled the composition with grey stick figures in which a majority of the figures are without any facial features, but are inscribed as *"1st year"*, *"2nd year"* and *"3rd year"* in their heads. Starting with the top middle space in the composition, AEST6 drew two stick figures without an identity, but whose faces are inscribed as *"2nd year"*. The figures inscribed "*2nd year*" are holding onto what looks like boards, certificates or even books outlined in mustard and dark blue on top with *"Community Engagement Opportunity"* written on both of the boards, certificates and/or books held by the figures. AEST6 adds detail by drawing quick and short diagonal lines in purple to fill the area around the pair of stick figures.

In the bottom left corner of the composition, AEST6 included two stick figures with big confused eyes, which are the only recognisable facial feature of both figures. AEST6 also added question marks above their heads and a mustard board between the two figures inscribed *"4th year"*. AEST6 completed the area around the two figures by adding quick and short diagonal lines in a light green oil pastel.

Furthermore, there are five stick figures drawn from the bottom right corner of the drawing moving up to the centre right of the composition inscribed as "3rd, *2nd and 1st*" from the bottom right corner of the composition. The five stick figures look like they are queuing up in front of a figure sitting behind a counter or a table that appears to be three dimensional, constructed in pencil and outlined in mustard. AEST6 incorporated the idea of space and depth by allowing the overlapping of figures and objects. The figure behind the counter/table is inscribed as *"UP"* with the background constructed in pencil and *"2018 Community Engagement Opportunities"* written behind. AEST6 also added decorative details by drawing quick and short diagonal lines in purple, which fills the area around the group of stick figures.

4.8.2 Interpretation of AEST6's drawing: Iconology

AEST6 may be making reference to "*1st*", "*2nd*" and "*3rd year*" students lining up for CE exposure that AEST6 would have wanted to be a part of. AEST6's addition of the two stick figures inscribed "*2nd year*" may be second year students who have been afforded CE opportunities by the faculty. These two stick figures may additionally be AEST6's way of depicting students who are exposed to CE by means of reading about CE on posters and in books but with no practical exposure.

The big eyes in the two stick figures with question marks above their heads holding up the "*4th year*" board/poster could refer to AEST6's "*4th year*" JMK CE experience being overwhelming and evoking questions and uncertainty about CE. The question marks above the figure's heads may lead to the assumption that these figures are confused. This could perhaps be because of the lack of exposure to CE before, AEST6, along with his/her peers, were uncertain as to what was expected from them regarding CE. AEST6 may be depicting "*4th year*" students protesting the CE opportunity because of being overwhelmed by what is expected of them from the CE opportunity during their "*4th year*".

The stick figures representing the "*4th year*" students seem to be isolated from the rest of the other student teachers. AEST6 may be making reference to how isolated they and their peers felt from "*1st*", "*2nd*" and "*3rd year*" students and faculty staff during the "*4th year*". AEST6 could furthermore be depicting the idea of how confused and isolated "*4th year*" students feel with all that is required of them from the faculty during the "*4th year*". However, it could be that "*4th year*" might be making reference to teaching practice (TP), as it is an activity that all the AESTs participated in for six months of the year. AEST6 could be depicting a sense of loneliness felt by "*4th year*" students during TP and their CE project.
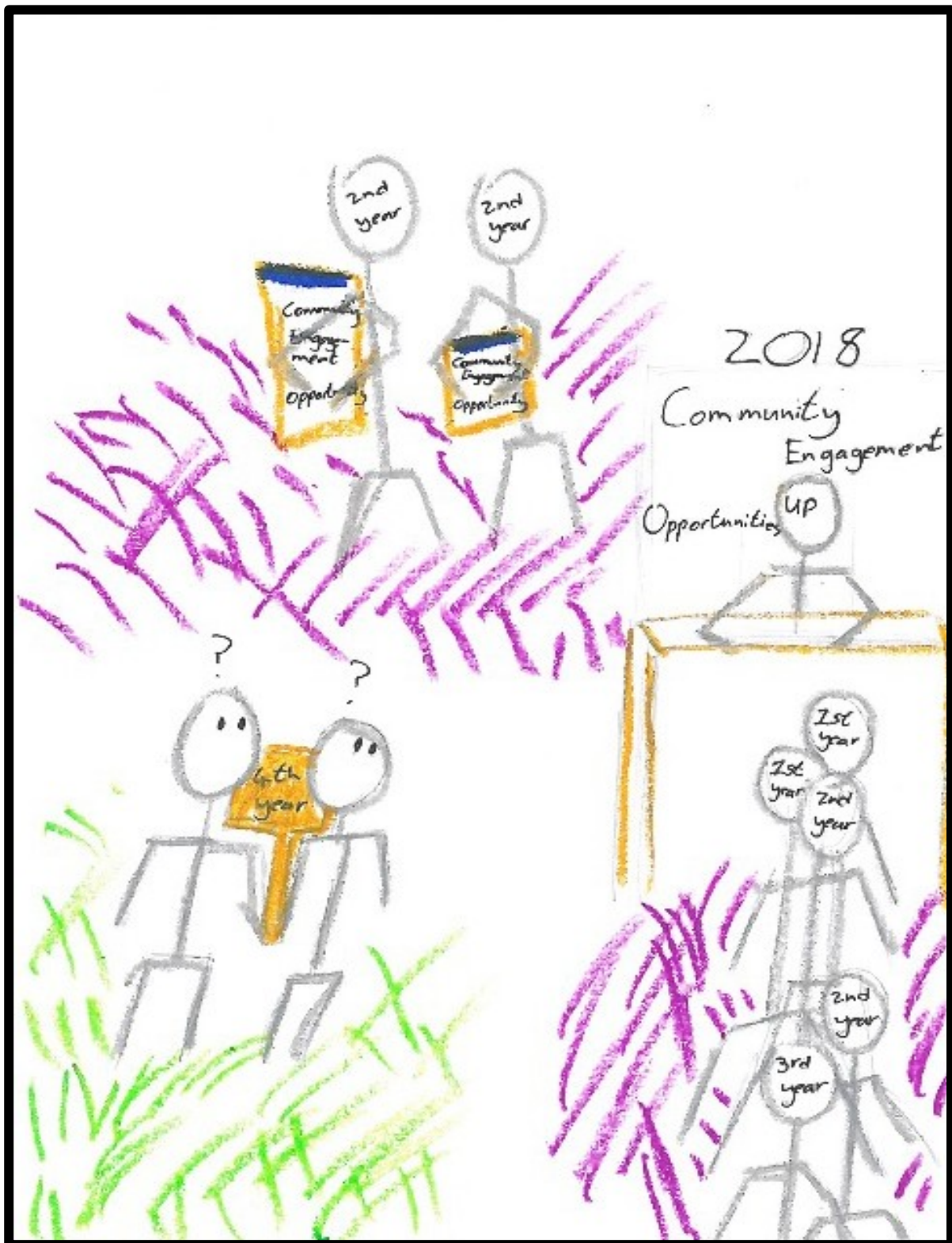
4.9 AEST7 Reflection Drawing

Figure 4.9: Art Education Student Teacher 7 (AEST7) Reflection Drawing Pretoria, 2018

4.9.1 Art-Education student teacher 7 (AEST7) Iconography

AEST7 completed most of the composition in a black ink pen and drew what resembles a thermometer lying diagonally across the composition. Moving from the top right-hand corner of the composition AEST7 drew question marks in a circular form, enclosed by the inscriptions *"TUKS OF"* at the top of the question marks in red and *"Niks"*[24] right below in black. The diagonal lines of the thermometer lead the viewers' eyes down towards two curved out arrows pointing to the inscriptions *"2nd"* and *"3rd"* with both having an empty negative space surrounding them.

Moving further down with the diagonal lines, AEST7 added the "*Niks*" inscription in bold black and also outlines it in the black ink pen, further adding "*oor CE tot nou!"* and *"4th year"* (nothing about CE until now! 4th year) on the left side of the composition. AEST7 moves down to the bottom of the thermometer with the inscription *"4th year"* written boldly inside the round part of the thermostat in black ink. AEST7 makes use of pattern by repeating the term *"Community Engagement"* highlighted in yellow four times in a radial form with some of it slightly incomplete but allowing for the viewers' eye to complete the repeated term.

4.9.2 Interpretation of AEST7's drawing: Iconology

The top part of the thermometer inscribed: *"1st year"* and surrounded by five question marks may perhaps represent AEST7's *"1st year"* as a student teacher that is surrounded with uncertainty during his/her *"1st year"* of study. AEST7 could be questioning whether there was CE in his/her first year as a student teacher. AEST7 emphasises this by playing with words that have traditionally been employed by the institution as "TUKS OF Niks" (TUKS OR Nothing) as a marketing tool to recruit prospective students and tell them that *"TUKS"* is the only option. AEST7 separates the phrase *"TUKS OF Niks"* and sharply uses the inscription *"Niks"* to mock the institution by playing with the word *"Niks"* and suggesting that the faculty had offered

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[24] Tuks of Niks: A phrase the University of Pretoria uses as a marketing tool to convey a message that it is either Tuks (the University of Pretoria) of Niks (or nothing else).However, in the context of this study, AEST7 plays with the phrase to create a narrative of his/her CE experiences at the University of Pretoria's Faculty of Education for the onlooker.

nothing on CE from his/her first year. The inscription *"Niks"* suggests that there had been no efforts from the faculty to introduce AEST7 to CE. AEST7 emphasises the *"Niks"* inscription by creating a sense of *"nothingness"* through drawing two curved out arrows pointing to the inscriptions *"2nd"* and *"3rd"*, but with both having an empty negative space surrounding them. I refer to the earlier *"1st year"* inscription as a guide to infer that the inscriptions *"2nd"* and *"3rd"* may also represent AEST7's second- and third-years as a student teacher. The arrows pointing to the *"2nd"* and *"3rd"* inscriptions may furthermore suggest or symbolise *"nothingness"* in relation to CE practices during AEST7's *"1st"*, *"2nd"* and *"3rd"* years of being an education student. The use of the question marks around the *"1st* year" inscription and the empty background surrounding the *"2nd"* and *"3rd"* inscriptions are suggestive of AEST7 asking why they were not exposed or introduced to CE during these years.

AEST7 continues with the "*Niks"* inscription but adds "*oor CE tot nou!"* & *"4th year"* which means "*nothing about CE until now! 4th year",* highlighting that the faculty had not exposed AEST7 to CE practices at any point during his first three years of studying, but only during the fourth year. The use of *"4th year"* within the boiling point of the thermometer suggests that *AEST7* considered the *"4th year"* as the boiling point or the most important phase of his/her studies as a *"4th year"* student teacher. However, the use of repetition in the inscription *"Community Engagement"* around the *"4th year"* inscription suggests being overwhelmed by CE during the pressure bound *4th* year of their studies. AEST7 may also be alluding to the added pressures of the fourth year being the exit year for his/her studies and the year for TP, therefore being overwhelmed by the exciting prospect of CE together with the events of the fourth year.
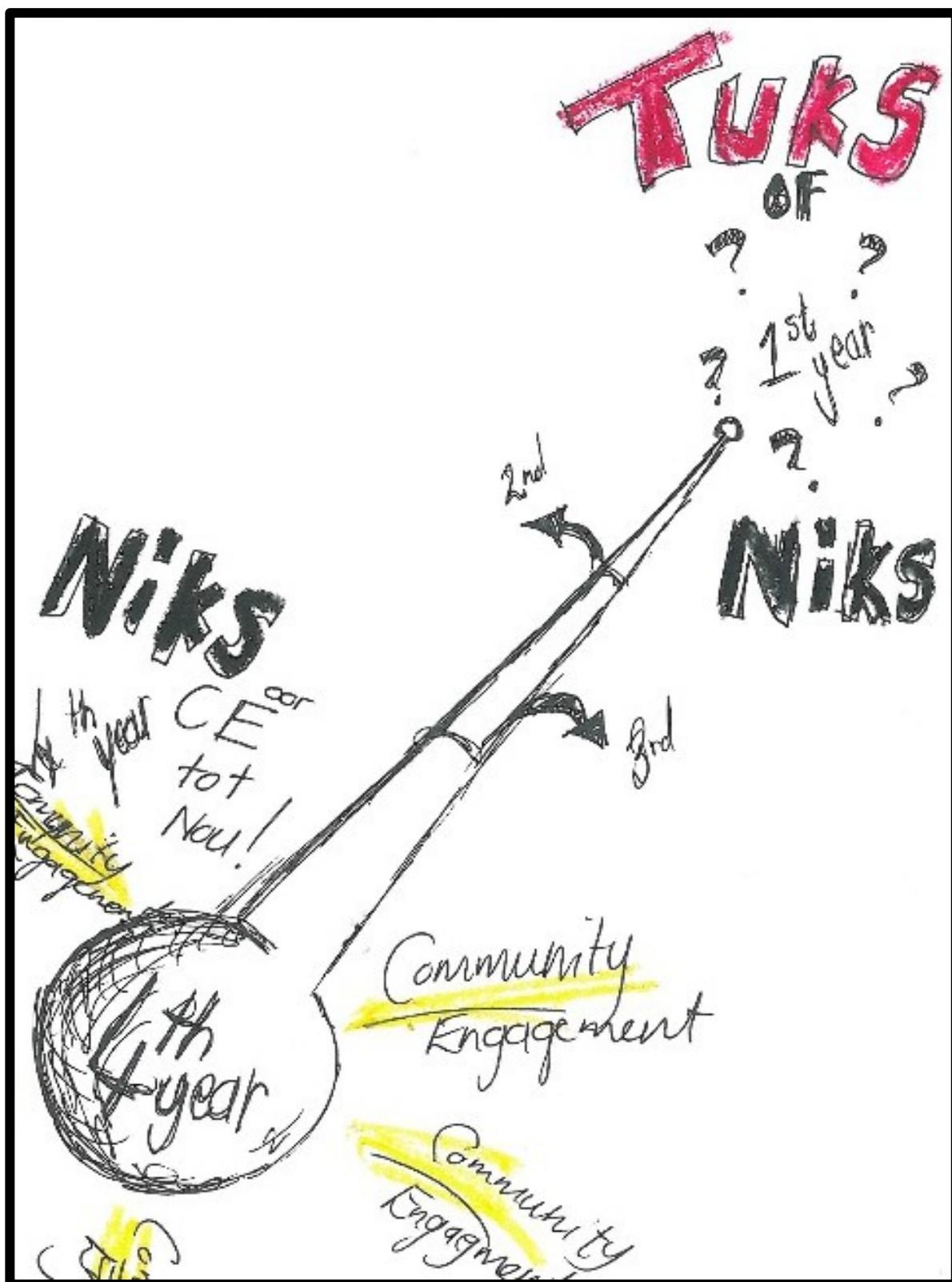
4.10 AEST8 Reflection Drawing

Figure 4.10: Art Education Student Teacher 8 (AEST8) Reflection Drawing
Pretoria, 2018

4.10.1 Art-Education student teacher 8 (AEST8) Iconography

AEST8 fills the composition with two primary colours, red and yellow. AEST8 also utilises green, which is a mixture of two primary colours: yellow and blue. AEST8 furthermore makes use of stylised (simplified) figures to depict their reflection of CE experience. AEST8 drew a green stick figure with quivering lips and worried eyes in the centre left of the composition with question marks and exclamation marks above the figure. The figure also has a thought bubble outlined in yellow above its head and inscribed with the words *"What is Community Engagement even?"*. Below the green stick figure, a blue arrow leads to a red drawing of a building labelled *"UP Faculty of Education"*. Above the building AEST8 inserted a zigzag bubble with the inscription *"It's illegal to speak about Community Engagement!"*.

4.10.2 Interpretation of AEST8's drawings: Iconology

The quivering lips and worried eyes of the green stick figure could be representative of AEST8's anxiety about CE, while the question and exclamation marks convey a sense of loud but anxious questioning and uncertainty about CE. AEST8's use of the green stick figure with quivering lips, big eyes that look worried and punctuation marks may also represent an image of someone who has not been exposed to CE. AEST8 may be using the stick figure to portray a student who has not been exposed to CE as an individual lacking confidence and a sense of direction. The green pigment used to create the green stick figure may also be representative of the fertile potential of the student (green stick figure) that is perhaps not exploited to the fullest. Conversely the green pigment might also allude to AEST8 being so worried about CE that it has perhaps left him/her feeling sick. AEST8 further shares the green stick figure's thoughts in the yellow thought bubble which reads *"What is Community Engagement even?",* which may represent AEST8's thoughts of questioning CE and what it actually entails.

In attempting to answer the question in her thoughts, the arrow leading to the "UP" "Faculty of Education" provides the viewer with hints of where AEST8 looked to find answers to the question, *"What is Community Engagement even?".* It is assumed that

in attempting to find an answer to this question, AEST8 experienced that *"It's illegal to speak about Community Engagement!"*. The inscription: *"It's illegal to speak about Community Engagement!"* strongly suggests that in the view of AEST8, the *"Faculty of Education"* had not exposed AEST8 to CE and refrained from talking about CE let alone practicing it. The zigzag bubble and exclamation mark at the end of *"It's illegal to speak about Community Engagement!"* provides an implicit message of what AEST8 experienced from the "UP" "Faculty of Education" regarding CE. This could mean that the practices of CE have left AEST8 feeling as though it was illegal to speak about CE at the University of Pretoria's Faculty of Education and that there is some form of punishment that might be associated with CE. AEST8's depiction of the *"Faculty of Education's"* building and the zigzag bubble in red could represent AEST8's fears that are associated with talking about CE. AEST8 drawing the building slightly floating in the air could highlight that the *"Faculty of Education"* may be uncomfortable and uncertain about how to practice CE, therefore making it illegal to initiate conversations around CE at the faculty. AEST8's use of primary colours and childlike stylized style of drawing just as the other AESTs may be representative of AEST8's feelings of not being fully developed and still feeling childlike as an AEST. AEST8's feelings of childlikeness are possibly how AEST8 feels about CE and participating in its activities. The childlike drawings may convey a message of still needing to learn more about CE.

In this section the first-level analysis was employed to provide an interpretation on what each AEST said, followed by the categorisation of the data into themes that would allow for further refinement, interpretation and discussion. However, the first-level analysis was insufficient in providing a complete in-depth understanding of the phenomena as it only reached the level of categorising data into themes for further interpretation. Furthermore, it was found that the first level of analysis was relatively easy to reach the desirable outcomes due to subjective interpretation.

4.11 Emerging Themes

The central aim of this study is to gain an in-depth understanding of the role institutional practices of CE at the University of Pretoria's Faculty of Education have played in shaping AEST attitudes towards CE. Thus, the individual reflection drawings of each AEST were firstly described through the use of first-level analysis at an

iconographic level followed by an iconological interpretation as discussed in chapter three. The individual reflection drawings are focussed upon from the premise of gaining an in-depth insight into the different views of each AEST as they might have had vastly different experiences.

The individual reflection drawings have allowed me to identify common patterns and emerging themes across all the data gathered. These common patterns and themes include:

1)   ACS bears some form of significance in introducing AESTs to CE, although the omission of ACS in some cases raises some questions of how important the module had really been in introducing AESTs to CE. In spite of placing the module in the respective compositions to occupy fairly small spaces, it still draws the attention of the viewer to inquire about its significance and use in the reflection drawings;

2)   JMK/ART/4th   year likewise emerged as having played a significant role in

3)   exposing AESTs to CE. JMK/ART/4th year are all categorised under one theme as they represent AEST experiences of CE during the 4th year JMK Methodologies of Art module;

4)   Even though ACS and JMK/ART/ 4th year function under the auspices of the Faculty of Education, the Faculty of Education emerged as having played a fairly insignificant role in communicating about CE or exposing AESTs to CE. Yet these emerging themes are still rather superficial and require additional analysis that will allow for a better understanding of AEST reflection drawings.

Based on the above, I propose to make use of a second-level analysis, which will present a better insight into what these emerging themes mean.

4.12 Second-level analysis: written components and focus group discussion
In the following section I make use of the three emerging themes derived from AEST's reflection drawings. All three themes are discussed, and interpretations made based on what was found from the written components of all the AESTs and the focus group discussion. This section mainly focusses on what all of the AESTs said as a collective in their written components and the focus group discussion. Therefore, in reaching full saturation of the data collected and assisting me in dealing with the possible challenges that may arise from the first-level analysis as highlighted above, I decided to make use

of a second-level analysis. Thus, I sought to utilise the written components from all the AEST which served as an interpretation of the reflection drawings. I also make an attempt at strengthening and consolidating this data by making use of a focus group discussion with the AESTs to fill certain gaps that may have arisen from the reflection drawings and the written components. The data from both the written components and the focus group discussion assisted in gaining a better insight into the reflection drawings and making accurate and informed interpretations from the data gathered about the phenomenon under investigation. The following section therefore deals with the second-level analysis of this study, which makes interpretations about the emerging themes from the first-level analysis. In this section focus is on making interpretations based on both the written components and the focus group discussion of the AESTs' by deriving direct quotes from what AESTs said.

4.12.1 Academic Service Learning (ACS)

Although the ACS module was never a point of discussion between myself and the AESTs, it was mentioned by some of the AESTs in both reflection drawings and written components. ACS accordingly emerged as carrying some form of significance for the AESTs. As already stated in chapter one and earlier in this chapter, ACS was a third- year academic service-learning module known as ACS 300. This module introduced student teachers to CE through the conceptualisation of CE in a hypothetical project form. Although these students mention ACS in their reflection drawings, they have all relegated ACS into occupying insignificantly small corners of each of their compositions and in some cases fading away into the background. As a module that was based on theory and the conceptualised idea of CE, AESTs were perhaps highlighting the practical insufficiency of ACS 300 in shaping their attitude towards CE.

In AEST1's written reflection, he/she notes that: "*Only in ACS it was taught to us but never done practically…*" AEST2 echoes the same ideas as AEST1 by stating that "*It was only in ACS that the term was first presented to us, but again no physical representation or participation took place…*" AEST5 however does not make specific reference to ACS in his/her written component, but indicates his/her involvement in a

module that has the same characteristics as the one mentioned by the other two AESTs. This leads to the presumption that reference is made to ACS 300. AEST5 concurringly states that "*the University had a single module (which AEST5 believes is now discontinued) that only focussed on the theoretical and hypothetical…*" This is an indication that all three AESTs were introduced to CE through the theoretical conceptualisation of CE in the ACS 300 module. However, from a Faculty practice perspective, these AESTs identified ACS as practically insufficient in shaping their attitude towards CE.

To ensure certain and complete saturation of all the data collected, it was decided to study the rest of the AESTs' written components who had not mentioned ACS in their reflection drawings. Two more AESTs from the eight had conveyed similar ideas to those of AEST1, AEST2 and AEST5 in their written components about ACS. These AESTs echoed the same ideas of ACS being theoretically significant in introducing them to CE, but also being fallible in exposing them to practical experiences of CE. AEST4 conveyed this idea by stating that: "*I feel that in general UP education faculty has not ever discussed C.E or encouraged it openly and actively besides… theoretically in ACS...*" AEST6 conveys a similar sentiment by stating that: "*In third year we did a CE-related project in our ACS module, it was however theoretically-based thus no actual assisting of the community was involved*". Evidence from the two written components is indicative of ACS 300 being theoretically significant to AEST4 and AEST6 as it introduced them to the CE term. AEST4 and AEST6 also found that the ACS 300 module was fallible in that it only introduced them to CE and focused on the theoretical conceptualisation of CE. Thus, ACS was practically insignificant in shaping AEST attitudes towards CE.

With AEST3, AEST7 and AEST8 not mentioning ACS in either their reflection drawings or written components, it was clear that ACS had not been theoretically or practically significant in exposing them to CE during the course of their studies. In these three cases, the complete omission of ACS in both the reflection drawings and the written components disqualify ACS as a legitimate form of CE introduction and exposure. Therefore, ACS had no theoretical or practical bearing on the shaping of attitudes towards CE in AEST3, AEST7 and AEST8.

In ensuring that all avenues of complete data analysis were explored, I further used data collected from the focus group discussion to consolidate and confirm the second-level analysis from the reflection drawings and written components. During the focus group discussion, AESTs echoed the same sentiments as what were synthesised from their reflection drawings and written components. AESTs noted ACS as being theoretically significant in teaching them about the term 'community engagement'. This is supported by the AEST responses during the focus group discussion. One of the responding AEST's stated that; *"I don't feel we were exposed… We were just taught in ACS but never experienced it…"* The second AEST's focus group discussion response shares similar perspectives but goes further in highlighting that for ACS to have been considered or even categorised as CE by the AESTs, it needed to move away from its deep theoretical underpinning to a practical focus and make a difference in the lives of the community. However, the ACS module failed to do so as it was deeply rooted in theory that had no practical impact on both the AESTs and the community. In response to the above, I revert to the written component of AEST1, who states that" *With Community engagement you have to do it practically, to see the impact that it has…"* The second focus group discussion respondent confirms AEST1's written component by stating that: *"I feel we had ACS which was a CE project* [,] *but I feel like as a theoretical project we were not actually making a difference. It can't actually be considered as CE because you're not actually affecting anyone…"* This could assist in deducing that for ACS to have been categorised as legitimate CE and shaping AEST attitudes towards CE, it needed to expose the AESTs to practical and real-life CE experiences. These lived experiences would have allowed the AESTs to see the impact of CE on the community and also on their attitudes as AESTs.

Although the ACS module was designed to be theoretically practical, it can thus be surmised from the above section that the ACS 300 module was considered as bearing some form of significance in theoretically introducing AESTs to the concept of community engagement, but never doing it practically. However, AESTs elaborated in highlighting its strong theoretical underpinning and in some cases completely omitting ACS from both their reflection drawings and written components, emphasising ACS's practical fallibility as a CE module. The ACS module did not play a significant

role in shaping AEST attitudes towards CE as it was practically insufficient in exposing AESTs to genuine CE experiences. In the AESTs' view, for the ACS 300 module to have been considered genuine CE it had to have a strong practical underpinning that would really impact the community.

4.12.2 Methodology of Art Education (JMK/ART Fourth year)

From the AEST reflection drawings it was evident that JMK/ART, 4th year methodology of art education module, has emerged as playing a significant role in exposing AESTs to CE experiences. AESTs highlight JMK/ART/4th year as their first practical exposure to CE. However, AESTs further noted that CE exposure needs to be implemented much earlier by the faculty of education. This is confirmed by AEST1 who states that "During 4th year art we experienced community engagement, but it is something that should be done earlier…" AEST3 also shares the same sentiment by stating; "*Ek moet sê dat dit die eerste keer is nou in JMK 430 dat ek enigsins met (CE) in aanraking kom…Ek dink dit is 'n baie goeie ding maar moet al van vroeër af geimplimenteer word by die Universiteit*" ("I must say that my first encounter with CE was through JMK 430. I think it is a very good thing, but it needs to be implemented earlier by the University"). AEST6 also substantiates this by stating that "In 4th year art we as students have gotten the most exposure to CE since the art [education] faculty of UP had taken us to school[s] with less than optimal conditions… The experience was eye opening but came a bit late…" While AESTs are in agreement about JMK/ART/4th year playing a significant role in exposing AESTs to practical CE, there was also a similar sentiment conveyed about the need for earlier exposure to practical CE.

During the focus group discussion, it was found that AESTs were continuing with a trend of conveying similar sentiments to that of the written components mentioned above. One of the AEST's responded by stating, "*We've only heard of it in art, we were only introduced now and the time we had was quite limited to engage in the community…*" There was a sense of agreement from the AESTs with head nods and at times beams of approval when the AESTs were discussing the phenomena at hand. This is supported by one of the AEST's stating "*We've never been exposed to it until now basically and I kinda [kind of] feel it's a bit too late. Like you can't in your 4th year be exposed to a concept that's supposed to be very important…*" There is a general

consensus amongst AESTs that JMK/ART/4th year was their first practical exposure to CE, a concept that they considered as important. There is also an emphasis that if CE is supposed to be an important concept in their learning, they perhaps need to be exposed to CE much earlier.

While AESTs note that exposure to CE was provided through or during JMK/ART/4th year, AESTs also emphasise that the time provided to complete the project and/or even the timing of the project was rather limited. One of the AEST's elaborates regarding this by stating *"To make an example it is like saying here is a five-year plan for achieving something, but you have to do it in a month…"* indicating that AESTs are interested and willing to participate in CE, but would like to engage the community over extended periods of time. I attempted to confirm the above inference made by asking a follow up question to the AESTs about whether they would be interested in doing CE should the time allotted and the timing of CE be appropriate? AESTs noddingly agreed, and stated that *"If they start implementing it earlier, maybe in your 2nd year then you have your 2nd, 3rd and 4th year to actually make a difference…but just to have ten weeks now and try to make a difference while you're giving school and you're doing everything else is not really realistic because you can make such a bigger impact when you start earlier, then you have more time…"* AESTs' concerns about factors such as time spent in the community and the impact that they have on the community perhaps indicates AESTs regard for sustainability and finding long-term solutions to the problems of the communities they engage. This further highlights AEST*s'* willingness to participate in CE activities, but they require spaces that will allow them to do so in order for them to learn from the community and impact the community too.

AEST3's written component provides a brief explanation as to why he/she believes that they should have been exposed to CE earlier. AEST3 not only makes reference to the AESTs*,* but the education students of the faculty in general, and explicates that *"Ek glo as dit vroër al deel word van onderwys sal studente meer leer en dit ook beter verstaan"* *(I believe students will learn more and understand better if it is a part of education earlier).* This allows me to deduce that in order for AESTs to understand CE better, students need to be exposed to CE much earlier. AESTs may be drawing a

certain link between their learning and understanding of CE and how it possibly correlates with the time of CE exposure and time spent in respective communities. This also leads to the conclusion that after the AESTs have experienced CE, they themselves believe that an earlier exposure could be instrumental in allowing them to better understand CE.

AEST7 equally notes that *"There are so many schools in need of some CE, but only being introduced so late to it one can't really do much"…* AEST7 however goes further by personalising the CE experience and states that *"I feel that if I had known about CE earlier in my degree I could've done more, I would have loved to do more than what I had but time was limited and we were too busy teaching class".* Not only does AEST7 personalise why he/she believes the CE experiences were a bit late, but there seems to be an inherent desire to do more as an AEST. However, AEST7 also notes being preoccupied with TP as a hampering factor to this limited time. More attention will be given to TP and what the rest of the AESTs say about it later in the section.

Conversely, AEST3 concurs with what AEST7 mentions and notes that *"As mens vroër bloodgestel word sal meer mense wil en kan help…" (If a person is exposed earlier then more people would be willing to help).* This statement further supports AEST3's earlier statement in the written component noting that *"Daar is baie skole wat the Community Engagement nodig het en sal waardeer. Dit kan 'n groot verskil maak!" (There are many schools that need community engagement and who would appreciate it. It can make a big difference!).* This could be interpreted as AESTs having a desire to affect their communities and having an impact on their communities through CE, and if these spaces of engagement are encouraged earlier more students would be interested in CE. However, what strikes me is that this desire seems to be birthed from first experiencing CE by the AESTs. Thus, to summarise, I believe that even though AESTs' experiences of CE during *JMK/ART/4th year* were limited in the sense of time constraints, it allowed AESTs to infer that CE does not make much of a difference when time is limited.

Although AESTs believe that they should have been exposed to CE a little earlier, they have highlighted the role JMK/ART/4th year has played in shaping their understanding

of CE. AESTs note that in order to understand the importance and impact CE could have within teacher education, they need to practically experience CE. Practically experiencing CE will result in realising the importance and impact it could have within teacher education. AEST1 supports this by stating that *"Only through experiencing it yourself will you be able to realise the importance and the impact it could have"*.

AEST4 furthermore identifies JMK/ART/4th year as a major contributor to shaping his/her understanding of CE but goes further in highlighting the potential role it could play in improving communities. *"I find that Mr Chisale's* [JMK/ART/4th year] *Project shaped my understanding of how important C.E is and how it changes lives and atmospheres. I find he took what I had no thoughts about to making me realise it plays a huge role in communities and how it shapes lives. And that as a teacher it is very important to do community engagement"* AEST8 adds to AEST4's idea by stating that *"Mr Chisale* [JMK/ART/4th year] *has helped shape my understanding of CE in teacher education because before he introduced it to our class I only knew it was to help people, but I never thought about it in an educational way. Therefore, my understanding has grown through the whole project"*. From their rich personal experiences of CE, AESTs are able to make sense of CE and understand it better based on their experiences and not understand it from a theoretical context but a practical one.

AESTs also moved towards identifying JMK/ART/4th year as bearing some form of significance in helping them shape their definitions of CE. It is, however, important to note that while AESTs have identified JMK/ART/4th year or practical experiences as being significant in shaping their definitions of CE, they further identify JMK/ART/4th year as being instrumental in allowing them to shape their own definitions of CE. AEST1 validates this by stating that: *"Only during Art in my fourth year have I been able to shape some form of definition of CE…"* However, AESTs make some form of distinction between the Faculty of Education and the JMK/ART/4th year (Art education department) during their discussions. AESTs note that their CE experiences were not so much from the Faculty of Education but rather from their JMK/ART/4th year experiences. AESTs are of the opinion that the faculty was either not very instrumental in shaping their definitions of CE or they completely disregarded the faculty as playing

any significant role in shaping their definitions about CE. AEST2 validates this by stating that: *"It was not so much the University (Faculty of Education) that shaped it, but the art department specifically. It was through practical experience that my definition got shaped…* Thus, based on AEST2's experiences of CE during JMK/ART/4th year: *"CE is to get your surrounding community (people close to you) involved (engaged) in solving a problem that effect not only one person or area, but the whole community".*

AEST4 states that *"I find initially I had no opinion or definition of C.E and that the education faculty itself have not done anything to change about that statement. But Mr Chisale* [JMK/ART/4th year] *has made me think of CE and has made my own definition of CE…"* AEST4 provides their definition of CE and states that it is *"finding a solution for even the smallest problems in the community you live and work in. Even 1 small difference can impact an entire person's world and make a huge difference".* AEST8 also shared the same sentiment by stating that: *"Mr Chisale* [JMK/ART/4th year] *has helped me with finding my own way to define CE. To me, CE has a lot of many small definitions such as helping those around us, making the world a better place and be the change you want to see in the world."*

AEST6 also adds that; *"Community Engagement was never properly defined by the University. ACS was a module that explained CE as a concept in different ways, in our art CE project we practically applied Community Engagement… It is a wide concept that one should define for themselves based on their own experience. More CE opportunities on campus would help us shape the meaning for ourselves earlier".* So, it can be deduced that defining community engagement is heavily reliant on practically experiencing CE on an individual level. The more one engages in CE the more that definition gets shaped. From the interpretation above, it can be gathered that the definition of CE is not static but should constantly and pro-actively be adapted according to how students and faculty staff experience CE over extended periods of time within respective communities. Also, drawing from the written components of AESTs above, AESTs seem to separate CE done during JMK/ART/4th year from the faculty of study and its practices. It can therefore be deduced that AESTs may judge their CE experiences during JMK/ART/4th year not as a faculty practice but as a single

department/module or 4th year experience (JMK/ART/4th year).

Even though AESTs did their CE during their *"4th year"* TP experience, they do not seem to consider CE as part of TP, but rather as an additional activity to TP. I am thus drawn to reasoning that there was some form of distinction AESTs made between CE activities and teaching practice *("giving school")*. Going back to the written components, AEST3 reminds the observer; *"Dit is moelik om meer te doen as wat jy wil wanneer jy proef"* *(It is difficult to do more than you want to do while you are doing teaching practice)*. AEST7 however, is more direct in his/her statement and notes that *"CE shouldn't be part of your prac year but a build up to your prac year."* This could infer that AESTs viewed CE as an additional activity while doing their TP and thus more meaningful engagement and learning could perhaps not take place as the focus of the students was more on their TP experiences and not CE.

When AESTs were asked their views about doing TP and CE in tandem during the focus group discussion, AESTs noted that it had both a positive and negative effect on the AESTs. One of the AESTs elaborated quite extensively on this question and stated that:

"It was good because you got there and you had this idea of what you wanted to do and you just realised, the time is just too little but there is so much more that you would like to do. So being there during ones teaching practice one actually realised it is actually something that one would like to get involved with because you would like to give back but what made me negative was the time, the time you had to do it because you were so busy with your teaching practice. You're in class the whole time and as some have said the teachers are ordering you around and whatever. Then you don't really have time for what you're planning, and, in the end, it is rushed which is not much of an engagement but like some form of pity".

This response supports what AESTs noted in their written components about CE being an additional activity to TP. This focus group discussion notes that TP on its own is rather challenging and thus expecting AESTs to combine this activity with CE would result in the activities of CE being rushed by AESTs. Experiencing TP together with CE also allowed for AESTs to see and realise that they would like to be more involved

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in CE activities.

One of the AEST's further stated that:

"*I don't know how relevant it is, but I remember when we went on that excursion to CPC. I wasn't planning on going there because I wanted to go with [my friend] but [my friend] is not here anymore … just seeing that, like you always hear about circumstances like that but actually seeing it in person like really affected me on another level and I really wanted to help people in that kind of situation… and then we ended up going to [an alternative school]… So, it was actually more just seeing those kinds of circumstances that really affected me and kind of put me into action more than just hearing about it and then being able to make a difference".*

Being there and witnessing the situation in the community is what puts students into action. Therefore, exposing AESTs in JMK/ART/4th year to real situations and challenges of the community and not just telling them provided AESTs with the desire to address the challenges of the community. Moreover, the focus group discussion uncovered the potential role that students working as a group or with peers could have on motivating CE participation amongst students. This is perhaps highlighted by the response given by one of the AEST's above, who states that "*I wasn't planning on going there because I wanted to go with [my friend] but [my friend] is not here anymore*"

It is evident from the findings above that JMK/ART/ 4th year played a significant role in how AESTs viewed CE even though the general consensus amongst AESTs was that the experience came rather late to really make a difference in the community. For AESTs, CE needs to be a continuous activity that allows students to engage in CE over a certain number of years in order for AESTs to have an impact on their respective communities. It is also through this active engagement where AESTs believe that they are able to have a voice within CE and define CE within their respective disciplines. These findings, however, pose a challenge to the faculty to create deliberate spaces that will hone the problem-solving capabilities of students through CE and pro-actively challenge their potential, as HE practitioners ought to do.

4.12.3 The Faculty of Education

Utilising the reflection drawings as a point of departure, it was obvious that communication about CE from the Faculty of Education emerged as a hampering factor to CE exposure for AESTs. According to AESTs' experiences there seems to be a communication discord or even a lack of communication about CE. AEST4's written component correlates with this emerging theme by stating that *"In my opinion I feel that in general UP education Faculty has not ever discussed C.E or encouraged it openly and actively besides in the JMK project and theoretically in ACS…"* AEST2 concurs, but notes that *"Perhaps it did exist but the advertisement to join was never visible…"* The captions from the two written components above allow me to deduce that from an AEST perspective, the faculty had not played an active role in communicating about CE or encouraging its participation openly apart from the two modules mentioned by AEST4 above. AEST4's written component further provides an indication of the sparsity in the communication about CE from the faculty and perhaps the faculty's lack of viewing CE as a vital contributing factor towards teacher education. The AESTs may furthermore be highlighting the verbal and/or visual communication gap that they have experienced in relation to CE from the faculty.

Moreover, the faculty has emerged on the side of not playing any significant role in providing AESTs with CE exposure that would translate into shaping their attitude towards CE. AEST1 corroborates this by stating *"I don't feel like we have been exposed to a lot of practices of community engagement at the University…"* AEST2 also notes that *"I had no idea what Community Engagement was, as we were never exposed to it at the/ or by the University itself…"* AEST3 also states that; *"Ek voel die Universiteit het nie 'n groot rol in die laaste 4jaar deel gevorm om ons deel te maak van "community engagement" nie"* (I feel that the university did not play a big role in the last four years in making us part of community engagement).

Thus, from AEST reflection drawings and written components it can be determined that there is a definite lack of practical exposure to CE by the faculty and for AESTs to truly know or even understand CE they need to be exposed to it. AEST1 concurs with this by elaborating that *"Only through experiencing it yourself will you be able to realise the importance and the impact it could have…"* AEST3 shares the same sentiment by

stating that *"Ek glo as dit nie nou deel was van ons 4de jaars taak nie, meeste van ons dit nooit sou vertsaan of deelneem daaraan nie…"* (I believe that had it not been part of our 4th year project, most of us would have never been exposed to it or even understood it) Therefore, shaping the understanding of CE requires that AESTs need to practically experience CE and for this to happen, according to AESTs, the faculty needs to provide opportunities and spaces for CE participation.

According to AEST5, when students are exposed to CE, they are able to combine what they have been "told" or learnt in class to form their own understanding of CE. AEST5 thus notes that; *"There is a wide gap between what we are told it is and what it [CE] actually is".* It can thus be construed that what AESTs are often told about CE does not always correspond with reality when AESTs experience CE. Therefore, for AESTs to truly understand CE they need to experience it themselves and be provided with the space for reflection and to integrate their experiences with what they have learnt in class.

Nevertheless, this communication gap and lack of CE exposure does not hamper a desire from AESTs to participate in CE activities. This can be gathered from AEST2's written component, noting that *"It sounded like something I would love to be a part of..."*, indicating that AESTs potentially desire to be part of CE, however the lack of communication about CE from the faculty in some way prevented CE participation. AESTs note that this communication deficit has been instrumental in the faculty having played no significant role in exposing AESTs to the practical experiences of CE and that the faculty had offered them nothing significant in communicating about CE. This is supported by the focus group discussion, where one of the AESTs stated that *"from the universities side there has been absolutely nothing we've only heard of it in art…"* This statement indicates that the faculty had offered limited or no communication about CE, but there seems to be a trend of identifying single modules such as ACS and Art/JMK as playing roles of significance in offering some form of communication on CE.

It is noticeable that while ACS and JMK formed part of the Faculty of Education through assignments and/or projects, AESTs identified the faculty as not having played a significant role in shaping their understanding of CE within teacher education.

AEST5 concurs with this by stating that: *"Apart from my one assignment on this topic they* [the faculty] *have done little to shape my current views…"* on CE. AEST7 also shared the same sentiment by stating that; *"UP did not do much to shape my understanding of CE in teacher education until our 4ᵗʰ year CE project which greatly affected our attitude and future skillset…"* The focus group discussion verified this with AESTs confirming that apart from the ACS module and their Art or JMK project, the faculty had not played a significant role in shaping AESTs' understanding of CE within teacher education. The focus group discussion corresponds with the data from the written component and was confirmed by the response of one of the AESTs who stated that *"I don't feel we were exposed. We were just taught in ACS but never experienced it. So, it makes a big difference just being taught and actually experiencing it…"* Thus, it can be inferred that, according to this AEST, 'the faculty' is an anonymous unit, powerful in organising and directing knowledge: in their case, in teaching the CE program, its implementation and the exposure of the students to practical experiences, the "faculty" had played no significant role, therefore did not properly shape the understanding of CE to AESTs as pre-service teachers.

However, before concluding this section it needs to be noted that one of the AEST's said the following: *"also something I think about is, I know we all comparing to the university and how the university didn't teach us this or did not teach us that, but there is also a sense of, when are we going to start thinking for ourselves think out of the box ourselves when are we going to do it ourselves?…"* I responded to the AEST's contribution to the study by asking whether these spaces are being created by the faculty to engage with the community or not. One of the other AESTs responded by saying *"They have to give us the necessary building blocks to do that but they are not doing that"* Another AEST corroborated what the previous AEST stated by saying *"it is all good and well to say we need to think for ourselves but if we don't know what it is that we are supposed to be doing then we can't necessarily go out and do anything… we get an assignment that says we need to do A, B and C… We do A, B and C… We hand it in we get our 15 credits and then afterwards… the module is done"*

What I could gather from the previous paragraph is that AESTs need to have guided spaces for community engagement. From personal experience, I will be the first to

admit that there are students who are more likely to cut corners when the time comes for CE. However, from AESTs experiences and opinions about CE above it can be deduced that creating these spaces for AESTs remains largely important. However, it needs to be noted that for some time after this focus group discussion I thought they had broken the rules of research by responding to the AESTs. The response came out of instinctively advocating for CE and its practices within HE. In that sense I admit a certain level of bias towards CE, however as already stated in chapter three, the three levels of data collection were put in place to prevent this from steering the findings into a desired outcome which could have a direct effect on the trustworthiness of the study.

4.13 Conclusion

The two previous sections dealt with the first and second-level analysis of data gathered in order to better understand the role institutional practices of CE have played in shaping AEST attitudes towards CE. The first-level analysis consisted mainly of analysing the individual reflection drawings of each AEST, while the second-level analysis made use of the written components and focus group discussion to interpret the emerging themes from the first-level analysis of the primary data source. This third and final phase of analysis therefore deals with the discussion of the findings generated from both the first and second-level analysis. The data from both levels of analysis has been collated and discussed as complementing each other in obtaining a true reflection and understanding of the role institutional practices of CE have played in shaping AEST attitudes towards CE. The next chapter provides an evaluation of the findings in chapter four and seeks to explain the findings in relation to the literature review and theoretical framework in chapter two.

CHAPTER FIVE

EVALUATION OF FINDINGS

5.1 Introduction

Chapter five serves as a continuation of chapter four, where I use the chapter to postulate the interpretations, I make from both the first and second-levels of analysis by linking my findings to the literature review and theoretical framework in chapter two. I evaluate the findings of this study by looking at parallels, dissimilarities, silences and new insights in relation to the literature review and theoretical framework in chapter two.

5.2 ACS as an institution practice of community engagement

According to Mtawa *et al* (2016: 127), the various interpretations of CE pose a challenge for HEIs in articulating what is deemed as authentic CE practices within HEIs. However, a major finding from my study stresses that for CE activities to qualify as legitimate CE they need to expose art education student teachers (AESTs) to real-life CE experiences that will allow AESTs in the study to see the effect of their engagements on the community. The AESTs in my study note ACS as being significant in theoretically introducing them to CE but falls short in practically exposing them to CE experiences that would allow them to recognise the influence of their actions on the community. According to the AESTs, for CE to be classified as legitimate CE it needs to expose AESTs to practical and real-life CE experiences that will allow AESTs to see the impact of their actions. I infer that the ACS module did not play a significant role in shaping AEST attitudes towards CE as it was practically insufficient in exposing AESTs to genuine CE experiences.

Yet it can be argued that the idea of AESTs being conscious about the impression of their actions on the community may infer that the ACS module was theoretically significant in developing AESTs into what Steinberg, Hatcher and Bringle (2011: 20) term as "civic-minded graduates". The emphasis on practical exposure as a prerequisite for CE being classified as legitimate CE required for AESTs to see the

influence of their engagement activities, however, cannot be ignored. AESTs highlight the importance of CE requiring theoretical learning that needs to be consolidated with real-life experiences. This finding concurs with Dippenaar *et al* (2015: 55), who argue that a teacher education curriculum that incorporates real-life learning experiences such as CE in surrounding communities, concludes a curriculum that has a good theory. The argument in this regard is that the ACS module in its theoretical nature provides AESTs with an incomplete learning experience as it does not provide spaces to consolidate the theory with real-life experiential learning opportunities. The findings also allow for drawing on the theoretical framework to support the argument of the need for consolidating good theory[18] with real-life practice. This is found from the cannon of *ujamaa,* which calls for the re-visioning of teacher education curricula in African HEIs in an effort to align theory and practice with the immediate and concrete needs of the communities around them (Clarion in Sefotho, 2018: 5).

5.3 JMK/ART/Fourth year: Is it really an Institutional Practice of CE?

One of the major findings from this study was that JMK/ART, 4th year art methodology, emerged as playing a significant role in exposing AESTs to practical CE experiences. Although the JMK/ART, 4th year art methodology module existed under the auspices of the University of Pretoria's Faculty of Education, AESTs regarded JMK/ART, 4th year art methodology as being separate from the Faculty of Education. Mugabi (2015: 22) provides insight to this finding, where he emphasises that CE remains marginally institutionalised within African HEIs as there is still resistance to integrating CE into budget planning, teaching/learning and research. This leads to funding for CE being sporadic and insufficient, leaving CE to be initiated by individuals and groups/departments within Faculties (Mugabi, 2015: 22). This exacerbates the notion of CE being a separate and voluntary activity for academic staff, supporting the argument that CE is often regarded as 'the orphan' of HEIs (Bender, 2008: 87; Hall *et al*, 2010: 2). AESTs were therefore able to distinguish that the JMK/ART, 4th year art methodology was not a faculty-initiated practice, but rather an individual or group/department practice. Mugabi (2015: 22) however, highlights the danger in such practices as they become unsustainable because they are largely dependent on individuals and groups/departments within respective Faculties. This means that if the

individual or group of individuals in the department/ Faculty decided to leave or retire, the CE project will most likely cease to continue.

Nevertheless, there seemed to be a general accord amongst AESTs that the time spent in the community was too limited for them to see the influence their actions had on the communities with which they engaged. AESTs highlighting factors, such as time spent in the community and the mindfulness of their actions on the community, allows me to deduce that AESTs are conscious about sustainability and finding long-term solutions to the problems of the communities they engage with. AESTs have the desire to participate in CE activities but require spaces and guidance that will allow them to learn from the community and in turn make meaningful contributions. The finding above corresponds with the literature reviewed in that AESTs attach great value in their community and believe in the civic responsibility they have in being intentional about the impact of their actions on the community (Steinberg *et al*, 2011: 20).

This study has also discovered that the desire to make an impact on the community was birthed from first experiencing CE during JMK/ART/ 4th year. Being there and witnessing the situation in the community is what put AESTs into action. Exposing AESTs in JMK/ART/4th year to the real-life situations and challenges of the community and not just telling them provides AESTs with the desire to address the challenges of the community. Therefore, the experience of CE during JMK/ART/ 4th year imparts the principle of *ujamaa.* This finding allows me to infer that JMK/ART/4th year offers a space for AESTs to understand and recognise their responsibility towards the needs of community (Sefotho, 2018: 44).

AESTs highlight the role JMK/ART/4th year plays in determining their understanding of CE. AESTs believe that understanding the importance and impact CE could have within teacher education and improving communities is beneficial, and CE needs to be practically experienced. Practically experiencing CE results in realising the importance and impact CE could have within teacher education. From their personal experiences of CE, AESTs are able to make sense of CE and understand it better based on a practical, and not merely from a theoretical, context.

According to Daniels & September-Brown (2016: 4), 'Community Engagement' remains a complex term to define for South African HEIs as it is embodied in many different forms. This is partly due to CE being conceptualised inversely within HEIs, as different CE theorists and practitioners conceptualise it in relation to different contexts and frameworks (Bender, 2008: 85- 86). One of the findings emerging from this study provides new insights into defining CE from practice in a multi-contextual milieu. AESTs identified JMK/ART/4th year practical experiences of CE as being significant in allowing AESTs to define CE for themselves as individuals. AESTs note that the more they engaged in CE the more their definitions were shaped for themselves. Furthermore, the finding notes that the definition of CE is not static but should be constantly and pro-actively adapted according to the experiences of CE over extended periods of time within respective communities. Immersing themselves in the community and understanding the existing needs of the community, AESTs are provided with rich contextual experiences crucial in defining CE for themselves with greater accuracy. The voice of the student emerges as an essential part of this study, where AESTs are not passive receivers of knowledge, but co-creators of this knowledge emerging out of their own CE experiences (Bender & Jordaan, 2007: 634; Hammond *et al*, 2001: 6).

AESTs thus arrive at their understanding and definition of CE by employing Socio-Cognitive Constructivism. This allows the AESTs to learn through a process of internalising new knowledge and linking it with prior knowledge while immersing themselves and engaging with the culture of the community they are socially interacting with (Hammond *et al*, 2001: 6-7). AEST's prior knowledge could be from our interactions in the JMK class or the ACS module. Reflection upon these experiences is essential in ensuring that constructive learning takes place and produces new knowledge for improving upon the teaching and learning of CE (Okeke & Van Wyk, [sa]: 9).

5.3.1 Teaching Practice vs Community Engagement

Although CE was done during TP, AESTs made a clear distinction between TP and CE as two separate activities. AESTs did not consider CE as part of their TP activities, but rather as an additional activity to their TP. Therefore, meaningful engagement and learning on the part of CE could not take place due to AESTs being more focussed on their TP needs as TP is challenging on its own. This finding allows me to draw on the argument made in chapter two, which notes that, according to Maslow's Hierarchy of needs, TP is motivated by 'deficiency needs'. These deficiency needs must be met before 'growth needs' can be attended to. However, the CE project required AESTs to satisfy a growth need (CE), while they are still faced with the challenge of addressing a deficiency need (TP) (Van Staden, 2018: 3). The assumption, therefore, is that student teachers engaged in TP are at a stage of meeting their basic academic needs and need to attend to those academic needs before moving on to attending to their growth needs (Nyameh, 2013: 39; Du Plessis & Marais, 2013: 211).

Only when AESTs have addressed or are not in a space that requires them to address, their individualistic (academic) needs, which in this case is TP, will it be viable to expect them to address their self-actualisation needs (CE). These self-actualisation needs include being selfless, altruistic and caring for the wellbeing of others (Griffin, [sa]:132; Neto, 2015: 18). The academic deficiency needs include TP challenges, academic needs and competency needs that must first be satisfied before the funneling process can take place and AESTs can move on to successfully address the level of growth needs (CE), as illustrated in figure 5.1.2 created from Martin and Loomis (2007: [sp]).

In addressing self-actualisation needs (CE), I suggest that the responsible authorities for the designing and execution of the project in the Faculty should create intentional spaces whereby CE would be able to thrive in its own right, without being hindered by other variables such as TP. These spaces should be created with the broader institutional definition of CE in mind, defined as: the "planned and purposeful application of resources and expertise from teaching/learning and research in the University's interactions with external communities to achieve reciprocal

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outcomes in ways that still uphold the vision and mission of the institution" (Van Niekerk & Kilfoil, 2012: [sp]). The Faculty of Education needs to look at how the institution defines CE and links its CE practices to the broader definition of the institution while still ensuring that it is relevant to the Faculty of Education's mission.

5.3.2 Guided Reflection and AEST Authentic Experiences Giving Birth to Knowledge

AESTs revealed that being in the community and witnessing the conditions in the community are what encouraged them into taking action. Exposing AESTs in their JMK/ART/4th year to the real-life situations and problems the community daily faces pulled them out of their passive role or comfort zone position. In other words, coming face to face with reality, moved their focus to a different angle. This different point of view of seeing and assessing social circumstances and conditions, for some of them unpredicted, urged them into action. At this stage, AESTs had to integrate their theoretical training, which despite its well-intended coverage, could be insufficient for possible unexpected challenges.

It is important to note that the integration of the JMK/ART/4th theoretical module and its practical application was achieved through providing AESTs with guided spaces for reflection. This finding concurs with the literature reviewed in chapter two, where the importance of creating guided spaces for reflection post experiential learning activities were discussed. The analysed literature explicates that providing spaces for guided reflections allow student teachers to make a connection between theoretical learning in the classroom and practice. This connection is key in learning from experiences and generating new knowledge for practice (Guthrie & McGracken, 2010: 3; Knight- McKenna & Felten, 2018). Guided reflection is a crucial element to learning from experience and gives meaning to academic learning, where students are able to step back from practices and ponder on the meaning of new knowledge drawn from practice (Guthrie & McGracken, 2010: 3).

Moreover, it is imperative to create guided spaces and environments where student teachers are afforded opportunities to reflect critically on their experiences to ensure social progress and reform in an ever-changing education landscape. In this way HE

will be shaping teachers who think critically to solve learning challenges and seek to constantly find new ways to improve themselves and their communities. Furthermore, it agrees with the idea of education's social function in a democracy through the development of capacities for active citizenship and participation in their communities (Hatcher & Erasmus, 200: 51). The finding is furthermore supported by the work of Dippenaar and Carvalho-Malekane (2013: 97), who specify that opening spaces where student teachers can reflect on practice allow for AESTs to become more proficient in their practice by developing values, knowledge and skills required to address the needs of society.

This finding is furthermore in line with the constructivist theory incorporated into the theoretical framework in chapter two. The argument made in chapter two is from the premise that students need to be active participants in their learning and teaching process to ensure development and actively construct knowledge rather than being passive receivers of knowledge (Okeke, Abongdia, Olusola Adu, Van Wyk & Wolhunter, 2016: 131). Confirming that students learn through experiences, active participation and also by reflecting on those experiences and producing new knowledge from these experiences (Hammond *et al*, 2001: 6-7; Hatcher & Erasmus, 2008: 51).

AESTs' authentic experiences give birth to new knowledge, especially significant because it is created through a process of socialisation and direct interaction. The above finding can thus be linked to the Afro-centric concept of *Ukweli* (truth or knowledge), which defines truth as a social construct in the research process and is grounded and gained through the experiences of the community under inquiry (Sefotho, 2018: 42). In this study, truth or knowledge was drawn from the community experiences of the AEST through reflection drawings as the primary source of this knowledge. The experiences of the AESTs are the ultimate arbiter in determining what is true and valid in terms of research, and knowledge about their lived experiences in terms of community. An example of AESTs experiences giving birth to knowledge derives from what findings have uncovered regarding the potential role of conducting CE activities in a group or with peers as a motivating factor to CE participation amongst

AESTs.

5.4 The Faculty of Education: Are we just playing the CE game without really being engaged?

While JMK/ART/ 4th year exists within the auspices of the University of Pretoria's Faculty of Education, AESTs contrarily regarded the faculty as not playing a significant role in the shaping of their attitudes and understanding towards CE. One of the major findings emanating from this study is that AESTs have experienced a communication discord or even a lack of communication about CE from the Faculty of Education. The study also found that the Faculty of Education fell short of openly encouraging CE either through verbal and/or visual communication. The perceived sparsity of communication and seemingly lack in open encouragement of CE from the Faculty of Education contributed to the AESTs regarding the faculty as not playing a significant role in the shaping of their attitudes and understanding towards CE.

This finding is contrary to the literature explored in chapter two. Bringle *et al* (2018:11) argue that the role of HEIs is to prepare students to engage themselves in civic matters through CE and allow them to contribute to society beyond the traditional activities of teaching and research. From the above findings, it can be gathered that in the view of AESTs the Faculty of Education had not prepared AESTs to engage in civic matters through CE. This was as it did not openly encourage CE either through verbal or visual communication. The finding is also contrary to Boyer's model (1994) of CE/scholarship for HEIs, which rejected the notion that small add-ons would accomplish the ambitious vision of CE institutionalisation within HEIs. Boyer's (1994) model proposed that HEIs should make fundamental changes to their campus missions and infrastructure, the nature of institutional faculty work, student engagement in community-based learning and the building of relationships with community members (Steinberg *et al,* 2011: 19) It is evident from the findings that the Faculty of Education had not made the fundamental changes to its campus mission as CE was not an openly encouraged practice within the HEI. Aligning the Faculty of Educations practices with Boyer's model (1994) requires a commitment to seeking answers for the socio-economic and moral issues facing society to further utilise newly found knowledge from CE for

the benefit of surrounding communities (Mtawa *et al*, 2016: 127)

This finding furthermore alludes to the resistance to fully integrating CE into the Faculty of Education's practices because of the epistemological disjuncture that exists between what constitutes as legitimate knowledge within HEIs. The finding therefore concurs with the work of Hall *et al* (2010:7) and Bender (2008: 87), who refer to the epistemological disjuncture which constitutes what qualifies as legitimate knowledge as a marginalising factor to CE in research intensive HEIs. This epistemological disjuncture has separated the activities of HEIs into teaching/learning, research and CE, with CE regarded as the lesser or the most inferior of the three performance areas within HEIs.

CE remains marginally institutionalised within African HEIs (Mugabi, 2015: 22) just as in the case of the University of Pretoria's Faculty of Education. It could be argued that this is due to the varied contextual settings in which CE is practiced, thus there emanates an issue of ambiguity in conceptualising and defining CE in the HE milieu which has a direct impact on the implementation of CE (Hatcher & Erasmus, 2008: 49 & Mtawa *et al*, 2016: 130). Yet due to the variety of contexts in which CE is to be practiced, CE implementation therefore becomes the responsibility of respective HEIs in relation to their contextual factors. The Faculty of Education needs to thus create more intentional and well-planned spaces for CE where AESTs can learn from real-life contexts as espoused by the institutional definition of CE.

5.5 Attitude Formation

In the case of ACS, AESTs stated that there was very little to no role played in attitude formation towards CE based on the lack of practical exposure to CE in the module. Yet, within the context of JMK/ART/4th year, AESTs showed signs of reacting or behaving in a positive manner towards CE (object) and indicated the propensity of a desire to keep experiencing the object (CE) (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79; Howe & Krosnick, 2016: 328-329). AESTs' experiences of CE during JMK/ART/4th year show a propensity to react in a positive manner towards CE (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79; Howe & Krosnick, 2016: 328-329). This allows me to infer that AESTs consider the object (CE) as being good and

thus AESTs would behave/react in a manner that would seek to keep the object for extended periods of time (Albarracin & Shavitt, 2017: 42; Culberston, [sa]: 79; Howe& Krosnick, 2016: 328-329). Although AESTs mention factors such as doing CE during TP and the timing of CE as hindering factors to doing CE, it did not deter AESTs from having a desire to participate in CE. Even in the midst of the deterrents mentioned above, it can therefore be deduced that unlike ACS, the JMK/ART/4th year played a significant role in shaping a positive attitude towards CE in AESTs.

5.6 Conclusion

Chapter five is written with the aim of providing an evaluation of what was found from the data collected. The data is evaluated according to the three themes arising from chapter three and later discussed in chapter four, namely ACS, JMK/ART/4th year and the Faculty of Education. The chapter provides a comparative evaluation between the findings, the literature reviewed and theoretical framework in chapter two. The evaluation sought to find correlations, dissimilarities, silences and new insights from the data and the literature explored in chapter two.

CHAPTER SIX

CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

Chapter six allows me to revisit the research questions I pose in chapter one and provide evidence on how my study answers these questions followed by a summary of what I understand about the findings of the study. The chapter furthermore provides an assessment on the impact this study has on community engagement (CE) practice, conceptualisation and definition within the Faculty of Education and the broader HE community where applicable. Finally, recommendations are provided for refining CE practices within the respective faculty and other faculties of education within the South African milieu.

6.2 Answering the Research Questions

The main aim of this study is to gain an in-depth understanding of the role institutional practices of CE at the University of Pretoria's Faculty of Education have played in shaping art education student teacher (AEST) attitudes towards CE, making use of reflection drawings as the primary data gathering tool. I seek to gain this in-depth understanding by answering the following questions: (i) What role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping art education student teacher attitudes towards CE? Followed by subsidiary questions which further ask (ii) how institutional practices of CE at the University of Pretoria's Faculty of Education have shaped art education student teacher's understanding of CE in teacher education, and finally (iii) how institutional practices of CE at the University of Pretoria's Faculty of Education have shaped AESTs' definition of CE? The section below focusses on answering these three questions.

(i) *What role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping art education student teacher attitudes towards CE?* AESTs identified ACS as an institutional practice of CE within the Faculty of Education, however it was not effective in the shaping of their attitude towards CE because its

deep theoretical underpinning lacked practical consolidation to theory.

Conversely, while the JMK/ART/4th year exists within the auspices of the Faculty of Education, AESTs do not regard it as an institutional practice, but rather as a separate activity from the Faculty of Educations practices. AESTs distinguish CE practiced during JMK/ART/4th year as a departmental or individual practice. The reasons AESTs provide for this is that the CE activities were not emanating from the Faculty under enquiry but from the art education department (JMK/ART/4th year) indicating that not all their peers were exposed to CE. This finding indicates that CE at the Faculty of Education remains marginally institutionalised and there could still be resistance to incorporating CE into the faculty budget planning, teaching/learning and research (Mugabi, 2015: 22). Such practices thus indicate that CE may still be considered a voluntary activity that is separate from the quotidian undertakings of academic staff at the Faculty of Education (Bender, 2008: 87; Hall *et al*, 2010: 2).

Moreover, AESTs regard JMK/ART/4th year as instrumental in shaping a desire to participate in CE activities and develop a positive attitude towards CE, based on its practical exposure to CE. According to the findings, the institutional practices of CE at the Faculty of Education did not play a prominent role in shaping AEST attitudes towards CE, but rather that of JMK/ART/4th year. However, while AESTs attribute the shaping of their attitude towards CE as emanating from JMK/ART/4th year, they have highlighted that the experience was too short to really make a lasting impact in the community. Therefore, for CE to truly have a meaningful bearing on the community and AEST attitudes, CE needs to be implemented much earlier by the Faculty of Education as an institutional practice.

(ii) *How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' understanding of CE in teacher education?* The findings reveal that AEST do not regard the Faculty of Education's institutional practices of CE as having played a significant role in shaping their understanding of CE in teacher education. AESTs attribute the formation in their understanding of CE to JMK/ART/4th year, which provides a space where AESTs go through a process of being immersed in the community and learning from the experiences it provides. JMK/ART/4th year offers an opportunity for engaging with the

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culture of the school community and develops an understanding of CE in AESTs. It also affords spaces to learn from rich contextual experiences of being practically involved in CE activities, which allow AESTs to understand and recognise their responsibility towards addressing the needs of school communities, which will differ from school to school. JMK/ART/4th year furthermore shaped AESTs' understanding of CE within the teacher education context by providing the opportunity to put the theory of CE learnt in class and ACS 300 to practice. The personal experiences of CE provided by JMK/ART/4th year, coupled with the guided spaces for reflection, offered AESTs with new knowledge of CE, which allowed AESTs to understand CE and the effect it could have on teacher education. AESTs understand CE within the teacher education context as an imperative tool that can be used to change lives of communities and solve the problems faced by respective schools.

(iii) *How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped art education student teachers' definition of CE?* Based on the findings, the institutional practices of CE at the University of Pretoria's Faculty of Education did not play a significant role in helping AESTs form an understanding of CE that would translate in determining their definition of CE. JMK/ART/4th year was identified as having contributed to allowing AESTs to shape their own definitions of CE. The practical experience of CE during JMK/ART/4th year allowed for the construction of new knowledge that provided insight into AESTs influencing their own explanations of CE. The findings, as discussed in chapter four highlight that defining CE is contingent upon practically experiencing CE over extended periods of time and determining a definition based on these experiences of CE through engaging with the community, peers and being provided with guided spaces to reflect on their experiences. Defining CE cannot be accomplished through static theorising of the definition but should be pro-actively and constantly adapted according to how AESTs experience CE. Consequently, defining CE is accomplished through personally experiencing CE by actively participating in CE activities and understanding the needs of the respective community being engaged. AESTs thus define CE as a broad concept with a variety of definitions but needs to be defined based on personal experiences of CE. AESTs furthermore define CE as a problem-solving tool for the challenges identified in communities.

6.3 Understanding of Findings

The conclusion from the findings discussed above is that the institution did not play a significant role in the shaping of AEST attitudes towards CE. AESTs attribute any form of attitude formation towards CE to JMK/ART/4th year due to its real-life experiences that allow them to see the theory learnt in the ACS class aligning to practice. The contradiction in this regard is that JMK/ART/4th year exists as a module/activity/ within the Faculty of Education. What can be determined from the findings is that CE from the Faculty of Education was not applied as an institutional practice, but rather as a module practice, initiated and performed by an individual and/or a group of staff members responsible for the methodology of art module (JMK 430). There was no obvious evidence found of planned or intentional practicing of CE at an institutional level, but rather at module/department level during JMK/ART/4th year.

Moreover, while AESTs credited the shaping of a positive attitude towards CE to JMK/ART/4th year, the experience of CE, according to them, was too late to have any meaningful impact on the community. The JMK/ART/ 4th year CE experience is therefore instrumental in shaping an attitude of being mindful of their actions as teachers and the impact of those actions on others around them. Their real-life experiences gave birth to new insights on understanding and defining CE. AESTs experiencing CE practically through JMK/ART/4th year provided them with an understanding of the role it can play within the teacher education context to change the lives of communities and address the challenges faced by schools within respective communities. The understanding of CE within the teacher education space furthermore allowed AESTs to construct their own definitions of CE from their personal experiences, which gave birth to their definition of CE in the teacher education context. This definition holds that CE cannot be defined from a motionless premise of only learning about CE in theory but requires longitudinal and proactive engagement in CE activities with respective communities and understanding their needs. CE is therefore defined as a broad concept with a variety of definitions, but also needs to be informed by personal experiences of CE. AESTs additionally state that CE is a problem-solving tool for the challenges identified in communities. The voice of the AEST thus emerges and moves from theorising on defining CE to providing alternative ways of defining CE from personal real-life experiences.

6.4 The impact of this study

The study is significant in that it provides the University of Pretoria's Faculty of Education with a measuring instrument of how AESTs perceive their CE practices or lack thereof, and what role it has played in shaping AEST attitudes towards CE during the year 2018. It provides the Faculty of Education with a mirror of their institutional practices of CE from the perspective of AESTs. The study should have an impact on the institutional practices of CE within the Faculty of Education, as it offers a space to reflect and improve on practices of CE. This space for reflection challenges the Faculty of Education to reconsider whether CE truly forms an integral part of the teaching/learning and research matters of the faculty. The study additionally draws a guide on how to improve on their practices of CE by clearly stipulating what constitutes as genuine CE, supported by practice.

Furthermore, this study has an impact on providing insights to defining CE, not from the perspective of theorists but from the personal experiences of AESTs at the University of Pretoria as CE practitioners in their own right. The voices of the AESTs play an imperative role in the production of new knowledge as those who are immersed and engaged in the culture of the community. In partnership with myself as the researcher, their voices are unmuted and they become co-creators of knowledge as their personal experiences of CE give birth to new insights into how to demystify defining CE for the Faculty of Education (Bender & Jordaan, 2007: 634; Hammond *et al*, 2001: 6; Okeke and Van Wyk, 2015: 9).

Although the study focusses on a specific case within the context of the University of Pretoria's Faculty of Education, I believe it will have an impact on the general practice of CE within the HE milieu and the way CE is practiced and defined within the differing faculties of other HEIs, subject to the contextual setting in which they find themselves. The study also asks important questions to other Faculties of Education about their practices of CE and whether they are truly intentional about implementing CE. Based on my recent experiences of CE at a different Faculty of Education, I am of the view that the study has the potential to have an impact on other Faculties of Education.

6.5 Recommendations

My findings lead me to recommend a community identification process to be conducted which will allow the Faculty of Education to have a clear picture of the community in question and the contextual setting in which they find themselves in. This will allow the faculty to provide a clear scope of what is within their abilities as a faculty regarding CE and also in relation to their mission and that of the HEI. The faculty needs to provide intentionally well-planned spaces for CE that are institutionalised as common faculty practices together with teaching/learning with the relevant research as an integral part of the curriculum (Van Niekerk & Kilfoil, 2012: [sp]). I however need to emphasise that these spaces for CE need to be initiated by and from the institution to ensure that these are institutional practices rather than personal/individual ones. Yet should individuals or groups of academic staff initiate them, there needs to be institutional support and adoption to ensure the sustainability of such CE initiatives.

The Faculty of Education needs to provide a clear distinction between CE and TP as there might be some confusion between CE and TP from academics, respective departments and the faculty. There needs to be a clear understanding that CE focusses more on the community and the needs of others, whereas TP is concerned with the students' own personal academic needs. If this distinction is not made, CE will be regarded as a "by the way" activity that is added to other activities of the faculty without it being a core purpose of HE as it should be. It would, however, be irresponsible to assume that the issue of distinguishing between CE and TP is only affecting the University of Pretoria's Faculty of Education. As stated in the previous section, my recent experiences of a different Faculty of Education support a motion to extend this recommendation to Faculties of Education that find themselves in the same space as the faculty under inquiry. CE needs to be afforded its own space and time to flourish in its own right. The study thus recommends a space to do a further study on a national level of the institutional practices of CE within respective Faculties of Education to understand whether there is some form of confusion or entanglement of concepts between CE and TP.

6.6 Conclusion

The general aim of my study was to gain an in-depth understanding of the role institutional practices of CE at the University of Pretoria's Faculty of Education play in shaping AEST attitudes towards CE by reflecting on their experiences at the faculty under study. To this aim, I endeavoured on answering the questions arising from the research problem posed in chapter one. Apart from the answers to the main research question and the subsidiary questions, I also postulate an analysis of my understanding of the findings of the research as well as the impact of the study on CE practices at the Faculty of Education and other Faculties of Education. Finally, without refuting the existing theoretical framework of JMK/ART/4th year module, I propose future steps to be taken for the enhancement of CE practices at faculty level and hopefully applicable to other Faculties of Education.

Generally, my study contributes to the body of literature by including the voice of the AEST to the timeous conversation about CE, its practices and conceptualisation. The voice of the AEST does not only contribute to the conversation about practices and conceptualisation but also provides a measuring tool for the Faculty of Education on their CE practices based on their experiences. The rich contextual CE experiences of AESTs' study provides the Faculty of Education with insights on alternative practices of CE, how CE is/can be understood and defined based on these experiences. The study finally contributes to the body of knowledge by proposing alternative practices for CE not only for the context of the Faculty of Education under inquiry but also for other faculties based on their respective contexts.

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ADDENDUMS

Addendum A: Data Collection Instrument

University of Pretoria
Faculty of Education

Department of Humanities Education Art Education

JMK 430

VISUAL ART METHODOLOGIES

- Observations take place during teaching practice school visits and reflection sessions at the end of the year.

- Visual representation form reflections, written component interviews and focus group discussions/interviews are supportive of the main methodology/ data collection method, which is the artworks/ art-based methods, which I will be interpret. Interviews/ discussions will serve to clarify and explain interpretations.

Teaching practice (TP) reflection week with JMK 430 student teachers.	25-28 September 2018: Thursday 27 September JMK 430 TP Reflection
Week JMK Class **Community engagement reflection** **Data collection**	Thursday 27 September 11:00-11:30 Art-Based research reflection will be in a visual representation form (drawings)
NB! Although this reflection and data collection is part of the JMK 430 module, participation is still voluntary. Any student may discontinue with participation at any time, without any repercussions, either before or during the study. Information / results will be made available to student teachers on request.	11:30- 11:50 A written component accompanying the drawing as part of the reflection activity will serve as an interpretation of the drawing
All information will be treated with the utmost confidentiality and the	12:00-12:30: Consolidatory focus group discussion (group interview)

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	Wednesday 11 October
	Thursday 12 October:
	Open studio exam preparation
Week 2	15-19 October 2018:
	Open studio exam preparation
	1 full day workshop - time & date to be confirmed
Week 3	22-26 October 2018:
	Final exam exhibition
Week 4	29-2 Oct – November 2018:
	Written document submission

University of Pretoria

Faculty of Education

Department of Humanities Education Art Education

JMK 430

VISUAL ART METHODOLOGIES

Brief context of the study

Despite the numerous attempts by community engagement (CE) scholars to clarify CE, it remains a vague and ambiguous concept in South African HEI's (Pienaar, 2012:40 in, Nhamo, 2013: 102). An example of a university facing the challenge of the conceptual ambiguity of CE and institutional culture hampering the institutional practice of CE is the University of Pretoria. While the recommendations of the Council on Higher Education (CHE) Lazarus (2008: 21) highlighted that the University of Pretoria has no clear conceptualisation of CE, the report notes that there were attempts from the institution to define CE as a core function of the institution. The University of Pretoria defines CE as the planned and purposeful application of resources and expertise from teaching/learning and research in the University's

interactions with external communities to achieve reciprocal outcomes in ways that still uphold the vision and mission of the institution (Van Niekerk & Kilfoil, 2012: [sp]).

The council on higher education CHE & higher education institutions (HEI's) still grapples with the institutionalisation, progress and institutional practices of CE due to the lack of a clear definition for CE in South African HEI's (Bender, 2008: 83, Nhamo, 2013: 102). HEI's run the risk of failing to produce a socially responsive intelligentsia to address the current socio-economic challenges facing South Africa today (CHE, 2010: 3). However, my concern emanates from the impact the challenges of conceptualising CE have had on institutional practices of CE and how that shapes student teacher attitudes towards CE. Could challenges of conceptualising CE be a contributing variable in shaping art education student teacher attitudes towards CE? What are art education student teachers' perceptions about the role institutional practices of CE play in shaping their attitude? It therefore became important for the study to understand how the University of Pretoria's Faculty of Education has responded to the challenges of conceptualisation by exploring the institutional practices of CE and its role in shaping attitudes towards CE. Thus, the problem this study addresses is that of the role institutional practices of CE play in shaping art education student teacher attitudes towards CE.

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University of Pretoria

Faculty of Education

Department of Humanities Education Art Education

JMK 430

VISUAL ART METHODOLOGIES

</div>

As part of your final consolidatory reflection.
Reflect in a visual representation form in the box bellow (a drawing) by answering the following questions:
- What role have institutional practices of community engagement (CE) at the University of Pretoria's Faculty of Education played in shaping your attitude towards CE?
- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your understanding of CE in teacher education?
- How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your definition of CE?

Art- Based research reflection in a visual representation form (drawings)

Provide a written component accompanying the drawing as part of the reflection activity that will serve as an interpretation of the drawing:

•   What role have institutional practices of community engagement (CE) at the University of Pretoria's Faculty of Education played in shaping your attitude towards CE?

•   How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your understanding of CE in teacher education?

•   How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your definition of CE?

Art education student teacher focus group consolidatory discussions (Group interviews) through reflection.

Focus group discussion schedule.

What role have institutional practices of CE at the University of Pretoria's Faculty of Education played in shaping your attitude towards CE?
As the moderator of the focus group I will pay attention to:
Body language, facial expressions, silence, pauses, points of agreement, points of disagreement.

How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your understanding of CE in teacher education?
As the moderator of the focus group I will pay attention to:
Body language, facial expressions, silence, pauses, points of agreement, points of disagreement.

How have institutional practices of CE at the University of Pretoria's Faculty of Education shaped your definition of CE?

As the moderator of the focus group I will pay attention to:

Body language, facial expressions, silence, pauses, points of agreement, points of disagreement.

Participant schedule

W=White   F= Female

B= Black   M= Male

I= Indian   X= Not disclosed

Participants	Race	Gender	Age
P1	W	F	**22**
P2	W	F	**22**
P3	W	F	**22**
P4	W	M	23
P5	W	F	23
P6	W	F	**22**
P7	W	F	**22**
P8	B	F	23
P9	W	M	**22**
P10	B	F	**X**
P11	I	M	23
P12	W	F	24
P13	W	F	**22**
P14	W	F	**22**
P15	B	F	**25**
P16	W	F	**22**
P17	W	F	**22**
P18	W	F	23
P19	W	F	**22**
P20	W	M	29
P21	W	F	**22**
P22	W	F	**22**
P23	W	F	23
P24	W	F	26
P25	W	F	**X**
P26	W	F	**X**
P27	W	M	**X**

Addendum B: Ethical Clearance Certificate

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
Faculty of Education

RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE	CLEARANCE NUMBER: **UP 17/05/01 Human 18-001**
DEGREE AND PROJECT	MEd
	Institutional practices shaping art education student-teacher attitudes towards community engagement
INVESTIGATOR	Mr Paseka Blessing Chisale
DEPARTMENT	Humanities
APPROVAL TO COMMENCE STUDY	20 September 2018
DATE OF CLEARANCE CERTIFICATE	02 December 2019

CHAIRPERSON OF ETHICS COMMITTEE: Prof Liesel Ebersöhn

_____

CC   Ms Bronwynne Swarts
                Dr Raita Steyn
                Ms Dalene Human

This Ethics Clearance Certificate should be read in conjunction with the Integrated Declaration Form (D08) which specifies details regarding:
- Compliance with approved research protocol,
- No significant changes,
- Informed consent/assent,
- Adverse experience or undue risk,
- Registered title, and
- Data storage requirements.

Addendum C: Informed Consent Forms

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Education
Department of Humanities Education

INFORMED CONSENT FORM
Participants

I, Jessica Smith hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

I understand that the community engagement component forms part of the JMK 430 module, and should I not participate at CPC, I will still need to complete an alternative community engagement project at another school.

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I understand that there are no medical risks involved in the study. I do however, acknowledge that all personal safety equipment, such as aprons, gloves and facemasks, need to be provided by myself.

I herewith give my consent that my lecturer and the University of Pretoria may publish, distribute or otherwise use all data collected during this project, including information regarding the project and all photographic materials of my work and progress.

I herewith agree that I have read and agreed to the above consent form, concur to all privacy and confidentiality clauses and give my written approval to be participating in this project.

Participant: Jessica Smith.　　　Signed...................　　　Date. 27 September
Student number:... 15199879.　　　　　　　　　　　　　　2018.

Researcher: Paseka Blessing Chisale　　　Signed.................　　Date. 27 Sept 2019

Faculty of Education
Department of Humanities Education

INFORMED CONSENT FORM
Participants

I, ~~Jaunré Bothma~~ hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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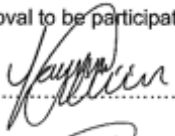
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Participant:..........Jaunré.......... Signed................................. Date..27/9/2018

Student number:..15337074

Researcher: Paseka Blessing Chisale   Signed.................................   Date..27/Sept 2018

Faculty of Education
Department of Humanities Education

INFORMED CONSENT FORM
Participants

I, Marische Oelofse .... hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: Mariscte Gebfse   Signed.................   Date...27/09/2018
Student number: 15190502

Researcher: Paseka Blessing Chisale   Signed...................   Date.27 Sept 2018

Faculty of Education
Department of Humanities Education

INFORMED CONSENT FORM
Participants

I, ...Talia Morkel... hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: Talia Morbel   Signed............   Date. 27|09|2018

Student number: 15108555

Researcher: Paseka Blessing Chisale   Signed............   Date 27 Sept 2018

Faculty of Education
Department of Humanities Education

INFORMED CONSENT FORM
Participants

I, ...Ru-Je Ann Pelser........... hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: Ru-Je Ann Pelser   Signed................   Date. 27/09/2018

Student number: 15079661

Researcher: Paseka Blessing Chisale   Signed................   Date. 27/Sept 2018

INFORMED CONSENT FORM
Participants

I, Kayleigh Mages hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: Kayleigh Moyes. Signed. K.T. Moyes....... Date. 27/09/18
Student number: 15027270.

Researcher: Paseka Blessing Chisale   Signed............................. Date. 21 Sept 2018

INFORMED CONSENT FORM
Participants

I, Kevin Lehmann........ hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: Kevin Lehnumm   Signed............   Date. 27 September 2018
Student number: 15266169

Researcher: Paseka Blessing Chisale   Signed............   Date. 27 Spt 2018

Faculty of Education
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INFORMED CONSENT FORM
Participants

I, ...Nina....Wright.................... hereby agree to participate in Mr. Paseka Blessing Chisale's community engagement research study.

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Participant: *Nina Wright*   Signed........................   Date. 27/09/2018

Student number: *u15004024*

Researcher: Paseka Blessing Chisale   Signed........................   Date. 27/09 2018

Addendum D: Written Components

Written component accompanying reflection drawing AEST1

"I don't feel like we have been exposed to a lot of practices of community engagement at the University: Only in ACS it was taught to us but never done practically. With Community engagement you have to do it practically, to see the impact that it has. During 4th year art we experienced community engagement, but it is something that should be done earlier".

"I Feel Like they teach us the importance of community engagement, but you still don't really understand the importance. Only through experiencing it yourself will you be able to realize the importance and the impact it could have".

"Only during Art in my fourth year have I been able to shape some form of definition of CE. Going to the school and seeing what you can do makes you realise that you as a teacher play an important role and that you can make a difference by working with the community. It makes you realise that you don't need a lot to make a big difference".

Written component accompanying reflection drawing AEST2

"I had no idea what Community Engagement was, as we were never exposed to it at the/ or by the University itself. Perhaps it did exist, but the advertisement to join was never visible. It was only in ACS that the term was first presented to us, but again no physical representation or participation took place. It sounded like something I would love to be a part of".

"As a teacher I have learnt that Community Engagement is very important in our specific profession. It is important to be made aware of this term and what it means-especially to us as teachers. There will always be problems that stick out at schools and we will not be able to solve them by ourselves. Therefor CE will always play a big part".

"It was not so much the University (Faculty of Education) that shaped my it, but the art department specifically. It was through practical experience that my definition got shaped- CE is to get your surrounding community (people close to you) involved (engaged) in solving a problem that effect not only one person or area, but the whole community".

Written component accompanying reflection drawing AEST3

"Ek voel die Universiteit het nie 'n groot rol in die laaste 4jaar deel gevorm om ons deel te maak van "community engagement" nie. Ons was nog glad nie bloodgestel daaraan nie en ek voel dit is iets waaraan die Universiteit moet werk. Daar is baie skole wat the Community Engagement nodig het en sal waardeer. Dit kan 'n groot verskil maak!"

"Ek moet sê dat dit die eerste keer is nou in JMK 430 dat ek enigstins met (CE) in aanraaking kom. Ek dink dit is 'n baie goeie ding maar moet all van vroër af geimplimenteer word by die Universiteit. Ek glo as dit vroër al deel word van die onderwys sal student meer leer een di took beter verstaan. Ek glo as dit nie nou deel was van ons 4de jaars taak nie, meeste van ons dit nooit sou vertsaan of deelneem daaraan nie".

"Met die kort tyd by die skool het ek gesien dat Community Engagement, 'n groot rol kan speel en as mens vroër blootgestel word daaraan kan mens meer doen. Dit is moelik om meer te doen as wat jy will wanneer jy proef. As mens vroër bloodgestel word sal meer mense will en kan help. Community Engagement dink ek is 'n baie goeie idee en ek het meer in diepte geleer wat dit behels".

Written component accompanying reflection drawing AEST4
"In my opinion I feel that in general UP education Faculty has not ever discussed C.E of encouraged it openly and actively besides in the JMK Mr Chisale's [JMK/ART/4th year] project and theoretically in ACS. Besides that, I would say most education students don't have a clue what C.E is, and it isn't even in their frame of reference".

"I find that Mr Chisale's [JMK/ART/4th year] Project shaped my understanding of how important C.E is and how it changes lives and atmospheres. I find he took what I had no thoughts about to making me realise it plays a huge role in communities and how it shapes lives. And that as a teacher it is very important to do community engagement".

"I find initially I had no opinion or definition of C.E and that the education faculty itself have not done anything to change about that statement. But Mr Chisale [JMK/ART/4th year] has made me think of CE and has made me think of CE and has made my own definition of CE. My definition of C.E is finding a solution for even the smallest problems in the community you live and work in. Even 1 small difference can impact an entire person's world and make a huge difference".

Written component accompanying reflection drawing AEST5
"Apart from my one practical (not just theoretical) assignment specifically on community engagement has given me an outlook on to what community engagement is. Other than this one project the University had a single module (which I believe is now discontinued) that only focussed on the theoretical and hypothetical. There is a wide gap between what are told it is and what it actually is".

"Apart from my one assignment on this topic they have done little to shape my current views. Much like we have theory and practice in teaching, the university students and the community would benefit from less theory (which is already there) and more

practice (which is lacking). All these resources go into producing students but what does the community get directly in return besides more problems".

"This one project I've treated like my singular teaching practice experience, particularly for better marks and self-improvement, I've taken the topic and tried to learn as much as I can and then reflect extensively on the topic".

Written component accompanying reflection drawing AEST6

"As a student I have had little exposure to CE. In third year, we did a CE-related project in our ACS module, it was however theoretically-based thus no actual assisting of the community was involved. In 4th year art we as students have gotten the most exposure to CE since the art faculty of UP had taken us to school with less than optimal conditions. Often people hear about it, but all people experience it first-hand. We were then given the opportunity to engage in CE with a project at our schools. The experience was eye opening but came a bit late"

"Since our 4th year CE art project forced us to apply CE and better the school, we had to think creative and learned many ways in which we can improve the schools we are involved in. UP did not do much to shape my understanding of CE in teacher education until our 4th year CE project which greatly affected our attitude and future skillset".

"Community Engagement was never properly defined by the University. ACS was a module that explained CE as a concept in different ways, in our art CE project we practically applied Community Engagement. It is a wide concept that one should define for themselves based on their own experience. More CE opportunities on campus would help us shape the meaning for ourselves earlier".

Written component accompanying reflection drawing AEST7

"To be 100% honest from the university's side we haven't really been introduced to Community Engagement until fourth year, which I feel is at the end of our 'journey' which is a bit useless. You need more than 1 term or so to actually make a difference".

"There are so many schools in need of some CE, but only being introduced so late to it one can't really do much, CE shouldn't be part of your prac year but a build up to your prac year".
"I feel that if I had known about CE earlier in my degree I could've done more, I would have loved to do more than what I had but time was limited, and we were too busy teaching class".

Written component accompanying reflection drawing AEST8

"The institution has not played any role in shaping my attitude towards CE. The only person that has made a difference towards shaping my attitude towards CE is Mr Chisale" [JMK/ART/4th year].

"Mr Chisale [JMK/ART/4th year] has helped shape my understanding of CE in teacher education because before he introduced it to our class I only knew it was to help people, but I never thought about it in an educational way. Therefore, my understanding has grown through the whole project".

Mr Chisale [JMK/ART/4th year] has helped me with finding my own way to define CE. To me, CE has a lot of many small definitions such as helping those around us, making the world a better place and be the change you want to see in the world.

Researcher:

So uhm, first question, alright. What role have institutional practices of community engagement at the University of Pretoria's Faculty of education played in shaping your attitude towards community engagement? So what do you guys think has the University of the Faculty of Education contributed to your attitude towards Community engagement?

AEST:

I don't feel we were very exposed to it at all, like in ACS we were taught about it but we never got to experience it, so it makes a big difference just being taught and then actually experiencing what it is.

Researcher:

That makes sense yeah. And you guys what do you guys think?

AEST:

Kan ek maar in Afrikaans praat?

Researcher:

Ja! Jy is meer as welkom.

AEST:

Ja, ek het ook net soos, ek het gesê dit, van die Universiteit se kant af absolut niks want ons het eintlik eers vir di eerste keer daarvan gehoor in kuns. (Researcher: Yeah.) Dit was nou eers vir die eerste keer geintroduce en dan is dit so half jy't so tydperdjie om te engagege in 'n community.

Researcher:

Yah.

AEST:

Yah no basically what they all said. Like we've never been exposed to it until now basically and I kinda [kind of] feel it's a bit too late. Like you can't in your fourth year be exposed to a concept that's supposed to be very important.

Researcher:

Shoo, wow.

AEST:

I just feel like we had ACS which was a community engagement project. But I feel like as a theoretical project were not actually making a difference. So it can't actually be considered [as] community engagement because you're not actually affecting anyone. So even if we've come up with the most brilliant ideas, its not actually affecting the community, (Researcher: Hmm) so you're not making a difference to anyone's lives so it's not actually, it can't actually be considered proper community engagement. So, they've tried to bring it in with one module which…

AEST:

Is then discontinued!

AEST:

Which also isn't very long but you're not actually implementing anything, and no one is actually going to do anything about it. (Researcher: Shoo)

AEST:

Dis so half soos, om 'n voorbeeld nou te gebruik, jy weet hierso is 'n vyf jaar plan om iets te bereik maar jy moet dit in 'n maand.

AEST:

And it's not actually ever going to be implemented.
It's like an afterthought. We haven't done anything that's even… you know, to give back to the community. let's just give them a module so that they can think about it.

Researcher:

So, if I'm understanding it correctly. You guys would be more than willing to actually do community engagement? Its perhaps just, maybe the timing?

AEST:

If they start implementing it earlier maybe in your second year, then you have, second, third and fourth year to actually make a difference. But just to have ten weeks now to try and make a difference while you are giving school and doing everything else, it's not really realistic because you can make such a bigger impact when you start doing it earlier.

AEST:

When you have more time. Haha.

Researcher:

When you have more time? Alright.

And did doing teaching practice have any effect on how, let's say for instance this year, uhm, how you viewed community engagement and how perhaps your attitude towards community engagement, did it have an effect on that? You know, doing teaching practice and then now you have to do this community engagement project, how did that affect the balance of things? Did it have a good effect or a negative effect?

AEST:

Ek sou sê, did het 'n goeie en 'n negatiewe efek gehad.

Goeie omdat, jy het nou daar gekom en 'n idee gehad wat hulle doen, en toe het jy eintlik besef dat die tyd is net te min maar daar is so veel meer wat jy wil doen. So deur daai, 'actually' daar te wees deur die 'teaching prac' en sulke goeters het 'n mens besef dis 'actually' iets waarmee 'n mens wil betrokke in raak, want jy wil tog terug gee maar dan wat dit negatief gemaak het is die tyd, die tyd wat jy gehad het om te doen want dit was so besig gewees net met teaching prac, was heeltyd in klasse en soos die mense gesê het onderwysers gooi jou rond hier sontoe whatever, dan het jy nie regtig tyd vir wat jy beplan en dan op die einde is dit 'n 'gerush', nie veel van 'n engagement nie maar soos 'n, wil dit nou nie gebruik nie, maar soos 'n 'pity'…
(Researcher: Yah) Ja.

Researcher:

So uhm, in… So if I am understanding correctly, the University hasn't really played much of a role in shaping your attitude towards community engagement?

(AESTs shaking their heads and gently responding with a no)

AEST:

I don't know how relevant it is but I remember when we went on that 'uitstappie' to uhm, CPC, I wasn't planning on going there because I wanted to go with (AEST mentions friend's name) but (AEST mentions friend's name) is not there uhm but, I don't know, just seeing that, like you always just hear about circumstances like that but actually seeing it in person really affected me on another level and I wanted to help people in that kind of situation and then we ended up going to Kalafong and I kind of did feel like we didn't do a lot but we did something and I felt we definitely helped out the community because if you look at the normal standard schools, government schools and you are painting benches for them or something, I don't always feel like affects and helps as much as a school like Kalafong, which was a great Primary School and there was nothing there and we added some colour to that Primary school. And in some cases then it really makes a difference. Uhm, so yah, it was actually more just seeing those kinds of circumstances that really affected me and kind of put me into action more than just hearing about it and then you need to really need to make a difference.

AEST:

I, I just want to say something. A lot of times I have realised when there's community engagement people always want to go and paint something. We have a tendency of thinking, oh let's paint a classroom it is going to make everything better. We don't actually look at the resources the school has. What do they have, how can it benefit them in the future, what do they need? But we keep looking towards okay we are art students we need to paint, we need to be creative. There is nothing of that little bit of stepping (Researcher: Outside of the boundary) Yes! Instead of just painting a wall, what about the books? What about resources that they need? And that's something a

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lot of people did do with their community engagement project because everyone just wanted to paint. No one really thought out of the box.

Researcher:

Okay so, uhm, so I'm gonna try and wrap it up, so uhm on what you, the both of you had mentioned now is that you don't, or the way, it hasn't really showed you how to be community, agg umh institutional practices of the community engagement of the University haven't really guided you in being uhm, yes, having a relevant effect or impact on the community if I am understanding correctly?

AESTs:

Mhhh

Researcher:

Okay, Alright. Anyone wants to add anything to that question?

Alright next question.

AEST:

Sorry can I just say something? What we, what I experienced working at CPC because I did my first practicals at CPC. Uhm, so, uhm what I did for my community engagement project, I got a lot of people involved giving books and resources and stuff like that and actually also painted the classroom. And I actually went to the school again and the classroom doesn't look the same way after we have painted it the kids went and scribbled all over it or they did something over it. I don't know, the whole painting thing to me felt very unnecessary, all the time we spent on it feels useless now because [the] kids didn't really appreciate that but where again the resources and the books I sponsored to the school had a completely different impact

Researcher:

So you are now probably wondering about the sustainability of that, how sustainable that was? Maybe painting and so on, uhm could maybe also have a, you could also maybe ask the question regards to how involved was the community with… now we're

talking about the school, with painting the wall because maybe that would've helped …

AEST:

The matrics were helping out they were helping us.

Researcher:

See, so I think maybe sometimes it could be that, you know there are a lot of factors that could be at play there. It could maybe be that some just or maybe the matrics have left, uh and the school only is infested by the other little humans, uhm so, so yah I think one has to maybe in that regard always be, there's always so many other variables that one has to look at in that regard yeah.

Researcher:

Okay. Uhm. Okay, question two.

How have institutional practices of community engagement at the University of Pretoria's faculty of education shaped your understanding of community engagement in teacher education? Alright, so, how do you understand or how the University shaped your understanding of community engagement in the teaching environment or the teacher education environment. So what I am maybe asking is uhm, yes, answer the question with regards to how have they shaped it, but as well, uhm what is your understanding of community engagement in teacher education alright, in relation to what you have experienced with regards to community engagement at the University of Pretoria.

AEST:

Ek dink ek, ek gaan probeer maar dit gaan probably nie soos reg wees nie.

Researcher:

There is no wrong or right answer Mr…'AEST'

AEST:

Ek dink nie die Universiteit het self enigsins gecontribute tot wat ek weet van community engagement nie, dit was so half, jy leer jouself wat dit is, voel ek. Want ons het nie regtig daarvan geweet totdat jy daar gekom het. Ja.. so die kennis wat jy

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daaroor dra is baie 'limited' soos 'AEST' sê, mens tend om te gaan om 'n muur te verf want jy weet nie veel… jy weet nie wat om te doen om dit beter te kan maak. En ek dink ook groot klem dra in die hele ding soos die hele woord 'community' soos jy kan nie net, weereens terug op die punt van, net gaan vir 'n kwartaal en verwag jy is deel van die community of jy het die 'community gechange' nie, jy moet soos deel wees. Jy moet 'n konstante deel van goed wees. Wat oor 'n tydperk, wel nie eers 'n 'limited' tydperk nie maar oor 'n hele lâng tydperk kan wees.

Researcher:
Wow.

AEST:
Also, something I think about is. I know we all comparing it to the University. The University didn't teach us this and help us do this. But there is also a sense of where are we going to start thinking for ourselves? Thinking out of the box for ourselves. When are we going to do it ourselves? We don't need someone to constantly tell us the whole-time okay listen this is the problem. We need to go on our way to see okay this is the problem. This can be fixed, what can we do? It is for us to start thinking for ourselves not just needing for the University to tell us what to do the whole time.

Researcher:
That's true, but, uhm what happens when the University, because I think the University needs to also create spaces for you to engage as well because if those spaces are not there, you don't know what to do. So I think you have definitely, you have a point there but I it also boils back to are the spaces being created as well for you to engage with the community?

AEST:
They have to give us the necessary building blocks. And they aren't doing that.

AEST:
It's all good and well to say we need to think for ourselves if we don't know what it is we're supposed to be doing. We can't necessarily go out and do it. And when we're given an assignment saying we need to do A,B and C, we do ab and C. We hand it in

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we get our 15 credits and then afterwards the module is done. There's nothing else that (coughing) we do, it reaches a point where it just stops.

Researcher:

Wow. Okay. Anyone else wants to add anything to that question?

Alright, the last question.

Okay, it's quite similar to the previous one. Alright uhm so. How have institutional practices of community engagement at the University of Pretoria's faculty of education shaped your definition of community engagement? So, how do you define community engagement after four years of being an education student or an art education student teacher.

AEST:

Ek weet nie of dit nou regtig die vraag beantwoord nie, maar vir my ook met so tiepe iets, dis iets wat jy prakties moet kan ervaar. Jy kan nie net die teorie daarvan geleer het nie. Soos wat sy gesê het, toe sy by die skool aangekom het is dit half 'n ander verstaan gekry van daar is regtig mense waardeur sulke omstandighede moet skool gaan and wat nie die resources het nie en sulke tipe goed nie. En dan ook vir my met community engagement, dit help nie jy daag op, doen its en gaan nie. Jy moet mense equip om dit aan te hou doen. Om hulle, dit help nie jy gaan en plant 'n groente tuin nie maar nie een van hulle weet om dit te onderhou nie. Hulle weet nie hoe om te kyk daarna, om plante te laat groei nie, verstaan daai deel moet ook ingebring word sulke belangrike deel wat ingebring moet word saam met die community engagement.

AEST:

I think that's also where 'AEST' said about you can't just go for one term I mean going for one term what does that help? What are you actually contributing? Because after that is actually left of what we've done.

AEST:

Ook soos sy sê, jy kan nie net teorie daarvan leer nie, dis nie asof die Universiteit jou kan leer om 'feelings' te hê, om te gee vir die mense van sulke communities nie.

AEST:

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Well actually if you look at it in ACS. Ons het mos daardie community engagement module gehad. That was an entire book summing up the concept like literally in a bunch of ways and scenarios, so definitely you can't like take a sentence and say engagement with the community and that's the definition of community engagement.

AEST:

But it's also different from having theoretical and practical. Reading about it and experiencing it is clearly two different things.

AEST:

That's the exact same thing as teaching prac. Remember like in first year we thought teaching is going to be so easy (laughing) until you're actually standing in front of a class.

AEST:

And then you walk into your first class.

AEST:

Oh my gosh what am I doing, you know. Then you get your first set of negative criticism from your teacher, then you are like, I didn't realise it was that bad. It is exactly the same with community engagement, if you don't go and do something you never realise 'oh but this doesn't work, this doesn't work. You go there with your bright ideas like oh we're going to paint the wall but for example the school has nothing to paint or they don't even have walls for you to paint on for an example, and then what do you do?

Researcher:
Sho!

AEST:

I just want to add that I do feel that community engagement is not necessarily like an object that uhm what we were saying mostly like paining. I specifically know about community engagement actually changing people's lives in the community. It's not just fixing a visual problem or an object that needs fixing. I feel like a lot of the time its also fixing the people who live within the community and their actual problems and then

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you're changing a life which then in turn will change other people's lives as well. It's not just fixing, like the external problem. A lot of the kids at the school I went to had a lot of internal problems and if you don't fix that first than you're not going to be able to fix their external community problems anyway. I feel like a lot of community engagement should also try to focus on a lot of internal problems first, because otherwise they won't be able to think even of fixing their external problems.