UNIVERSITY OF ZIMBABWE

THE ZIMBABWE BULLETIN OF TEACHER EDUCATION

DEPARTMENT OF TEACHER EDUCATION

The Zimbabwe Bulletin of Teacher Education

An official journal of the Department of Teacher Education
University of Zimbabwe

Subscription Rates

The subscription rates per year and volume (2 issues) of the journal are as follows. These rates are subject to change without prior notice.

	Within Zimbabwe	Outside Zimbabwe
Individual	Z$3 500.00	US$70.00
Institutions	Z$4 000.00	US$100.00

Single copies may be ordered for Z$1500.00 within Zimbabwe and for US$30.00 outside Zimbabwe.

THE ZIMBABWE BULLETIN OF TEACHER EDUCATION

CONTENTS

A Case Study of Multiculturalism And Diversity In Art and Design Teaching and Learning in Selected Secondary Schools in Bulawayo

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ABSTRACT

This ethnographic study was instituted to investigate how Art and Design teachers conceptualized and implemented the constructs of multiculturalism and diversity in art teaching. It also sought to explore how the constructs impacted on students' practice in studio art. Two art classes deemed multicultural in attributes such as gender, disability, ability, ethnicity, and social status of students, were purposively sampled and investigated. Data were collected qualitatively using in-depth interviews, document analyses and participant observations. The study revealed that teachers are conscious of the multicultural nature of the student body and made deliberate efforts to be sensitive and responsive to this diversity. It emerged that the mentally handicapped students are potentially creative. Observations also pointed out that cultural backgrounds of students, gender, student abilities, and social backgrounds of students had the most significant influence on choice of curriculum content and methodology by teachers.

The study recommended that individual teachers develop their own reconceptualized theoretical models of multiculturalism and diversity in art teaching and learning that would help guide their classroom operations. Teachers also need to be fluent in a number of discrete cultures so as to address the needs of students from diverse cultures with diverse artistic experiences.

INTRODUCTION

Present day Art and Design classes are characterised by a student body that is diverse and multicultural in various attributes. This diversity is made even more complex by the relative nature of the subject. It is against this

background that the study was conducted. The study sought to investigate the extent to which Art and Design teachers applied theories of multiculturalism and diversity in their teaching and how art students learn in such multicultural settings in the Zimbabwean context.

BACKGROUND ·

Multicultural education is about infusing a wide range of beliefs and attitudes of individuals from diverse cultures (Davidman and Davidman as cited in Sikula, 1996). It entails use of instructional methodologies and materials that promote equity of educational information to all students It is also concerned with making educational experiences more sensitive and responsive to diverse cultural needs of learners. In some African countries that were colonized, multiculturalism is a recent phenomenon as the concept only emerged after the countries had gained independence In Zimbabwe, for example multiculturalism and diversity issues are now enshrined in the post independence national cultural and educationa policies (Nziramasanga, 1999).

There are a number of forces that have contributed to the shaping and redefining of multicultural art education. These include post modern notions such as gender theory (Dawtrey et al, 1996) and cultural studies (Bennet et al, 1981), critical theory (Efland, 1990) and mainstreaming (Weisenstein and Gall, 1978) as well as information technology, high and low art, post colonial transformation, cultural relativism (Bennett et al, 1981) and learning theories-(Montgomery, 1995).

Post Modernism as one of the influencing factors, represents an intellectual political and educational position that the period we are in since 1960s is "post" modern (Efland, 1990). Its main proponents, Foucault, Lyotard and Boudrillard, challenged Enlightenment structures of rationality, reason and privileged knowing through scientific means in terms of critique of universa knowledge (Marshall and Rossman, 1999). Art from a post modern perspective is therefore, pluralistic and diverse. This diversity reflects the pluralism found in the "multiple option society", represented by the studen body.

According to a 1997 UNESCO workshop on "Culture, Gender and Development for Eastern and Southern English Speaking Countries," gende is a social construct aimed at institutionalizing female subordination

Deliberate differential treatment of the two sexes, especially among most African cultures, tends to foster superiority complex among males and inferiority complex among females.

Such repressive gender treatment has found its way into the traditional art classroom where the art teacher gives male students preferential treatment (Harvey, 1986; Shakeshaft, 1986; Rush, 1987; Sadker and Sadker, 1986). As a result some feminist advocates such as Julia Krestiva, Linda Nochlin and Judy Chicago, have advanced for feminist methodology in order to promote equality and equity to artistic information by both sexes.

They have advocated for the expansion of the art curriculum to include the study of female artists and their art from both traditions of main-stream art and hidden stream art. In Zimbabwe, such reviews have not only offered the long marginalized girl child (Zvobgo, 1999; Chitekuteku, 2000) access to education, but also access to artistic knowledge in addition to the breaking of gender divisions and negative stereotypes amongst learners and teachers.

As an advocate of the queer theory, Judith Butler in her book "Gender Trouble" has challenged the notion of fixed identities. She asserts that identities are not fixed; hence, we cannot fully determine or define who people are. Labelling people as, for example, feminists, mentally handicapped etc, only promotes socially constructed stereotypes. From this theory it would, therefore, be improper for art teachers to expect inferior art from the mentally handicapped or female artists as both are potentially creative (Timmerman, 1986).

Critical theory which emerged in the mid 1970s focused on socioeconomic class structures (Efland, 1990). It questioned the way curriculum was deliberately designed to reproduce and perpetuate class divisions. Art curriculum in colonial Zimbabwe, for example, was deliberately designed to further the segregatory interests (hegemonic) of white minority at the expense of black majority (Nhundu, 1989). The concept of art in black schools was thus restricted to crafts such as carpentry, drawing, needle craft and domestic science (Gentile and Pashapa, 1993; Saunton, 1970). Consequently, after independence the Zimbabwean government had to abolish the dual system of education (Nhundu, 1989) and adopt a multicultural disciplinary approach in order to accommodate black ethnic groups that had been marginalized for a long time.

Multiculturalism is also about classroom pedagogy. McGregor (1990:319) notes that "multiculturalism is a local affair, to be handled by the teacher out of whatever situation exists in a specific classroom". It is, therefore, imperative that teachers establish an enabling environment and use methodologies that include both individualized instruction and cooperative learning.

Mainstreaming has been a critical issue in multicultural education (Weisenstein and Gall, 1978). In essence mainstreaming stresses the need for every child to receive an individually appropriate education while attending school with all other children. This educational right is enshrined in the Zimbabwe national educational policy (Nziramasanga, 1999). Mainstreaming has led to the development of special programmes aimed at addressing the needs of handicapped students in regular class settings. Institutions have been established in Zimbabwe to address personnel needs of such students.

RESEARCH OBJECTIVES

The following were the objectives of this study:

1. To explore the theoretical conceptions of multiculturalism and diversity among specified groups of art teachers.
2. To review forces contributing to multiculturalism and diversity such as gender, mainstreaming, post modern educational philosophy, teaching methodology and learning strategies.
3. To identify and describe the interaction patterns that characterize a multicultural and diversified art classroom.
4. To investigate practical implementation of some multicultural and diversity issues by selected art teachers and students.
5. To propose a theoretical model that explores the conceptions and applicability of multiculturalism and diversity among art teachers and students in the Zimbabwean secondary school context.

METHODOLOGY

Research Design

The Ethnographic research design was used in this study. It had the advantage of being contextual in that it focuses on teacher and student behaviour in a natural set up.

Population, Sample and Sampling Procedures

The study investigated two secondary school sites identified as multicultural that offer Art and Design as an examinable subject. To identify such schools, the researcher considered attributes that define multiculturalism in art education as put forward by Davidman and Davidman in Sikula (1996); Gollnick and Chin (1983); Thurber (1993); James (1978); Weisenten and Gall (1978) and Birch (1978). He also considered post modern theories such as feminism (Dawtrey et al., 1986); queer theory (Butler, 1990); critical theory (Efland, 1990) and mainstreaming (Timmerman, 1986; Rush 1987; Collins and Sandell, 1987) as they help define diversity in art education. Thus aspects considered in selecting the sites included cultural diversity, gender, mental and physical disability, race and social status of students.

The two schools were randomly selected from eight schools identified as multicultural. From each school a form three art class was then purposively selected (Gall, Borg and Gall, 1996). Classes selected were those that typified a multicultural and diversified student body composition. Two teachers (one male and one female) who taught these classes were persuaded to be the purposive sample of participating art teachers.

Data Collection

Three principal qualitative methods of participant observation, in-depth interviews and document analysis were used. These provided means of data triangulation. Document analysis involved studying a number of classroom documents and artefacts such as national art syllabus, teachers' records such as schemes of work, lesson plans, records of marks, and students' artworks such as drawings, paintings and sculptures. In-depth interviews allowed the researcher to collect thick qualitative data as the method permitted probing and member checking. Two participating art teachers and randomly sampled students were interviewed using both formal and informal interviews as well as conversational group interviews.

Initial class visits were guided by broad areas of multiculturalism and diversity. Later in the study, after the researcher had been accepted as an insider, he developed more focused observational checklists after considering the various attributes reviewed in literature as constituting multiculturalism and diversity in art education. Interviews were recorded

on audio tape while lesson observations were video recorded.

The interviews were transcribed immediately after exiting the site;
Document analysis and classroom observations were recorded as field note;

Data Analysis

The researcher qualitatively analysed data both during data collection and
after exiting the sites. The more formal analyses were done after all dat
had been collected. Analyses involved generation of patterns, theme;
constructs and making of inferences. The analyses were presented in table
and in a descriptive form and included excerpts from teachers and student
in their own words.

RESULTS

Art teaching and learning in a multicultural and diversified art class i
discussed under five major emerging themes. The following Table is
summary of the themes and categories.

Table 1: Summary of Emerging Themes and Categories.

THEMES	CATEGORIES
Teacher perceptions about teaching and learning in a multicultural art class	• Cultural interaction plays a significant role • The disabled require special attention • Learners from different social backgrounds need to be treated differently • Differential treatment of the two genders • Some cultures are more open than others • Some cultures are reserved • Students appreciate each other's work • Use methodology relevant to each culture • Each culture is unique and should be respected • Student artistic abilities differ • Homogeneous treatment of students
Student performance in studio art	• The disabled are disadvantaged • Some cultures do better than others • Performance differs by gender • Subject/theme preferences differ by gender

	• Social status influences performance
	• Individuality is vital in art
	• Some ethnic groups are disadvantaged
Teachers' perceptions about planning and evaluation for a multicultural art class	• Planning for different student abilities
	• Planning for diversity in teaching methods
	• Planning for diversity in resources
	• Setting diverse tasks and learning activities
	• Planning for individualised remediation
	• Constant assessment and evaluation of students' progress
Students' perception about art learning	• Art is about portraying one's culture and experience
	• Cultural interaction facilitates exchange of values and ideas
	• Art is an individual endeavour
	• Varied teaching methods
	• Interaction is above cultural lines
Characteristics of an art class composition	• Gender
	• Ethnicity
	• Ability
	• Disability
	• Chronological age

TABLE 2: Teacher Perceptions about Teaching and Learning in a Multicultural Art Class.

EMERGING CATEGORY	SUBSTANTIATING STATEMENTS FROM DATA
Cultural interaction plays a significant role	• a child does not learn from his culture only but he needs to know everything (referring to other cultures) for him to apply what he has in a given theme. (Mrs Sibanda: Trenance)
	• They work together well especially these ones (referring to coloureds) because they will be willing to teach them. (Mrs Sibanda: Trenance)
	• Someone wants to prove his own culture, and I want to prove my own culture. So what happens there is that it helps me a lot to know that the other person's culture is more advanced than mine. (Jacob: Trenance)
	• Knowing the other person's culture develops in me the interest to mix my culture and his culture. (Jacob: Trenance)

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The disabled require special attention	• · Try to understand them because by looking at them individually as they have individual needs, and seeing how they develop individually, you develop an understanding of their individual art (Mr Mashiri: St Calvin)
Learners from different social backgrounds need to be treated differently Differential treatment of the two genders	• I encourage to see them all as they work and try to make them feel they are doing wonderful work and come to them individually and try to stress some point but stressing from the positive (Mr Mashiri: St Calvin) • Obviously girls would like you to be calm, to be slow and patient with them. They would like you to look at them as very special people and appreciate the effort they are putting. (Mr Mashiri: St Calvin) • with a boy you could say "hey this is not good enough, you really, really need to put more effort". You know boys appreciate straight facts. If you don't tell them straight — they don't take you seriously. (Mr Mashiri: St Calvin) • They (boys) are not discouraged by criticism while girls would not appreciate criticism....·So in every way I have to be sensitive to them. (Mr Mashiri: St Calvin)
Some cultures are more open than others	• So if I present it and it's not what it is they say to me "No, Sir, this is not it. This is this" That way I come up with their areas of strength. (Mr Mashiri: St Calvin)
Some cultures are reserved	• For instance the coloured feel undermined firstly they are a minority here in the school and in the art class — they are undermined by obviously the white who are more (Mr Mashiri: St Calvin) • — and the Indian are much quiet, they don't want to talk much about their culture (Mr Mashiri: St Calvin) • At the end of the day the child (Indian) feels that their culture is not acceptable — and children are not always open to discuss cultural issues (Mr Mashiri: St Calvin)
Students appreciate each other's work	• But I have generally seen a fair appreciation in the children for each other's work • Both boys and girls appreciate good work as good. (Mr Mashiri: St Calvin)
Use of relevant methodology to culture	• They (cultures) influence (methodology) in terms of materials that are used because you look at accessibility of a particular material to a particular child. It also influences the type of art that is produced (Mr Mashiri: St Calvin). • — you look at the scene within the child's home and the child's experiences and that leads you to the metholodology that you use and also the materials that you use. (Mr Mashiri: St Calvin)

Each culture is unique	•	For instance the kind of art I do is very different from the kind of art my
and should be respected		students do and I have always appreciated the individuality of art. (Mr Mashiri: St Calvin)
	•	I try to read deep into the cultures of those ethnic groups — I value myself against the probable responses of my children and then I try to put myself last and put their culture and their possible interests forward. (Mr Mashiri: St Calvin)
Student abilities differ	•	Art must be appreciated as it is because it is so discouraging to a child who can never write "O" levels because they can never be able to draw a concrete object in still life drawing (Mr Mashiri: St Calvin)
Homogeneous	•	I just take them (students) as one and then teach them like that (Mrs
treatment of students		Sibanda: Trenance)
	•	I give the theme even if they (students) are in town "my rural home" and they will be forced to work on that topic. Even if they say "No I have never been there" — So you just give then any topic you want. (Mr Sibanda: Trenance)

This theme had eleven categories. Both teachers and students felt that cultural interaction was invaluable in an art classroom. Interactions allow for sharing of ideas and cultural values and borrowing of techniques. Both teachers felt that the disabled required special treatment because of their disability. At one site the teacher actually gave individualised instruction and supervision. Thus the disabled were catered for right from the planning stage, teaching stage evaluation stage, up to the remedial stage. Both teachers felt that boys need to be approached differently from girls. Boys are viewed as being more assertive and are able to handle criticism. Although these were perceptions held by both teachers, on the ground both boys and girls were treated the same.

At Trenance it was observed that the coloureds were outspoken. They were freer in expressing themselves and always inquired where they did not understand. However, the opposite prevailed at St Calvin where the Indian and Coloureds were a bit reserved and whites dominated class discussions. Teachers accounted this to the way children were brought up in the different

cultures. Teachers also viewed students as requiring different and varied teaching methods. They felt that the methods should take into cognisance children's cultures and their upbringing. Thus, examples and art materials should be within the children's experiences. This is because each culture and individual are unique. Mrs Sibanda expressed the view that there are times when students have to be treated as a homogeneous student body. Examples cited are when giving topics for imaginative composition in colour.

TABLE 3: Student Performance In Studio Art

EMERGING CATEGORY	SUBSTANTIATING STATEMENTS FROM DATA
The disabled are disadvantaged	• Because our artwork is not the standard art of the schools much of the artwork would not be considered up to standard in the school setting in the "O" level kind of guidelines because our children have problems of coordination. (Mr Mashiri: St Calvin) • But the others would be too slow and would not respond. The other problem would be that the guest artist himself may not understand the children. (Mr Mashiri: St Calvin))
Some cultures do better than others	• These ones (coloureds) tend to master well. — Whites can also produce very good work. I think its because of their background. I think their parents are really behind it all unlike us (blacks) we are just seeing it now. (Mrs Sibanda: Trenance)
Performance differ by gender	• Boys tend to do better, far much better than girls. Boys work wholeheartedly. Girls tend to play, they say I am doing this just for the sake of Mrs Sibanda (Mrs Sibanda: Trenance) • They (girls) accept that boys' work is much better. At the same time the boys have got that spirit to teach them. — Girls appreciate boys' work and see it as good work (Mrs Sibanda: Trenance) • I think I have seen girls doing better in class. I have seen them concentrate more and I have seen them more settled to produce something. I think girls have within them a challenge. They feel they have to surpass their male counterparts (Mr Mashiri: St Calvin)
Subject/theme preferences differ by gender	• — girls are more into quite, calm kind of things. They would draw things like flowers, things like water, rivers, seas, the whale, ocean—while boys would like to draw stronger kind of works, metal things, tall buildings, cars (Mr Mashiri: St Calvin)

- — because the kind of work they produce normally relate them
  and their environment in the perspective of their sex.
  (Mr Mashiri: St Calvin)
- — the majority of the girls don't want to do tough things
  especially composition in colour and design — And for the boys
  they would go for those hard topics (Mrs Sibanda: Trenance)

Social status influences performance	• The student's social status counts a lot because those ones with very good status will have everything from art equipment — sketch books • they have, crayons, water colours, pastels they do have. Those ones from high status do well. (Mr Sibanda: Trenance)
Individuality is vital in art	• Art is a wide subject so I encourage them to differ. I don't like the same things. What I really appreciate is for them to be diverse. (Mrs Sibanda: Trenance) • I encourage them to identify their areas of strength and develop in line with their areas of strength — allow them to manipulate as much media as possible and hence try to develop a technique of their own. (Mr Mashiri: St Calvin)
Some ethnic groups are disadvantaged	• Even for most black children that we have here have also shown that they have the pencil before although there is obviously less experience in the use of media because of the disadvantaged home settings from which they come. (Mr Mashiri: St Calvin) • If you talk about complex and expensive materials to a township boy it doesn't make sense — (Mr Mashiri: St Calvin)

TABLE 4: Teachers' Perceptions about Planning and Evaluation for a Multicultural Art Class.

EMERGING CATEGORY	SUBSTANTIATING STATEMENTS FROM DATA
Planning for Different Students Abilities	• The scheme aims to stimulate, encourage and support the development of the acquisition of technical competence and manipulative skills, which will enable pupils to realise their creative intentions. (Mr Mashiri: St Calvin) • (To) develop the ability to solve problems in both a practical and creative way (improvisation and experimentation) with limited resources. (Mr Mashiri: St Calvin)
Planning For Diversity In Teaching Methods	• Teacher lists a variety of teaching methods: Discussion, Exposition, Individual practical work, Research, critiques, Demonstrations, Group work, Lecture.

Planning for Diversity In Resources	• A variety of resources are listed: Pencil, paints, brushes, crayons, glue, sketch books, manila, magazines, newspapers, scissors, plants, erasers, fabrics, pastels, scrap metal, etc
Setting Diverse Tasks and Learning Activities	• Effectively and efficiently use colour, paint and brush in their work. • Experiment with colour • Draw still life composition (using) specified visual elements. • Paint and draw an original composition. • Plot on paper parts of the human face in proportion to each other.
Planning for Individualised Remediation	• He managed to finish his work. (He) will need to do more research in picture study. Might have to settle for abstract work in composition on colour as opposed to concrete abstract composition. (Mr Mashiri: St Calvin) • Both Peter and Paul showed a development in their lettering skills using the calligraphic script.....Teacher gave further recommendations and pupils were tasked to produce other pieces over the weekend. (Mr Mashiri: St Calvin) • These weak pupils must re-do the work for them to gain the skill of shaping which is too difficult to them. (Mrs Sibanda: Trenance)
Constant Assessment and Evaluation of Students' Progress	• It was very interesting to discover pupils' capabilities in topic interpretation. Pupils were able to produce interesting and mature ideas. • Once everyone is back on board let's try and get them focused. Peter will be at Zeckie Studio Mondays 3-5.30 p.m. (The School head: St Calvin) • I think its time for me to chat with him. (The School head: St Calvin)

Six major categories were identified. It was observed from analysis of both classroom documents such as schemes of work and students' work that, generally, teachers planned with different students' abilities in mind. This diversity was quite evident at St Calvin where most children are mentally disadvantaged. Some students are physically handicapped, some have speech problems and some have problems with their psychomotor skills.

Teachers also planned for diversity in teaching methods. These varied with topics. These were explicitly stated by Mr Mashiri (St Calvin) in his schemes of work. On the other hand, they were implicitly stated by Mrs Sibanda (Trenance) and the researcher had to extrapolate the inferred methods.

Both teachers listed resources and equipment that were to be used for the term. More resources were listed by Mr Mashiri than Mrs Sibanda. Mr Mashiri listed a variety of resources reflective of the diversity in the student body composition and even suggested materials for each and every topic. Generally fewer materials were listed by Mrs Sibanda and these consisted mainly of the everyday materials such as newsprint, pencils and brushes.

There was a lot of emphasis placed on remedial work at St Calvin. This constituted a greater part of the teacher's evaluation. The school head also endorsed her observations about remedial work in her periodic checks of the teacher's documents. There was, therefore, collaborative effort in remedial work. Both the teacher and Head at St Calvin constantly assessed and evaluated students' progress. The evaluations were detailed and informative. However, evidence of follow up to these evaluations were not available.

TABLE 5: Students' Perceptions about Art Learning.

EMERGING CATEGORY	SUBSTANTIATING STATEMENTS FROM DATA
Art is about portraying one's culture and experiences	• ... they respond positively most of the time although they would like to end up on their own feeling that their own culture is better. (Mr Mashiri: St Calvin) • It shows they have experienced those things before because at that stage they will be talking about things that directly relate to them ... some child from a disadvantaged setting would just draw a shabby little shelter, an African hut in the rural area or a plough and this will show you that this child comes from a rural background. (Mr Mashiri: St Calvin) • ... where the child is relating closely to family experiences (Mr Mashiri: St Calvin)
Cultural interaction facilities exchange of values and ideas	• Knowing the other person's culture develops in me the interest to mix my culture and his culture. (Jacob: Trenance) • I think that (group projects) gives me ideas about my art especially when we are doing still life. (Jacob: Trenance)
Art is an individual endeavour	• ... it is interesting because girls usually qualify to do art because [they] like beautiful things. (Jacob: Trenance)

	• . . .when you go like to Matopos you see landscapes or when watching movies you get ideas from the background. (Linda: Trenance) • They like to be alone and bring their own ideas believe me, they have lots and lots of ideas and that shows their maturity and creativity. (Mr Mashiri: St Calvin)
Varied teaching methodology	• The kind of help, that guidance I like because he (teacher) will always assist me like when I am doing patterns (Jacob: Trenance) • ...They (students) like to see the teacher's demonstration. But there is a technique they like very much which is "do as I do". (Mr Mashiri: St Calvin)
Interaction is above cultural lines	• Students' friendship is not according to culture. For example, one student whose mother is Ndebele and father is Shona has a Ndebele friend, a Shona friend and one is both Shona and Ndebele. Friendship is not restricted to culture. (researcher)

It was interesting to note that all students drew or painted subjects from the perspective of their own culture and experiences especially the imaginative compositions. Most expressed the view that they valued their cultures and those of others and that as they interact they also learn from others. Works analysed through document analysis revealed some impact of acculturation, which could, however, have been subconscious on the students' part.

It was also interesting to note that interaction among students was not bound by culture. Friendship among students was not a factor of culture. In fact students felt they could naturally associate with anyone from any culture.

Most students expressed that they learn better through teacher guidance and demonstrations. These were the main methods used by the teachers although more methods were listed in classroom documents. The methods were interspersed with individual student practice.

Performance in Studio Art

In analysing students' studio production, the researcher adapted assessment domains used in evaluating domain projects (Winner and Simmons, 1992). These are listed in the box below,

- cultural awareness
- originality
- visual·awareness
- visual aesthetics
- perceptual awareness

Themes in students' studio art depicted their social and cultural backgrounds. Students from affluent backgrounds displayed their social status through media choices, subjects and techniques. It was noted that most students showed originality in their work and this was supported by one of the teachers "I expose them to as much diverse techniques of art and allow them to manipulate as much media as possible and hence try to develop a technique of their own".

Students displayed critical understanding of art elements and principles of design. Data from students' work revealed that the concept of visual aesthetics varied with individuals, cultures and experiences. Before students embarked on a project they researched in order to develop critical understanding of the issues involved. This helped in their perception of the problem at hand.

Objective 1.4.5

To propose a theoretical model that explores the conceptions and applicability of multiculturalism and diversity among art teachers and students in the Zimbabwean secondary school context.

The following are issues suggested by the two art teachers and collected data that can possibly act as guidelines for the reconceptualization and redefinition model of multiculturalism and diversity in Art and Design teaching and learning in the Zimbabwean context.

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Interaction is above cultural lines	• Students' friendship is not according to culture. For example, one student whose mother is Ndebele and father is Shona has a Ndebele friend, a Shona friend and one is both Shona and Ndebele. Friendship is not restricted to culture. (researcher)

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Objective 1.4.5

To propose a theoretical model that explores the conceptions and applicability of multiculturalism and diversity among art teachers and students in the Zimbabwean secondary school context.

The following are issues suggested by the two art teachers and collected data that can possibly act as guidelines for the reconceptualization and redefinition model of multiculturalism and diversity in Art and Design teaching and learning in the Zimbabwean context.

- Students differ in the ways they respond to art problems
- Respect cultural differences
- Avoid cultural domination
- Avoid trivialization of other cultures
- The disabled need special attention
- Attend to individual needs
- No ethnic group is better at art
- Cultural background influences type of art produced
- Social background affects type of art produced
- Social backgrounds of students influence teacher's perceptions about students
- Guest artists promote sharing of ideas and values
- Gender considerations influence teacher's assessment of students' work
- Gender is a factor in approach to art
- Cultural backgrounds of students influence methodology
- Cultural backgrounds of students influence curriculum content
- Art is an individual endeavour
- Criticism is part of cultural exchange
- Appreciate art as art
- An art class is heterogeneous
- The mentally handicapped also have creative powers

From the list of issues it is evident that teachers are aware of multicultural and diversity issues in their classrooms and how they impinge on the way they teach and how students learn. It is possible that teachers can re-conceptualise on these aspects and develop a theoretical model to assist them manage the heterogeneous art classes.

The following are multicultural and diversity considerations teachers planned for in their schemes of work

Table 6: Teacher Considerations when Planning.

CONSIDERATIONS	SCHOOL	
	ST CALVIN	TRENANCE
A variety of teaching methods	YES	YES
Classroom organisation	NO	NO
Classroom interaction	YES	YES
Students' ability	YES	YES
Diverse cultures	YES	YES
Diverse learning tasks/activities	YES	YES
Diverse instructional material	NO	NO
Diverse learning media	YES	YES
Individualised evaluations	YES	YES
Remedial work	YES	YES
Gender considerations	NO	NO
Enabling environment	YES	YES
Disability among students	YES	YES
Learning styles	NO	NO

More considerations were made at St Calvin than at Trenance. This was probably because of the wide diversity that existed in the student body. It was interesting to note that both teachers did not plan for classroom organisation, for use of instructional material, with gender considerations in mind as well as students' learning styles. These are crucial factors for effective learning.

The table below shows a qualitative summary of the variability levels of multicultural and diversity issues noted during lesson observations at the two sites.

Table 7: Summary of Variability Levels of Multicultural and Diversity Issues.

ISSUE	QUALITATIVE VARIABILITY OF ISSUE				
	NONE	LITTLE	MUCH	V.MUCH	A LOT
Gender representation	T		S		
Gender and participation	T				S
Gender and performance			T	S	
Domination			S/T		
Trivialization		S/T			
Disability	T				S
Cross culturalization		S/T			
Class status of students		T		S	
Teaching styles			S/T		
Learning styles			S/T		
Classroom interaction		S/T			
Classroom organisation		S/T			
Art curriculum content	T			S	
Art production		T		S	
Tasks/Assignments		T		S	
Assessment and evaluation	T				S
Visual aesthetics		T		S	
Class displays			S	T	
Cultural idioms			S/T		
Media and materials			S/T		

KEY:　　S-ST CALVIN
　　　　T-TRENANCE

At one school there was more variability of the various attributes. The teacher took cognisance of the diversity that existed among students while at the other site the teacher taught the class as a homogeneous group as the teacher explained "I just take them (students) as one and just teach them like that . . . ." Assessment and evaluation and curriculum content at one site were not varied. The teacher did not consider the various artistic backgrounds of learners and their diverse cultures.

DISCUSSION

Findings from this study confirmed Timmerman's (1986) findings that the mentally handicapped are potentially creative. It also refuted findings by Shakeshaft (1986), Harvey (1986) and Sadker and Sadker (1987) that classroom interaction is dominated by male students although male students out-numbered their female counterparts, a fact confirmed by many studies (Chitekuteku, 2000; Zvobgo, 1999; Dorsey, 1989; World Bank Report, ud).

The study also affirmed negative self perceptions held by female students about their own performance in studio art (Dorsor, 1990) as one female student commented "Boys are a bit more creative than us". This was also echoed by the female teacher "Boys tend to do better, far much better than girls. Boys work wholeheartedly".

Some contradictory findings were, however, noted by the researcher. At one school girls were more aggressive and assertive than boys which was contrary to findings by Sadker and Sadker (1987). It would seem, therefore, that participation and performance in art are not directly related to gender.

From a comparison of the reviewed literature and collected data, there was adequate evidence of implementation and consideration of some multicultural and diversity issues in the art classroom by art practitioners. The issues included planning for multicultural classes, individual student evaluation, use of relevant methodologies as well as collaborative approaches to handling of students as commented by one school head in one of the teachers' schemes of work. "Once everyone is back on board let's try and get them focused."

SUMMARY OF FINDINGS

* Curriculum studied at the two sites was not culture specific neither was it geared towards specific groups of the class such as the disabled.

* Intercultural interaction among and between teachers and students played a significant role in exchange of ideas, beliefs and values.

* Teachers planned for a variety of teaching methods, diverse learning tasks and a variety of resources. However, when it came to actual teaching, limited methods were implemented.

* Performance in studio art was related to a number of variables. Performance was found not to be gender related in one school and that boys performed better than girls in another. In one site some cultures were found to perform better than others. Social status played a significant role in studio performance. Exposure to artistic experiences, access to art materials and commitment to one's work among other factors, were responsible for good performance in studio art.

* The mentally handicapped were found to be as creative as their "normal" counterparts.

* Teachers were aware of the notions of multiculturalism and diversity and their implications to the teaching of the subject.

Recommendations

In light of the above findings the following recommendations were suggested:

* that teachers draw culture specific curricula for the multicultural classes,

* that teachers appreciate the diversity that exists among their students and plan activities that accommodate this diversity,

* that teachers use methodologies according to the dictates of this diversity,

* that art be appreciated as art regardless of who produces it, and

* that teachers acquaint themselves with the notions of multiculturalism and diversity.

Recommendations for Future Research

The study recommends the following areas for further research:

- Enhancing student performance in studio art in a multicultural art class.
- Designing relevant curricula for multicultural art classes.
- Teacher training needs required to manage multicultural art classes.

CONCLUSION

Teaching of multicultural art classes is now a reality in Zimbabwean schools private, urban, rural and mission. This therefore, requires teachers to be competent in handling such classes. This study has revealed the need for art teachers who are conversant in a number of cultures. Firstly, curriculum has to be reorganised so that it is relevant to the needs of all students. This is because students can only participate meaningfully in an educational setting if they feel their cultures are being respected.

Reorganising the curriculum involves carrying out a needs analysis and drawing relevant curriculum content from the national curriculum content to address the needs of all learners. This requires·the teacher to be creative and resourceful.

Secondly, teaching methodology should be inclusive rather than selective. A variety of methods need to be used. These could include cooperative learning, individualised learning and group work so that students learn to appreciate and respect each other's cultures and opinions. All these can be successfully achieved if teachers develop a clear understanding of what multiculturalism and diversity in Art and Design teaching and learning involves.

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