The story of Charlotte Maxeke: An analysis of how visual arts can be utilised to reflect on race, gender, identity and citizenship in the South African higher education context
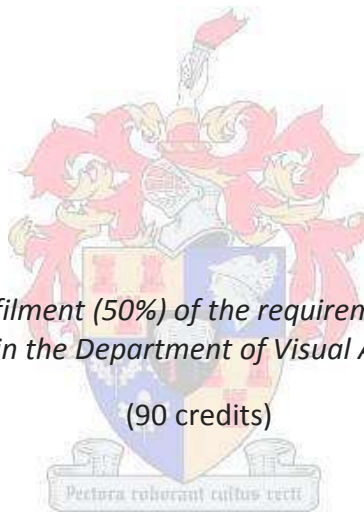
by

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Thesis presented in partial fulfilment (50%) of the requirements for the degree of Master in Visual Arts (Art Education) in the Department of Visual Arts at Stellenbosch University

(90 credits)

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Declaration

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Abstract

The history of South Africa represents oppressive systems of racial discrimination and domination, systems that were used in the construction of educational institutions in South Africa. With the fall of apartheid in 1994 came the need for transformation that could lead to a new and all-inclusive South African society. The new South African government set out to reconstruct a community by emphasising the importance of education, culture and art, as well as by celebrating diversity.

The purpose of this study was to celebrate, bring awareness of and further educate Stellenbosch University students who participated in this study on the history of Charlotte Maxeke. The study topic was chosen to discover the different ways in which the students reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions. The study topic was further chosen to identify the ways in which students understand and define race, gender, identity and citizenship in South Africa by conducting an analysis of how visual arts can be utilised to reflect on these constructs in the South African higher education context. The research aimed to investigate the story of Charlotte Maxeke and to identify to what extent the process of art making contributed to reflective learning.

The research design method was a case study, as an interpretive approach to research. Inductive content analysis was conducted to analyse the data. Data were collected in a silkscreen printmaking studio, on the Stellenbosch University campus, among 22 second-year Fine Arts students who participated in the workshop. Data were also captured through recorded classroom discussions and written artist statements. Data and samples were selected on the basis of the participants' views and perceptions of the story of Charlotte Maxeke, and how these were addressed through the process of visual art. The data collected were further organised into themes and subthemes. The first main theme identified was citizenship, with globalisation and transformation as sub-themes. The second main theme that emerged from the data was race and cultural identity, with gender and

domination and sensitivity as sub-themes, with the value of art as a medium for learning as the third main theme.

The conclusions and implications of this study were established regarding the story of Maxeke as a catalytic foundation that was used to address certain discourses through the medium of art, suggesting that young South African students should participate in the visual arts as a way to free expression and creative thought through the process of art making and engagements with indigenous narratives such as Maxeke's.

Opsomming

Suid-Afrika se geskiedenis verteenwoordig onderdrukkende stelsels van rassediskriminasie en dominansie, stelsels wat gebruik is in die vestiging van opvoedkundige instellings in Suid-Afrika. Die ondergang van apartheid in 1994 het 'n behoefte gebring aan transformasie wat tot 'n nuwe en inklusiewe Suid-Afrikaanse samelewing sal lei. Die nuwe Suid-Afrikaanse regering het die heropbou van 'n gemeenskap beplan deur klem te lê op die belangrikheid van onderwys, kultuur en kuns, en deur diversiteit te vier.

Die doel van hierdie studie was om die geskiedenis van Charlotte Maxeke te vier, bewustheid daarvan te bring en voorts studente van die Universiteit Stellenbosch wat aan die studie deelgeneem het daaroor op te voed. Die studie-onderwerp is gekies om die verskillende maniere te ontdek waarop die studente op die storie van Charlotte Maxeke gereageer het, asook die manier waarop kennis van hierdie geskiedenis hulle in staat gestel het om tot sosiopolitieke klaskamerbesprekings by te dra. Die onderwerp is voorts gekies om maniere te identifiseer waarop studente ras, geslag, identiteit en burgerskap in Suid-Afrika verstaan en definieer deur 'n ontleding te doen van hoe visuele kunste gebruik kan word om oor hierdie konsepte in die Suid-Afrikaanse hoëronderwyskonteks te besin. Die navorsing het ten doel gehad om die storie van Charlotte Maxeke te ondersoek en te identifiseer in watter mate die proses van kunsskepping tot besinnende leer kan bydra.

Die navorsingsontwerpmetode was 'n gevallestudie as 'n interpretatiewe benadering tot navorsing. Induktiewe inhoudsontleding is uitgevoer om die data te ontleed. Data is in 'n sifdrukkuns-studio op die Universiteit Stellenbosch-kampus onder 22 Skone Kunste-tweedejaarstudente ingesamel wat aan die werkswinkel deelgeneem het. Data is ook deur opgeneemde klaskamerbesprekings en geskrewe kunstenaarverslae ingesamel. Die data en monster is gekies op grond van die deelnemers se sienings en persepsies rakende die storie van Charlotte Maxeke, en hoe dit deur die proses van visuele kuns aan bod gekom het. Die data is verder in temas en subtemas verdeel. Die eerste hooftema wat geïdentifiseer is, was burgerskap, met globalisering en transformasie as subtemas. Die tweede hooftema was

ras/kulturele identiteit, met geslag en dominansie en sensitiwiteit as subtemas, met die waarde van kuns as 'n medium vir leer as die derde hooftema.

Die gevolgtrekkings en implikasies van hierdie studie is bepaal in die lig van die storie van Maxeke as 'n katalitiese grondslag wat gebruik is om sekere diskoerse deur die medium van kuns te ondersoek, wat aan die hand doen dat jong Suid-Afrikaners aan die visuele kunste kan deelneem as 'n manier tot vrye uitdrukking en kreatiewe denke deur die proses van kunsskepping en betrokkenheid by inheemse narratiewe soos dié van Maxeke.

Acknowledgements

I would like to thank the following people for their interest and support throughout my MA studies, without which this research and academic journey would not have been a possibility:

- My mother, father and step-mother for always being supportive and encouraging me to chase my dreams, no matter what. For teaching me the value of education as well as the power that it possesses. And for showing me unconditional love every step of the way.
- My friends and family for always inspiring me to do better, and to shine bright.
- Prof. Elmarie Costandius (my supervisor) for her support and for granting me the opportunity to partake in this course.
- Stephané Conradie (my co-supervisor) for always believing in me.
- The National Research Foundation bursary, which sponsored and assisted in my academic studies.
- The Stellenbosch University Transformation Office, which shed a light on the history of Charlotte Maxeke and inspired this research.
- The second-year Fine Arts students who participated in the silkscreen printmaking workshop, for their insight, opinions and contribution.
- The Stellenbosch Department of Jewellery Design, for making me feel welcome in the MA Jewellery Design studio.

Table of contents

Chapter 1: Orientation to the study

1. Introduction

Charlotte Maxeke was the first black South African woman to graduate with a university degree (BSc), at an American university in 1901. To achieve such a feat at a time when colonialism, oppression, racism and sexism were considered the norm was an unimaginable achievement. Maxeke, however, had to endure all the obstacles and challenges that were a part of her daily life as an African woman living in a 19ᵗʰ-century colonial world. The story of her life and the role she played in the development stages of higher education institutions (HEIs) in South Africa was introduced to me through the Stellenbosch University Transformation Office. The Transformation Office initially approached and informed me of their idea to create awareness of the history of Charlotte Mannya Maxeke, in the Stellenbosch University context, as a means to educate and inspire individuals about her history.

The Stellenbosch University Transformation Office hosted a Women's Day Festival and Concert as a way to pay tribute to Maxeke and to achieve the goal of acknowledging her as an influential South African female figure. I was asked to produce a range of jewellery that represented and celebrated Maxeke's history, which was exhibited for two days at the Stellenbosch Conservatorium, where the Women's Day Festival and Concert took place. The story of Charlotte Maxeke represents ideas such as hope, empowerment and the value of having a sense of citizenship or belonging. Maxeke aimed to break through old boundaries and to open the door to unknown and unimaginable futures (Jaffer, 2016), creating an environment for young women (in fact for both genders) to succeed. By drawing inspiration from Maxeke's life for my artwork and reflecting on her story, I too through my research study wanted to affect awareness and acknowledgement and celebrate Maxeke as an important woman in South African history.

The main objective of this study was to use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context through the medium of visual art among second-year Fine Arts students who participated in a silkscreen printmaking workshop.

1.2 Background

I am a proudly black South African woman who was born and raised in Johannesburg, South Africa, and I found my passion for the visual arts at a very young age. Visual art has always appealed to me, and I was intrigued by the idea of creatively constructing my ideas and interests through the use of visual arts and subsequently began to explore and express my innermost authentic self.

My academic career began at the National School of Arts in Johannesburg, where I was taught to use the praxis of art as an experimental process that is not restricted to any fixed limitations and boundaries. I was encouraged to use the concept of visual arts as a means to connect, interact as well as communicate my thoughts and inspirations with my fellow classmates and educator.

Hence after matriculating I enrolled at the University of Johannesburg, where I studied in fine arts, ceramic design and graphic design. My journey later led me to the Greenside Design Centre, an institution that specialises in the field of design, where I explored the art of interior design. In 2013, I decided to enrol at Stellenbosch University to major in the art of jewellery design and metalwork technique. I went on to graduate with a Bachelor of Art Degree in 2016.

Inspired by the riveting story of Charlotte Maxeke as well as by the conversations in which I participated at the Stellenbosch University Transformation Office regarding the Women's Day Concert, which was organised as a means to celebrate and educate the Stellenbosch community about the history of Maxeke, I felt inspired to firstly collaborate with the Transformation Office as well as with the Stellenbosch University's Department of Music to bring about awareness of the story of Maxeke. This motivated me to utilise the story of Charlotte Maxeke as the foundation and inspiration for my research study as well as for the jewellery exhibition that I displayed at the concert.

Therefore, by creating a range of jewellery that represents the notions of hope and empowerment as well as the importance of education for liberation, I intended to produce a jewellery range that captured some of the themes that could be found in Maxeke's journey. Furthermore, by employing the use of a creative visual medium as a means to facilitate

classroom discussions on transformation in an HEI in South Africa, I intended through my study to investigate the ways in which the notion of visual arts can be used as a tool that can authentically educate individuals about expressing their own knowledge, as well as Maxeke's story as a catalyst that can be used to facilitate and address some current discourses of transformation that might be seen as being too difficult to address head on in a globally diverse community.

1.3 Problem statement

With South Africa's newly found freedom in 1994, after the fall of the apartheid regime, came about discussions on transformation and the betterment of the South African community as whole. Deprived of an education that could inform and educate the black population about themselves as well as the culture and knowledge of their past, and consequently finding themselves in competition with their fellow white South Africans for jobs and resources, the economic and educational gap between the two worlds began to present an array of problems. The new South African government, however, intended to equalise a community that had been formally deprived of certain information, thereby establishing the importance of education that could be used to transform and inform a developing multicultural society in addressing current transformative complexities of race, equality, social justice, cultural diversity and transformation. The South African government intended to create a community that was integrated, educated and socially as well as politically free. The research problem I therefore intended to investigate posed the question of how visual arts can be utilised to reflect on race, gender, identity and citizenship in the South African higher education context through reflecting on the story of Charlotte Maxeke as a form of narrative.

1.4 Aim of study

The main aim of this study was to use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context.

1.5 Research questions

The research questions that guided this study were formulated as follows:

- To what extent has the story of Charlotte Maxeke enabled students to contribute to socio-political classroom discussions?
- How did the students understand and define race, gender, identity and citizenship?
- To what extent did the process of art making contribute to reflective learning?

1.6 Study objectives

The objectives of this study were to:

- identify the different ways in which the students who participated reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions;
- identify the ways in which students understood and defined race, gender, identity and citizenship in South Africa; and
- identify to what extent the process of art making contributed to reflective learning.

This research was done by using the medium of visual arts as a means to challenge and inspire new and innovative ways to facilitate classroom discussions regarding transformation in HEIs and South Africa. The students who participated were enabled to attain a sense of knowledge that represents the idea of community, diversity and transformation through the use of visual arts, which can be seen as a concept that often embodies and encourages a sense of hope within participants. Individuals will therefore be equipped to critically engage, interrogate and interact accordingly with their social groups, other communities and the globe at large.

1.7 Overview of the research methodology

The research approach that was taken in this study was an interpretive one. The research design that was established was that of a case study, which was conducted and facilitated among the second-year Fine Arts students who participated in a silkscreen printmaking workshop in the Department of Visual Arts on the Stellenbosch University campus. All the second-year Fine Arts students were encouraged to participate and engage in the classroom discussions as well as in the process of making art. The group of individuals who agreed to participate in this study was made up of 22 students. All the students were asked to produce a set of artworks and an artist statement that could be used to further express the opinions and experiences of each student. Data and samples were selected on the basis of the students that were always present in class and on the views and perceptions regarding the story of Charlotte Maxeke, as well as in regard to the concept of citizenship in South Africa. Throughout the discussion of the study, each student is referred to by using a random number assigned to them and a capital letter that represents their race. The classroom consisted of a diverse group of individuals who included black, coloured, Indian and white individuals. The coding method was selected as a way to represent each participant as an individual and to contextualise their views and perspectives. Data were collected in the silkscreen printmaking studio on the Stellenbosch University campus, and were also captured through a set of processes that included voice recording of the classroom discussions that took place as well as through artist statements that served as written reflections that the students used in conjunction with their artworks as a way to contextualise, express and explain their opinions. The data were securely stored on a laptop and a hard drive to which only I had access. Students were informed of the research, and each participating student agreed and consented to participating in the study. The data-analysis process was carried out by using inductive content analysis, which enabled a process where the data were analysed and themes and subthemes that were revealed were discussed.

1.8 Boundaries and limitations of the study

This study was based on the Stellenbosch University campus; it was a study that only focused on the experiences, opinions and views of the students who participated in a fine art silkscreen printmaking workshop, which was a three-week workshop that was set around the story of Maxeke. The results of the study are specific to the time and place of the study. Therefore, the implications that were found in the study are ones that cannot necessarily be generalised to other fine arts students in other HEIs. The group of 22 Fine Arts second-year students who were involved in the study also presented limitations in this process, such as students not always being present or attending workshops and classroom discussions as well as the boundary that was presented due to each individual's schedule and availability. As a result, the main data selected and included in this study are those of the students who were always in attendance.

1.9 Structure of thesis

Chapter 1: Orientation to the study. In this chapter I introduced the research as well as the background of the study. I provided my personal background as well as the different motivations and notions that inspired me to address the research topic. Also included in this chapter are the main research questions, as well as the aim and objectives of the study.

Chapter 2: Theoretical framework. This chapter provides the theoretical frameworks and perspectives that shaped the manner in which this study was approached. The perspectives that are included and further discussed in this chapter are conceptions of indigenous knowledge, citizenship, transformation, globalisation, race and cultural identity, and the value of art as a medium for learning. This chapter provides insight into the way in which the story of Charlotte Maxeke can be utilised to investigate race, gender, identity and citizenship in the South African higher education context.

Chapter 3: Contextualisation. In Chapter 3 the contextual setting to the study is provided. This chapter situates the research in the context of South Africa, investigating the historical linage of education from the apartheid era to the post-apartheid era. Also included in this chapter is the historical background of Stellenbosch University, as well as the story of Charlotte Maxeke.

Chapter 4: Methodology. This chapter outlines and discusses the design of the research as well as the ways in which the study was conducted, by including the research paradigm and approach, sample and data selection, data capturing and ethical considerations, as well as data analysis and aspects of validity and trustworthiness.

Chapter 5: Data presentation and discussion. In this chapter the data that were collected in this study are presented and discussed. By sorting the collected data according to the themes and subthemes that revealed themselves in the data, this chapter further discusses the results of each of the selected themes.

Chapter 6: Conclusions and implications. This chapter provides a conclusive summary of the findings presented in Chapter 5 by discussing the implications that were revealed in the study. This chapter also provides a conclusion regarding the findings as well as some suggestions for the future and a critique of the study.

Chapter 2: Theoretical framework

2.1 Introduction

In this chapter I discuss how the story of Maxeke can form a catalytic foundation to discuss conceptions of race, gender, identity and citizenship in the South African higher education context through the medium of the visual arts. By investigating the ideologies and properties of indigenous knowledge as a concept of narrative, this section also identifies how knowing certain kinds of history, such as Maxeke's, can enable individuals to address and express their narratives. By reflecting on some of the narratives that can be found in Maxeke's story from a modern point of view, such as narratives that reflect ideologies of citizenship, globalisation, transformation and cultural diversity, this section also identifies the different and current discourses that can be addressed through the process and employment of the visual arts.

2.2 African indigenous knowledge

Indigenous knowledge is formulated around the African idea of community and human interaction. Conceptions of indigenous knowledge are "often associated with Ubuntu, translated as humanness" (Costandius and Odiboh 2015:6). This section discusses the concept of indigenous knowledge as an ideology that can be used to form a catalytic foundation, enabling individuals to address and discuss conceptions of race, gender, identity and citizenship. This section also identifies how knowledge of certain kinds of indigenous narratives, such as Maxeke's, can enable individuals to contribute to socio-political discussions. It presents an analysis of the concept of ubuntu as an African philosophy, a way of life, and the idea of indigenous knowledge as a philosophy that can be used to create and facilitate more multicultural communities today.

The concept of ubuntu originated from the Zulu expression "umuntu ngumuntu ngabantu" (Costandius and Odiboh 2015:6), which when translated into English is a phrase that suggests that we as human beings are people as a result of other human beings. It is a concept that can be seen as a philosophy that values and encourages aspects of community participation, humanity, morality and belonging, as well as the idea of sharing and growing together as a human race. The term 'ubuntu' can be used to refer to a person's moral or

ethical qualities, or a kind of thinking and even a kind of global perspective, pointing out the idea that "indigenous knowledge historically and currently plays an important role in the behaviour and welfare of communities in Africa" (Modi, 2009:5). This particular property of indigenous knowledge was one of the main points that stood out to me as being an important aspect that can be used to address certain current discourses in a culturally diverse society. On examining ideas of indigenous knowledge, many theorists and educators seem to be in accordance that certain concepts of indigenous knowledge can be used to offer a kind of understanding of the workings of the social and "material systems to promote meaning and vision" (Bhattacharyya, 2004:28).

This ideology was similarly used and suggested as a conception that can often indicate how cultural norms and values "shape knowledge systems of commitments and experience" (Bhattacharyya, 2004:28). Many theorists and educators also "argue for the use of African philosophy of learning for the enhancement of multicultural educational curricula" (Costandius and Odiboh 2015:6) in South Africa, accounting for the inclusion of a worldview such as ubuntu, which communicates traits of humanity.

However, of the many theorists and educators that account for the value and inclusion of indigenous knowledge and a praxis of ubuntu pedagogies, there are those who "question the uniqueness of Ubuntu as an educational philosophy and urge that certain aspects of the philosophy might not be suitable" (Enslin & Horsthemke, 2004:55) in relation to Western education. Alternatively, by acknowledging the African learning systems of education in developing relevant knowledge about our history, native traditions and cultures, as Sefa Dei & Asgharzadeh (2006:53) states that "we can devise solutions to the challenges that confront knowledge production in various educational settings" . Therefore, concluding that instead of following and sustaining the educational systems set up by colonial powers, educators, authorities and policy makers should see to it that "African indigenous knowledges are recognised and appreciated as sources of not only national pride and self-reliance, but also as wisdoms and knowings that are very relevant to a myriad of economically, socio-politically, environmentally and ecologically sensitive activities and developments" (Abdi et al., 2006:73).

2.3 Citizenship

The concept of citizenship dates back to a time where the world could have almost been described as static and the concept of travelling both nationally and internationally was a pleasure that could only be afforded by the privileged. The ideology of citizenship in this context, from a governing point of view, seemed a more appropriate method of controlling and keeping track of the members in the said society. Formulated on a Western conception of what a good citizen entails, the concept of citizenship tends to exclude those who do not share the same values, religion, morals and cultures represented in the dominant values of the nation. According to Isin and Nyers (2014:3), the idea that whether citizenship is defined as "membership, status, practice or even performance" already brings assumed conceptions of politics, culture, spatiality, temporality and society.

In the 21st century and a contemporary political democracy, the concept and traditional definition of citizenship almost become null and void. Due to globalisation, the citizen of a state almost never belongs to that polity, "but to several rested, if not overlapping and conflicting, series of polities" (Isin & Nyers, 2014:3), ranging from city, region and state to the international. The ideology of citizenship in a contemporary world can therefore be seen as a negotiated and dynamic institution facilitating the rights between political subjects and their polities. A recurring theme that can be seen in this perspective is the concept of a citizen figure, which, as Isin and Nyers (2014:4) point out, "is at once a figure of hope and enlightenment on the one hand and deep pessimism and suspicion on the other". The pessimism surrounding citizenship is a result of the unavoidable inequality in the distribution of rights. The suspicion towards citizenship is as a result of its exclusionary foundation that is endorsed by issues of race, gender, place of birth and sexual orientation. While the view of citizenship as an establishment is a dynamic one, the figure of the citizen today can be seen as a polarising one.

We can therefore come to the conclusion that citizenship negotiates the rights between members that are seen as political subjects and the nation to which they belong. However, it can also be seen as involving the art of being with different people, mediating different situations and identities, and articulating itself as "distinct from yet similar to others in our everyday lives" (Isin & Nyers, 2014:11). However, according to Costandius (2015), we can

better understand these terms and definitions through the use of concepts such as citizenship education and critical citizenship as a way to redefine and reconstruct our understanding in a culturally diverse world. Therefore, in facilitating an environment that gives way to the allowance and the enthusiasm to view the world from all perspectives of life, such pedagogies can be used to enable individuals to critically reflect on themselves, in their context and culture, as Costandius (2015:5) accounts from a praxis point of view how such pedagogies can contribute to "skills in acting collectively, challenging the status quo and the ability to imagine a better world".

The developing conceptions of citizenship in South Africa can be understood in the context of the "negotiated transition to democracy" (Enslin, 2003:73) in 1994, as well as the history of the struggle against apartheid that advanced it. The complexities in defining citizenship and recognising essential values underpinning it in South Africa today can be seen as a tremendously challenging task to take on, especially in a society that has experienced a uniquely difficult "transition from authoritarianism to democracy", as political leader Mamphela Ramphele (2001:1) points out. Coming from a history that advocated oppression, segregation, racism and acts of forceful dominance, the large majority of citizens in the new democratic South Africa are still struggling to articulate and understand what an appropriate sense of citizenship entails.

This struggle to attain a well-rounded ideology of citizenship in South Africa can be seen as one of the repercussions that have been left on a young democracy's shoulders as a result of the exclusionary discourses of the past. A range of laws in the past contributed to the struggle of attaining a sense of citizenship, particularly laws on segregation and racism that painted the black citizens of South Africa as inferior and the white citizens as superior. This supported and encouraged the reasoning behind inequities involving land distribution between black and white people, the accessibility of well-paying jobs as well as the notion of education, which was used as a stepping stone and a vantage point in the privileged white community to develop their sense of citizenship in a political, economic and social society, while at the same time denying the black community the same education, privileges and opportunities.

The development agenda, Agenda 2063, of the African Union (2015) aims to liberate and invest in a people through academic, political and socio-economic developments in the world. Such a perspective, according to Abdi et al. (2006:28), views the notion of "indigenous knowledges as constituting a part of the quest for multiple knowings about our world". It is a perspective that further emphasises the importance of linking the project of indigenous knowledge with policies of development, "global poverty alleviation and the trend known as globalisation" (Abdi et al., 2006:28) by critically questioning and developing relevant knowledges. From our history, native traditions and cultures "we can devise solutions to the challenges that confront knowledge production in various educational settings" (Abdi et al., 2006:8).

The concept of citizenship is often linked to a number of key conceptions that can be seen to enhance our understanding of the term from a global perspective. These conceptions include multiculturalism, which addresses the mixing and integration of many different cultures and people in one social and public space; pluralism, which is a conviction that argues for the collective integration of various religious, ethnic as well as racial and political groups in a single society; communitarianism, which incites the importance of individuals to the community in which they live as well as the importance of the family unit; democracy, which addresses issues of inequality, membership as well as agency in accordance to a nation state; and lastly globalisation, which can be seen as a concept that challenges the traditional notions that characterise the concept of citizenship today.

2.4 Globalisation

The term 'globalisation' refers to a wide range of concepts, such as science and technology, the global economy as well as the continuing development of the human race and the world at large. The objective of this section is to investigate the concept of globalisation as one of the discourses with which young citizen in the South African higher education context may be faced, and it analyses the concept of globalisation and how it can be seen as an ideology that also filters into and influences our understanding and definition of citizenship today. Often finding its general definition in the realms of global warming, globalisation, according to Anthony Giddens (1999:30), does not only refer to the globe at large or "what is out there, remote and far away"; it is a phenomenon that also refers to the "in here", one which

has the ability to influence the intimate and personal aspects of our lives. From a world of business to politics, to a global economy and capitalist point of view, the term 'globalisation' is one which, according to Held, McGrew, Goldblatt and Perraton (1999:67), refers to the "widening and deepening and speeding up of global interconnectedness".

From a global warming perspective, the influences of globalisation have resulted in risks such as global climate change, the spreading of "HIV/AIDS, international terrorism, and superpower unilateralism" (Fraser, 2009:14), presenting many new risks and uncertainties. Therefore, in the wake of a globalising community, we as citizens are required to no longer take for granted the notion of the national state when critically rationalising about issues of social justice, as all our daily lives are also controlled by "transnational corporations and international currency as well as the global mass media and internet" (Bozalek, 2014:5) that can also be seen filtering into the everyday lives of mundane individuals. With the development of politics, current affairs and modern conceptions of ideological norms came about the progress of women's rights and greater equality; this can be seen as the development that led to the transformation of "traditional family systems" (Giddens,1999:30) and of more eclectic and modern family systems.

According to Nancy Fraser (2009), when reimagining a political space that speaks of social justice, one needs to take into account the globalising world in which we live. In her book *Scales of justice: Reimagining political space in a globalizing world* (2009), Fraser addresses what can be seen as 'the problematic' notions of the balance of the scale of justice. By taking into account the changes that the ideology of globalisation presented over the past years as well as the way in which it has impacted the world, Fraser now includes the concept of representation as an additional dimension to her developed perspective on social justice.

The two dimensions of social justice that were investigated in this study are subsequently explained, beginning with the perspective of recognition and misrecognition. This perspective represents the political continuum of the scale; it is a perspective that can be seen too often facilitating a form of status order. The recognition and misrecognition perspective argues for contributions that are equally valued and there is equal opportunity for attaining a sense of social esteem (Bozalek, 2014). However, the problem offered in this view is the ideology of status order, which, according to Bozalek (2014:8), "is the same as

the cultural dimension of society, struggles over race, gender, sexuality as well as nationality". Therefore, fellow citizens can often find themselves being disallowed or restricted from interacting with and around their peers as a result of the established orders of cultural significance that repudiate them to attain an essential standing ground (Bozalek, 2014). According to Fraser (2009:14), on the other hand, "struggles for recognition increasingly look beyond the territorial state". This form of misrecognition can often be seen as encouraged by concepts of status inequality, which values the classes of individual citizens as well as the attributes and qualities that are associated with them (Bozalek, 2014).

Fraser's second dimension can be referred to as the perspective of representation and misrepresentation. This can also be seen as a political dimension of the scale; it is a perspective that often concerns itself with the notion of social belonging, a sense of what some may call social citizenship. As Bozalek, referring to Fraser explains, this perspective takes into account "who counts as a member of the community or who is included and excluded of those entitled to a just distribution and reciprocal recognition" (Fraser, 2009:16). This dimension aims to front-run the people's singular and specific entitlements for social justice, as well as the ways in which said claims are judged. The consideration and addition of such a perspective allows acts of misrepresentation, which often happen when social members are falsely disallowed the chance of socialising as equals with their fellow citizens in social events or environments, to therefore be identified and confronted. Therefore, as Fraser (2009:16) concludes, the act of "overcoming injustice therefore means dismantling institutionalised obstacles that prevent us from participating on a par with others as full partners in a social interaction". The concept of social justice therefore continuously reminds us of the importance of transformative education and practices as a tool that can assist individuals in navigating the challenges and struggles they face in the 21st century.

2.5 Transformation

The concept of transformation has become deeply rooted in the day-to-day vocabulary of the ordinary individual in the South African context over the past ten years or so. Seen by some as a concept that is often used in a profligate way, the concept of transformation has become the underlying rhetoric in a post-apartheid South Africa as a means to promote and encourage social interaction and overall change within the nation. This section provides a brief yet thorough description of what the term 'transformation' entails, as well as the array of assumptions on which it may rely and the vision that can be seen to guide this concept in the South African context. Based on an analysis of the ministerial report on racism (DOE 2008), this section points out some of the complexities that can be found in a post-apartheid South Africa, while addressing whether or not the concept of race still exists in the South African context.

Transformation refers to the democratic change that took place in 1994, where both black and white South Africans have had to transform the ways in which they think and interact as well as react to certain situations and contexts. However, as easy as this may be to state in policy and theory, practically the concept of transformation can be seen as an ideology that has struggled and even in some instances managed to elude certain realms of development within the nation. The concept of transformation speaks of change, or actions and interactions that may require change, "suggesting that change is a condition of transformation" (Oloyede, 2009:431). In a transformed South Africa, a sense of mutual assurance and personal belonging, where persons are able to feel comfortable in spaces that were once considered to be 'white-owned' spaces, will be established. Palmer (2001:39) suggests advancing social justice in education by removing it from the realms of academia, and placing it in everyday realities that deal with culture, customs as well as normative conceptions in society.

The ministerial report on racism (DOE 2008) investigates ways in which higher education systems in South Africa deal with discourses of diversity, racism and transformation. This 2008 report on racism, titled the "Report of the Ministerial Committee on Transformation and Social Cohesion and the Elimination of Discrimination in Public Higher Educational Institutions", reveals how "deeply embedded race is in the social relations and structures of

higher education" (Thaver & Thaver, 2010:47) in South Africa. According to Thaver and Thaver (2010:49), "we are confronted with racism as a homogenous entity, which permits the most bold-faced racism to be accentuated to such an extent that its more subtle forms disappear from view". These forms of oppression coupled with ideas of white supremacy, blatant ignorance, and the ways in which we as individual South Africans view or categorise ourselves make it possible for racism to exist in a democratic multi-cultural institution..Racism often rears its head in forms such as the disadvantages of class, poor education for the unprivileged, lack of positions in the employment market, and a lack of financial capital and distribution. This leads to race continuing to be of vast cultural and social significance in a post-apartheid South African context.

2.6 Cultural diversity

Cultural diversity encourages the interconnectedness of knowledges and framing between and across cultures. It requires individuals to "confront the limitations of their framing and knowledge as well as a possible loss of authority" (hooks, 1994:30). Hence, when placed in the context of HEI classrooms, cultural diversity is a concept that can uncover certain realities as well as some of the prejudices producing confusion and resistance in the classroom. This section investigates the concept of cultural diversity as a transformative concept that values and celebrates difference.

hooks (1994:33) refers to the "gravest misperception of cultural diversity" - to replace the knowledges of one culture with the knowledges of another, thereby essentially suggesting the trading of one cognitive process for another. However, as hooks (1994:33) concurs, in all cultural revolutions there have been epochs of misunderstanding as well as disarray; there have been intervals where momentous inaccuracies were made, but, as she attains, "if we fear mistakes, doing things wrongly, constantly evaluating ourselves, we will never make the academy a culturally diverse place where scholars and the curriculum address every dimension of that difference". In order to create and facilitate culturally diverse establishments and academies, we as individuals are obligated to commit ourselves with no reservations to the work of transforming HEIs, to allow such spaces to be a location where cultural diversity can inform all characteristics of our edification and learning processes. hooks (1994:34) summarises this as follows:

> [A]ll of us in the academy and in the culture as a whole are called to renew our minds if we are to transform educational institutions and society so that the way we live, teach and work can reflect our joys in cultural diversity, our passion for justice and our love of freedom.

There is an assumption that there is not enough practical conversation about the various ways and solutions that can be used to renovate the settings of a classroom dynamic to permit the experience of learning to be an all-encompassing one. The concept of multiculturalism is a shift that assisted in and later led to the "overt recognition of the role our political perspectives play in shaping pedagogy" (hooks, 1994:39). Converting the margins of a classroom environment into a democratic space is one of the goals of transformative pedagogy. Every individual ought to feel the responsibility as well as the urge to contribute; "we must build community in order to create a climate of openness and intellectual vigour, a community that creates a sense that there is a shared commitment and a common goal that binds us" (hooks, 1994:39).

2.7 The value of art as a medium of learning

The concept of visual art and its understanding as a form of creative expression and communication from the artist's point of view can be used to explore and express certain narratives in an artistically informative or creative manner. It is a concept that also contributes to aspects such as "creative thinking, development of cognitive, affective and psychomotor skills and learning styles, communication skills, literacy skills, cultural literacy, individual choice making as well as group decision making, increase in self-esteem and so forth" (Eisner, 1999:144) among individuals that participate and engage in processes of visual arts. It can further be seen as a process and a medium that can be used in assisting individuals to learn about themselves and reflect on the world in which they live. This section investigates the value of art as a medium for learning that can be used as a source in discussing or reflecting on certain narratives of race, gender, identity and citizenship through the artistic process of visual art.

Visual art as a medium of learning often requires a kind of active participation, where individuals can be motivated to call and reflect upon their contextual confinements, their historical and cultural backgrounds as well as their position, placement and responsibility in

the world. Alternatively, when placed in an academic context, Greene (1995:378) also reminds us that a "classroom encounter with the arts can move the young to imagine, to extend and to review". The concept of participation and engaged involvement in the process of producing, rationalising and conceptualising an artwork can be viewed as one of the vital stages and processes that individuals need to experience in order to fully learn from and through the process of making visual art. As Greene (1995:371) explains, "participatory involvement with many forms of the arts does enable us, at the very least to see more in our experience, to hear more on normally unheard frequencies, to become conscious of those daily routines, habits and conventions that have been obscured", hence suggesting that through such a process, individuals can learn to critically reflect on life through the action of participating in the arts.

When analysed in relation to academia and society, Greene (1995:378) explains that "if the significance of the arts for growth, inventiveness and problem solving is recognised, then at last a desperate stasis may be overcome". By placing a level of importance on the concept of participation, in a classroom environment as well as in the process of art making, the concept of visual art can therefore assist individuals in imaginatively creating a world that can be accessed "perceptually, affectively and cognitively" (Greene, 1995:380). The idea of visual art as a medium that can assist individuals in addressing certain tensions and discourses, from a more expressionistic and artistic point of view, can therefore be identified as a medium that can be used to "break through the crust of conventionalised and routine consciousness" (Greene, 2000:273). This suggests that "experiences with the arts and the dialogues to which they give rise, may give teachers and learners the involvement of more opportunities for authentic conversations, out of which questioning and critical thinking and in time significant enquires can arise" (Greene, 2000:277). Therefore, by employing visual art as a medium in teaching individuals about the world and the individual, we as individuals can learn to be "thoughtful about what we are doing, to be conscious of ourselves struggling, and to make meaning or critical sense of what authoritative others are offering as objectively real" (Greene, 1995:380).

Elliot Eisner alternatively focuses on the ways in which art education contributes to both the arts and life in general, by analysing the concept of the value of art in society. Eisner (1999:148) established a set of four contributions that art and art education makes,

suggesting that "students should acquire a feel for what it means to transform their ideas, images and feelings into an art form", hence placing the concept of art and art education as the core of an individual's capability to transform, create and imagine. Eisner (1999:148) further suggests that art and art education "should refine the student's awareness of frame of reference, to see and to hear educationally", as the second contribution of visual art in a society.

Like Greene, Eisner (1999) recognises the role of the active individual as an undeniable part of the process that requires the engagement, participation, intellect and sensitivity from the participating individual. The third contribution that Eisner (1999:148) points out suggests that the process of making art should alternatively also "enable students to understand that there is a connection between the context and form that art displays" as well as the culture and time involved. By situating the visual arts in the context of culture, Eisner (1999) maintains that individuals can therefore be advanced in understanding and tackling the problems that confront them on a daily basis. Eisner (1999:148) states that "understanding the cultural context is among the most important ways in which enrichment can be achieved. The fourth contribution that art and art education make in life and society, as suggested by Eisner (1999:148), is "one that pertains to dispositions that appear to be cultivated through programs to encourage students in the process of artistic creations". These are dispositions such as an unbiased will to envision possibilities "that are not now, but which might still come", a desire to "explore ambiguity, to be willing to forestall premature closure in pursuing resolutions" as well as the "ability to recognize and accept the multiple perspectives and resolutions that work in art celebrates" (1999:148).

2.8 Synthesis

In this chapter I explored African indigenous knowledge as a philosophy and a catalytic foundation that can be used to address race, gender, identity and citizenship in South Africa. Citizenship was discussed as an out-dated ideology that is defined by past conceptions of nation states, membership and practice. Globalisation was addressed as a system that influences the ways in which the world works and individuals interact and communicate. Globalisation was explored as a conception that should be included when investigating citizenship in the 21st century. Transformation was explored as a concept that inspires

change and development within the South African community. Cultural diversity is concerned with interaction between races and communities across cultures and celebrating and valuing transformation and difference. Lastly I explored the value of art as a medium for learning that can be used as an artistic process to reflect on certain narratives of race, gender, identity and citizenship in a South African Higher education context.

Chapter 3: Contextualisation

3.1 Introduction

The history of South Africa is often viewed as complex and multi-layered due to the effects of racial oppression. Aspects of education in the apartheid era were designed and constructed to carry out the apartheid agenda. In this chapter I use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context. The objective was to identify the different narratives and discourses that can be reflected on in Maxeke's story. By briefly analysing the history of South Africa, this section also investigates and contextualises the ideology of change and transformation in the South African higher education context.

I decided to use the book *Beauty of the heart: The life and times of Charlotte Mannya Maxeke,* written by activist, journalist and author Zubeida Jaffer (2016), as the only source consulted to reflect on the stories and history of Charlotte Maxeke, a black South African woman who influenced the early development of concepts such as education in South Africa's HEIs for the benefit of young women of all races. This book was chosen as a perspective to use because it was a resource to which participants could easily relate due to the fact that it is an easy and interesting book to read in comparison to long historical academic data. As a result, no other resources on Maxeke's history were consulted in order to cross-check facts. Travelling internationally at a time when black women were viewed as lesser than less, Maxeke's unbelievable journey through history was used to inspire and promote ideologies of hope, transformation, cultural diversity as well as a sense of citizenship among the youth in the South African education context.

3.2 The history of South Africa

The apartheid regime in South Africa was a system that encouraged institutionalised racism, segregation and discrimination against all black South African natives. The concept of education in this era often approved of and additionally perpetuated ideologies of oppression, discrimination and racial segregation as a means to achieve total domination and control. The development of education in the apartheid era was targeted at impoverishing and disenfranchising a race that was considered to be uncultured, ignorant

and 'other' (Moffatt, 2006). By cementing laws that aimed to divide black and white individuals into different schooling institutions, the apartheid government was therefore able to carry out its strategies to mis-educate the black population (Abdi, 2002:23).

3.3 The demise of the apartheid regime

With the demise of apartheid and as time progressed, the African population's "coming of age" (Abdi, 2002:25) served as a moment in South African history where the African people began challenging the laws and rules that had been politically established in the apartheid regime through demanding their basic rights and access to equal and fair educational systems. The black youth of South Africa, with the little that they had been taught, "became fairly conscious" (Abdi, 2002:33) of the fact that life as they knew it and as experienced by their elders was something that needed to be challenged and changed. Education in a nation that had overcome and suffered excruciating oppression, pain, discrimination and the feeling of disempowerment was, according to Abdi, (2002:35), what John Dube a prominent member of the early ANC, proclaimed important for the "social emancipation of the black population". These systems of oppression can often be seen as having created and led to the many problems of the black South African population, some of which are problems that are social, economic, political and, most importantly, educational in their nature. This left a nation to deal with dense discourses that challenge and present ideas of transformation as a means to change the educational systems and injustices presented in apartheid, which can still be seen in what is now known as the post-apartheid era.

3.4 South Africa post apartheid

The concept of art, education and culture is discussed in this section as a way to explore how such conceptions are valued and experienced in a post-apartheid context. In both the 1996 and the 2013 White Paper on Arts, Culture and Heritage (DAC 1996; 2013) are concepts that are highly valued in the national scheme at large. Both white papers focus on emphasising the importance of arts, culture and heritage in a society. In both documents the role of art in the community can serve as a tool to reconcile and heal a nation of its traumatic historic past, a tool that can help individuals in the understanding and tolerance of all "cultures based on binding universal ethics and values mutual respect" (DAC, 2013:29).

Within the realms of academia, the conception of art and culture can also be used as a means to shape and develop the creative minds of both young and older individuals, to increasingly inculcate (DAC, 2013:30) a feeling that one does belong as well as a gained sense of accountability for one's actions and responsible behaviour. Resonating from both documents is the idea of art, culture and heritage education as an essential factor in the development of a new state. Surrounding conceptions of this kind of education are ideas of an integrated development approach, which can lead to "innovative, creative and critical thinking" (DAC, 1996:30) among citizens. When reflecting on the different policies and rights found in the white papers on Arts, Culture and Heritage of 1996 and 2013, one can track the progress and development that South Africa has undergone from being a dominated state to becoming a democratic state. However, the fairly new democratic South Africa still has a long way to go. Rooted in freedom of expression and creative thought, the art, culture and heritage programmes have managed to play a role in development and democracy and in aiming to create a better life for all, by intending to transform the South African society through "shared socio-economic growth and development, building social cohesion and national unity, fostering moral, regeneration as well as national consciousness" (DAC, 2013:31).

3.5 The history of Stellenbosch University

The history of Stellenbosch University is included in this section as a way to analyse the development and transformation in an HEI in the South African context. The history of Stellenbosch University dates back all the way to the 17th century. One of the first buildings that was erected was the building that currently houses the Department of Visual Arts. Hosting an estimated 120 white students and two educational staff members, the Visual Arts building quickly became too small to house the rapidly growing and changing HEI we now know as Stellenbosch University. The university has evolved and expanded into various faculties that extend over five different campus locations. Stellenbosch University includes a student group of "30 150 students (including more than 3 000 foreign students), a lecturing complement of 1016 and some 50 research and service divisions" (Stellenbosch University, 2016/2017, n.p.). The ideology of transformation and diversity is one that an established HEI such as Stellenbosch University strives to attain, by introducing a welcoming campus culture (Stellenbosch University, 2013).

Stellenbosch University aims to make all students and individuals, including guests and staff members, feel welcome and at home, regardless of their "origin, ethnicity, language, gender, religious and political conviction, social class, disability or sexual orientation" (Stellenbosch University, 2013: n.p). However, opening the university doors to all members and cultures is an action that would need to include the creation of a space that is accepting of a multicultural perspective. This would require an environment that offers opportunities for individuals to learn from one another as well as to have the ability to interact and participate accordingly. To some extent, Stellenbosch University has been able to achieve some of the aforementioned aims; however, there is still a long way to go. The Stellenbosch University Transformation Office is one of the various divisions of the university that intends to bring educational awareness to the students and individuals of Stellenbosch. By introducing thought-provoking conversations pertaining to notions such as human rights, transformation and the significance of community, the Transformation Office encourages and celebrates notions of diversity and multiculturalism, as well as the importance of acknowledging the histories and pasts that have shaped us. The Transformation Office celebrated the history of Charlotte Maxeke by hosting a Women's Day jazz festival and concert on 8 August 2017. The office established an environment where differing individuals can come together to share and learn about a story that can be related to all individuals. This part of South African history can further be seen as a story that can broaden one's point of view.

3.6 The story of Charlotte Maxeke

The story of Charlotte Mannya Maxeke resonated deeply with me. Inspired by her achievements and triumphs, I was motivated to collaborate with the Transformation Office as a means to incite hope in a globalising time that may present its open challenges and despair. I was instantly drawn to Maxeke's story as a black South African woman, but I had no educational recollection of Maxeke or her story. This lack of historical acknowledgement presented a problematic fracture to me, due to the ways in which certain histories are accepted, celebrated and perpetuated in HEIs in South Africa, while other histories that can be seen as indigenous histories are buried, forgotten and mostly left untold. As a result, I chose to use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context through the medium of visual arts.

Confronted with a set of insurmountable obstacles and challenges that were often just a part of her daily life, Maxeke intended to break down old restrictions and to establish renewed ways of gaining access to opportunities and growth. I consider Maxeke's story as of importance in understanding the development of education in HEIs in South Africa, as it provides insight into the past from a different perspective, as well as a message of hope and liberation through education. Charlotte Mannya Maxeke was a South African Xhosa woman born in 1871 and raised in a place known as Uitenhage, located within the outskirts of Port Elizabeth. The eldest daughter of John and Anna Mannya, Maxeke also had a younger sister known as Katie. Coming from a family that supported and encouraged her to learn and to explore her curiosity, Maxeke "was a child who knew her mind from a young age" (Jaffer, 2016:19) and her father often seemed to cheer on her forthrightness. This aspect of Maxeke's narrative that speaks of family, support and consciousness can be seen as one of the narratives that can also be used to inspire certain individuals. Concepts such as education and acquiring a sense of knowledge were seen as vital and considered important to the Mannya family, and especially to a young Maxeke. This can be seen as another main narrative that can be used to help individuals in recognising the importance of education and ideologies of perseverance, as Jaffer points out in reflecting that "the journey of life became about seeking knowledge and skills to survive the daily challenges" (Jaffer, 2016:20) that presented themselves in that time. From a very young age, Maxeke had already set her sights on seeking and obtaining knowledge regardless of her social and political context as a young girl living in the 19th-century world that disregarded women and radically oppressed a nation. This determination and will to learn are some of the main points that I identified as inspiration that students could possible take from the story.

Often encouraged to dream and to understand the importance of education, Maxeke seemed to be fascinated by and drawn to the idea of travelling abroad. Maxeke would consequently imagine a world where people of colour could be liberated and freed through education. This fascination with travelling and education in the history of Maxeke's story is another main point that could possibly be used to reflect on concepts of travelling/globalisation, and how much the world has developed and integrated since Maxeke's time. According to Jaffer (2016:25), an ashamed and unamused Maxeke stated

one day after listening to her mother and sister laughing at a story her father had just told that led to disclose his lack in education and literacy, that one day "I'll go to England to study what the white people are taught, then I'll come back to teach our people". This zealous and passion can be seen as some of the things that drove Maxeke to succeed. This kind of thinking, which seemed to place the knowledge that white people had above that of black people, can also be seen as one of the traits that marked the colonial agenda. It is a perception that reflected the characteristics that were denoted to assumptions of race were white individuals were seen as clever, developed and advanced and black individuals were seen as naive, primitive and set in the past. This narrative of race and cultural identity is one of the discourses on which students can also reflect and address through the use of Maxeke's story.

Soon after her high school career ended, Maxeke became a teacher at an educational institution based in the Northern Cape. According Jaffer, (2016:32), "she quickly eased into the role of teacher at the Wesleyan school". In this urban environment and setting in Kimberly , Maxeke's discovered her love and enthusiasm for music, coupled with her values and practices of Christianity. Jaffer (2016:35) points out that it were "these two influences that merged strongly into a passion for music that was to sustain her throughout her life". This connection that Maxeke had to the art of music, which later led to her dreams of travelling abroad, can also be seen as one of the aspects of her story to which the participants could possibly relate.

Seen as a time of political hardship and nation oppression, many established schooling institutions were almost exclusively open to white people only, thereby excluding the black population all together. In the realms of HEIs, however, it was only white men who were largely accepted and encouraged to study and to dream further. As Jaffer (2016:37) reflects, "it was a time of tight control of the pecking order of privilege". This type of white privilege that placed white people above the rest fed into the construction of HEIs and into the channels that produced and structured knowledge production in South Africa. This only seemed to change after the year 1994, and as a result centuries' worth of dreams were left discarded and many talents were suppressed and ignored. This can be seen as another main narrative that students can address and engage with as a way to critically reflect on and question history.

With the boom of profit flows created by the diamond mines located in the town of Kimberly, certain benefits were enjoyed by the colonial rulers, such as the developments of new properties and city structures, the passing of "grand apartheid in 1948" (Jaffer, 2016:37), as well as an increase in international ventures and tourism. This created a heightened sense of greed and an elevated need for power, which created a struggle for power in the context of South Africa. This concept can still be seen playing out in the current functioning governing body, and can also be seen as a discourse on which students can possibly reflect and to which they can relate to within a modern South African higher education context.

Unbeknownst to the then young and enthusiastic Maxeke, the art of music would be for her the ticket that would later open the gates to a world of opportunity. As Jaffer (2016:39) narrates, "the greatest musical impact on Charlotte came the year she arrived in Kimberley – a group by the name of the Virginia Jubilee singers arrived in South Africa taking Kimberly by storm". The Virginia Jubilee singers were a well-presented group of black individuals who intended to contradict the typecast and racial imagery that was so often associated with black Africans. They confronted through their music the idea that black individuals were not fully capable of being involved in a modern community, and they "were advocates of racial upliftment" (Jaffer, 2016:40). This aspect of Maxeke's history was identified as a moment that could be used to emphasise the importance of having the courage and ability to redefine oneself and one's identity or culture as a means to break away from stereotyped norms, which could possibly lead to fractured cultural and personal identities. Maxeke's chance to fulfil her dreams to travel and study abroad "came one fateful Saturday afternoon when the choir performed at a farewell party in honour of Mr Howell of England" (Jaffer, 2016:202). He was so taken by the choir that he felt compelled to invite them to tour and perform in his home country of England. Over the years, Maxeke travelled across the oceans, first to the British nation and later to the USA, as a member of the choir. However, Maxeke's time in Britain also presented its own challenges.

Finding herself in a nation buried in imperial superiority, Maxeke quickly came to know that the British way of life was completely dissimilar to the one she had known in South Africa. Fuelled with twisted conceptions about the wild Africa and limited to laws that oppressed women's rights to a free vote as well as their disallowance to attend university, Jaffer

(2016:47) elucidates that "not only did the imperial state bring a different form of governance, it brought a language that defined the locals across the world as other, dishing out dehumanizing words of description foreign to entire populations". This aspect of Maxeke's narrative can be used to discuss, identify and reflect on ideologies of race, gender, identity and citizenship by individuals in the South African higher education context.

Maxeke continued to remain undeterred as she navigated her way to achieving her goal of studying at an international HEI by positioning herself in conversations that addressed and challenged notions such as racism, women disempowerment, limited education and social injustice. Maxeke's confidence when narrating her story to the churches and other gatherings such as schooling establishments is what "led her to meet one of the most influential and radical women in Britain at the time – feminist Emily Parkhurst" (Jaffer, 2016:52). Inspired by and attentive to the words that Parkhurst spoke, words that encouraged her to fight for the rights of all women, affirming that "we have to keep fighting for our rights" (Jaffer, 2016:52), Maxeke in her later years, around 1918, found the first formal women's organisation, the Bantu Women's League, which was established with the principal objective to resist and challenge the oppression. This section of Maxeke's narrative can be used to inspire ideas of women empowerment and conceptions of community or ubuntu.

Maxeke's second trip abroad was to the USA. Jaffer (2016:60) writes that when "Charlotte left for America in 1894, all she was certain of then was that she would be singing as a part of the choir, she had no idea how this would convert into her aim of finding a place to study at a university". As time abroad went on Maxeke was able to attain a scholarship, offered to her by the African Methodist Episcopal church, and had the opportunity to study at Wilberforce University in Ohio. Finally the dream that Maxeke had kept so close to her heart, a dream that compelled her to courageously cross oceans, was all soon to become her reality. Now, Maxeke's "small steps on the road to higher education were about to be transformed into giant strides that would steadily take her to the finish line" (Jaffer, 2016:43). Accomplishing this step towards her dreams at a time when even less than a fistful of white women were given the allowance and accepted to be scholars and study in the country, and at a time when "no higher education facility would have granted her permission to study in the country of her birth" (Jaffer, 2016:2), can be seen as one of the

narratives in Maxeke's history that can be utilised to inspire a sense of hope and to educate individuals about the ideology of never giving up and always believing in oneself.

Maxeke embarked on a journey that had already starting changing the world in which she lived. Wilberforce University was, according to Jaffer (2016:61), "the first American institution of higher education owned and ran by African Americans". Maxeke was therefore exposed to almost all of the leading, innovative intellectual ideas that took root at that time, On 20 June 1901, Charlotte Maxeke officially became the first black South African woman to graduate with a Bachelor of Sciences degree at an international HEI. However, Maxeke's plight did not end there; she carried out her promise to return to South Africa to teach the people of her country what she had learned. Maxeke established her own educational institution with the aid of her husband. The Wilberforce Community College, which was whimsically named after the university in Ohio, was located in a town called Evoton in South Africa, founded as a means to assist, emancipate and inspire the people of South Africa to strive for a better life and a better future.

3.7 Synthesis

In this chapter I explored the history of South Africa, which included the demise of the apartheid regime and the South African post apartheid context. By investigating ideologies of transformation in a South African higher education context, this chapter also included the history of Stellenbosch University and shortly explored the ways in which this higher educational institutions developed, changed and transformed. In the next chapter I discuss the research methodology used in this study.

Chapter 4: Methodology

4.1 Introduction

The main objective of this research was to use the story of Maxeke as a catalytic foundation to discuss race, gender, identity and citizenship in the South African higher education context through the medium of the visual arts. The study intended to identify the different ways in which the students who participated reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions. The study further explored the extent to which the students understood and defined race, gender, identity and citizenship in South Africa, and the extent to which the process of art making contributed to reflective learning. The methodology that was utilised in this study is discussed and explained in this chapter, along with the design of the study and the research paradigm and approach. Also included in this chapter is an evaluation of the ways in which different samples were selected and the data were collected. This is followed by an explanation of the data analysis and the validity and trustworthiness of the research.

The research questions for the study were formulated as follows:
- To what extent has the story of Charlotte Maxeke enabled students to contribute to socio-political classroom discussions?
- How did the students understand and define race, gender, identity and citizenship?
- To what extent did the process of art making contribute to reflective learning?

4.2 Research approach and design

The sections that follow contain a discussion of the research design that I employed as well as the research approach.

4.2.1 Research approach

By utilising an interpretive paradigm towards conducting the research, which is a paradigm that often takes into consideration "different ontological and epistemological positions from the positivist paradigm" (Phothongsunan, 2010:1), I was able to engage with the students

on a creative level, which further allowed me to gain a sense of understanding of some of their opinions, conceptual narratives as well as their artistic processes and inspirations. According to Phothongsunan (2010:4), the strength of an interpretive approach "comes from its naturalistic approach, relying on the natural forms of human communication". Phothongsunan (2010:4) states that it "attempts to understand that the social world is complex and cannot be reduced to the relationships between a small number of variables, participating and inclusive in nature, it accommodates human change over time and does not make generalised claims". This was followed by inductive content analysis, which is an approach used to develop certain categories into a "framework that summarizes the raw data and conveys key themes and processes" (Thomas, 2003:3).

4.2.2 Research design

The research conducted was qualitative research, as it sought to investigate how the participants involved understood and made sense of their world, not only regarding what is "out there", but also in the human interactions that give meaning to their social world (Phothongsunan, 2010:1). The main objective of this study was to use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context, through the medium of visual arts, among second-year Fine Arts students who participated in a silkscreen printmaking workshop.

The brief[1] for this project was set in a manner that established Maxeke's story as a form of narrative that students were required to read and use as inspiration for their own narratives and artworks. As the assistant teacher, I was also given the opportunity to structure the contextual section of the brief in a way that involved and included the history of Maxeke. On the first day of the workshop, which was carried out from 17 July to 4 August 2017, the participants were introduced to the brief and the requirements of the art project. They were given the opportunity to pose any questions they had. The aim of the workshop was for the participants to analyse and utilise Maxeke's life story or narrative as inspiration from which their artworks could develop. The only source that was consulted on Maxeke's history was the book by Jaffer. This book was chosen as a perspective to use because it was a resource

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[1] Refer to Addendum 1

to which participants could easily relate due to the fact that it was an easily legible and interesting book, in comparison to long historical academic data.

By introducing Maxeke's narrative as a catalytic foundation, this study sought to use the concept of indigenous narratives such as Maxeke's as a "powerful tool in which both history and myths are retold and conveyed", as "through investigating, exploring, imagining and reflecting on our own narratives we are exposed to a certain way of understanding, which similarly allows us to make sense of the social world we live in" (Sommers, 1994:608). The project required each student to choose a theme or themes that resonated with them, and to develop their own narrative or idea around the themes reflected in Maxeke's story. The participants were also required to translate their themes into a set of two silkscreen prints, using the various techniques that they had each acquired throughout the process of the workshop. The silkscreen printmaking workshops took part during the day, usually from 09:00 to 15:00. However, due to different schedules and students being absent, these hours were very flexible. Each student was provided with the reading on Maxeke's life on the second day of the workshop, and given a demonstration and a list of the specific instructions that were to be followed throughout the process. The list of instructions was used to address processes such as the steps for cleaning, drying and coating screens, exposing the screens to a UV light and basic studio etiquette of cleaning up.

The process of silkscreen printing required participants to be fully engaged with techniques that included layering and to gain an understanding of colour as well as the process of developing narratives and producing images. It was also a process that required of the participants to be involved and to participate in developing their own critical narratives and social skills. The students were taken through a process where they were taught and introduced to the techniques and methods of the craft. The variety of methods and techniques that the participants were taught included methods of colour mixing and testing and the use of images, stencils and other painting and layering techniques, which allowed the participants to explore with aspects of dimension and negative/positive space and to consider the placement and context of their image.

The first discussion of Maxeke's life was conducted on 21 July 2017; this discussion was conducted as a way to introduce Maxeke's narrative and to investigate the participants'

views and opinion on her life. The second discussion took place on 26 July, and was conducted as a way to investigate some of the discourses on which the participants had reflected in Maxeke's narrative. By encouraging the students to participate in developing their own critical narratives and social thinking skills, the ideas of action, active envelopment and agency were important elements in expressing and addressing narratives, "as every aspect of our lives, as well as everything we know, can be seen as the result of numerous cross-cutting relational storylines in which social actors find and locate themselves" (Sommers, 1994:609).

One of the challenges that surprised me in the process of this research was the level of shyness and lack of confidence that almost all of the participants had when it came to the discussions and participation in the conversations, even though there were some students who felt bold enough to participate. By requesting the students to also include a written artist statement with their artworks, which was used to explain each participant's narrative and conceptual process, I was able to overcome this challenge. The artworks that the students produced reflected on transformative narratives that included and addressed conceptions such as race, gender, identity and citizenship, most of which can be seen as discourses that were present in Maxeke's story and narrative. The main focus of the research was on the data collected, which I was able to use to interpret the themes, narrative, discourse, inspirations and opinions of the participants, by employing inductive data content analysis.

The study took the shape of an interpretive case study, chosen for a number of reasons; the case study approach was primarily selected to study in depth the events that occurred naturally in the process of this research (cf. Phothongsunan, 2010:2). This approach was selected as a way to allow me to conduct "intense research and analysis, related to a time and space bound phenomenon and its effect on a small group of individuals and cases" as Mouton (2001:11) suggests. By employing a case study design, I was able to develop good relationships with the students with whom I interacted, and to gain some perspective on their ideas, rather than generalising and making assumptions, as suggested by Phothongsunan (2010:2).

The objectives of this study were to:

- identify the different ways in which the students who participated reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions;
- identify the ways in which students understood and defined race, gender, identity and citizenship in South Africa; and
- identify to what extent the process of art making contributed to reflective learning.

The students were asked to produce a set of two artworks, as well as an artist statement that could be used to further express the opinions and experiences of each student. The results that were collected were specific to the time and place of the study. Therefore, the implications of this study cannot necessarily be generalised and therefore are not applicable to other fine arts students in other HEIs.

4.3 Sample selection and data collection

I implemented a non-probability sampling method for the study, which is a method also known as non-random sampling, where "every unit of population does not get an equal chance of participation in the investigation and no random selection is made" (Alvi, 2016:3). This method allowed me to select candidates under conditions that were steered by the group of participating students who were willing, available and able to partake in the research.

4.3.1 The selection and enlistment of participants

This study was based on the Stellenbosch University campus, were the group of 22 second-year Fine Arts students at the Department of Visual Arts were all asked and qualified to participate in this study. The group of second-year students used in this study was selected on the basis of their diversity and their two-year university experience. The three-week workshop was set around the story of Maxeke. The students were encouraged to participate and engage in the classroom discussions as well as in the process of making art throughout the workshop. This process of discussing and communicating is one of the tools that can be used in interpretive research, to "enable participants to discuss their interpretations of the

world in which they live and to express how they regard situations from their own point of view" (Cohen, Maninon & Morrison, 2001:276). By encouraging the participants to reflect on their own narratives through the visual arts, proofed to be helpful.

4.3.2 Data capturing

The data were captured through the use of discussions, where the students were asked to read particular chapter readings from *Beauty of the heart: The life and times of Charlotte Mannya Maxeke* as a means for them to be informed and to contribute to the socio-political classroom discussions. The data were also collected through a process that included the students' written artist statement, which were used by the participants to explain and describe their artworks. The students were asked to use the medium of silkscreen printing to express, represent and explore some of the themes that were found in the story of Charlotte Maxeke. Data and samples were selected on the basis of the participants' views and perceptions regarding the story of Charlotte Maxeke, and of the students 'availability to participate throughout the workshop.

Each participant was assigned a number and on the day of the first discussion on Maxeke's life, the numbers were allocated to each participant in the order that they each first spoke and introduced themselves and their conceptual ideas. Throughout the discussion of the study, each student is referred to by using a number and a capital letter that represent their race, e.g. Student 1(W). The classroom was made up of a diverse group of individuals who included black, coloured, Indian and white students. The method of representation was selected as a way to represent each participant as an individual and as a way to assist the reader in making sense of some of the participants' contextualisation and their views/perspectives. Data were collected over a period of three weeks in the silkscreen printmaking studio on the Stellenbosch University campus. Data were further captured through a set of processes that included voice recording of the classroom discussions that took place as well as through the students' visual artworks as a way to contextualise, express and explain their opinions.

The data were securely stored on a laptop and a hard drive to which only I had access. The students were informed of the research, and each participating student agreed and consented to being part of the study. The data-analysis process was carried out using

inductive content analysis, which enabled a process that allowed the research findings to "emerge from the frequent, dominant or significant themes, that were inherent in the raw data, without the restraints imposed by structured methodologies" (Thomas, 2003:1). The data were hence analysed, and the themes and subthemes that were revealed are discussed in Chapter 5.

4.4 Data analysis

An inductive content analysis approach was used to analyse the data that were collected from the semi-structured classroom discussions, the artist statements, as well as the artworks that the participants produced. The inductive content approach was also used "to develop a theory about the underlying structure of experiences or processes which were evident in the data", as suggested by Thomas (2003:1). Therefore, by employing an inductive approach, this study intended to gain an understanding of the "meaning in the complex data, through the development of summery themes and categories from the data" (Thomas, 2003:3).

4.5 Validity and trustworthiness

The validity and trustworthiness of the research were assessed in accordance with four criteria, namely credibility, transferability, dependability and conformability (Lincoln and Guba, 1985:294-301).

The credibility of the study was achieved and established through the constant active participation and involvement of the students in the workshop. At the beginning of the study and of each classroom discussion, all the attending students were informed and made aware of the research in which they were participating. Each student gave a verbal agreement that subsequently served as their consent to participate in this study. Triangulation was achieved by using different methods, such as art practice, interviews and observation when assessing the varying views and perspectives. Dependability refers to the stability of the data and I collected data from diverse students who participated in the study. Multiple sources (such as from lecturers and other staff) of data would have enhanced the dependability of the study, but it was not in the scope of this study. Confirmability was obtained through a process where I as the researcher intended to and

remained conscious to all the participants, their verbal and written contributions as well as the visual narratives that they addressed in the artworks they produced. The data from the recoded classroom discussions were transcribed and written out verbatim, by hand, in a manner that was honest and represented the students' point of view, expressions and opinions. Hence by reading the transcripts multiple times, I was also able to identify themes and categories that emerged in the study.

4.6 Synthesis

This chapter discussed the methodology as well as the design that was used in the process of this study. The research design was identified as a case study, conducted as qualitative research. An inductive content analysis approach was employed as a means to develop categories and themes. The following chapter presents and further discusses the data that were collected in this study.

Chapter 5: Data presentation and discussion

5.1 Introduction

This chapter presents the data that were collected from the classroom discussions where Maxeke's story was utilised as a catalyst for discussions of race, gender, identity and citizenship in South Africa through the medium of visual arts among the students who participated in the workshop. The chapter discusses the different ways in which the students who participated reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions. Through using visual arts as a tool for expression, communication and reflection, this chapter also identifies to what extent the process of art making contributed to reflective learning among the participants. Also included in this chapter is a presentation of the data and discussion of the themes that were identified in the research study.

The first main theme that was identified through the data-analysis process was the theme of citizenship, accompanied by the sub-themes of globalisation and transformation. The second main theme identified was racial/ cultural identity, including the sub-themes of gender and ideologies of domination and sensitivity in South African history. Lastly, the third main theme was the value of art as a medium for learning. The data presented below indicate the different ways in which the students related to the story of Maxeke and were used to investigate how knowing Maxeke's history enabled the participants to contribute to the socio-political classroom discussions.

5.1.1 Data on Maxeke's history

Student 2(B) began the discussion of Maxeke by stating:

> *I find it quite shocking that as someone who was one of the founders of the ANC women's league, I didn't know about her until now and she did so many things. For someone who did so much it's very shocking that she's not celebrated more in South Africa as [a] whole. Because I mean there has always been a history of men taking over things and women who actually did so much are not celebrated as much.*

Student 3(W) contributed by adding:

I read the story with focus on the people that give opportunities then take them away and maybe that is why she isn't given credit or we don't know so much about her. I mean if you don't want people to know certain things, where she came from, or the struggles that happened with her whole story, everybody trying to take the attention away from that because then no one is to blame, she [had] done these wonderful things, but why are they wonderful? Because many things were wrong

Student 4(W) engaged in the discussion by pointing out how society …

… lauds the successes of someone but then try to hide or mask the circumstances that those successes came about.

Student 5(W) also contributed by adding:

I found the part where her father told her to dream and didn't place any limits before them, even if he didn't see that possibility. I think that many people have those people that encourage them, that was also interesting to me.

Student 2(B) pointed out how Maxeke …

… was actually quite smart and not just a singer, she did a lot of reading prior and she was said to be a smart person earlier on, because she always almost questioned everything, 'because she didn't take things lightly.

Student 6(W) responded in accordance, proclaiming:

I found that interesting because you see her and she's got this qualification, yet her father can't read.

Student 7(C) added how …

… even at that time you can't even imagine that that could be possible 'cause so many of us also at this time don't even think that that is possible. Let alone at that point, especially when it was at the height of the colonial empire. It's crazy. I think that it is such an important thing, how South African people are seen,

'cause not much has changed since. We use the right terms and we sugar-coat things, but how much has actually changed? It is something important 'cause even in our university environment, it doesn't reflect what's really going on in our country and we are often stuck in a bubble, in our institutional mind-sets about things.

Student 7(C) expressed an opinion on Maxeke's story by saying:

This story encourages us to break away from that, if we can think broader and further than what our circumstance are and even just acknowledging our privilege in this too. That's the biggest thing that I took away from the story.

Student 8(W) responded as follows:

I kind of thought of looking at this in the context of South Africa, saying that things haven't changed, but if you think about it a lot of things have changed, but South Africa hasn't changed, we still have problems. The only thing that has changed is the seed of power. So that shows me that the people in South Africa are not the problem, it [is] the seed of power.

Student 4(W) added to this by reflecting:

I think reflecting on the university itself, one can see that the demographic of the university has changed, the people have changed. Yet the institution itself is still stuck in a system that is 20 even maybe 50 years old. So as much as you have this diversifying student body, if you look at certain levels of institution there are certain things that really have not changed. So to reflect this story on that level I can agree that the seed of power is still very much as it was, although it also depends from what viewpoint you [are] looking at it from. I think in the university environment we are trained to be critical of these things, so we do have the right conversation. But I think there are instances and certain mind-sets that haven't changed, certain individual are still perpetuating stereotypes and certain ways of thinking, just because some people are not necessarily open to having discussions like these. So it's very complicated.

Student 7(W) reflected by sharing:

What I found important that was mentioned is the process of the writing out of history and the writing in of history, the question of who is included and who is excluded.

Student 4(W) re-entered the conversation by contributing:

I think it's a wonderful thing for people to see that they do have the potential to write their own stories. I think that often we feel as individuals that we don't have the means to do that, so we kind of take on the grunt of the stories and narratives that are in place. We don't take it upon ourselves to think, actually there are other stories out there, maybe I can do something to uncover that or maybe write my own.

The discussion was also used by some of the students as a catalyst to address a modern discourse that can be seen as one of the challenges with which some students are presented in today's world. Presented below are the data on the students who addressed conceptions of power struggles in South Africa and the discourse of land reclaims.

Student 8(W) initiated the topic by explaining:

The land was given to white people by colonialist, but they didn't know what to do with it, so they got black people who used to own the land to help them and effectively both of them became elevated in a way. Things were going quite well. It kind of makes me say like where is it? Or who is it that is the problem? Who started everything? Where did it all go wrong? This showed me that people can work together, were the Europeans and Africans could work very well, so who are the people that decided it [is] not working anymore?

With those questioned having been posed, Student 7(C) responded:

I think it goes back to the land, who owns the land and then who in effect has power 'cause they won something. That's the main issue, that action of taking away from and giving to someone else. I think that is the meta narrative across the world.

Student 8(W) further contributed by pointing out:

I am reading about the Zulu expansion and it was really a European versus African kind of thing, because the Zulus tried to expand and conquer as well. So it not just Europeans. I mean there were Europeans that were happy to work with the Africans, but unfortunately a large amount didn't, and when greed comes in on any side, it is a problem. So the problem isn't who did it, the problem is what is being done. What is good about this story, because we never learned about this … is that if you don't know that blacks and whites can work together, you [are] never going to think about it. Because in your mind it has forever been a struggle and now there's a lot of land reclaims and stuff like that, and the farmers that [are] losing their land over this end up renting the land back from black farm owners. So the black farmer owns and lives on the land but the white farmer farms there. So they both in a way end up making more money … I don't know how, but apparently it is quite a thing now.

Student 2(B) responded by saying:

I think it is also very important not to forget that for the blacks and the whites, those that actually worked together, the blacks were forced to work with those people, because they had to. They had owned that land prior to that, so there is a power relation there. The white people own the farms because there was colonial power involved in that. But they didn't own the farms. So the people who were working on the farms are the people who had been there before they were taken out.

Student 2(B) explained how this demonstrates …

… the power struggle in the sense that colonial powers took over to claim the land as their own, but the African people had been there before.

Student 8(W) reflected as follows:

The land was taken and that was wrong, it was kind of like they were renting out the land to make money and that is exactly what is happening now. So

when the land was given back, all the knowledge of farming was also lost. So if you have the means to work the land, but not the land, then you align yourself with the people who own the land. Because then you can work the land, and they can make money, from you making money off their land.

Student 7(C) explained that …

… we mustn't forget that the discourses that come out of those issues also lead to bigger issues sometimes, because they are not dealt with and handled properly. Land reclaims are often not handled immediately when it needs to happen, then we move from colonialism, to apartheid, then it gets lost and now we are in a power struggle where we got a black majority government. But they are mimicking the previous government. So it's a power-centred issue, which includes racial issues, oppression and everything else.

Student 8(W) pointed out:

The land thing is a topic that is coming up a lot nowadays. The problem is the systems have stayed the same for many years and the white people that were given the land have become attached to it too, it's their land as well. They don't know anything else. I am a South African, my family has been here for more than 300 years, and I am in no way European. But I am being called European, so to me that is almost just as bad as what apartheid did to black people.

Student 4(W) contributed as follows:

We are all told the same story over and over again and that's why these conflicts keep arising. Because we [are] all struggling with these histories and as individuals we identity completely different[ly]. That's why we should start to learn and to identity history, so we don't keep perpetuating these stereotypes over and over again.

Student 3(W) added to this by stating:

I also think that the whole thing dictating what you can or cannot say really limits your expressing. Because if you just say something like you see it, you are

going to find the problem much quicker. But it's easy to offend people because you [are] not allowed to use a specific word, but it's a word in a dictionary that exists, and you are taught, this is the right way, this is the good way. I think that also perpetuates stories and we need to be careful of that.

Student 7(B) added in conclusion to this topic:

So even in a South African environment, our institutions, and the way those things are dealt with, the way some people are othered in spaces rather than others, [are] all link[ed]. So I think Charlotte's story allows us to see that you can redefine through what you do.

The following discussion shows how the students drew inspiration from the story of Maxeke and utilised it in their own narratives and thematic process. Each participating student contributed to the process by discussing his or her concept as well as how the story inspired or resonated with him or her on a personal level.

Student 1(I) addressed the topic by explaining:

I am more focused on the history and the knowledge of history, as well as the idea of dreams.

Student 2(B) added by sharing:

What I got from it was key words like vision, knowledge and faith. So I am trying to work with that.

Student 3(W) contributed by saying:

I thought about perseverance, like through everything and the circumstances, she overcame because she had a goal in mind.

Student 4(W) shared by identifying that …

… the main thing that stood out for me was kind of equality. I thought we all have different skin colours and some people are more disadvantaged than others. But we are kind of all the same inside, that what I want to explore.

Student 5(W) added by explaining:

The thing I focused on was the fact that she travelled to the USA and grew, but she still kept her culture close to her. So that sense of belonging that she carried with her.

Student 6(W) contributed by sharing:

My focus is on women and the power that they have. I would like to include all women of all colours and cultures, and explore the idea of being a woman and female empowerment.

Student 7(C) stated:

For me in the story there was a lot of inspiration and faith and strength and so I was thinking of incorporating that somehow.

Student 8(W) explained an idea:

My focus is going to be the power and repetition of one group sitting on the other group's head. Because I think in Africa, it's been a bit of the story since the beginning of time.

Student 9(I) added:

I struggled to try and find something. But I grew attached to the words in the reading: Conquest and resistance.

Student 10(W) reflected by adding:

I think I am focusing on the masses and the singular people in power and the relationship between the two.

Student 11(I) shared by explaining:

I want to explore the idea of her identity as an African woman in potentially radically turbulent times in America, and how being a black woman in a Eurocentric society must have been hard. She must have lost her sense of self, so I want to talk about the process of othering and standards of womanhood.

Student 12(C) contributed to the discussion by explaining:

I would like to explore the idea of female empowerment in history, and how it's been so displaced. So basically how women function in society.

Student 13(W) shared by adding:

I want to explore the way people interact with each other, because things have been limited to us and them, and I want to engage with the idea of us and also us, so equality.

Student 14(C) stated:

My theme is citizenship and how we find our place in the world.

Student 15(I) reflected:

For me what I got out was how women are strong-willed and driven.

Student 16(C) stated that inspiration came from the concept of …

… Christianity and how it was used, and the heroes, especially women.

Student 17(C) explained:

I was inspired by how her story is so untold and I mean I've never heard of her before this. So I want to pay acknowledgement to that.

Student 18(W) shared:

Is about the support her parents gave her, to get to where she is and how she went where no African woman had ever gone before.

Student 19(W) explained as follows:

I kept on thinking of the word 'adaptability', so her ability to go abroad, put herself in a different environment and then coming back to a new environment, so the idea of things constantly changing and expanding.

Lastly, Student 20(W) shared:

I thought of the concept of sensitivity, to your surroundings, how she was sensitive and always aware and listening.

5.1.2 Discussion of Maxeke's history

By utilising the story of Maxeke as a form of catalytic foundation in the study and the classroom discussions that took place, this section revealed to me the different ways in which the participants related to the story of Maxeke as well as how knowing and exploring indigenous histories such as Maxeke's enabled them to contribute to the social political classroom discussions that were conducted. The data also allowed me to identify to a certain extent how Maxeke's story inspired the students in the ways they viewed and valued the world. Some of the discourses that were addressed by the students through the process of this workshop were conventions such as the ideology of power in South Africa, which subsequently led the students to critically reflect on the history of South Africa, including the idea of the constant struggle in reclaiming power, identified by Student 3(W) as a process that involves "*[p]eople that give and take opportunities away*".

This process of reflection through an artistic lens is what revealed to me how the students felt about their histories, narratives and experiences, such as how most of the students were shocked to find out that there had even been a woman like Maxeke in South Africa, and surprised by how they had not known anything regarding her history. Student 17(C) stated how they were "*[i]nspired by how her story is so unheard of and I mean I've never heard of her before this. So I want to pay acknowledgement to that*".

As the students addressed transformative concepts such as the perspectives of the integration and recognition of all people, race, gender, identity, citizenship, values, religion, and so forth, as a means to express and communicate their narratives through the context of visual art, this provided me with the opportunity to gain insight into how Maxeke's story inspired the different ways in which the students viewed and valued the world. Students were able to question ideas of change and development in South Africa, as Student 7(C) pointed out: "*We use the right terms and we sugar-coat things, but how much has actually changed?*"

Students were also critical enough to acknowledge the role that HEIs in South Africa needed to start playing in facilitating and implementing change in old and traditional systems. The data also identified the different ways in which students were able to associate with concepts of transformation and diversity in a university environment. Student 4(W) contributed by pointing out how the demographic of Stellenbosch University has changed, and how there are more diverse people in the university, but also how *"the institution itself is still stuck in a system that is 20 even maybe 50 years old."*

Therefore, by utilising the story of Maxeke as a source and narrative that could lead to discussions of race, gender, identity, citizenship and transformation through the process of visual arts, the students were able to imagine and create artworks that reflected Maxeke's narrative, but that also expressed and communicated their own personal narratives. The concept of visual art was identified as a tool and practice that can be used to facilitate and inform such discussions in HEIs, and through investigating their narratives, the participants were exposed to a certain way of understanding, which allowed them to make sense of the social world in which they live. The data also enabled me to identify the students' reactions to and opinions on Maxeke's story, and further revealed to me the different ways in which each student drew inspiration from the story as well as the different ways that it had resonated within them personally. The story of Maxeke resonated with the students what I came to identify as feelings of hope, inspiration, perseverance, the importance of self-recognition and culture, women empowerment, concepts of equality, the idea that we are all the same regardless of skin colour, as well as inspirations of faith, strength and an all-inclusive longing for a sense of community that can accommodate, as Student 6(W) pointed out, the idea of "*Us and also us, instead of us and them*".

By utilising the concept of art, coupled with the indigenous history of Maxeke that was used as catalyst to help students address their histories and narratives in a contextual framework, this section revealed to me the importance of including and acknowledging past South African stories such as Maxeke's in HEIs as one of the ways to address, challenge, inform, transform and reclaim a sense of equality and hope. Modi (2009:5) explains how

"indigenous knowledge historically and currently plays an important role in the thinking, behaviour and welfare of communities in Africa", therefore arguing for "the use of African philosophy of learning for enhancements of multicultural education and curricula" (Costandius and Odiboh 2015:5). The discussion of Maxeke's history also sparked the students to engage in a heated debate that analysed and addressed the concept of land reclaims, which can be seen as a development in South Africa that dates back to 1994. As stated on the South African Government's (2017: n.p) website:

> In 1994 the democratic government of South Africa identified the need for land and agrarian reform as part of nation building and reconciliation. As part of land reform; the restitution programme was introduced to provide redress to persons and communities dispossessed of their rights by the apartheid government. The initial deadline for lodgement of land claims was set for 31 December 1998.

The convention of land reclaims often includes the process of distribution and redistribution, where the land/farms in South Africa are taken away from one party and given to another. This process of land claims was …

> … re-opened with effect from 1 July 2014 for a further period of five years, until 30 June 2019. All individuals and communities who were dispossessed of their right to land as a result of racially discriminatory laws and practices after June 1913, and who missed the initial cut-off date of 31 December 1998, now have an opportunity to lodge their land claims until 30 June 2019 (South African Government, 2017 : n.p).

This allowed the students to reflect on discourses such as ownership, race and the role of governmental powers that were identified as being problematic as a result of mimicking the ways and actions of old leadership, as well as the discourse of gender displacement and sensitivity. Student 8(W) expressed a view by explaining how South Africans still have problems, and *"the only thing that has changed is the seed of power. So that shows me that the people in South Africa are not the problem, it [is] the seed of power"*.

Therefore, by giving way to freedom of expression and allowing the classroom environment to be an open, creative and accepting space where students can intermix and learn from one another, I was able to identify the sense of confusion and lack of clarity that most of the students experienced regarding their understanding of occurrences such as land reclaims.

This allowed me to identify how the tensions that come from such discourses can often lead to larger discourses, simply because such issues are often left unaddressed or are even addressed incorrectly to begin with. By utilising the concept of visual art as a source that can assist students in addressing such tensions and discourses from a more expressionistic point of view, the story of Maxeke was therefore identified as a catalyst that led to the students addressing and discussing ideologies of race, gender, identity and citizenship.

The first main theme that was identified through the data-analysis process was citizenship, accompanied by the sub-themes of globalisation and transformation.

5.2 Citizenship

The concept of citizenship was one of the narratives that emerged from the classroom discussion in which the students participated. It was also one of the concepts that were reflected in both the narrative of Maxeke's story and some of the artworks that the students produced. The main objective of this section is to identify the different ways in which the students understood and defined citizenship in South Africa, and to gain an understanding of how each participant was able to understand and view the ideology of belonging to a certain community or country. The narratives of globalisation and transformation also emerged as themes that were addressed and explored by the students in the discussion of Maxeke's life, and in the artworks that were produced by some of them. The sub-themes of globalisation and transformation were also used as a narrative by some of the students to question and investigate the relevance of citizenship in today's changing world.

Student 5(W) started off the discussion in response to the question 'What is citizenship?' by saying:

> *Citizenship is where you stay, in your state, you are a citizen of that state, but at the same time other people from different states can obtain citizenship.*

Student 3(W) contributed by adding:

> *There is a rift between what is legally defined as citizenship and what is socially formally defined as citizenship, so I guess citizenship is in a sense how we exist*

in places that we may or may not legally be bound to but may in other social or performative ways be bound to.

Student 7(C) pointed out that …

… citizenship is a right but there is also a continual claim of that right that goes along with it.

Student 9(I) added by saying:

Citizenship has to do with safely and in theory a citizen should know these are my rights.

Student 4(W) explained:

Countries need unity to exist; they need strong leaders to hold up the country, the same goes for the small people in our country, countries need the small people to vote, for leaders to do the blue collar jobs and to sustain the world.

Student 7(C) added by stating:

Taking away citizenship could be very problematic if you think about it, morally you [think] that's a good idea, let's take it away, when you think about problems like overpopulation in certain areas. If I understand citizenship correctly, citizenship leads to isolation.

Student 4(W) commented by adding:

One thing that one also forgets is when you are taken out of your context and placed in a totally different country. All the people always seem the same but they never totally are. Citizenship can mentally just be a belonging and understanding of your surroundings and the people around you.

Student 3(W) contributed to the discussion by saying:

You kind of question, are we organised by the term 'citizenship'? Or did the term 'citizenship' come about 'cause that [is] how we organised it? From trying to defend what you are and where you come from, your country of origin. You

become defensive of your home, 'because of the rifts that force people to group together. If you remove the formal barriers of citizenship, you will have informal barriers anyway in different ways.

Student 4(W) commented on the matter by adding:

There is a need to understand what we mean by these terms, there is almost confusion between what we mean by citizenship, national identity, unity, our sense of longing for those different ideas. That's part of where the conflict arises, because we don't necessarily know what we mean by those terms.

Student 5(W) participated by saying:

Our sense of community and our sense of belonging also define democracy; human rights and all those different terms get defined by our contextual settings.

Student 10(W) responded by adding:

Citizenship breaks down the barriers between us and them, it teaches us to embrace and to find a way to work through possible conflicts.

Student 9(I) added:

Citizenship is more than a legal status; it is an actual act and classification that can be called on at any time, as conscription, taxation and participation.

Student 4(W) ended this discussion by concluding:

Citizenship is such a perverse term now, it's so popular in the academic space that people almost become apathetic to it because it's so overused.

5.2.1 Globalisation

The concept of globalisation emerged as a theme and narrative that students were able to investigate and discuss as a result of utilising the story of Maxeke to investigate race, gender, identity and citizenship in the South African higher education context. The participants were also able to explore and address ideas of global change and transformation in their artworks, which reflected their understanding of citizenship today. This allowed me to identify the manner in which the students viewed concepts of change, and how some participants were able to recognise the change that still had to occur in the way citizenship is defined today and understood in South Africa. The objective of this section is to identify the ways in which some students were able to understand and make sense of citizenship in a time of globalisation.

The concept of citizenship is often linked to a number of key conceptions that can be seen to enhance our understanding of the term from a global perspective. The term 'globalisation' can refer to a range of transformative ideologies and the continuing developments of the human race and furthermore the world at large. However, according to Giddens (1999:30), it does not only refer to the global at large or "what is out there, remote and far away"; it is a phenomenon that also refers to the "in here", one which has the ability to influence the intimate and personal accepts of our lives.

Student 13(W) contributed to the discussion by addressing the idea of globalisation from a perspective that questioned the ideology of having global citizenship:

> *It depends because if you go with an expansionist idea, it is not going to work, you need a main organiser to assign responsibilities and I please don't want a president of the world.*

Student 5(W) interjected by adding:

> *The same with citizenship, why do you have to belong to one certain place, the earth is there for us all, tolerance is what will lead us.*

Student 6(W) stated:

I also agree that we can't have global citizenship; it's really difficult … 7 billion people in the world under one government won't work. It brings up fears of other people coming into your country, taking your jobs and it alienates other nationalities. It basically makes the human race afraid of itself. It is also essential to have citizenship because these small needs need to be tended to. You can't have one global dominant run the planet. Therefore, global citizenship is a good and a bad thing.

Student 13(W) commented on global citizenship by adding:

Global citizenship perhaps comes from the anxiety that arises from the fact that it might homogenise, that it would expect everyone to be of a similar kind, making us a part of one community, when in fact we are all part of a smaller community.

5.2.2 Transformation

The concept of transformation was discussed by the participants as a narrative and theme that resonated with some of the students through the investigation and contextual employment of Maxeke's story as a form of catalytic foundation.

Student 10(W) explained:

Change and transformation is an essential part of life in order to progress, it is critical to adapt and accommodate change.

Student 10(W) addressed the notion of transformation in a South African perspective, stating:

In the current context of South Africa, adapting our habits, views and ways of thinking and doing are now more important than ever before. Our landscape is ever changing and we need to change and expand with it, not resist it. We need to embrace new ideas and alter stubborn mind-sets.

Student 5(W) contributed by explaining:

Transformation, courage and diversity are concepts that not only remind me of Charlotte's story, but also address the current situation we are in when it comes to people of a different race or gender.

5.2.3 Discussion

The notion of citizenship can be seen as a traditional concept that represents association with a sense of belonging to a nation state. It was also explored as a kind of responsibility that required citizens to interact in a social/public space with other social agents, and as rights and claims to which certain citizens are entitled. Formulated on Western conceptions of what a good citizen entails, the traditional definition of the term was one that the students identified as a concept that represented past systems of oppression, exclusion, fear as well as the isolation of an individual from a society, culture or country state.

As Student 3(W) pointed out, ideas of citizenship today seem to present a *"rift between what is legally defined as citizenship and what is socially formally defined as citizenship".*

However, when placed in the modern context of a globalising political democracy, the concept of citizenship as defined above allowed me identify to some extent the level of confusion and pessimism regarding the term among the students who participated in the study. Student 6(W) claimed how conceptions of citizenship in regard to globalisation often *"won't work"*, as it *"brings up fears of other people coming into your country, taking your jobs and it alienates other nationalities. It basically makes the human race afraid of itself. … Therefore, global citizenship is a good and a bad thing".*

Conducted as a means to comprehend the ways in which the second-year Fine Arts students at Stellenbosch University were able to understand and relate to the term 'citizenship', this investigation therefore facilitated a platform on which the students could engage and converse about ideas of race, gender, identity and citizenship by using Maxeke's story as catalytic foundation. I was consequently able to gain insight into how some of the students' artworks also addressed and reflected on perspectives of belonging and community, which

are narratives that were also reflected in Maxeke's story. The confusion and uncertainty that I was able to identify relating to the term 'citizenship' stemmed from students addressing and investigating discourses such as what is legally/socially defined as citizenship, referring to the idea of belonging, and posing ideas that questioned who counts as a citizen and who does not. In this regard, Student 5(W) explained: "*Citizenship is where you stay, in your state, you are a citizen of that state, but at the same time other people from different states can obtain citizenship*".

The discourse on citizenship rights was also addressed as a way to question the ways in which the political system assigns rights and privileges to some social members and not others, thereby indicating a sense of inequality. Student 9(I) explained that "*Citizenship is more than a legal status; it is an actual act and classification that can be called on at any time, as conscription, taxation and participation*".

This, according to the students, presents an issue, as citizenship gives individuals a sense of both hope and despair. Lastly, the discourse of ownership, enacting citizenship and the idea of citizenship as a two-way concept of hope and despair between the participants and the government were also addressed. By paying attention to the manner in which Maxeke's story was utilised as a catalyst for such conversations where the students were able to address and explore their own narratives through the medium of visual art, I was able to identify what I think can be seen as the need for students to correctly understand what is meant by such terms in the global perspective of today. The sense of confusion and doubt that was therefore pinpointed in the data was in my opinion fuelled by a lack of contextual, political, social and educational understanding of citizenship in a globalising democratic state such as South Africa. As Student 4(W) explained in this regard, "*there is almost confusion between what we mean by citizenship, national identity, unity, our sense of longing for those different ideas. That's part of where the conflict arises, because we don't necessarily know what we mean by those terms*".

This further led me to identify the idea that for students to fully grasp and understand citizenship, it would require of them to redefine the definition of democracy for themselves in an African context. As Student 5(W) suggested: "*Our sense of community and our sense of*

belonging also define democracy; human rights and all those different terms get defined by our contextual settings".

Hence, by doing so students can be enabled to gain insight into and understanding of being with different people, mediating different situations as identities and articulating, as Isin and Nyers (2014:11) suggest, themselves as "distinct from yet similar to other in our everyday lives". Therefore, by employing Maxeke's story as a narrative that was used to catalyse discussions of community, belonging and citizenship in the South African context through the process of visual art, the students were enabled to critically reflect on themselves in their context and culture as well as from a praxis point of view with "the skills in acting collectively, challenging the status quo and the ability to imagine a better world", as stated by Costandius (2015:5). Therefore, in my opinion, by combining such histories and narratives with the practice of producing visual artworks, students can be given the opportunity to investigate, explore and express themselves in a manner that is free of limitations, judgements and prejudices.

The narrative of globalisation, as well as the ways in which it can be seen to be taking over the world and the perceptions in which we as citizens view said world, was also identified in this section. This investigation, conducted under the framework of citizenship in regard to globalisation as well as the students' understanding of the term, allowed me to identify some of the perceptions that the students harboured of ideologies such as a global citizenship and what that possibly entailed. The data allowed me to identify the participants' ideas of community, as well as what can be identified as the students' acknowledgement of change and transformation in the context of South Africa and at HEIs such as Stellenbosch University. The concept of globalisation challenged the traditional ideologies that characterise the conception of citizenship. The data drew my attention to how some of the students processed and further engaged with this theme in the artworks that they produced. This artistic manner of communication, which derived from the discussions of Maxeke's life, therefore assisted in establishing a space in which the participants were able to address issues such as the 2008 xenophobia attacks in South Africa, emphasising the call for human rights in such occurrences where innocent human beings were displaced and forcefully removed simply because they did not legally belong. As Student 13(W) explained: *"Global citizenship perhaps comes from the anxiety that arises from the fact that it might*

homogenise, that it would expect everyone to be of a similar kind, making us a part of one community, when in fact we are all part of a smaller community".

The data allowed me to identify the ways in which certain participants were able to address the idea of recognition and a new way of thinking, doing and acting, as well as a requisite for knowledge that can enlighten our experience and deliver hope for the modern age. Consequently, by allowing the students to communicate and express themselves freely, I was able to identify the ways in which they rationally and socially understood globalisation, as a concept that influences both what can be seen as bad in the world, such as war, crime and poverty and along with it a list of unspeakable injustices, and what can be seen as good in the world, thereby bringing to attention the idea of globalisation as a two-sided phenomenon with both advantages and disadvantages. As Student 6(W) stated, "*You can't have one global dominant run the planet. Therefore, global citizenship is a good and a bad thing*".

Viewed in connection with the idea of citizenship, the sub-theme globalisation explored by the students further pointed out and touched on ideologies of community and cultural diversity, as Student 5(W) proclaimed by questioning "*Why do you have to belong to one certain place, the earth is there for us all, tolerance is what will lead us*", suggesting perhaps, as Greene (1992:250) purports, the idea that "we are all in search of what Dewey called the great community, but at once we are challenged like never before to confront plurality and multiplicity". This ties in with my opinion that if students are required to cooperate and participate in a globally diverse context, they ought to be open-minded enough to critically encounter and interact in conversations about multiculturalism, plurality, communitarianism and democracy in South Africa. This, according to Greene (1992:253), can lead us to "open up our experiences and 'yes' our curricula to existential possibilities of multiple kinds, to extend and deepen what we think of when we speak of community". This led to the revealing of the second sub-theme identified in this section, which was the concept of transformation. This section of the study allowed me to assess the attitudes and opinions that the students communicated and expressed with their artworks and in the classroom discussions. By analysing the students' artist statements, I was therefore able to identify the positive and what can be seen as healthy attitudes that most of the students had regarding transformation. This can be seen in the statement made by Student 10(W),

who explained how "*[c]hange and transformation is an essential part of life in order to progress, it is critical to adapt and accommodate change*".

This allowed me to recognise the students' progressive attitudes in wanting and further supporting innovative ideas that go against old, stubborn and limited conceptions. As Student 10(W) expressed with regard to this theme: "*… we need to change and expand with it, not resist it. We need to embrace new ideas and alter stubborn mind-sets*".

Students took this opportunity to address the importance of information being distributed and shared equally, the recognition required for a new way of life as well as acknowledging the importance of past knowledges and their presence in both South African history and contemporary South Africa.

Therefore, the ideology of transformation as a concept was often based on the ideologies of change, or action and interaction, which may also require change, therefore suggesting that "change is a condition of transformation" (Oloyede, 2009:431). Delving deeper into the ideology of transformation in the South African context, it is also an ideology that refers to the democratic change that took place in 1994 South Africa, where both black and white South Africans had to undergo a process of change. Therefore, by taking such developments and social advancements into account when exploring ideas of citizenship in South Africa through the story of Maxeke as a catalyst for such discussions, students were, with the addition of visual arts, able to use such knowledge to inform and express their understanding of citizenship as belonging to a community and a country, and to also narrate the ways in which they thought about and viewed certain situations and contexts that presented themselves in the context of the classroom.

The second main theme was that of racial/cultural identity, including the sub-themes of gender and ideologies of domination and sensitivity in South African history.

5.3. Racial/ Cultural identity

The narrative of racial/ cultural identity emerged as a theme that some of the participants addressed through the process of visual art. This section presents the narratives and discourses of the participants as a result of utilising Maxeke's story as the foundation and catalyst from which such discussions could arise. The concept of race and cultural identity in this study was analysed and theorised with attention to Fraser's concepts of representation and misrepresentation, as well as the ideology of recognition and misrecognition.

Student 11(I) began the discussion by explaining her view of racial/ cultural identity and how some races are depicted as lesser, by saying:

> *So often society perpetuates the idea of Eurocentric beauty, thus casting beauty that does not meet up to its requirements as unusual or even less attractive. As a result of this, women of colour often face problems surrounding their identity as ideas surrounding perpetuations of beauty are often skewed.*

Student 11(I) stated:

> *In both of my works I aim to address the issue of othering ethnicities that belong to the minority.*

Student 4(W) added:

> *We all see the world through a racial lens that colours our world black, white, coloured, minority or other. Whether we are aware of it or not by talking about colourism and analysing people from all layers of society, the skin colour hierarchy can be better understood and once it is better understood, it can be effectively dismantled.*

Student 11(I) provided insight into how she addressed this issue in her artwork by explaining:

> *I have layered women of different ethnic background covered by a final layer of triangles. This aims to show the fragmentation in the identity of women of colour. I deal with my own identity as a woman of colour; I often feel that as an*

Indian woman my identity has been pre-manufactured for me. Thus I aim to make the point that whilst I accept my heritage, I am removing the stereotypes and expectations that have been placed on me by society.

Student 5(W) contributed by clarifying:

My prints are intended to convey strength, courage, conviction, equality and beauty.

Student 4(W) provided insight into how he addressed this theme of racial/ cultural identity in his artwork, explaining:

The prints cannot be identified to a specific gender; the microscopic view of skin denounces the pre-conceived notions we have from the colour of one's skin. Bare close-ups of human skin are used to the point where the content is unrecognisable. This creates a space where it is open to anyone to engage and/or relate with the work.

Through the use of visual art, Student 4(W) aimed to …

… provide an open and safe space for conversation about race and the colour of one's skin and showcase that we are not that different from one another.

5.3.1 Gender

The concept of gender was one of the themes that were reflected throughout Maxeke's story and narrative. It was a narrative on which the students were able to reflect and address as a particular discourse to which some of them could relate. The participants were also able to reflect on and address the ideology of gender through developing their own creative and expressive narratives by using the medium of visual arts, in conjunction with Maxeke's story, as a tool to discuss and engage with transformative ideologies including race, gender, identity and citizenship in the South African higher education context.

Student 15(I) began the conversation by commenting on how the story of Maxeke had her reflecting on concepts of gender in society, pointing out:

This story somehow got me reflecting on my ancient cultures lectures, where we talked about women in ancient Egypt and the struggles they had faced. This led to a comparison between women of today and women of the past, it became clear to me that the struggles were the same, however nowadays women are less oppressed and more vocal.

Student 12(C) continued by explaining:

The ideas I have developed through this process speak a lot on the depiction of women and representing them through poetry. I have also used my own poetry to try engaging the audience through my own interpretation of gender and in celebrating women.

Student 6(W) added to this by clarifying how the title of her artwork …

… threads in reflection on the life and history of Charlotte Maxeke … by using [a] layering technique and clothing [sewn into the work] the connection between the life of Maxeke is made, in both the strength of a woman and a strong will to pull together.

Student 18(W) explained how she used the story of Maxeke to address concepts of gender and women empowerment in the 21ˢᵗ century by pointing out how her artworks …

… explore the notions of what identity means in today's world, what it means to be female, what it means to have to push against society to be oneself and what it means to try find and define ourselves in this fast-paced ever-changing world.

Student 15(I) provided more insight into how she investigated ideologies of gender by explaining how she conducted …

… a comparison of women today and in the past, … the struggles where the same. I pondered on something in nature that would reflect the beauty, fragrance and uniqueness of women and thought that flowers would be fitting.

Student 15(I) added:

As I researched the different types of flowers and their uses, I came across the bushman's poison, a South African flower used by the Khoisan to poison their arrow tips. It is beautiful but deadly. I felt that this flower would be apt for my piece, since women can be described as gentle, calm, loving and nurturing, yet they can strike when the need arises. This flower and Maxeke's story also resonate togetherness for me.

Student 3(W) reflected on how she addressed concepts of gender in society by adding:

Besides the Protea being our country's national flower, its symbolism includes concepts of Charlotte Maxeke's life and her story that I found most inspirational.

Student 3(W) added how she used …

… the Protea along with the background wording of the print … to convey a message of women empowerment, without using cliché symbols that will single out any females' biological or physical appearances.

5.3.2 Domination and sensitivity

The history of South Africa is deeply rooted in colonialism and apartheid. The concept of domination was discussed and addressed by some students as a narrative that referred to and investigated certain ideologies of race, identity and greed that reflected and commented on the idea of the struggle for power in the South African context. The ideology of domination and oppression in South Africa is often encouraged by pre-assumed ideas of race, gender and culture and the concepts of colonial ideals that later influenced the concept of apartheid in South Africa. This section explores how some of the students utilised Maxeke's story as a catalytic narrative in addressing the sub-theme of domination in South African history and how it was influenced by greed. The sub-theme of sensitivity also emerged from the data as a narrative that some of the students were able to address and suggest as a concept that should be employed by individuals living in a multicultural society. By utilising Maxeke's story as a foundation that led to reflection on such narratives, the

students were able to express their opinions that touched on the manner in which such histories should be addressed with humanity and sensitivity.

Student 8(W) started the discussion by stating:

As in repetition in time, this work deals with patterns in human history, it represents the different contexts of occurrences in history. This work tries to examine how well we can interoperate a pattern and why it seems that we cannot identify patterns within our own context.

Student 8(W) further pointed out how:

Greed seems to lead us to take what belongs to another and usually stands side by side with oppression and domination – this seems to [be] a pattern in history. This work deals with the cause of human history by representing history as a tessellation, where one group will always want what another has.

Student 20(W) explained by reflecting:

What my prints intend to portray is that we must become sensitive to know truth, to hear the true words spoken in and around us.

Student 20(W) explained the contextualisation process that was used in formulating such an artwork by explaining:

The first print is a neuron representing a human thought. The green at the end of the Oxon [part of a flower] is the growth that takes place when we register truths. The second print is an electable representation of this process of growing and transforming. I believe if we hear true words not only by our intellect but in our hearts, it will take root and grow and our lives will bear fruit.

Student 4(W) responded by adding:

I think that everyone should be sensitive to each other.

5.3.3 Discussion

The social relationship between individuals that are considered the minorities and those that are considered the majorities in a culturally diverse community can be seen as being rooted in the daily struggles, challenges and realities of maintaining and encouraging "the interconnectedness of knowledges and framing between and across all cultures" (hooks, 1994:30). The concept of racial/cultural identity was identified as the first theme, with the sub-themes of gender and ideologies of domination and sensitivity. By dealing with each of the aforementioned themes individually, this study investigated the manner in which the students were able to express and communicate their experiences and narratives regarding conceptions such as identity and othering and notions of race and representation. The data allowed me to investigate the participants' views and opinions on ideologies of cultural representation, a social justice perspective that deals with ideas of representation /misrepresentation as well as concepts of recognition/ misrecognition of a culture.

The perspective of representation and misrepresentation addressed a political and social dimension; it was also a perspective that was identified as concerning the idea of social belonging and citizenship. The concept of recognition and misrecognition was also explored when investigating the discourse of cultural identity. It was identified as a perspective that could often necessitate a form of status order, where all those involved can be equally valued and can attain equal opportunity for having a sense of social esteem. The data allowed me to identify the issues of identity, representation and recognition that some of the students addressed. I gained insight into some of the experiences and reactions of those students that addressed these themes, either from a personal standpoint or from a conceptually formulated/opinionated standpoint. As Student 11(I) explained: "… *women of colour often face problems surrounding their identity as ideas surrounding perpetuations of beauty are often skewed*".

This further revealed to me the importance of the ways students choose to see and represent themselves and one another as well as how such representations/recognitions can contribute to the consideration or lack of consideration said students experience in their particular community and context. By addressing and reflecting on narratives of race and cultural identity, which were some of the discourses that were reflected in Maxeke's own

narrative, through the authentic use of visual arts, the students were therefore enabled to participate freely with no reservations in one another's experiences, histories and narratives. This process created a sense of community in the classroom environment, and by converting the margins of a classroom dynamic into a democratic space, students were able to recognise one another as individual human beings in a space that allows for them to share and engage with others as human beings from different backgrounds and histories. This allowed the employment of Maxeke's story to function as a form of catalytic foundation, which created a space where students could reflect on their own cultural identity and on the burdens that they had experienced. The students' participation in the art workshop and project, in my opinion, gave the participants a type of voice, where they could represent their thoughts, ideas and feelings. As suggested by Student 4(W), "*By talking about colourism and analysing people from all layers of society, the skin colour hierarchy can be better understood and once it is better understood, it can be effectively dismantled*".

In the same way, this ideology also pointed out to me the value in having a community that is joined by a common vision of social justice and liberation for all. As hooks (1994:39) explains, "we must build community in order to create a climate of intellectual vigour, a community that creates a sense that there is a shared commitment and a common goal that binds us". By investigating concepts such as race and cultural identity, in conjunction with aspects of indigenous narratives such as Maxeke's, through the process and medium of visual arts, the students were encouraged to critically engage in debate as well as discover one another's differences within the safe walls of the second-year silkscreen printing studio.

Gender was one of the themes that were reflected throughout Maxeke's story and narrative. The data that were collected allowed me to identity how some of the participants were able to reflect on this discourse by drawing from Maxeke's story, and by also comparing other indigenous narratives of gender to their own. The data also allowed me to identify some of the opinions and perceptions that the participants had regarding the representation and description of women today, as Student 12(C) pointed out how she represented women through poetry explaining *I used my own poetry to try engaging the audience through my own interpretation of gender and in celebrating women.*

This allowed me to gain some insight into how some of the students were able to address, engage and further celebrate women as entities of strength, courage and resilience. The students also sought through the medium of art to convey certain messages that could be used to inspire and motivate others, such as Student 3(W), who used the Protea together with background wording to convey a message of women empowerment.

The theme of domination coupled with that of sensitivity was also identified. The idea of greed was explored as a means to make sense of the nature of human beings as well as the meta-narrative of domination in the context of South Africa.

The ideology of domination was used to refer to the struggle for power and greed in South Africa. It was a theme that emerged from engagements with Maxeke's story, where ideas of domination and oppression were established and reflected upon as a means to dehumanise, misrepresent, mis-educate and oppress a race that was viewed was inferior, as explained by Abdi (2002:23). The narrative of domination was also addressed by some of the participants as a concept that was and still is seen as a highly sensitive subject in the South African context, as it is an ideology that can be seen to have left a fairly new democratic state to deal with the implications, repercussions and complexities that were and still are created in society today. The section revealed to me the ways in which students rationalised and grappled with narratives and discourses of oppression, race, identity, domination, greed and power as well as what that entailed in the South African context. This also allowed me to identify what students knew about South African history as well as their opinions and views regarding ideas of change and transformation.

By employing the story of Maxeke as a catalyst for narrativity in addressing a social justice topic that can be seen as a hypersensitive one in the classroom dynamics of a multicultural environment, students were enabled through the creative process of the visual arts to critically reflect on the past and to imagine hopeful future developments and narratives.

According to Abdi (2002), if we as a nation are to heal and transform, we need to work together in understanding one another as well as in understanding the ideology of social justice as a praxis that can help us transform and transgress the injustices of the past, by changing the ways in which we think and act towards one another. This further links to the concept of sensitivity, which was also addressed as a theme that emerged from the

discussions of Maxeke's story as a concept that was suggested and intended as an ideology that could be used to treat the problem of social justice in education, by removing the theoretical conceptions associated with knowledge production from the realms of academia and placing them in the everyday realities that deal with conceptions of culture, race, gender, identity and other conceptions in society (cf. Palmer, 2001).

This section of the data allowed me to identify the ways in which students thought it was important to utilise their sensitivity to hear one another and communicate and express themselves with one another in a social environment. This process of reflection that was carried out through discussions of Maxeke's life, and through the process of visual art, provided me with the opportunity to also experience some of the participants' views and opinions of what Palmer (2001:43) refers to as the "two turned relation linking on the one hand the growing individual and on the other hand the social, intellectual and moral values".

Lastly, the third main theme that was discussed and presented was the value of art as a medium for learning

5.4 The value of art as a medium for learning

The value of art in society and especially in academia has been questioned and analysed to length over the years (Eisner, 1999:146). The concept of art and the understanding of certain artistic knowledge can be seen as a form of reflection and expression, be it from the artist's point of view, a political point of view or even a social conception of what the artwork may be seen to represent in society or globally. This section investigated the value of art as a medium for learning and reflecting on certain narratives that were found and reflected on in the classroom discussions that took place in reference to Maxeke's life. The value of art was therefore identified as the third theme of this study. Each participant was required to produce a set of two silkscreen prints, which were also displayed in an exhibition in the university's Department of Visual Arts, as a way to celebrate and pay tribute to Maxeke's story. This process and participation was achieved over the course of three weeks.

By using Maxeke's history as a form of inspiration among the students, the extent to which the art project helped the students in understanding and challenging certain current and personal issues with which they struggled was investigated. The concept of visual art as a medium for learning as well as the contributions it can make in areas that include enhancing of creative thinking, cognitive and affective development as well as communication and cultural literacy skills (Eisner, 1999:144) was therefore used as a source that enabled me to experience the students' artistic, conceptual and narrative processes that played out and presented themselves as part of the process of art making in this workshop. This also allowed me to communicate and interact with the students on a personal level.

Student 13(W) explained how she archived this narrative symbolism by explaining how the tails of the birds …

> … are the petals of the flame lilies which are local to the Transkei, showing belonging.

Student 13(W) explained how she used art to address citizenship and globalisation in South Africa, by describing:

> In my second print[2] I have represented the story of a local woman who started the Women Across Borders organisation, to help refugee women and children during the 2008 xenophobia attacks.

Student 13(W) also explained how this was represented in her artwork:

> By [using] fly-catcher birds, as they use the spider webs (breaking down spider homes) and using them to build their own homes. Similarly as during those attacks, people's homes have been taken from them. I have also used succulent plants as the tails as well as a stencil to represent how she was able to accomplish all of this through her education and her love for learning. She retained everything she learnt in the similar way that succulent plants store water.

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[2] Refer to Figure 1 in Addendum 2

Student 18(W) reflected through his art on his understanding of citizenship by likening it to an object, stating:

> *Wood resembles citizenship, similar in its characteristic; each individual person in a country needs belonging, the same goes for wood, it's about the need to be part of something bigger.*

Student 18(W) was critical enough to take into account the ideology of globalisation by explaining:

> *A person may have multiple citizenships similar to wood bearing multiple uses. We can cut down trees, use its wood to build, but if that one tree did not exist, the forest and landscapes would not be so significant.*

The story of Maxeke was also used to reflect on ideologies and narratives of transformation. Student 10(W) explained how she discussed the narrative of transformation in her work, by stating that her artwork titled *Adapt(ability[3])* …

> *… attempts to portray these notions in a metaphorical organic manner, the morphing strands of ink suggest a growing, ever-expanding mass; it is an unravelling of possibilities, unfinished and a work in progress. The reference to seeds and pods are carriers of information and the possibility of that information being revealed and shared. The seed motif is represented and emphasised in 'pods', it resembles a ripeness of sort, a fertilised container of knowledge, experience and hope for the future.*

Student 10(W) concluded the explanation of her artwork by stating how …

> *… embroidering into the image especially into the fossilised seeds is an act of acknowledgement, by acknowledging the presence of past histories and giving them an allocated, fixed position onto the surface, in the form of seeds. Therefore, in their fixed positions they are able to transform and give life to new environments.*

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[3] Refer to Figure 2 in Addendum 2

Through their artwork the concept of racial/cultural identity was one of the narratives that were also addressed by some of the students.

Student 11(I) explained how in her artwork titled *Imported*[4] she …

> … *layered women of different ethnic background covered by a final layer of triangles. This aims to show the fragmentation in the identity of women of colour.*

In her artwork "Made" Student 11(I) explained:

> *I deal with my own identity as a woman of colour; I often feel that as an Indian woman my identity has been pre manufactured for me. Thus [with] the inclusion of the "made in China label" though crossing out the "China" and replacing it with "India" I aim to make the point that whilst I accept my heritage, I am removing the stereotypes and expectations that have been placed on me by society.*

Students 4(W) describe his artwork titled *Skin 1 & 2*[5]…

> … *bare the close-up of human skin to the point where the content is unrecognisable. … We all see the world through a racial lens that colours our world black, white, coloured, minority or other, whether we are aware of it or not. … The prints cannot be identified to a specific gender; the microscopic view of the skin denounces the pre-conceived notions we have from the colour of one's skin.*

The concept of gender was another one of the ideologies that some of the students addressed throughout their art process.

Student 15(I) explained one of the techniques that she employed in the creation of her artwork, by pointing out how she

> … *used salt to create a different texture in my images*[6] *but also chose salt as it is said to remove negative energies, thus creating a balance and conveying courage.*

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[4] Refer to Figure 3 in Addendum 2
[5] Refer to Figure 4 in Addendum 2

Another concept that was addressed by some of the students in this workshop through the engagement of certain narratives on race and South African history that were reflected in Maxeke's story and through the medium of visual art was the ideology of domination.

Students 8(W) explained how his artwork titled *Repetition in time*[7] …

> *… deals with pattern*[s] *in human history* [and how this] *seemingly chaotic design is in reality a repeating pattern… [It] represents the different contexts of occurrences in history, and this work tries to examine how well we can interpret a pattern. … This work deals with greed and with the cause of human history by representing history as a tessellation.*

Lastly, by utilising visual arts as a tool can be used to express and communicate certain issues that were very personal to them. Student 17(C) explained her artwork titled *Lumps*[8] by describing how …

> *… the subject matter is an ultrasound of breast lumps in the right breast.*

Student 17(C) explained:

> *The reason I chose to portray this is because it is something I myself have suffered with, I have undergone three operations to have multiple lumps removed on my right breast and I thought it is something that is not discussed enough among young women today. This is a struggle that I have learned to deal with and will probably have to deal with for the rest of my life, and so many women have the same problem but it is something very sensitive to talk about so most choose not to.*

Student 17(C) reflected on this narrative by using the medium of art to express her struggles:

> *A problem I have faced is that the lumps grow consciously, which causes an inner anxiety regarding developing cancer, so through this project I wanted to create more awareness of this topic and to hopefully inspire more women to feel more comfortable in discussing their stories too.*

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[6] Refer to Figure 5 in Addendum 2
[7] Refer to Figure 6 in Addendum 2
[8] Refer to Figure 7 on Addendum 2

5.4.1 Discussion

The concept of art can often open to the artist a way of communicating, expressing and imagining a sense of reclaiming new possibilities. It was investigated as an ideology that required the participating individuals to call and reflect upon their contextual confinements, their historical narratives and cultural backgrounds as well as their position, placement and responsibility in the world. Therefore, when placed in the academic context of Stellenbosch University, it is useful to refer to Greene (1995:378), who reminds us that "[c]lassroom encounters with the arts can move the young to imagine, to extend and to review". The value of art as a medium for learning was therefore identified as the third main theme. By utilising the story of Maxeke as a foundation and narrative of indigenous history, this section of the study investigated the extent to which the art project was able to help students to enhance learning and challenge current and personal issues. By employing the creative and technical process of silkscreen printmaking, which the participants were taught to do at the beginning of the workshop, each participant was subsequently equipped and able to address/reflect on the range of narratives identified in Maxeke's story in a way that was artistic, critical and expressive, allowing the students to imaginatively create a world and to entre said world "perceptually, affectively and cognitively" (Greene, 1995:380).

The process of silkscreen printing required that the participants be fully engaged with techniques that included layering and have an understanding of colour as well as the process of developing and producing images. The students were taken through a process where they were taught and introduced to the techniques and methods of the craft. The methods and techniques that the participants were taught included methods of colour mixing and colour testing, the use of images, stencils and other painting and layering techniques, which allowed the participants to explore with aspects of dimension and negative/positive space and to consider the placement and context of their image. The art process proved to be an effective medium for learning where students were able to "acquire a feel for what it means to transform their ideas, images and feelings into an art form" (Eisner, 1999:148).

This kind of conscious participation in an art process with the students allowed me to recognise the value of visual art as a process that was used to "refine the student's awareness of frame of reference, to see and to hear educationally" (Eisner, 1999:148). The art process is an indirect process that is ideal for addressing and dealing with sensitive historical and current issues. As a facilitator of art practice, I also learned in the process, but in retrospect I could have learned more if I also participated in the art process with the students.

This section of the data allowed me to identify some of the student's views and perceptions in regard to transformation and identity through the medium of art, in a manner that allowed and equipped the students to address certain queries about their happenstances or conditions and to respond in a manner that was intuitive, intellectual and sensitive (Eisner, 1999:148). The art practice also allowed me to identify the manner in which students were able to recognise each other as diverse individuals, and the ways in which some of the students were able to represented/recognise themselves as individuals through the process of narratives and the medium of visual art. Likewise, by situating the visual arts in the context of narratives that include race, culture, gender, identity and citizenship, the students were able to advance their understanding of such narratives and allowed to tackle some of the problems that confronted them, as Eisner explained how "understanding the cultural context is among the most important ways in which enrichment can be achieved" (1999:148). By combining Maxeke's narrative with conceptions of the visual art, the students were encouraged and able to use the process of artistic creation to explore their thoughts, desires and other feeling of ambiguity (Eisner, 1999:148). It also became clear to me that the art process can be utilised as a valuable medium for collecting data in research processes.

By utilising the concept of the visual arts as a tool of expression and communication, some of the participants were also able to address certain issues that were personal to them. One of the personal narratives that were addressed by a particular student was the concept and narrative of breast cancer, which was also addressed by the participant as a way to bring awareness to the narrative. This section revealed to me some of the current and personal discourses that some of the participants were able to address while using the story of Maxeke as a foundation, and through employing the varying methods and techniques that

were introduced to them in the process of making art. The data further allowed me to identify the different ways in which some of the students were able to experience the multiple perspectives that an artwork can unlock and how it can serve as a medium to enhance dialogue (Eisner, 1999:148).

5.5 Synthesis

The following section of this chapter is one that presents a summary of all the main themes that were identified in the data above on ideologies of racial/cultural identity, gender, citizenship and the value of art as a medium for learning. The main issue that emerged from the theme citizenship was the definitions of citizenship. This allowed me to identify the way in which students viewed and defined citizenship against the current context of South Africa. The issues that emerged under globalisation were for instance the increased of refugee populations as well a positive effect of instant gratification of being technologically interconnected to the globe. The issues that emerged under transformation were issues that addressed the need for social change and to share knowledge with each other. The theme racial/cultural identity presented issues that identified how certain stereotypes of race and gender can lead to the exclusion and fragmentation of an individual from a particular society. The issues that emerged under the theme of gender addressed how women are represented in society as well as their place and role within a current community. The main issues that emerged from the theme of domination and sensitivity was the ways in which South Africa functioned in the past and how the current leadership can be seen to be mimicking the practices and actions of the past government. The last theme, the value of art as a medium for learning, showed how students through the art process were allowed to express their own issues. The next chapter will present the conclusions and implications of the study.

Chapter 6: Conclusions and implications

6.1 Introduction

The research project sought to celebrate, bring awareness to and further educate students about the history of Charlotte Maxeke by facilitating a silkscreen printmaking workshop based on the contextual history of Maxeke among the second-year Fine Arts students in the Department of Visual Arts at Stellenbosch University. The main objective of this study was to use the story of Charlotte Maxeke to investigate race, gender, identity and citizenship in the South African higher education context through the medium of visual arts. The objective of the study was to identify the different ways in which the students who participated reacted to the story of Charlotte Maxeke as well as the way in which knowing this history enabled them to contribute to socio-political classroom discussions. By utilising the story of Maxeke as a catalytic foundation and narrative, the study also identified how students understood and defined race, gender, identity and citizenship. Visual arts as a tool for expression and reflection was also utilised in this study.

The data were collected through a case study conducted among the second-year Fine Arts students and an inductive data-analysis approach was used. The students who participated were asked to read particular chapters of a book titled *Beauty of the heart: The life and times of Charlotte Mannya Maxeke.* The students were encouraged to draw on the story of Maxeke as a way to formulate themes, concepts and ideas. The students were also asked to produce a set of two silkscreen prints and an artist statement that explained their artworks. They were also asked to reflect, interact and communicate their experiences and thoughts of this process by participating in the classroom discussions. The study was limited to the context of the second-year silkscreen printmaking project on the Stellenbosch University campus. This boundary was selected so as to allow me to conduct an intimate case study in a space and environment that encouraged and did not limit freedom of artistic expression. This boundary was also chosen because it allowed me to interact with a range of diverse students who were all bound together by their common interest in visual art.

6.2 Conclusions drawn from the findings and implications

The following subsections present and discuss the factual and interpretive as well as the conceptual conclusions and implications that were derived from the study.

6.2.1 Factual and interpretive conclusions and implications

The findings of the study revealed to me how the participants were able to relate to Maxeke's history, by reflecting on some of the narratives that emerged as themes in Maxeke's own narrative. The students were able to discuss and engage with ideas of power in South Africa, and how the concepts of greed, race and oppression have affected South Africa. This allowed me to identify how some of the students felt about their own narratives, experiences and histories, and how knowing Maxeke's story enabled them to critically engage with ideas of transformation in the context of society and academia. Hence, by utilising Maxeke's narrative, the students were able to contribute to the socio-political discussions of ideas of race, gender, identity and citizenship hosted in the classroom. This allowed me to identify the different ways in which the students were able to relate to Maxeke's story and how they were each inspired with feelings of hope, perseverance and courage.

The first theme of citizenship included the sub-themes of globalisation and transformation. The concept of citizenship was one of the narratives that emerged from the classroom discussion. It was also one of the concepts that were reflected in both the narrative of Maxeke's story and some of the artworks that the students produced. The main objective of this section was to identify the different ways in which the students understood and defined citizenship in South Africa, and to gain an understanding of how each participant was able to understand and view the ideology of belonging to a certain community or country. The narratives of globalisation and transformation also emerged as themes that were addressed and explored by the students in the discussion of Maxeke's life and in the artworks that were produced by some of them. The ideas of globalisation and transformation were also used as a narrative by some of the students to question and investigate the relevance of citizenship in today's changing world. The findings in the data collected on citizenship allowed me to identify how some of the students addressed, understood and defined

citizenship in South Africa. The concept of citizenship was addressed by some of the students as an ideology that represented a kind of oppression, which categorised certain individuals into social, political and economic positions in a state. This allowed me to identify the confusion and some of the pessimisms that the students had regarding such a concept in South Africa. I could thereby identify the manner in which the students were able to reflect on perspectives of belonging, community, travel and displacement through the process of art and employing Maxeke's story as a catalytic foundation.

Through the theme of globalisation, the students were also able to explore and address ideas of global change and transformation in their artworks, which reflected their understanding of citizenship today. This allowed me to identify the manner in which the students viewed ideas of change and transformation in the South African context, and how some participants were able to recognise the change and developments that still had to occur in the ways citizenship is defined and understood today. The objective of this section was further to identify the ways in which some students were able to understand and make sense of citizenship in a time of globalisation. The concept of transformation was discussed by the participants as a narrative and theme that resonated with some of the students through the investigation and narrative employment of Maxeke's story as a form of catalytic foundation. The data is this section allowed me to identify some of the participants' views and opinions regarding change and transformation. It further allowed me to experience the attitudes and opinion that the students were able to communicate and express in an artistic manner that represented their positive and optimistic views of transformation in South Africa. In addition, by employing Maxeke's story as a form of catalytic narrative on which the students could reflect, this section allowed me to identify some of the views that the participants had regarding ideas of education, information and knowledge distribution.

The second theme of racial/cultural identity included the sub-themes of gender and ideologies of domination and sensitivity. This section of the study identified the different narratives and discourses with which the participants were able to engage as a result of utilising Maxeke's story as the foundation and catalyst from which such discussions could arise. The data collected on the narratives of racial/cultural identity allowed me to identify the different ways in which some of the students were able to communicate and express their own experiences, burdens, narratives and histories, in relation to ideologies of race

and identity as well as representation and recognition. The data also allowed me to gain some insight into how some of the participants were able to reflect on such discourses by using Maxeke's story as a foundation with which they were able to reflect on certain narratives from a current and personal point of view. This process of reflection allowed me to identify the manner in which some of the students recognised, identified and represented themselves through the medium of the visual arts.

The concept of gender emerged as a narrative on which the students were able to address as a particular discourse to which some of them could relate. This allowed me to identify the ways in which the students were able to communicate and express the ideology of gender through their own creative narratives. The findings allowed me to identity some of the students' perceptions and views regarding gender, and on how women are represented and socially placed in today's society. The finding further allowed me to investigate the extent to which some of the participants were able to draw inspiration and relate to Maxeke's story. Using Maxeke's story as a catalytic foundation in conjunction with the practice and techniques of art making, the students were also able to comment on Maxeke's life in relation to other ideologies and narratives of gender. This section of the findings allowed me to identify the different ways in which some of the students were able to use visual art as a source to convey messages of hope, women empowerment and celebrations of women.

The concept of domination was discussed and addressed by some students as a narrative that referred to and investigated certain ideologies of race, identity and greed, which reflected and commented on the idea of the struggle for power in the South African context. This section explored how some of the students utilised Maxeke's story as a catalytic narrative in addressing the sub-theme of domination in South African history and how it was influenced by greed. The findings allowed me to identify how some of the students were able to conceptually and visually rationalise such discourses in a narrative way. This allowed me to identify some of the participants' perspectives and opinions regarding ideas that included race, transformation and democracy in South Africa. Therefore, by reflecting on some of these narratives that were also identified as narratives in Maxeke's story, the participants, through the creative process of the visual arts, were able to reflect on the past and to creatively imagine new developments that could possible lead to change and transformation in the South African education context.

The sub-theme of sensitivity was also identified as a theme and a narrative that some of the students addressed and suggested as a concept that should be employed by individuals living in a multicultural society. By utilising Maxeke's story as a foundation, which led to reflection on such a narrative, the students were able to express their opinions that touched on the manner in which such histories should be addressed with humanity and sensitivity. The findings in this section allowed me to identify the ways in which some of the participants thought it was important to utilise and employ the concept of sensitivity when communicating, engaging and interacting with and listening to one another.

The value of art as a medium for learning was discussed as the third theme of the study. This section of the study identified the current discourses that some of the participants addressed through the process of the visual arts. By using Maxeke's history as a form of inspiration among the students, the section of the study also identified the extent to which the art project had helped the students to understand and challenge certain current and personal issues with which they struggled. By utilising visual art in relation to Maxeke's story as a form of catalytic foundation, I also identified some of the current discourses that the students were able to address and represent through the process of visual art.

The findings allowed me to identify how some of the students were able to use this process of artistic creation and reflection to visually explore and represent ideas of community, belonging and displacement. This creation process in which the students participated also took into account certain ideologies of global change and transformation and how such conceptions have come to affect our understanding and definition of citizenship in South Africa. I could identify the manner in which the students were able to use visual arts as a tool to communicate and visually represent their views and opinion on ideas of citizenship, globalisation and transformation. The findings allowed me to identify how some of the students chose to address this discourse in a visual and metaphorical way that was intended to question certain ways of the past and to encourage and celebrate transformations that included women empowerment and ideas of being sensitive to all that we hear, do and say. Therefore, by utilising the concept of visual art as a form of conceptual expression, the participants were able to rationally visualise and reflect on their histories, the history of South Africa and the history of Maxeke. Art as a medium could therefore be effective in visually representing certain discourses and narratives that participants addressed. By using

the process of visual art, the participants were able to address the aforementioned themes/discourses in a way that gave them a voice to visually, metaphorically and artistically express their views and narratives.

6.2.2 Conceptual conclusions and implications

In the context of South Africa, this study might be able to serve in contributing evidence of how narratives of indigenous history such as Maxeke's, in conjunction with visual art, can be utilised as a form of expression and a catalytic foundation to discuss ideas of race, gender, identity and citizenship. By employing the concept of visual art as a tool that can be used to address the discourses with which students in the 21st century might be faced, this study can also provide suggestions and clues to how such discourses can be visually explored and addressed.

Therefore, by allowing young South African students to engage and participate in freedom of expression and creative thought through the process of art making, and reflecting on indigenous narratives, the concept of visual art can be used to encourage "innovative, creative and critical thinking" (DAC, 1999:30) among citizens. The concept of art as well as what it can contribute to the transformation and development of South Africa can also be viewed and valued as a concept that "aims at a total renewal of the world, for this is quite the final goal of art, to recover this world by not giving it to be seen as it is, but as if it had its source in human freedom" (Greene, 1995:382).

In my opinion, considering the effects of globalisation, it is imperative in a community that includes a range of socially diverse and unique individuals, based in contextual environments that are exposed to discourses of race as well as other discourses that include tensions of culture, recognition, respect and sensitivity, to find a way to address such tensions and work to include curricula that represent and recognise the collective perspectives of all the individual cultures, knowledges, religions, values and traditions that can be found in the context of South Africa.

6.3 Further research and critique of the research

The findings of this study cannot be generalised to other universities or visual arts departments across South Africa, as the data were part of a specific case study within the boundaries of the second-year fine art silkscreen printmaking workshop in the Department of Visual Arts of Stellenbosch University. However, this study can be extended and conducted at other HEIs in South Africa. A similar study could be used as a way to both educate students and bring acknowledgement to the story of Maxeke, as well as to investigate and identify whatever different discourses and tensions could arise in an alternative culturally diverse institution. Therefore, by critically questioning and developing relevant knowledge from our history, native traditions and cultures through the process of visual art, "we can devise solutions to challenges that confront knowledge production in various educational settings" (Abdi et al., 2006:8).

6.4 Concluding remarks

Transformation towards an all-inclusive South African society that represents notions of equality, justice, sensitivity, tolerance and community can be seen as urgently needed within the adjustment to the development of a new democratic state. The story of Maxeke expressed through the medium of the visual arts can form a catalytic foundation to enhance discussions on race, gender, identity and citizenship in South African higher education context. Art as a medium for learning and exploring indigenous history can therefore be seen as effective tools to facilitate visual expressions, narratives and views of individuals that could, if practiced on a broader scale contribute to the healing of a South African society.

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List of illustrations

Addendum 1: Silkscreen Print making project brief

Fine Arts: Second year printmaking workshop

17 July – 4 August 2017 | Screen-printing

This project will require for you to be fully engaged with layering, gaining an understanding of colour as well as image-making. You will also be required to develop your critical, narrative and social thinking skills.

Reading: Chapter 1 of *Beauty of the Heart: The life and times of Charlotte Mannya Maxeke,* **by Zubeida Jaffer**

Background:

Charlotte Maxeke was the first black South African woman to graduate with a university degree (BSc), at an American university in 1901. To achieve such a great feat at a time when colonialism, oppression, racism and sexism, were considered the norm was an incredible achievement. Maxeke however, had to endure all the obstacles and challenges that were a part of her daily life, as an African woman living in a 19[th]century colonial world. The story of her life as well as the role she played in the development stages of higher educational institutions, within South Africa is one that has been written out of South African history and her story has largely gone untold.

What the story of Charlotte Maxeke comes to represent are ideas such as Hope, Empowerment and the value of having a sense of Citizenship or belonging. She aimed to break through old boundaries, and to open the door towards unknown and unimaginable futures, creating the environment for young women as well as all genders to succeed. The story of Charlotte Maxeke will be celebrated this year at a Women's Day Festival hosted by the Stellenbosch University Transformation Office as a means to educate and inspire individuals. For this workshop we will be looking at her life story or narrative as inspiration from which your own artworks can develop.

Narratives or stories can be used as powerful tools in which both history and myths are retold and conveyed. Through investigating or imagining our own narratives we are exposed to a certain way of understanding which allows us to make sense of the social world we live in. Action and agency become important elements in narratives as every aspect of our lives, as

well as everything we know, can be seen as the result of numerous cross-cutting relational storylines in which social actors find and locate themselves.

Brief requirements:

Read the first chapter of Charlotte's biography. Choose a theme or themes that resonate with you. Develop your own narrative or idea around themes you have discovered in Charlotte's story and translate these themes into **two** screen-prints using the various techniques you will acquire throughout the workshop. Some examples of themes you could draw upon from Charlotte's story include:

Themes:

- Hope – how has the story of Charlotte Maxeke inspired a sense of hope within the way you view and value the world?

- Citizenship – what is your understanding of citizenship, and why is it important for individuals to feel like they belong to a family, community and country?

- Empowerment – how can knowing Charlotte Maxeke's story help the youth of today challenge the issues they face in 2017 South Africa?

Technique:

The technical skill that you will be engaging with will be screen-printing. Screen printing originated in China from as early on as the 9th century. And went through a number of adaptations in Asia before reaching Western Europe in the late 18th century. By the 1960s artist such as Andy Warhol popularised the medium as a fine arts technique. It is easily one of the most versatile printmaking techniques in that it leaves room for adaptability and play.

You will be learning how to use a variety of methods within a screen-printing framework. The basic concept of screen-printing works as follows: ink is transferred through a meshed screen onto a substrate to create a positive image by using a stencil on your screen to block out the negative areas of your design/image or vice versa. Screen printing relies on a stencil method in that a design is imposed on a polyester screen, where by the blank or negative areas of the design is held together by an impermeable photosensitive emulsion. The screen is coated with this emulsion and exposed to UV light to reveal the positive area of the design

which is then used as the stencil from which you print onto your paper/substrate. A squeegee or plastic blade is moved across the screen for fill the open mesh areas with ink and a reverse stroke is then used to allow the screen to momentarily touch the substrate along the line of contact the squeegee's pressure provides. This contact allows the ink to transfer onto the substrate to create your image.

Marking:

You will be required to have **2 prints** for marking by **Friday, 4 August 2017**. Each print should consist of an edition of 4 prints.

Exhibition:

You will also be required to set up a collaborative class exhibition of your prints. This exhibition will form part of the University's celebration of Woman's day and will be exhibited throughout the week of **31 July to 4 August**. The exhibition should be set up and ready for viewing by **Monday 31 July 2017** at **9 am**.

Materials list:

1. Apron
2. Masking tape
3. Rags
4. Lots of news print
5. Paper: Fabriano or any hot press paper (200gsm up)
6. Acrylic paint (4 various colours)
7. R200 deposit
8. Tracing paper, acetate or drafting film (used by architects)
9. Rotring ink
10. Charcoal
11. Black sugar paper/card
12. NT cutter or any sharp cutting knife for paper

Best of luck,

S. Conradie (coordinator)

J. Staple (facilitator)

K. Cele (teaching assistant), 2017

Adandum 2:

Students Artworks

Figure 1: Student 13(W), *Fly Catcher Birds* (2017). Silkscreen print on paper

Figure 2: Student 10(W), *Adapt(ability)* (2017). Silkscreen print on paper

Figure 3: Student 11(I), *Imported and Made* (2017). Silkscreen print on paper

Figure 4: Student 4(W), *Skin 1 and Skin 2* (2017). Silkscreen print on paper

Figure 5: Student 15(I), *The Flower and the Arrow* (2017). Silkscreen print on paper

Figure 6: Student 8(W), *Repetition in Time* (2017). Silkscreen print on paper
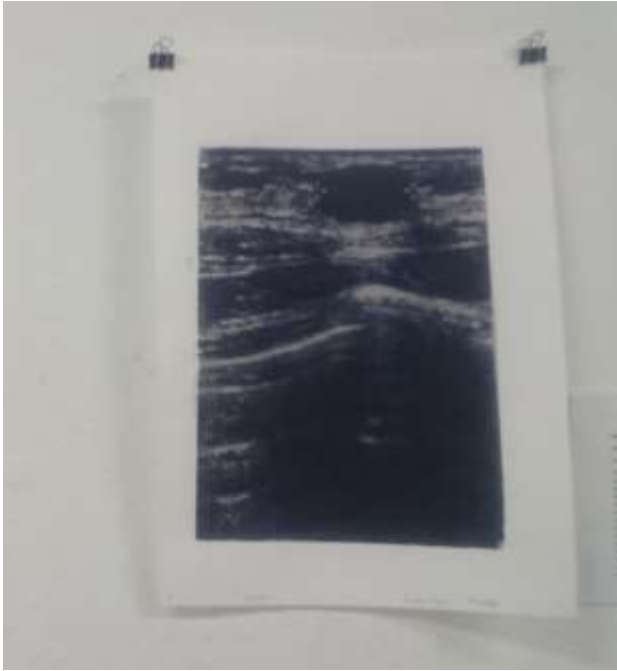
Figure 7: Student 17: (C), *Lumps* (2017). Silkscreen print on paper

Proof of editing

26 October 2017

This letter serves as proof that the master's thesis titled *The story of Charlotte Maxeke: An analysis of how visual arts can be utilised to reflect on race, gender, identity and citizenship in the South African higher education context* by Kutlwano Cele was professionally copy (language) edited. The finalisation of tracked changes and comments inserted remains the responsibility of the student.

Kind regards

LBedeker

LM Bedeker
BA, Postgraduate Diploma (Translation) *cum laude*, MPhil (Translation) *cum laude*
Accredited member of the South African Translators' Institute (accreditation number 1001437)
Member of the Professional Editors' Group