

Art from Home to School: Towards a Critical Art Education Curriculum Framework in Postcolonial and Globalisation Contexts for Primary School Level in Uganda

Muyanja Michael



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Abstract

‘Art from Home to School’ is an investigation, which examined many aspects related to transforming the school curriculum, restore a stronger sense of historical cultural awareness; promote tolerance and cultural diversity through art education at primary level in Uganda. Accordingly, this dissertation addresses a fundamental question: *How might we re-envision a critical curriculum framework of art education for primary school level in Uganda, through contexts of globalisation and postcolonial discourses?* “Art from Home to School” is a research investigation that discusses and argues against censored cultural heritage; earmarked as indigenous art and mother tongue use in primary schools of Uganda. This dissertation provides an inquiry into colonial and postcolonial education policies that promote a Euro centered school curriculum, which stresses rote learning, encourages school violence, through corporal punishment and ultimately that may result in physical abuse, along with dropping out of school. Other effects include socioeconomic inequalities and exploitation by reason of globalisation in education. Freire’s (2009) *Pedagogy of the Oppressed* offered transformative teaching and learning focused on social change (Monchinski 2008, pg. 3). Art lessons were developed for a re-envisioned critical curriculum to practice Freire’s construction of knowledge for self-empowerment and to promote critical awareness in different sociocultural contexts. As part of my research, I investigated how students produced art works in Uganda (as a visual voice) to challenge and question school’s dominant ideology, which suppresses African epistemology. In order to develop a critical curriculum framework, I engaged in ethnographic research to review artworks produced by students where they expressed voices, which were previously silenced. Through discourses of postcolonialism and globalisation, I discussed school culture, explored cultural identity and heritage dimensions. Results obtained were used to plan and formulate a hypothetical critical curriculum of art education suggesting a captured vision to reform, decolonise teaching and learning devised to meet local needs and traversing democratisation of schooling, based upon, thoughtful consideration of students’ lived experiences.

Keywords indigenous art, mother tongue, cultural heritage, rote learning, decolonised curriculum, school violence, critical thinking, postcolonial and globalisation.

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By

Muyanja Michael

Thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in art education, Aalto University of Art, Design and Architecture. Espoo, Finland

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DECLARATION

I proclaim that this thesis is my own unaided work. It is submitted for the doctor of arts degree at Aalto University School of Arts, Design and Architecture. Espoo – Finland. It has not been submitted before for any other degree or examination in any other university.

Signed:

Date:

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CHAPTER I

Introduction

My art and education background

Education is a tool of colonisation, which serves to teach students allegiance to the status quo and it has been so much accepted as a norm that no blame can be attributed to the huge body of educators who simply teach as they were taught. (hooks, 2010, p. 29)

For quite a long time, I have been interested in learning more about the varied and volatile art making processes of young children, not only at their homes, but also in their (primary) schools. This pedagogical concern came from my previous home and school experiences as a child who loved art in Uganda. The exposure to artistic knowledge I received at home was never fully added to how I was taught at school.

In 2007, when I arrived in Finland to do my Master's degree in graphic design, I read Kefa M. Otiso's *Culture and Customs of Uganda*. From it, I learnt that the only way teaching and learning can adequately take place in a country such as Uganda, with its different cultural norms, a wide range of ethnic groups, speaking different languages and worshipping different gods, was by promulgating our own indigenous art education knowledge in all forms of artistic expression and learning, because this provides the means necessary to authenticate the local conditions, needs and aspirations of people in Uganda.

Later, I enrolled in the immigrant integration training programme arranged by TE-palvelut (*Työvoimatoimisto*) of the employment and economic development office in Finland. In the short time I was able to stay, between 1 February and 28 June 2012, I learnt that, even though the focus of their curriculum is on integration vindicated through becoming proficient in speaking the Finnish language, a lot of its content was built on the Suomi cultural identity and history. Actually, part of their curriculum included Finnish foods, art, weather, months, days, time, naming, dressing, greeting, festivals, sauna, etc. From both Otiso and Finland's *Työvoimatoimisto*, I discovered the importance of expressing devotion to my nationality and self-preservation. Subsequently, I started to consider how my art-education skills can move forward in regard to developing a secure system of knowledge, which can link interests of my home background, where it is still common practice for tribal people to do art and/or wood-carving for sale to tourists and for use as household items like furniture. They also do knitting and crocheting to create functional objects; they do pottery to produce cooking utensils; wearing clothing in their own native styles; not to mention producing bark-cloth prior to adopting weaving, etc. Such art and crafts knowledge is overlooked and ignored for the sake of our rush towards globalisation modernities and due to challenges impelled by the

egocentric role of colonial school curriculums structured to transmit Eurocentric cultural interests. Indeed, hooks (2010) is correct when she laments that it is “dangerous for one to attempt to construct subcultures of self-determination within frameworks of dominator culture” (p. 26). Lack of learning through indigenous art engendered continuing controversy about the value of my national identity, particularly in the matter of suspending the existence of my mother tongue. Being distressed with different desires and the absence of sufficient reasons to justify why kept me questioning the truth about school knowledge, which prevents art education that nurtures what we already know within our immediate environment; granted through indigenous art and education which promotes, enhances and also appreciates our rich cultural heritage.

The curriculum scholars Nsamenang and Tchombé (2011) argue, “teachers should consult with holders of indigenous knowledge in the host community and creatively bring this information into the curriculum and in particular classroom processes” (p. 17). As a matter of fact, it is the role of art teachers to reappraise our cultural heritage. It should be kept alive at all points in the school curriculum. Under those circumstances, the findings of this dissertation will try to elaborate the ensuing crisis regarding reasons as to why art from home has been ignored in the school. From the same paradigm, some key implications can be drawn for a feasible critical curriculum that can be used to reinstate art education at primary school level in Uganda. Taking all the above into account, urgent critical rationalisations about the education system are needed, against the too much Western culture centrally established through a deep-rooted education furthering stereotypes (extending to inherited languages) and coupled with tremendous inequalities and violence due to colonisation and globalisation.

One may wonder, of all formal levels of learning, why primary school? Without going into detail, let me briefly point out a few reasons: First, in 2006 in my Bachelor’s degree, I investigated male and female students’ performances in art, crafts and design. The research was carried out in selected secondary schools of Kampala District, (Uganda). In 2011, at the Master’s degree level, I made a formal assessment of an art and design curriculum and authored a textbook as a project. The title of the book is *Art and Design; A Comprehensive Guide for Creative Artists*. The goal of this book project was to guide art students and student-teachers in developing, fulfilling, executing and critically evaluating their works at the secondary, tertiary and university levels. The book also offered a far-reaching hands-on approach to local methods of producing art in the school. Emphasis was placed on providing a module of teaching and studying art and design using recycled as well as locally available materials and/or through a repurposing approach; the exercises in it are sensitive to local needs of the students and teachers of the course. Then, the second and final reason is obvious: my professional experience lacks a depth of specialist knowledge on how to conduct effective art education in primary schools; after all, art is considered to be a minor subject at primary school level in Uganda. The dissertation research question that supports this work is: *How might we re-envision a critical curriculum framework of art education for primary school level in Uganda, through contexts of globalisation and postcolonial discourses?*

Concepts and contexts: Keeping our history alive

This section presents my in-depth consideration of the following concerns.

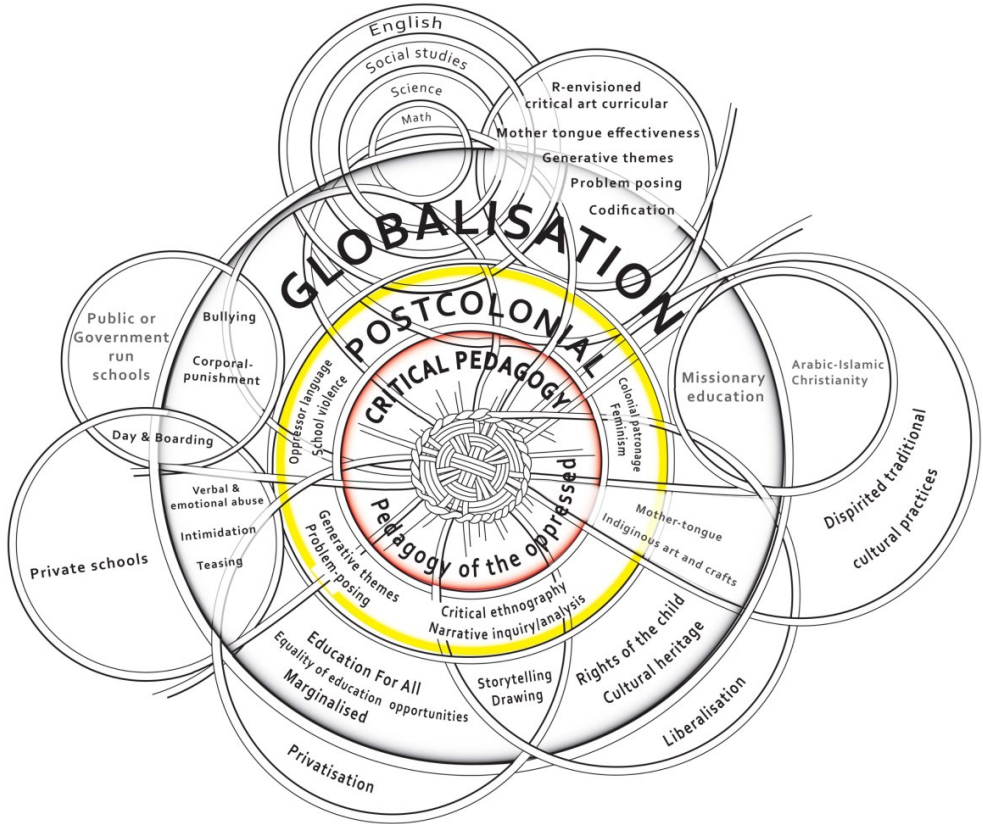


Figure 1. A conceptual idea concerning the investigation for Art from Home to School: Towards a Critical Art Education Curriculum in a Postcolonial and Globalisation Context for Primary School Level in Uganda

Conceptualising traditional African art, culture and values in education

In the early twentieth century, “artists including Picasso, Matisse, Paul Gauguin, Maurice de Vlaminck (fauve painters) and Lippy Lipshitz” [(cubist painter) eagerly collected African (archaic and) tribal art-like masks, which influenced their works. They deliberately] “solicited alternative means of expression from alien traditions; above all in primitive art, partly because it was at furthest removed from academic conventions.” An example of such art is [one named as] “*Demoiselles d’Avignon* by Pablo Picasso” (Piper, 2004, p. 375). Other painters that contributed to primitive art or the style of naïve and/or folk art include Paul Klee and Henri Rousseau.

Furthermore, in many sub-Saharan African¹ home settings, practices associated with making indigenous art and crafts still exist in different forms. Case in point, the production of fabrics from tree barks; body art like scarring; moulding utensils like clay pots and plates; wood carving, wall paintings; weaving baskets and mats along with architecture (such as rondavels and pyramids), to mention but a few. In 1993, Somjee noted in his *Material Culture of Kenya* that such artful creations are also classified in categories like “body covers, tools, ornaments, furniture and containers” (p. 1). Most importantly, materials needed to produce those traditional African artefacts are easy to find within the immediate surrounding physical environment of people’s homes. With great dismay, Kakande (2008) notes, “the Protectorate government recognised the presence of traditional artefacts whose integration in the colonial modern economy it favoured... This was not just a major indictment of missionary art education, it was a decisive shift in colonial cultural policy in Uganda” (p. 57).

Colonisers enforced the deliberate denial of our existence by marginalising our traditional artefacts in favour of alien modern artefacts and practices. They believed that our indigenous art knowledge did not have what it takes to build their colonial modern economy. This granted an interim cover-up with literal denial that, in their efforts to introduce civilisation, in exchange for exploitation of our natural resources and the advance of Islam and Christianity throughout tropical Africa, both, undermined the indigenous belief system practiced by native Africans. However, some few Christian missionaries, particularly Margaret Trowell, started getting very concerned and initiated art education schools. Put another way, art lectures “at the museum on aspects of Ugandan traditional arts like bark cloth making and pottery among others” were initiated (Kakande, 2008, p. 72). One might also argue that in Uganda practices of local indigenous art knowledge instigated the discovery, awareness, appreciation and adeptness of bark-cloth utilisation in the replacement of body coverings made out of animal skin. As a reminder, in views linked to a chronicled perspective, bark-cloth is a fabric made from (*Ficus natalensis*) tree skin.² Nakazibwe (2005), elaborates the important role of bark cloth:

The function of bark-cloth, until the early twentieth century was for purposes of dress. Because of its wider dimensions and softness, bark-cloth replaced animal hides and skins, which constituted the earlier means of clothing in Buganda. (p. 86)

¹ As a way of accounting for the main points of learning about Africa and art this is not a broad study. Analysis in all these subsections has been built with several generalisations, which do not cover everything. For this dissertation, it is difficult to indicate how it can inform on the cultural heritage of most African societies; however, some of the generalisations are kind of typical features of African art in many of its traditional societies. That is to say, this is like a venturesome exploration: it does not resemble many specific African societies in reality and not as much as may be required is availed in every expression of its subject matter about African art. As a researcher, select what is influential for the needs of your impending investigations and do further analysis from the books which have been listed in the reference section.

² Bark-cloth is made from the inner bark of the *Mutuba* tree (*Ficus natalensis*). It is harvested during the wet season and then, in a long and strenuous process, beaten with different types of wooden mallet to give it a soft and fine texture and an even terracotta colour. Craftsmen work in an open shed to protect the bark from drying out too quickly. Bark-cloth is worn like a toga by both sexes, but women place a sash around the waist. While common bark-cloth is terracotta in colour, the bark-cloth of kings and chiefs is dyed white or black and worn in a different style to underline their status. The cloth is mainly worn at coronation and healing ceremonies, funerals and cultural gatherings but is also used for curtains, mosquito screens, bedding and storage. For further reading see: Bark-cloth making in Uganda<<https://ich.unesco.org/en/rl/bark-cloth-making-in-uganda-00139>>read on 20.03.2018.

In short, even before colonial contaminations, “in Africa indigenous technology was well expressed [through traditional art, culture and value systems, namely:] traditional iron, wood and ivory working as well as in cloth weaving, pottery and indigenous drugs development” (Orhioghene 2011, p. 178). Assumptions of traditional African art, culture and values in education are intended to be promoted in this dissertation. This shall provide a hypothesis on a re-envisioned critical curriculum framework of art education for primary school level in Uganda, enquiring about how to structure authentic content based on our own our culture, customs, history and primeval life, giving possibilities to thrive and to be well appreciated explicitly. With regard to globalisation, the existence of various traditional African art forms is evidence for people’s diverse cultures, which everyday teaching and learning need to adequately comprehend and foster by using mother tongues. According to Altinyelken (2010), in Uganda’s thematic curriculum; “the presentation of learning experiences” is supposed to be planned by using “languages which learners are already proficient” (p. 154). In a more general sense, however, formal education in Uganda has not been one of the common means through which cultural heritage experiences such as mother tongues, traditional arts, cultural values, beliefs and indigenous ideas have been effectively transmitted. In fact, Kasule (2003) is right when he laments that in many African societies “the home of an expert was the school in which art and crafts skills were learned” (p. 52).). Battiste (2002) sees traditional indigenous knowledge and values of African people to be made up of:

Songs, ceremonies, symbols and artworks that have commercial value, separate from empirical models of the world they represent. Values are so deeply embedded with indigenous knowledge that it is difficult to distinguish the empirical content from the moral message. (p. 19)

The growth and strengthening of an indigenous education sector have led to significant policy and curriculum reforms across the education systems and to ongoing engagement in critique, advocacy, research, and practice (Haig-Brown 2019, p. 1). While the inferences and implications of traditional indigenous art knowledge may obviously originate from home experiences, its mere existence or absence reflects the very essence of what should be distinctly anticipated in a critical curriculum for primary school level in Uganda. Ideally, the essence of this dissertation is to try to proclaim that traditional indigenous art focused on the typical self of the individual student provides a basis on which art teachers should channel interests and concerns for liberatory learning and/or pursue educational reforms. Not only that: such a conceptual approach can enable students to become critically aware of their cultural roots and history. This tendency further points to theorising a course of action that liberates students from bonds of cultural oppression influenced by Western ideas. Ultimately, to promote change in art education, teachers should be encouraged to “identify some of the more prominent threats in the historical development of art education” (Hurwitz & Day, 2006, p. 13). This can be used as a tool for school reforms, substantial in providing multiple sources of knowledge contained in African indigenous knowledge traditions, such as local proverbs, folktales, fables, mythologies and story-telling for teaching and learning to insist on enabling a holistic learning focusing on contexts of critical thinking, postcolonial and globalisation discourses.

Indigenous art knowledge and education in the African context

It is all too easy to assume that traditional indigenous art and knowledge of African people is not yet fully commensurate with formal education, even though, quite a good number of scholars recognise its importance in the matter of teaching and making art by means of local knowledge. Battiste's (2005) purposes of indigenous knowledge in education defy conventional wisdom:

Indigenous knowledge has been disclosed as an extensive and valuable knowledge system ... it is trans cultural (or intercultural) and it is an interdisciplinary source of knowledge that embraces the contexts of about 20 percent of the world's population. Indigenous knowledge is systemic; it covers both what can be observed and what can be thought. It comprises the rural and the urban, the settled and the nomadic, original inhabitants and migrants. Other names for Indigenous knowledge (or closely related concepts) are folk knowledge, local knowledge or wisdom, non-formal knowledge, culture, indigenous technical knowledge, traditional ecological knowledge, and traditional knowledge. (p. 4)

Regarding Battiste's claims, one could argue that recognition of traditional indigenous art knowledge in education can strongly put forward motivations for creative local inventions along with providing resourceful empowerment to marginalised groups of people historically colonised against their will. The policy and practice of control by Western occupiers intercepted the continuation of local indigenous knowledge for many native African cultures. Through Battiste's vindications we can learn that indigenous knowledge of African people is still one of the main means of support for part of our local wisdom and cultural practices. Therefore, art teachers involved in the task of formulating a critical curriculum of art education need to include African indigenous education or traditional indigenous art knowledge with the purpose of resisting dominant knowledge nurtured by our acceptance of the coloniser's indoctrinations. This also means that art education needs to lay stress on notions of worthwhile knowledge, parallel to our unique local needs and challenges. In 2011, Nsamenang and Tchombe noted in their *International Education Strategist* from Ibadan, Nigeria that:

Africa happens to be the only region of the world where all the role models to which its children in their formative years are exposed (to angels and saints, great achievers, film stars, etc.) of a race that is different from theirs. African children are the only ones in the world whose socialisation begins with acculturation (learning about other worlds in a foreign language), instead of beginning with enculturation (being deeply entrenched into your own world first and foremost). African children are the only ones whose region is most lowly represented in International organisations, including the UN agencies, and about whom decisions for their situation and well-being are often taken without even a token of voices from their people's representatives. (p. xxv)

Here we see that their line of argument settles the claim that African educationists ought to gain a deeper understanding of the shortage of space existing in teaching and learning about the role of art in matters concerning our own cultures, beliefs and expectations. Moreover, Obanya Pai thinks, in order for teachers to make effective transfer of traditional indigenous art knowledge, teaching and learning needs to be accomplished in the student's mother tongue. In Uganda, few primary schools – or even none at all – have indications of concern for teaching and promoting “indigenous art education aiming at such consciousness to young people” (Kyeyune George,

personal communication, 20 April 2016). To put it another way, local education systems have not yet found a better way to reject the so-called existing Eurocentric truths put forward in all school curriculums. Perhaps this may be what hooks (2010) means by mentioning that “the culture of the colonised was a reflection of their barbaric way of seeing the world. Culture belonged only to the colonisers” (p. 25). In general, the school curriculum used in Uganda is a desert of formal literacy. It does not prepare or nurture students for the various demands of future life. Instead, it produces graduates looking forward to the world of work in public services.

Doubtless, then, the true significance of traditional indigenous art knowledge and education can be eloquently expressed with the argument that even if there is worldwide apprehension about copying the West, unreflectively, school curriculums need to lay stress on familiar art education knowledge that can turn students into economically independent and productive members of society. Therefore, this dissertation supposes that use of traditional indigenous art knowledge in education anchors Africans in the security of their cultural background, from where they gradually take on the responsibility for creating, in the light of global needs and a self-generated sense of direction for building communities different from the ones they inherited. Even more significantly, Margaret Trowell a colonial and missionary educationist known to have pioneered the introduction of art education in Uganda, had the idea that “if East Africans were exposed to Western products (goods and technology); its people are going to avert from innovation and self-improvement. [As a teacher of art she regarded authenticating art education by using traditional indigenous art knowledge as a way of promoting ideas of self-determination and freedom. Her concerns mainly mattered toward seeking a conceptual space for a liberating curriculum that dismisses] laziness and complacency [regarded sceptically among students. Margaret Trowell furthermore reasoned that if African people were taught] good craftsmanship [in art, then, they would be able] to meet their physiological needs” [by using their own artistry] (Wolukau, 2014, pp. 105–6).

After 1900, the British transformed the African modes of life into resembling those of Western world. They introduced European clothes, religion ... new artistic expressions, formal education, administration along with health service, fashion and style. (Kizito, 2013, p. 10)

Kizito’s view reminds us about the original history concerning the position and prospects of art education; how it was altered in Uganda as many other countries which were colonised in Africa. However, from the same point of view we can also appreciate the firm connection of the control phenomenon of the Western world where, long after their formal direct and political rule of colonies ended; their values and attitudes continued to flourish against traditional indigenous art knowledge and education.

Transformations of values and attitudes due to colonisation still affect African cultural beliefs and modes of life. More fundamentally, one can argue that in Uganda, “as many other African countries, Europeans colonialism led ... younger generations to be schooled in colonial social, political, and economic systems, which have slowly lost touch” with what its culture and customs care about as their “unique cultural heritage” (Otiso, 2006, p. 26). This is unlike, Kenya, for example, where traditional indigenous art is used in implementing evidence-based educational practices so as to achieve greater relevance towards school knowledge. In 1993, Somjee used his *Material and Culture* to praise a photograph of “school children studying traditional tools” by

asserting that

In the Kerio Valley ... The tools are made locally and many children are related to black smiths who make them. After a collection was made, the tools were arranged systematically, according to their categories and displayed in the school compound. The students came to the exhibition and discussed the shapes, functions, methods of manufacturing and materials used to make each tool. (pp. 27–28).

Somjee's sentiments echo a deeper understanding of how teaching and learning about art needs to pay tribute to locally made art tools and equipment. They are also important for a critical curriculum of art education, because they can enable students to understand the purpose of producing, protecting and preserving local materials and tools as pieces of history.

Furthermore, this confirms the extent to which blacksmiths and/or elders from African communities serve as traditional indigenous art knowledge proprietors. Moreover, as art educators, it is also important for us to learn about the importance of outsourcing cultural knowledge from such adept artists and/or craftsmen, who may also, sometimes, own and lend (for exhibitions) similar local tools and materials whenever they are needed during learning. Regarding the sociocultural existence of traditional indigenous art knowledge and education in African, Kizito (2003) notes, "among the Sukuma people of Tanzania, the members of the secret society did drawings on the floor of their huts using fingers to envisage and sometimes to entertain novices and visitors" (p. 26). [Not only that, art was so much part and parcel of the daily life in their community that if one talked about know-how, it implied]:

Fine art, dance, music and drama. This also denotes to a fact that you are talking about the people themselves, their daily activities, their day-to-day aspirations as a community, their joys, their feared enemies, their faith and tears they shed together. Thus, fine art, music, dance and drama were a common language that expressed the body and the soul of an African community and they were a language that expressed their faith in God that created them, the God that gave them fertility and food, the God that protected them from cruel forces of nature that were mysterious and frightening. (Kizito, 2003, pg. 26)

In one way, Kizito's arguments and those of many other scholars indicates the broadness of how traditional indigenous art supports the common knowledge of African people. It is often interwoven within our cultural beliefs and practices. From such perceptions, art educators re-envisioning a critical curriculum of art education should be encouraged to revitalise the social cultural existence of traditional indigenous art knowledge in learning, because it enables students to make sense of their history, with regard to performing arts that are deeply woven into every social fabric of African people and generally involving aspects of music and theatre. In this way, students can also apprise their gods, express their own faith and use their creative voices via fine art, dance, music and drama to create increasing awareness about protecting the loss of their culture, identity, knowledge, roots and tradition.

Language; culture and indigenous knowledge

Everyone in the world has a language, either the language of his own parents or one adopted at birth or at a later stage in life. (Thiong'o, 1993, p. 30)

Ngugi wa Thiong'o is a world-renowned Kenyan writer who tries to inform us that language determines our cultural identity and can also link us to our nationhood in the strict sense of our antiquities, since ancient times.

Language is a discourse of power ... it provides the terms and the structures by which individuals have a world, a method by which the 'real' is determined ... The language itself implies certain assumptions about the world, a certain history, a certain way of seeing. If one's own language ... does not concur then he/she must be suppressed in favour of that which the language itself reveals to be 'obvious'. (Ashcroft et al., 1995, p. 55)

In all respects, Ngugi wa Thiong'o and Ashcroft et al., however, articulate views that suggest to us – art educators – to be mindful about the role of African languages in multilingual classrooms. Also, in line with all their delineations, we can understand that the language of every nation is the most important tool for reclaiming the real: it can be used to transfer and receive knowledge. In such ways, social and cultural practices of people independently continue to be maintained through their individual mother tongues. Put differently, language provides a verbal platform for practising indigenous knowledge: it is the means through which cultural traditions can be easily transmitted from one generation to the next. Therefore, through a critical curriculum of art education, art teachers should be encouraged to consider the role of language, especially that of immigrant and minority students, so as to achieve learning rooted to a historical overview of the ways many subordinate, minority rights, or simply indigenous mother tongues have been attacked and unnerved by white coloniser culture.

In Africa the legacy of language and culture varies due to diversities in tribes and associated customs. By way of illustration, in Uganda none of the many autochthonous languages spoken by even the dominant tribe such as the *Ganda* is given special status apart from (English and) Swahili. However, Uganda has a very small number of foreigners who are mainly descendants of both alien languages. Otiso (2006) reminds us that “Uganda's other most important languages are Luganda, Kiswahili (Swahili), Luo, and Arabic” (p. 5). Colonisers subdued our mother tongues and/or did not find the linguistic cultural realities of native people vital, thus our heritage languages have continued to suffer dehumanisation in literature and advocacy discernments. Ngugi wa Thiong'o (1993) argues, “culture, freed from all the structures of subjugation, national and international, is the best measure of this humanity” (p. 56). This means that as art educators we need to endorse a critical curriculum of art education, which struggles to promote mother tongues in the school. The benefit of keeping mother tongues in the school includes demanding recognition of our culture and humanity. It is what can provide a cultural indication of humaneness, freedom and diversity in the matter of human cultures. Indeed, this can happen when language and “culture carries the values, ethical, moral and aesthetic [representations] by which people can conceptualise or see themselves and their place in history and the universe” (Thiong'o 1993, p. 77). Through language, cultural beliefs, core values and social identities of indigenous and local communities can be reconstructed, described and put into context within which their own art and crafts skills can be rejuvenated. Nsamenang and Tchombé (2011) bring variety to the meaning of culture with respect to language. They suggest it is

a way of life of a group of people, underpinned by adaptation to a common

environment, similar ways of thinking and acting and doing, similar attitudes and expectations, similar ideas, beliefs and practices, etc. (p. 95)

Together, culture with language are nurtured by strains of inbred hereditary that manifest in all realities of the human world. Hikwa and Maisiri (2016) support the same notion of language and culture by arguing that it is the “centre and heart of culture and knowledge retention. [People without a language are in a loss of] culture [and] identity” (p. 296). Various sources of knowledge add to the evidence of this assertion. According to Hinton (2001), “a language learned outside of its traditional cultural context will lack the ability to reflect traditional culture” (p. 9). This is what makes a focus on learning by using mother tongues especially important in a critical curriculum of art education. Language can direct art education to personal affirmation; by helping students to think positively about articulating their chronicled legacies, it guarantees freedom of expression and students’ social traditions can be adequately maintained and preserved to thrive completely.

The discourse of Kizito: Expanding practices of traditional indigenous art and cultural values

Kizito Maria Kasule is an internationally renowned artist and senior lecturer at the Makerere University College of Engineering Design Art and Technology in Uganda. In 2003, Kizito noted in his unpublished doctoral dissertation, *The Renaissance of Contemporary Art at Makerere University Art School*, that in many African societies cultural values are conceived through “language, religious beliefs and practices,” [in addition to] “moral and social values.” [This is especially true within domains of art education where traditional African art forms can be used to symbolise the] “hidden religious, social and political manifestations of society. [Practices located within] “traditional indigenous art are facing a threat of decline under the context-change to modernity.” (Kasule, 2003, p. 25). However, without dismissing Kizito’s statement, one can still argue in favour of knowledge anticipated for a critical curriculum of art education that modernity should instead be used in art education to enlighten young people about the importance of promoting their ancient customs via indigenous art. This provides opportunities for learners to develop their creative skills, which can be used toward contributions of economic development through cultural tourism. In fact, including African art and practices into a school curriculum means students will achieve a local lens as regards social transition towards various modes of artistic expressions.

Practices of traditional indigenous art and cultural values have a very special sense of importance, not to mention the many cultural meanings and values of individual artefacts locally used in the daily life of colonised people as household utensils. Kizito furthermore argues that practices of traditional indigenous art are characterised by “creative and pronounced tendencies, static quality, arbitrary proportion, abstraction and spirituality” (Kasule 2003, p. 25). Kizito’s expositions about traditional African art and values indicates the extent to which it is fundamentally embodied in contributions of formulating a practical critical curriculum of art education. In fact, in Uganda many tribal people still use their ethnic and traditional indigenous art creations such as the drum: as a communication tool and for uniting people. It is also used to provide solidarity and consensus. In an interview granted on 20 March 2016, Kasule furthermore substantiated that

When the Europeans came here, they found our art was not art for art's sake. It was art that had a purpose and function. Not like decorating the walls but art was associated with rituals and religious practices, which had no difference. Europeans did not understand our culture but pretended to be experts. What happened ... they convinced Africans to suffocate those practices, including the drum, used in *Okusamira* (rituals associated with traditional worshipping); the word is *okusa-ami-ira*, it means to worship while you are dancing; clapping your hands; to call spirits. However, Europeans expressed approval for the so-called ignorant Africans to play the piano during worship in church for the son of the god from Greek. Yet, the local drum to natives, was an instrument of joy and communication. Nothing to do with satanic worship. That is why you don't see Anglican church using them, even today. (Kasule, interview 2016)

Kizito's vindications enable us to understand the intensification of ideas of Western civilisation in African societies; they fashion and refashion our local cultures, particularly when it comes to the role of transmitting societal values that perpetuate the cultural and historical reality of how indigenous art and/or our cultural heritage needs to function alongside Western practices in art.

Local art and crafts: Basketry and other household art in relation to perceptions of indigenous life

In relation to the merits of this dissertation, in Uganda the meaning of local art is concealed in art and crafts or handicrafts created out of school. The undermining of the validity usually revolves around the later part of the term (fine) art and crafts. These two areas originate in the same essence, which is, humankind's desire to create things of beauty as well as their need to use the products in the service of the community. Locally, art and crafts is thus situated in artefacts or "local art [involving] the production of utilitarian domestic ware [such as] mats, pots, mortars and pestles, baskets, et cetera" (Kakande 2008, p. 60). Otiso (2006) reminds us that

Ugandans make extensive use of functional and aesthetic art and crafts for the home. Besides their utility, many of the country's household items such as mats, pots, baskets, bark-cloth, stools and various containers have an obvious aesthetic appeal. Although modern industrial household items are now widely available in Uganda, the production of traditional variants persists, especially in rural areas, because of their cultural values, affordability and provision of livelihood to many rural dwellers. (p. 56)

Otiso implies that local art and crafts include cherished objects that give pleasure and esteem to people of Uganda on account of their beauty by displaying them in home interiors, and they also bring in valuable income from tourists to Uganda, not to mention the other intrinsic values each constitutes to individual tribes. Importantly, making crafts and art is in fact integral to the social and cultural lives of the local communities in Uganda. However, when formal education through "missionary schools [was introduced, then, such] handicrafts [were] orphaned from the cultural milieu and [they were] conceived as dry manual subjects, which children indulged in as a pastime" (Otiso, 2006, p. 47). No wonder that, up until today, art education is still seen as less important at primary school level, pointing to the hegemonic and/or control of the greater

relevance of school curriculums by the coloniser. This has increased agitations between Western and traditional African conceptions as far as teaching art is concerned. The problem seems to have started way back when Africans were not consulted during the time of missionary/colonial education. To that extent, however, promoting educational strategies in “handicrafts [of local art have still] proved to be unpopular among not only pupils, but also teachers” (Otiso, 2006, p. 47). Regarding mainstream norms, in Uganda, local art and handicrafts such as “mats and baskets [were mainly] taught to girls [in order to prepare them for] home care management [in the first missionary schools. From such a curriculum, girls learnt to appreciate] production of the essential home crafts. [To make matters worse,] it was always the responsibility of mothers or other female adults in the family to teach girls all the necessary artisan’s knowledge and skills,” [like those related to local handicrafts] (Nakazibwe 2005, p. 223). What is more, with Nakazibwe’s declaration in mind, we can understand that in Uganda, perceptions linked to sentiments of gender consciousness need be reified in art education to indicate the complexities of the girl child, unlike boys, when it comes to equity in education.



Figure 2. A young girl weaving a mat near her home using *dry palm leaves* and *raffia*.

Generally, as regards education, such gender mainstreaming affects many aspects of life for girls in various African communities. Because of this, the anticipated critical curriculum of art education should try to encourage gender dimensions which do not bring about such segregations and should lay stress on balancing the aspirations and needs of both girls and boys equally. Tikly (2008) mentions that in education, “... the curriculum needs to become more girl friendly, for example by making some subjects more accessible to females” (p. 32). Due to gender stereotypes, girls are perceived as inferior and less capable than boys. This may be what Nakazibwe (2005) refers to through her gender-role differentiation: With reference to boys, the traditional curriculum and local methods of art and crafts instruction focuses attention on “house construction, clearing of fields in preparation for farming, hunting, beer brewing, warfare skills, fabrication of various implements for farming, making of spears, shields and other war tools, canoe construction, drum making, leather processing and above all, bark-cloth manufacturing” (p. 224). This means the re-envisioned critical curriculum of art education should try to find a balance that suits skills available to both boys and girls without focusing on gender prejudices. In this context, the art teacher should

try to include knowledge that challenges the status quo, encouraged through critical intellectual works aimed at helping students to reposition their attained skills toward critical sociocultural hypotheses; namely, critical theory, critical pedagogy and critical thinking.

CHAPTER II

Critical: theory, pedagogy and thinking

In this chapter we seek to pay attention to the mysterious meaning of the short word “critical” pertaining to a turn of phrase. In light of adduced facts put forward by Hewitt’s (2006) elucidations concerning the term “critical” (p. 8), it seems important for us to (also) discuss its pertinent meanings, deeply, by combining it with three kinds of phrases, namely; i.) *theory*, (ii) *pedagogy*, and (iii) *thinking*; in which, the goal is to justify heuristic notions attested to its various theoretical points of views. This, then, begs answers to the following four questions:

What is to be critical?	What is critical theory?
What is critical thinking?	What is critical pedagogy?

As we look for answers related to each question, it is also important to know that the contexts of their interpretations will not only attend to discourses about critical (pedagogy, thinking and theory) entirely; they will also include perspectives which appraise their importance in the school curriculum for a curious educator and/or student. According to Hewitt’s (2006) *Understanding and Shaping Curriculum*:

Critical thinking	Is an effort to see a thing clearly and truly to judge it fairly
Critical	Is a widely used word referring loosely to seeing something clearly and truly to make a fair judgement. Implied in ... the identification or creation of some criterion or criteria to be used in making a judgement.
Critical Pedagogy	Has been used as a term subsuming [to] those [in] teaching and learning practices. [It is designated for raising learner’s] consciousness and [for transforming] oppressive social conditions to create a more egalitarian society.
Critical Theory	Abroad term. [It is] associated with the humanities and social sciences [and it is also] characterised by very loose boundaries [pertaining] to its precise meaning and application. [However, it] has got two main [centres of (action or) interest:] (a) to study human identity and its nature in <i>private</i> and <i>public spheres of life</i> . (b) to specify ways social and cultural institutions ([like] media, religion, government, [school] etc.) shape identity.

Source: Hewitt, Thomas W. (2006, p. 8).

What is to be critical?

The online *Oxford Living Dictionary* explains that to be critical is to “express adverse or disapproving comments or judgements ... and, it is also used (in art) to analyse merits and faults in a work of ... art”. Put another way, to be critical can happen in two different ways: a student can write or use visual art expressions to make well-informed interpretations based on a thorough examination of elements and principles of art and design. Similarly, to be critical may “involve objective analysis and evaluation of an issue in order to form an authentic judgement” (Oxford

University Press, 2018³). The meaning of the term critical in traditions of education is furthermore clarified by Burbules and Berk (1999):

... to be “critical” basically means to be more discerning in recognising faulty arguments, hasty generalisations, assertions lacking evidence, truth claims based on unreliable authority, ambiguous or obscure concepts, just to name a few. (Burbules and Berk, 1999, p. 46)

This explanation is more comprehensive; seeing that its meaning towards the enquiry “what is to be critical?” seems to be aligned with the school circumstances yearned for in this dissertation. The art education concept unearthed from the question “what is to be critical?” responds to encouraging students to use visual art expressions and show contradictions associated with generalised arguments and assertions used against marginalised students, particularly those who are persecuted through facilitated artificial evidence enforced on them, due to hate. This can help students to act politically and educationally upon struggles for justice and against erroneous reasoning. As teachers aspiring to formulate a critical curriculum of art education, “what is to be critical?” allows us to be mindful of innocent victims suffering persecutions due to baseless assumptions surmised without adequate facts. It is this reality that prompts stereotyping and prejudice.

Still towards education, Jansen (2010) is more enlightening when it comes to the question “what is to be critical?” To him, it gives consideration to “the goal of a critical education [to liberate], to free the oppressed (those on the underside of history) from the shackles of their oppressors and to take on evil systems and resist agents of exploitation” (p. 367). To elucidate further, the query “what is to be critical?” reifies specific oppressive situations of great concern by using viewpoints rooted within critical perspectives. McLaren (1995) argues, “living as a critical social agent means knowing how to live contingently and provisionally [argue against and/or to reform taken away liberties with] ... the truth [and provide a firm conviction] on issues of human suffering, domination, persecution and oppression” (p. 15). This insight calls to mind the problematic experience of potential negative incidents grounded in living anxiously and causing others to be burdened with negative freedom or deprivations. Ultimately, this brings us to the next question of how we can augment the critical in art and/or art criticism.

Critical of art criticism

“Art criticism is a systematic process with a well-defined sequence of conceptual steps, which can involve critical thinking” (Cary, 2004, p. 53). Perhaps, this was what Day and Hurwitz (2007) meant by their testament that in “art education, [critical skills involve] developing the pupils’ abilities to reflect, wonder, and respond to works of visual art” (p. 201). Here we can see that priorities need to be established in relation to being “critical of art criticism”. In art education it

³ See, Critical <<https://en.oxforddictionaries.com/definition/critical>> Oxford University Press. Accessed 15 April 2018.

can help students to explain important qualities of a given artwork. At its core, “art critics respond to artworks as they perceive, describe, interpret, and judge them for the professional art world” and for benighted people who may not know much about art (Day & Hurwitz, 2007, p. 5). Not just that: “art criticism” and/or art appreciation is one good way of assessing and understanding art by virtue of its history and aesthetic quality.

Wolcott and Miller (1996) argue, “students need to be challenged both intellectually and creatively [through methods of art criticism (for them) to be able to] acquire deep knowledge of the power of art” (p. 14). As a matter of fact, in art education, criticism encompasses the critical by attributing expert knowledge to expressive ideas presented in a particular work of art. Generally, the critical in art or art criticism informs questions such as what is so special about such and such artistic works? or, what inspires us to want to know more about such artworks? In line with Day and Hurwitz’s (2007) “when we utilise a knowledge base in art, we deal with information surrounding a work (names, dates, places) as well as facts concerning physical details taken from the work itself (like, subject matter, media, colours)” (p. 202). In general, critical of art criticism embraces discussions about what happens in the world of art by using fields of aesthetics and/or art appreciation in order to assess and evaluate a given work of art upon notions of affinity, moral lessons, subject matter or composition, arrangement of elements and principles of design. This may also require paying attention to critical appreciation that regards formulating processes of change supported by critical thinking skills in the art classroom.

Critical thinking

... critical thinking is an action. (hooks, 2010, p. 7)

hooks is perhaps better known among mainstream scholars of critical thinking for her impact towards action for social change in education. Her critical thinking nurtures “the self-development and self-actualisation of students in the classroom” (hooks, 2010, p. 3). But, by necessity, we cannot ignore the increasing significance of the question, “what is critical thinking?” In relation to the topic of this dissertation. Flinders (2017) tries to suggest an answer that critical thinking knowledge challenges “individuals [to] derive meaning from their private and public lives. Others view critical thinking as a tool for social and democratic reform” (p. 229). As regards education, critical thinking perspectives can enable students to contemplate and determine the proper conditions for taking appropriate political action to achieve a satisfactory resolution in view of managing (challenging) situations. In the same way, hooks (2010) is more enlightening:

Critical thinking does not simply place demands on students, it also requires teachers to show by example that learning in action means that not all of us can be right all the time, and that the shape of knowledge is constantly changing. (p. 10)

Importantly, where critical thinking is perceived as central, it should consist of “seeing both sides of an issue, being open to new evidence that disconfirms our ideas, reasoning ... and claims”. Such critical thinking demands should “be backed by evidence, deducing and inferring conclusions

from available facts, [to solve problems] and so forth” (hooks, 2010, pp. 8-9). At the level of a school curriculum, Cary (2004) clarifies the purpose of “critical thinking [to art teachers; it can be used to promote and sustain critical consciousness and to] encourage emancipatory action” (p. 54). Clearly, then, in art education critical thinking can enable awareness for transformative teaching and learning, whereby art teachers are supposed to help students to learn how to translate their expressive critical consciousness into collective action and promote awareness about social and political issues in the classroom, and highlight ideological contradictions and biases in the society where they belong through their artworks. In 1990, Paul et al. gave a lengthy list of critical thinking clarifications in their *Critical Thinking Handbook*, as follows:

Critical thinking is	The art of constructive scepticism
	The art of self-directed, in-depth, rational learning.
	The art of identifying and removing bias, prejudice and one sidedness of thought.
	Skilled thinking characterised by empathy into diverse opposing points of view and devotion to truth as against self-interests
	Skilled thinking that demonstrates the commitment to entertain all point of views sympathetically and to assess them with the same intellectual standards, holding oneself to the same rigorous standards of evidence and proof to which one holds.

Paul et al. (1990) are trying to support the idea that students of art should be able to use critical thinking in questioning what they learn, see, hear, read and experience. Through critical thinking, teachers and students can pursue a useful line of thought that encourages justice through practices of fairness, respect equality and truth. If we push Paul et al.’s (1990) argument further, about critical thinking, it motivates consistent reasoning and cautious judgement: this includes contemplating the validity or authenticity of compelling facts.

Critical thinking vitalises skills that put an end to opinions formed before truth is known. It encourages teachers to put themselves in the situation of others and to see issues the way others feel about them. Distinctly, Giroux (2009) argues, “critical thinking is a constitutive feature of the struggle for self-emancipation and social change” (p. 27). In essence, Giroux’s meaning raises interest in framing a critical curriculum of art education which can direct learning towards the importance of striving for increased social justice and/or ethical truth. In fact, the role of art educators should be to plan a new school curriculum that connects learning to critical thinking and clear expressions. This may include democratic education for students to become dedicated to social justice issues via their creative and expressive dimensions of visual imagery, corroborating equity and justice.

Critical thinking in the primary school curriculum of Uganda

Students practice problem solving and critical thinking skills to arrive at a conclusion. (Mweru, 2011, p. 295)

Critical thinking helps students to find solutions to difficult or complex issues during learning at primary school level in Uganda. As an example, when it comes to the area of creative arts in the

primary five curriculum, “life skills and values” in conjunction with “critical thinking” enable students to tell how they make sense of the art objects displayed in the classroom, or how visual art adequately appeals to their intellectual conception (Creative Arts and Physical Education, CAPE 4 - primary five curriculum, 2010, p. 102). In addition, there are several potential explanations for the relevance of critical thinking which are situated in the curriculum used at primary school level in Uganda and they embrace the main goal of teaching that aims at fostering awareness along with learning guided by an assurance of reasoning, but not with regard to resisting the school’s regimentation. To be specific, in it, teachers are also required to learn how critical thinking skills can be put into practice during the problem-solving process and to encourage active participation in the classroom. For those reasons, “critical thinking skills” have gained special significance in topics such as i.) Art history and appreciation (p. 21). (ii) Drawing nature (p. 24). (iii.) Drawing still-life (p. 45) along with (iv.) Woodwork construction (p. 49), as indicated in the Primary Teacher Education Curriculum (2012, p. 9).⁴ The same art topics can also be embedded with critical theory premised in teaching and learning assessments for students to arrive at possibilities of addressing underlying limiting situations in the school. In this way, the primary school curriculum can try to address barriers or controls that limit the use of critical theory perspectives in schools, particularly through art education.

Critical theory

Critical theory in sociology is thought to have been started around 1937 with a publication titled: *Traditional and Critical Theory* by Max Horkheimer after he became a director of the Institute of Social Research, in 1931.⁵ The philosophy of critical theory aspires for political and social change in both society and schools. In the broadest sense, it is averse to injustice in society and embraces human emancipation. Rather, critical theory is concerned with the legacy of “theoretical work developed by [a variety of thinkers affiliated to] the Frankfurt School” (Giroux, 2009, p. 27). To be specific, critical theory originates from “Germany at the Institute of Social Research, in Frankfurt, founded in 1923 (Beamish 2011, p. 103).” Some of its notable members and founders include Max Horkheimer, Walter Benjamin, Leo Lowenthal, Eric Fromm, along with Theodor W. Adorno and Herbert Marcuse (Giroux 2009, pp. 28-29).⁶ As the institute continued to grow, more scholars were inducted into critical theory, generation by generation. Critical theory scholar Fuchs (2016) asserts:

The goal of critical theory is to transform society as a whole so that a society without injustice emerges that is shaped by reasonableness, and striving for peace, freedom, and happiness, in which man’s [sic] actions no longer flow from a mechanism but from his own decision and that is a state of affairs in which there will be no exploitation or oppression. (p. 7)

⁴ The Primary Teacher Education Curriculum (Part. C) is an Integrated Production Skills (IPS) syllabus by Ministry of Education and Sports in Uganda.

⁵ For further reading, see Beamish (2011)

⁶ For further reading on the influence of the Frankfurt School on critical pedagogy, see Giroux (2009).

From their summed-up reflection we can understand that the main goal of critical theory is to pursue issues concerning society's oppressive instruments. It helps art educators to give a voice to the oppressed via actions of social justice awareness, struggles for human rights and fairness, along with transforming society. Critical theory teaches against persecution and suppression, exploitation, equality and justice, hate and unkindness, not to mention enabling students to move from closed to open minds; attentiveness, self-awareness, appreciations and ability to use decision-making skills, safeguarding of the weak, compromise, generosity, sympathy and love. This means that through critical theory, students can use art to place heavy stress on themes related to struggles which critique society practices, liberation and consciousness in order to overcome discrimination, dehumanisation, biases and prejudices. It gives the means to resist oppressions and inequalities, contradictions, hostility and tensions within social structures and institutions like schools. Jansen (2010) puts it this way: "critical theory remains a crucial body of scholarship in education that offers a lens for understanding the role of schools in perpetuating and subverting the race, class and gender interests of state and society" (p. 367). The thinkers of critical theory developed it as a dialectical framework with which students can understand the discursive inconsistencies prevalent in society due to the unequal distribution of social opportunities. Critical theory provides empowering knowledge that creates spaces for action towards human freedom. Giroux (2009) sums up the essence of this perspective:

Critical theory contains a transcendent element in which critical thought becomes the precondition for human freedom ... It openly takes sides in the interest of struggling for a better world. (p. 35)

In 2010, Schubert William stated in his *Ways of Knowing* that:

Critical theory is an inquiry that takes injustice as given, and advocates knowing through a unity of inquiry and action, praxis that seeks to rectify inequalities of race, class, gender, place, culture, nationality, age, ability, religion, ethnicity and language. (p. 939)

Schubert reaffirms here that critical theory delves into resisting injustices based on social structures and human differences, and struggles to put them right. In this way, for us to re-envision a critical curriculum framework of art education, we need to think about methods of teaching which aim at confronting contradictions in society. In other words, art education knowledge should provide students with solutions needed to plead for "action against the oppressive elements of reality" (Freire, 1970, p. 74). Finally, critical theory is a powerful tool which can be used to examine situations of inequality and the role of education policies. Through a critical curriculum of art education, students can use critical theory to mediate policy implementations after showing the implications of their hidden agendas in order to transform and empower society for the better. This leads us to the most pertinent question: "How does critical theory get embedded into teaching and learning?"

Education and critical theory

Critical theory supports empirical, conceptual and theoretical insights that intersect many points in developing educational research. Firstly, because critical theory is so deeply ingrained “in art education [for] over the past 20 or so years, [it has also] produced a [prevailing] litany of criticism focusing on teaching and learning” (Day & Eisner, 2004, 560). Denzin et al. (2000) note in their *Handbook of Qualitative Research* that a number of theorists have argued that “critical theory and research are never satisfied with merely increasing knowledge” but also improving critical thinking skills (p. 167). “Rather than [simply] knowledge as accumulated, critical [theory and education] recognises and values the multiple, the multidirectional, the diversity of conceptualisations and life experiences, along with the notion that inquiry can reveal previously [unthought-of possibilities]” (Canella, 2010, p. 158). Therefore, critical theory gives students an enlightening experience of knowledge concerning ways of how to change their society. According to Parmar (2004),

In critical theory, once the oppressed becomes aware of their oppression, then, [they can] critique it to determine what is wrong and how it should be corrected and make decisions and take actions toward the perceived change. (p. 182)

Clearly, then, critical theory is a discursive strategy for authentic awareness and emancipatory action in education. In the school, critical pedagogy “seeks to make oppression and its causes objects of reflection by the oppressed – with the hope that from their reflections will come liberation” (Monchinski, 2008, p. 2). Here we see that critical theory in education brings into focus educational knowledge which can redirect oppressed students to agitate for transformation by insisting on liberating themselves from oppressive ideologies which are officially enacted in school curriculums as genuine knowledge. In keeping with this view, critical theory brings on “action and reflection” as a particular way of “theorising practice and practicing theory” (Monchinski, 2008, p. 1). Peter Roberts (2017), expands on this point: “Action, like reflection, sets us in motion. It allows us to test ideas, express our creativity, and become agents of historical change” (p. 5). We can argue that what we have here is a relation to the oppressive situations that happen in the school along with the traditionally rigid curriculum, and the outdated classroom strategies that position not only students but teachers into physical and intellectual despotic situations. Such educational experiences lean on the humanising term: *praxis*.⁷ According to Smyth (2010):

Critical theory has an emancipatory intent in that it is committed to enabling people to free themselves from ideas and social practices that bind them, exploit them, or prevent them from being free by tapping into the ways in which people are unaware of how they are being exploited and how the situation they are in perpetuates this exploitation. (p. 156)

Thus, for critical theory to be used in perspectives of education, a critical curriculum of art education needs to relate learning to struggles and compromises over emancipation and exploit

⁷ Praxis for this dissertation aims at turning theoretical practice into practical practice. “The Freirean notion of praxis is best understood as action and reflection upon the world to change it or in critical theory, praxis is simply explained as intentional action” (Grande, 2009, p. 206).

knowledge to free students from overwhelming unfair treatment and violent experiences. In education, it can take liberties with emancipatory actions to suppress exploitative opinions of even those who might be at variance. Furthermore, critical theory in the school emerges as a “language of critique” which also consists of “a language of possibility in education” (Giroux, 1989, p. 108). Within such kinds of melding knowledge, the theory empowers students with a pedagogy of hope and greater social-emotional awareness as regards problems they face. In other words, critical theory is a strategy of resistance, which should be upheld in the school by radical educators who acknowledge that the struggle for democracy, in the larger sense of transforming schools. Essentially, then, a democratic public sphere can be achieved through firmly established pinnacles acclaimed in a critical curriculum of art education to such an extent that students gain critical awareness in a manner corresponding to “a social and political agenda based on concepts such as democracy, power, oppression, global capitalism, liberation, and justice” (Hurwitz & Day, 2007, p. 285). Put differently, in critical theory, art educators should also understand that “in the popular consciousness, art is not only associated with beauty; but the [art] world [can also be (used as) a fine] landscape for political struggles as well” (Cary, 2004, p. 55). This means that in art education critical theory calls attention to a critical curriculum that supports the awareness of political struggle in schools with the purpose that students can become active learners and critical citizens. Perhaps most importantly, this can help to inform knowledge about how to engage critical theory and the literary canon of critical pedagogy in art education for young people in the school to become agents of change through political action targeting school systems.

Critical pedagogy

In concert with scholars of critical pedagogy Grande (2009) asserts that critical pedagogy is a term used to describe what merges when critical theory encounters education:

it draws from the structural critique of critical theory, extending an analysis of school as a site of production, resistance and social transformation. It examines the ways that power and domination inform the processes and procedures of schooling and works to expose the sorting and selecting functions of the institution. (p. 185)

With these words, critical theorists conceive critical pedagogy with a kind of view that it has a consolidated purpose towards methods and practices of teaching. To begin with, the advent of critical pedagogy functions in the school by placing its emphasis on theoretical and political tools of resistance which can enable possibilities of addressing transformations towards education. At the same time, the seemingly commonsensical understanding of the notion critical pedagogy attends to a form of oppositional pedagogy which actively resists authoritarian notions entrenched in the standardised curriculum and gives students the means to protest against such (dominant) institutionalised power. Concerning the critical educator, Monchinski (2008) tries to render the interpretation of critical pedagogy as clear as possible in his *Critical Pedagogy and the Everyday Classroom* that the term critical pedagogy is an ascribe of putting forward “a political dimension to the classroom” (Monchinski, 2008, p. xiv). The political takes critical pedagogy into the arena of

planning a critical curriculum which enforces teaching and learning rooted in the necessity for authentic educational reforms, or concerns of real-world issues comprising the ethics of humankind.

For hooks (2010), “critical pedagogy encompasses all the areas of study that aim to redress biases that have informed ways of teaching and knowing in our society ever since the public first school opened” (p. 23). To illustrate hook’s essence, in Uganda government-aided (primary) schools have an implicit bias toward teaching art. Indeed, some are not fascinated about following curriculum content, particularly when it comes to art education. As an excuse, teachers argue, “art education requires expensive materials,” which very many (public) schools cannot afford. In addition, they also allege “art is not examined by the National Examinations Board of Uganda in the Primary Leaving Exams” (Senoga Badru, personal communication, 21 April 2016). This leaves the opportunity regarding teaching and learning art to remain with private schools. Hence, critical pedagogy provides students and teachers with a platform to assess such social unfairness as regards art education. Further, Monchinski (2008) reminds us that, “critical pedagogy” is intended for “the oppressed. [It] seeks to make oppression and its causes objects of reflection—with the hope that from reflection will come liberation of the oppressed” (p. 2). Under the circumstances of this dissertation, the oppressed are mainly students restricted from enlisting knowledge anticipated in specific contexts suitable to their experiences and not from a distorted reality.

Critical pedagogy encourages curriculum planners to construct liberating art education knowledge confronting the needs and lived experiences of students. McLaren (2009) defines “critical pedagogy” as “a way of thinking about, negotiating, and transforming the relationship among classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society, and nation-state (p. 35). Implicit within McLaren’s definition is a wide range of adoptable pedagogical practices that are in part stated clearly for educational purposes and for the adequate functioning of the school. To elucidate, teachers of art education planning a critical curriculum are expected to consider culturally relevant knowledge in order to broaden their understanding of the bureaucratic apparatuses that restrict cultural transformations in the education system. This may include formulating art education exercises which are politically motivated as interventions towards the struggle for self-emancipation as regards knowledge in education and schooling practices. Both McLaren and Monchinski inform us that by using critical pedagogy, we can be attentive to everyday situations which impose subjugation, suppression and tyranny; such may bring about demand for action toward societal transformation, which needs to be ratified by a critical art education curriculum.

Jansen (2010) laments, “the primary goal of critical pedagogy is to empower students to understand the links between knowledge, history and power and to use that knowledge to resist hegemonic structures and dominant ideologies” (p. 367). The result of this type of pedagogy can enable a critical curriculum to incorporate art education practices which empower students with regard to the particular aspect of preparing for the responsibilities of engaging critical research related to resisting dominant ideologies and which can facilitate the empowered responses needed to challenge the hegemonic class of people. Monchinski (2008) reminds us that “critical pedagogy

takes [its] starting point” [from] the everyday classroom, whatever that might look like in your locality, region, country, and time period” (p. 1). In Monchinski’s view, critical pedagogy should be conveyed by pointing to the student’s location and/or background. Every person in every place undergoes difficult experiences; therefore, critical pedagogy can be interpreted with reference to summoned-up cultures specified in locations of the school. Critical pedagogy goes beyond its procedural nature and guides students to behave humanly together and disregard falsely nourished perceptions that control practices of learning in the school. Monchinski (2008) puts it this way:

Critical pedagogy allows us to marshal reason and emotion in the service of understanding, transcendence, and transformation. Critical pedagogy ... helps us to uncover situations that stifle humanisation, limit situations ... limit acts or the untested feasibility of a dehumanising situation ... Critical pedagogy offers us hope that things can change but it is up to us to change them. (p. 3)

Thus, it could be argued that critical pedagogy consists of education situated in influencing change in human character to be considerate. For us, we can say this can be forged through change supported by a critical curriculum of art education built on dialogue between the teacher and student and between students themselves. In societies where situations of control and oppression compel observance of struggle towards transformation, critical pedagogy is put to use to empower people and for them to understand that they are “subjects” “who know” and have the ability to “act”, a view that contrasts with seeing them as “objects” acted upon in the stories of others (Freire, 1997, p. 36). We can also use this awareness to argue that without critical pedagogy in a critical curriculum of art education, teachers miss the opportunity of getting actual facts from the student who knows and spend their useful time on reviewing and reinforcing new rules of conduct on what they don’t know.

Darder (2009) notes in his *Teaching an Act of Love* that teachers of critical pedagogy have to “struggle together with students against a variety of punitive and threatening methods [used by many administrators to engender fear] ... that takes away legitimate freedom” (p. 569). Given those concerns, critical pedagogy empowers the teacher to understand the consequences of fear instated in the school, but most importantly, towards the student. Fear takes away the student’s freedom and conceals their reality of not being able to freely express themselves and/or make true connections with their lived experiences. Insofar as the notion of critical pedagogy has been defined, we can for the most part add that it vitalises the legitimacy of self-awareness and empowerment through a process of critical consciousness in education. Regarding art education, critical pedagogy “connects students with their lives through an examination of the role images, artifacts, and performances, how they contribute toward the construction of real knowledge (White, 2004, p. 72). As such, the primary argument in critical pedagogy and art education is that teachers are expected to consider knowledge which comes from the student’s creative and historical senses, not to mention prior knowledge and/or their own self-knowledge. Monchinski (2008) is more apprising: “All forms of critical pedagogy respect the context in which knowledge creation and transmission occurs. In other words, knowledge in critical pedagogy is situated and context specific” (p. 123). This can imply that critical pedagogy knowledge can be context-specific by trying

to be attentive to art education themes, addressing injustices, multiculturalism and language in the school. Carlos Alberto Torres (2017) clarifies this idea: “The problem of multiculturalism affect most of the decisions that we face in dealing with the challenges of contemporary education”(p. 10).

For this dissertation, critical pedagogy confronts educational policies concerning the primary school level in Uganda which prevent art education from finding a place in day-to-day learning activities and/or in critical voices of the inferior, who are mainly students. We may push the same observation further and make our conclusion by stating that students at primary school level in Uganda are restricted from accessing art instruction that can help them to increase familiarity with their cultural heritage, such as asserting their individual mother tongues. Per se, such students need to merge critical pedagogy and art education in order to build a curriculum striving towards liberating and determining official knowledge justified for political consciousness to transform traditional schooling. Thus, an important question emerges: “How can critical pedagogy knowledge transform oppressed students through consciousness?”

Critical pedagogy and consciousness

In the early 1970s, Paul Freire coined the term critical consciousness during his literacy projects in Brazil concerning the indigent population. Influenced by Freire; Monchinski (2008) argues,

Conscientization differs from consciousness. Human beings are conscious but only critical reflection and action allow for conscientization. (p. 138)

We can say Freire and Monchinski are telling us that conscientisation draws attention to transformation and reflection and consciousness refers to making critical reflections about self-transformation to achieve political action. Apart from that, the process of critical action and reflection can be actualised through “praxis”, by which a dialectical process of critical awareness or consciousness is often realised. According to Smyth (2010), “conscientization” is a translation from the “Portuguese term conscientização”. It refers to “the process of critical consciousness raising, in which learners develop a deeper understanding of the forces operating to shape their lives and their capacity to act in ways, which can enable change toward that reality (p. 140). In the case of this dissertation, critical consciousness reassures the oppressed and/or persecuted student and it also enables them to practice and receive respectful dialogue and self-reflection as key principles of critical pedagogy enacting consciousness for social change.

Consequently, other scholars argue that Freire’s critical consciousness is a process where “the oppressed and marginalised [individuals achieve critical understanding of] structural and systematic inequities [underplayed and/or often denied so as to] take action to change [such] circumstances [as a way of] liberating themselves” (Neville et al., 2016, p. 18). To say the least, in many respects critical consciousness is a concept used in the literature of critical pedagogy to describe a process of awakening all of us to inequities in society, but most importantly, it raises awareness within

disenfranchised groups of people. In other words, it provides a sense of liberation to the oppressed.

Conscientização represents the development of the awakening of critical awareness.
(Darder, 2014, p. 1)

To be precise, scholars of critical pedagogy draw on conscientização to increase contextual political awareness for social transformation in the school. For Carlos Alberto Torres (2017), “schools should foster general virtues (courage, law-abidingness, loyalty), social virtues (autonomy, open-mindedness) economic virtues (work ethic, capacity to delay self-gratification) and political virtues (capacity to analyse, capacity to criticise)” (p. 14). In such ways, conscientização occurs through combined solidarity and the struggle to achieve social and political justice. For art teachers re-envisioning to formulate a critical curriculum, conscientização can be used to encourage students to focus their artistic expressions towards questioning everyday experiences in education. Through critical pedagogy, conscientização empowers students by ratifying their voices to condemn class inequality, injustice and subjugation, hegemony and gender discrimination through critical consciousness. It is “the awakening of critical consciousness and it leads the way to the expression of social discontents precisely because those discontents are real components of an oppressive situation (Freire, 2000, p. 36). In a more detailed approach, Darder et al. (2009) elucidate consciousness in critical pedagogy with an the interim phrase *conscientização*, as

... the process by which students, as empowered subjects, achieve a deepening awareness of the social realities which shape their lives and discover their own capacities to receive them. This constitutes a recurrent, regenerating process of human interaction that is utilised for constant clarification of reflections and actions that arise in the classroom, as students and teachers move freely through the world of their experiences and enter into dialogue anew. (p. 14)

In this case, critical pedagogy and consciousness provide students with a new empowering climate, which can also be used in a critical curriculum of art education to hold and spread echoes of awareness that encourage acts of transformation once their humanity is undermined by actions which sustain denial of their freedoms and human dignity. Critical consciousness empowers students with possibilities for social advancement through viable dialogue and communication.

For McLaren (1995), conscientização in critical pedagogy increases “our self-consciousness, strips away distortions, [and] ... assists the subject [to recuperate from] historical remaking” (p. 74). In other words, consciousness in critical pedagogy can transpire in a critical curriculum of art education by using knowledge obtained from pursuits of awareness which includes taking pervasive action on undesirable social stereotypes and beliefs, along with biases and distortions found in human thinking. This can require students to use art themes that deepen their commitment and consciousness towards achieving a clear perception of reality concerning change, as regards misleading and/or truth claims perfected by dominant (disqualified) knowledge in school curriculums. According to Shor (1992),

With critical consciousness, students are better able to see any subject as a thing whose parts influence each other, as something related to and conditioned by other dimensions in the curriculum and society, as something with a historical context. (p. 128)

This tells us that critical consciousness indeed concerns acts arising from a deep awareness of the cultural and historical influences of students. Maria Vasquez (2017) reminds us that “Freire’s work was centered on key concepts, which included the notion that literacy education should highlight the critical consciousness of learners” (p. 2). Critical consciousness in the critical curriculum of art education can give students opportunities to make responsible decisions and they can also manage to relate their own histories to what they learn. Shor’s perspective on critical consciousness suits particularly well the educational needs expected in a critical curriculum of art education; it encourages learning that includes historical contexts of domination which control mother-tongue awareness from advancing in the school. Yet, if we push Shor’s argument further, as critical pedagogy educators we can not only refrain from trying to suppress viewpoints that offend us, through critical consciousness, but we can also try to engage the awareness offered within to develop critical art education themes for a critical curriculum which permits students to judge the credibility and worthiness of school policies. Peterson (2009) states that such dialogue should “not just be permissive talk, but a conversation with a focus and a purpose” (p. 313). This also means it is an essential tool for communication that can be used to explore communal consensus in teaching and learning where conversation is conscious and not inactive. Through generated dialogue, a critical curriculum of art education can help students to raise extensive awareness as regards greater conformity aligned within thoughtful dialogue and discussion, along with debating and conversation based on their thoughts and actions in the school. This raises a very important question: “within what kind of school framework can we use dialogue in critical pedagogy to lessen power disproportion and increase dialogue among the students and the teacher?”

Dialogue and power across practices of school

Dialogue constitutes an educational strategy that centres on the development of critical social consciousness ... (Darder et al., 2009, p. 13)

Another way to explore and understand the phenomenon of dialogue beyond critical consciousness can be through Darder et al.’s (2009) clarifications

It speaks to an emancipatory educational process ... it is committed to the empowerment of students; enabling them to challenge the dominant educational discourse and illuminating the right and freedom of students to become subjects of their world. (p. 14)

These critical pedagogy scholars inform us that dialogue extensively adds to the process of awareness during teaching and learning. In critical consciousness, we learnt that dialogue helps teachers and students to look back over impacts of dominant educational discourses enforced through institutionalised power. For this dissertation, dialogue reminds us to empower the role of critical consciousness when it comes to denigrating interests of the oppressors’ power, structuring a school curriculum which attempts to deny the right and freedom of art education materialisation

and learning through the student's mother tongue in the classroom. In critical pedagogy, genuine dialogue ensures transformational knowledge in education. Relative to Monchinski's (2008) *Critical Pedagogy in the Classroom*, it states that "all knowledge is socially constructed in a dialogue between the world and human consciousness" (p. 108). This means in a critical curriculum of art education, dialogue can be used to increase in-depth awareness of external and internal worlds, searching for knowledge related to students' reality and seeking action towards the struggle for social transformation. Based on this and further arguments, we can continue to uphold our dialogue convictions through Darder et al.'s (2009) clarifications, affirming that "... in the practice of critical pedagogy, dialogue and analysis serve as foundations for reflection and action" (p. 13). Hence, one may argue that shaping a critical curriculum framework of art education for primary school level in Uganda needs to include contemplations about negotiation, communication and/or discussion practices to overcome contradictions. Other than that, in the school, dialogue works to reduce inequities, particularly the obvious gap/distance between (those with surmised power) teachers and (the powerless) students. Peterson (2009) rightly proposes that to initiate dialogue during teaching, students are "SHOWED – this is a format used to help facilitate their dialogue" (p. 313). To put it another way, "showed" is an acronym used to direct students to possibilities of dialogue through ensuing questions such as:

S	What do you See?
H	What is Happening to your feelings?
O	Relate it to your Own lives
W	Why do we face these problems?
E	
D	What can we Do about it?

From Peterson's showed, we can understand that dialogue needs to become a regular part of the school curriculum, particularly for teachers of art education. It "helps to direct students [into] spontaneous conversations and [to arrive at] a progression that moves from personal reactions to social analysis [and it is attentive] to action" (Peterson, 2009, p. 313). Rather, it is generally more correct to say that once dialogue is adequately used in art classrooms, students can participate and converse more about methods their teachers use to present teaching and learning materials in the classroom. To present this radical demand, intrinsically, the art teacher can initiate dialogue in the classroom by allowing students to discuss "a motivating drawing, photo, cartoon, poem, written dialogue and oral story" (Peterson, 2009, p. 313). In McLaren's (1995) view, practicing of critical reflection in critical pedagogy is supposed to be entailed with dialogue because it portrays "the interplay, modification, and mutual exchange of teacher-student discourses ..." (p. 49). This is where dialogue between teachers and students becomes radically important for authentic revolution in learning. Furthermore, Freire (2009) recommends dialogue in the classroom by asserting that

through dialogue, the teacher-of-the-students and the students of the teacher cease to exist ... the teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also

teach. (pp. 56–57)

Here, of course, one can argue – as an example – that dialogue takes away some of the assumed power the teacher possesses in the classroom and gives students free rein to exercise all their forfeited power, which is usually overwhelmed by dominant institutional mechanisms designed to produce and practice futile supremacy during learning. In 2011, Giroux noted that “power works as a mechanism of domination” (p. 5). This means that power takes away liberation; for art students preoccupied by conditions of power it is important for them to encourage planners of a critical curriculum to consider conditions of domination and the hopelessness that students encounter both inside and outside their classroom environments. Arguably, teachers of art education planning to formulate a critical curriculum framework of art education for primary school level need to consider the concept of power relations and its dimensions. Case in point, solving issues concerning power disputes in the school can be done by examining social controls “exerted by some individuals, or groups of people, over others ...” Most importantly, “power is also conceived as the result of a difference in status between two parties” (Malpas & Wake, 2006, p. 241). In simple terms, one may argue that power can be oppressive, hence, for this dissertation it is equated with coercing natives to leave behind the status of their cultural history in favour of the coloniser’s epistemologies. Actually, it is against bureaucratic tendencies. It implies that power in the school is used, not only to typically punish arbitrary selected delinquents and/or for instilling obedience, “order, organise and to produce [fear. It is also used to] violate, refuse and expel” (McLaren & Kincheloe, 2007, p. 357). One of the most plausible suppositions that leads to all that in the school is that the teacher “fears to lose control of the classroom”. Therefore, the only way to direct students in the school is by using “power destructively” by assuming that “it is fine to use power to reinforce and maintain coercive hierarchies” [and tensions] (hooks, 2009, p. 140). In the present context, we also need to know that “power comes from everywhere, from above and from below; it is always there [and it] is inextricably implicated in the micro-relations of domination and resistance” (McLaren, 2009, p. 72). According to Weber (1947)

Power is the probability that one actor within a social relationship will be able to carry out his own will despite resistance regardless of the basis on which this probability rests. (p. 152)

In this case, the student of critical pedagogy is expected to risk questioning systems of power via the range of artistic expressions and confront incidents of deprivation by its enforcers in the school and society. Power is everywhere: it can be found in actions of parents, teachers along with students. “Power is always already there and it is inextricably implicated in micro-relations of domination and resistance” (Freire, 2009, p. 72). Evidently, the reflections given by scholars of power in critical pedagogy hearten an active voice against authority. In point of fact, art teachers formulating a critical curriculum of art education need to challenge enforcers of knowledge based on ranking, bureaucracy, privileging and categorisation; some of those take away equality and it makes specific groups of individuals superlative over others with exceptional entitlements and extra rights hostile to those who may be discriminated against and/or oppressed in society inside and

outside every classroom experience.

Paulo Freire: pedagogy of the oppressed in the school, praxis and problem-posing rationalisations

Paulo Freire (1921-1997) was a Brazilian educator and theorist who wrote *Pedagogy of the Oppressed* along with several influential books on education and the society. *Pedagogy of the Oppressed* is one of his most potent works. In it, he argues that “when the oppressed legitimately rise up against their violent oppressors, however, it is they who are usually labelled violent, barbaric, inhuman and cold ...” (Freire, 1974, p. 17). Understood in this way, a student faced with suppression by institutionalised mechanisms will (most likely) suffer as they maintain respectful silence to restrictive authority. After all, “oppressors never see themselves as violent” (Freire, 1976, p. 11) – in the school and the wider social environment of the student. Thereby, it is imperative for art educators to acknowledge Freire’s understanding by simulating pedagogy of the oppressed perspectives for a critical curriculum. Worse yet, in 2009, Freire noted, “education is suffering from narration sickness”(p. 53). This means, in the classroom teachers typically partake in “oppression via dictating notes on what is written in the textbooks for students” to write:

Narration leads students to memorise mechanically narrated content ... it turns them into containers, into receptacles to be filled by teachers. The more completely he fills the receptacles, the better a teacher he is. The more meekly the receptacles permit themselves to be filled, the better students they are. (Freire, 2009, p. 53)

In short, Freire’s argument as concerns education is that school curriculums are created with a rigid structure that intends to make students solely obedient for the teacher to accomplish their personal authoritative duties. Literally, the student is largely tamed to belong in a position of a receiver of knowledge, which is usually developed and conveyed by the teacher. As art educators, it is our role to implicitly challenge such practices of domination in the school by coming up with a critical curriculum which distorts such thinking. In other words, once teachers become mindful of the notion of oppression due to narration sickness, then “education” will assume “the practice of freedom – as opposed to education as the practice of domination” (Freire, 2009, p. 57).

Freire was also interested in the concept of *praxis* (previously explored via *Conscientização*) in his pedagogy of the oppressed. “Through praxis, oppressed people can acquire a critical awareness of their own conditions and with teacher-students and students-teachers,” it can make available “struggles for liberation” (Freire, 1970, p. 36). At best, students can carry out praxis by endorsing concrete action in their learning. This can be merged with “self-reflection and awareness to eliminate fear, pain and oppression” among trivialised minority students and puts an end to “inequality by promoting justice and freedom” (Freire, 2009, p. 58). This means that praxis enables students to practise self-change through resistance grounded in confronting social problems in the classroom and issues of social justice in different aspects of home environments. Not only that, but praxis can be used to destroy power relations, since power compels observance of restrictive and stuffed contradictions not capable of bringing a better world in the struggle for liberation.

Grande (2009) is more enlightening: “the Freirean notion of praxis is best understood as action and reflection upon the world in order to change it or simply as intentional action” (p. 206). “Reflection may be prompted by curiosity, or by a troubling incident, or via a deliberate effort to address a problem” (Peter Roberts 2017, p. 5). In the school, therefore, the art educator can use praxis in a critical curriculum of art education to reflect upon problems and policies that underlie “what goes on in the classrooms, why it goes on and what and whose ends are served” (Monchinski, 2008, p. 1). This can help students to use their artworks and make enquiries, discuss and evaluate the deeper policy issues in education. In consequence, praxis can also empower students with knowledge situated in collective action that should open possibilities for unceasing transformation and the pursuit of human rights. Darder et al. (2009) note that, “A true *praxis* is impossible in the un-dialectical vacuum driven by a separation of the individual from the object of their study” (p. 13). The outlook of these critical pedagogy scholars gives us a clearer understanding that praxis involves a constant path that requires examining reticent critical dialogue in order to achieve an active and reflective way of knowing. With respect to a critical curriculum including perspectives of praxis, it can encourage art teachers to intersect dialogue with students’ contradictions. From this, students will be able to reflect deeply about their own circumstances and endeavour to achieve what they believe to be their freedom.

Looking further at the *Pedagogy of the Oppressed* in the school, we see that Freire (2009) encourages “problem-posing education” as a method of teaching and learning, because it “responds to the essence of consciousness” (p. 56). To make it clear, Freire’s essence of problem-posing education reveals a plurality of awareness within the experiential understandings of students’ lives. The teacher involved in problem-posing education needs to make sense of “students’ ...” direct experiences and reflections; seeing that students are “increasingly posed with problems relating to themselves in their own world and with the world” (Freire, 2009, p. 57). In this sense, a critical curriculum of art education should be planned with a focus on developing learning, which allows diverse types of thoughts, feelings, beliefs and experiences of students, through their own enquiry and for creative transformations. “The problem-posing educator constantly reforms his thoughts in the reflection of the student” (idem). With such educational stances, we learn that if the school curriculum is encased with critical art reflections based on reforming students’ experiences, then problem-posing can easily foster adjustments in learning which perceive “problems of human beings in their relation to the world” (Freire, 2000, p. 79). Hence, this dissertation informs art educators who are truly committed to problem-posing education: that teaching and learning is expected to convey practices of self-determination since every student who comes to school undergoes unique life experiences and so, each one has knowledge on which new learning can be developed and/or constructed. Hence, problem-posing education suggests that “the student” can “no longer be a docile listener,” but they become part of the “critical co-investigators in dialogue with the teacher” (Freire, 2009, p. 57). In art education, problem-posing can effectively work through the basic approach of true reflection, in which “the teacher” can “present the material to the students for their consideration—to construct their own discussions”. Through this method, the teacher can “re-consider his/her earlier considerations as students

express their own” (idem). One may argue that through problem-posing the student can get the opportunity to be the teacher; they use the same approach to analyse or examine finished works of art through reflection-in-action and by taking on an active commentary.

In the everyday classroom, “one of the teachers’ roles in a problem-posing education is to “problematisé situations” by presenting to students situations with which they are reasonably familiar too; but, also, “in a manner that gets them to think about those situations in new ways” (Monchinski, 2008, p. 123). It is from this perspective that the empirical realm of the student’s culture, concealed in language, beliefs, history and art, can be introduced in the perspective of problem-posing education to achieve its functions. Moreover, “the role of a problem-posing educator is to create, together with the students, the conditions under which knowledge at the level of the *doxa*” supersedes true knowledge, expressed “at the level of *logos*” (Freire, 2009, p. 57). From these tenets, we are able to understand that problem-posing education does not take away the teacher’s role in teaching; they retain the responsibility for evaluating works done by students along with conducting research in order to produce knowledge. Crucial to the art teacher, Freire’s problem-posing is so important for making art appreciation practically teachable by basing its methods on well-formulated questions that stimulate “true reflection, creative transformation and action upon students’ reality” (Freire, 2009, p. 59). In this view, reality anticipated from art students actualising problem-posing can also be validated by formulating a critical curriculum which permits continuous display of vicarious images indicating their lived experiences. By doing this, problem-posing education can try to resolve problems in students’ everyday lives and they can discuss school violence embedded in quotidian practices of education.

“Problem-posing education regards dialogue as an indispensable act of cognition which unveils reality” (Freire, 2009, p. 58). Precisely through dialogue, the teacher can exchange views with students in order to reframe the school curriculum by using problem-posing as a continuous process working towards students’ lived contradictions and/or lived realities. In the end, we can also lament that “problem-posing education does not and cannot serve the interests of the oppressor, because it constantly strives to answer the question, Why?” (Freire, 2009, p. 60). In this way, the teacher is expected to be mindful of the reminiscent fact that inside the classroom there are some students with queries; these could originate from the methods used or language used in instructional strategies of managing the classroom. Therefore, in art education a critical curriculum portraying problem-posing education should be highly regarded since it empowers students and it has no limits towards the possibilities for asking why?

“Limit-situations”: a Freirean concept

The traits of mystical experiences perceived by students due to violence, injustice and marginalisation in their distinctive social milieus should be treated with consciousness. Otherwise, as humans we cannot imagine ourselves beyond where we are. “Limiting situations” is iterated by Monchinski (2008) in an effort to make clear Paulo Freire’s *Pedagogy Of The Oppressed*, quoting Viera

Pinto that, “limit situations are not the impassable boundaries where possibilities end, but the real boundaries where all possibilities begin” (Pinto, 1960, p. 284; Freire, 1997, p. 99). This is an implication from the fact that schools have a wide range of educational intervention approaches which can be endorsed with the help of critical pedagogy, but they seem to lack practical measures such as a critical curriculum of art education geared towards making learning free from rigid instructional conventions. To this dissertation, “limit situations [are situations that stifle humanisation. Or, they] are recognised [as] limit acts – or the untested feasibility of a dehumanising situation that becomes possibilities” (Monchinski, 2008, p. 3). In other words, art teachers need to act and challenge the dominant conceptualisation which takes away a humanising approach toward education via a critical curriculum. “Limit situations are obstacles to students’ liberation” (Freire, 2000, p. 99). As a requirement for a critical curriculum of art education, this can encourage teachers to rethink and transform their methods of teaching, or rather, enable oppressed students to understand ways of overcoming dehumanisations through suppression. “Dehumanization is manifested, in concrete terms, through oppressive structures, policies, practices, relations, and ideas” (Peter Roberts, 2017, p. 6). It permits students to cultivate a deep intuitive understanding of their social dynamics, like how they relate, behave and/or interact in the classroom and out of school. According to Monchinski (2008):

Schools are places where limit acts test limit situations, where the untested feasibility of “the constructible future” can be pursued. (p. 42)

Thus, we can argue that the critical curriculum of art education is expected to contribute more than is feasible and take on limit acts revealed in obstacles that deny the existence of spontaneity hope. To put it another way, limit situations deny oppressed students the opportunity to become knowledgeable about struggles of their liberation, hence they remain driven into despair, depression and hopelessness. Freire (1970, 1993) asserts

For the oppressed to be able to wage a struggle for their liberation they must perceive the reality of oppression not as a closed world from which there is no exit, but as a limiting situation which they can transform. This perception is a necessary but not a sufficient condition for liberation; it must become the motivating force for liberating action. (p. 49)

Consequently, limit situations cannot be considered as too great to be overcome and they cannot be one of the most serious reasons for our lack of action and/or the cause of fear in others risking to pursue liberation for the oppressed student to be able to attain the lasting happiness embodied in the hope engrained within learning reassured by their culture and history at school. Freire (1993) furthermore describes this scenario by arguing that

It is not the limit-situations in and of themselves which create a climate of hopelessness, but rather how they are perceived by us at a given historical moment, whether they appear fetter or as insurmountable barriers. As critical perception is embodied in action, a climate of hope and confidence develops which leads men to attempt to overcome limit-situations. (Freire, 1970, 1993, p. 99)

Thus, for us to respond to Freire’s limit situations we need to involve action intended to

influence a climate of hope towards tense moments in the school by using a critical curriculum of art education to make learning a tool for critical thinkers ready to overcome limit situations. “In the everyday classroom [imbued with] critical pedagogy, hope is shared between teacher and student” (Monchinski, 2008, p. 204). In fact, as art educators making a response to limit situations (with a discussion of hope), through a critical curriculum we need to investigate the diurnal or daily challenges and issues that students face with the aim that they can advance in confronting institutional realities. “Limit situations confront us [with a sense of] static realities [that] even when we recognise situations that negatively impact us, we often feel there is no alternative, [or we tend to assume] that this is just the way things are. [Or, it is just] a form of fatalistic thinking” (Monchinski, 2008, p. 119). Ultimately, as teachers of art education we need to plan a critical curriculum which can lodge a protest to limit situations in order to ensure change resonating with how we can better be looked upon within our own rich independent languages and distinct customs, before we deal with others.

Critical pedagogy and the role of language across the curriculum

Curriculum reform means affirming the voices of the oppressed: teachers need to give the marginalised and the powerless a preferential option. Similarly, students must be encouraged to produce their own oppositional readings of curriculum content. And lastly, curriculum reform must recognise the importance of encouraging spaces for the multiplicity of voices in our classrooms and creating a dialogical pedagogy in which subjects see others as subjects and not as objects. When this happens, students are more likely to participate in history than become its victims. (McLaren, 1995, p. 138)

As should be the case with teaching other subjects, all kinds of curriculum materials should include knowledge culturally rooted in how to challenge languages used in school curriculums, particularly those in Sub-Saharan Africa. In the case of Uganda, curriculums are predominantly written in English. This oppresses mother-tongue literacy for marginalised and minority students. For this dissertation, curriculum reform via the role of language in the school means developing teaching tools through art to provide avenues for students as a result of which they can deconstruct their subdued voices in a dialogical pedagogy of non-violent resistance. This sense of purpose and shared political and social vision leads us to formulate a critical curriculum of art education which prepares students to achieve broader pedagogical goals averse to exploitative knowledge and meanings constructed through dominant Eurocentric languages that tend to influence the school curriculums of the colonised.

Looking back at McLaren’s remark concerning curriculum reforms paying attention to the student’s mother tongue, we are able to learn that it is the eagerly awaited opportunity presented to redeem art educators in a specific way via a critical curriculum. Rather, critical voices encouraged by mother tongue use in a school curriculum encased with critical art cannot happen independently; it needs to be fully represented with emancipatory readings supporting oppositional content

delineating experiences of oppressed, marginalised and powerless groups of people in the larger society. Giroux (2009) reminds us in his *The Primacy of Student Experience* that “student experience is the fundamental medium of culture, agency and identity formation and must be given preeminence in emancipatory curriculum” (p. 453). This means that even if this dissertation tries to formulate a critical curriculum framework of art education based on “affirmative action [... aiming at resisting] passive acceptance of the pressures of dominator [languages, which do not reflect] perspectives of our identity” (hooks 2010, p. 26), indeed, it is still important to make sure that art education inhabits emancipation substantiated by teaching and learning practices which accommodate native knowledge conveyed via mother-tongue experiences that students bring with them to school.

The mother tongue declares the student’s identity: it can be adequately used to enquire, analyse and produce well-connected social and self-knowledge during learning. “Schools teach a lot of things, which are not explicitly dictated in the curriculum” (Monchinski, 2008, p. 92). Case in point, “imposing a foreign language... [in the classroom is a polite way of] suppressing mother tongues as spoken and written ... [This also breaks] the harmony previously existing [in the company of the] African child” (Thiong’o, 2004, p. 16). Monchinski (2008) does not see it that way:

Some people use a language like English in a certain way which is labeled the correct or proper way by people who use it in the same manner. While others who speak and write non-standard English are dismissed as unintelligent and ignorant. White people refer to black people who speak standard English as articulate more so than they do to other white people who speaks similarly. (p. 104)

Evidently, as critical pedagogy scholars, aiming at planning to formulate a critical curriculum of art education, we need to recognise that, rather than concentrating on accuracy and fluency in speaking foreign languages, notions of putting in place favourable instructional support in students’ native languages are more important. This can benefit all students from both majority and minority groups and permeates multiculturalism in the school. One would suggest that a feasible critical curriculum needs to be formulated around generative themes⁸ in art education. Generative themes can be “discovered and reflected upon not only through writing [but also] through a variety of other languages and performance activities,” namely; [mining,] “drama, role playing, reading aloud from their [students’] own writings, chants and oral storytelling, etc (Peterson, 2009, p. 308).” Moreover, from such generative themes a critical curriculum can be in position to address lived experiences of students by reflecting and placing reliance on the great variety of its artistic themes and activities originating from “their world while improving their ... language abilities” (idem). Eventually, through the axiom of a conspicuous critical pedagogy scholar; “art itself is a force that shapes our lives and yet in turn, it is shaped by all that influences our lives” (Cary, 2004, p. 55). Hence, we can conclude from this and say that for us to rethink art education’s focus and possibilities toward a critical curriculum, centring on heritage languages, we should endeavour to embrace a radical departure from foreign languages. This sparks the question of whether art

⁸ Generative themes are topics taken from students’ knowledge of their own lived experiences that is compelling and controversial enough to elicit their excitement and commitment (Kincheloe, 2008, p. 11).

education situated in discourses about counter-history challenging effects of colonialism can uphold the right to existence and self-determination among the colonised, particularly in Uganda.

CHAPTER III

Colonisation

Theorising colonialism

This chapter attempts to contribute to the search for a theoretical foundation upon which colonialism bases its discourses. Within the parameters of this undertaking, we need to remember that the notion of colonialism is quite important in creating a theoretical premise for postcolonialism. Childs and Williams (1997) argue in their *An Introduction to Post-Colonial Theory* that we cannot ignore the work done in colonial periods as it provides the “pre-history of the post-colonial present, as well as the history of post-colonial theory as an academic terrain and its” process of coming into being, or of becoming eminent (p. 20). In essence, colonialism is the point of departure historically positioned right through the period of early European invasion, embellished with violence, domination and exploitation of various countries in Africa and/or elsewhere in the world. For many of us, the descendants of European colonialism and postcolonialism, we (still) suffer from cultural denigration enfolded by their cultural dominances. In fact, colonialism is concealed in various social, religious, economic, educational, political history and practices of African society.

Colonialism can be explained in various rather trivial ways, just as various scholars try to put it in a more philosophical and ideational manner. Case in point, by using Loomba’s (1998, 2005) proclamation; to “colonise,” the meaning comes from a Latin word *colonus*, which implies “a tiller of the soil or farmer. [It means, colonialism also rests on the concept of] conquering and controlling of other people’s land and goods” (p. 8). Similarly, the term “colony” or “colonial” is sometimes used to refer to “a settlement established by people outside their native land and ruled by the(ir) mother country” (Gundersen, 2000, p. 815). Colonial(ism)⁹ is also the systematic policy of acquiring colonies and a practice of political control through which acts of safeguarding and expanding economic interests are perpetuated. In Lamming’s (1960, 1995) *The Occasion for Speaking*, the meaning of colonialism takes a new turn; it is the “lack of privilege in organising the day to day affairs of a country” (p. 15). In other words, colonialism is sustained with cultural autocracy established by colonisers, to control and be in charge of the colonised’s undertakings. Through a reminder of the harms prompted by colonialism, in the early 2000s, *The World Book Encyclopaedia*, precisely defines it as “the rule of a group of people by a foreign power,” which also imposes its alien culture to dominate native population; their resources, languages and beliefs. This also includes building political structures geared toward appeasing ideologies that justify colonial rule,

⁹ In a brief record of facts about the history of colonialism; it dates to ancient times. The Romans ruled many colonies in Europe, the Middle East and Africa. Beginning in the 1400s, European nations developed vast colonial empires in Africa, Asia, North America and South America. The major colonial powers of Europe were France, Britain, the Netherlands, Portugal, and Spain. By the 1970s, most colonial empires had broken. For further reading, see: *Colonialism in The World Book Encyclopaedia 2000*, Volume 4. P. 813.

“chiefly to gain economic benefits” (Greenburger, 2000, pp. 813–4). To rule in this case refers to settlers who justified their sovereignty, authority, power, control, leadership and supremacy on natives with an ostensible reason concealed in education, not to mention, evangelisation and/or instilling civilisation.¹⁰ Put another way, people under colonial control are regulated by the collective national identity of their colonisers, socially, economically and politically, through subduing policies which emerge in cultural practices of the wider society. In essence, natives are restricted from fostering the progression of their history and personal ideologies due to colonial tyrannisations. Childs and Williams (1997) offer a purely descriptive meaning of the term colonialism that it “can be seen to be a particular phase or modality of imperialism [and/or] an appropriate form of intervention corresponding to capitalism’s needs at the time, but which by the mid-twentieth century had run its course” (p. 5). Per se, Childs and Williams are trying to suggest that colonialism is not only validated via control over another country and exploiting it economically. They also seem to suggest that we need to know colonialism is driven by the growth incitements of today’s capitalism, thus it has the ability to influence the priorities which collaborate school curriculums. Art teachers need to rethink and restructure a critical curriculum highlighting colonial consciousness to discuss the oppressive nature of institutionalised and/or school discourses.

Colonial discourse; a brief analysis

“Colonial discourse is the complex of signs and practices that organise social existence and social reproduction within colonial relationships” (Ashcroft et al., 2000, 2007, p. 37). It explores a world view about established political control over colonised people and deals with perspectives of European norms based on centralised control over indigenous populations, whose distinct cultures are overwhelmed by alien dominant Western traditions and customs with the intention of sliding them into what they believe to be global modernity. The colonial discourse “allows us to see how power works through language, literature, culture and institutions, which regulate our daily lives,” [such as the school] (Loomba, 1998, 2005, p. 45). It is also through this exploration of colonial discourse that one can uncover and compare the relationships between practices and social existences of the coloniser and the colonised in order to suggest ways in which colonialism can be detested, disparaged and/or interrogated.

Colonial discourse points to “colonial violence,” which can now be understood as an

¹⁰ Early civilisation emerged when humans begun to control nature and manipulate the environment to satisfy their everyday needs. With the discovery of fire, water use and making iron tools, humans left the prehistoric helpless, hapless and submissive state and started producing food rather than gathering wild fruits. They domesticated animals and plants nearby, initiating the Age of Agriculture ... the agriculture revolution changed every aspect of man’s life (sic) material things, the social-political institutions, habits, customs and ideas. This revolution was essentially economic and later also, it gave rise to humans’ power of inventiveness and communication; keeping warm; treatment of disease using herbs; preparing the young to respect and fear the unpredictable surroundings; communal security; religious customs and traditions during their trying moments. For further readings on early civilisation see Sifuna & Otiende (1994, pp. 14-15).

epistemic dimension of a kind like “attack on ideas, values, and cultural institutions of colonised people” (Loomba, 1998, 2005, p. 51). The notion of “discourse” [in colonialism is famously associated with Edward Said. Following his written works about] *Orientalism*, [it describes] a system within which a range of practices determined by colonisers came into being” (Ashcroft et al., 2000, 2007, pp. 36-37). Put another way, in Said’s *Orientalism*, colonial discourse “examined ways in which colonialism operated as an instrument of power” [and initiated what came to be known] as colonial discourse theory, in the 1980s” (Ashcroft et al., 2000, 2007, p. 37). Under such conditions, colonial discourse heightens the coloniser’s power to put into effect their illegitimate knowledge and irrelevant ideas structured around Eurocentric cultures against, the ancient glory of colonised people. In such ways, the self-knowledge of the colonised becomes ill-defined. According to Loomba (1998, 2005), “knowledge is not innocent, but profoundly connected with the operations of power” (p. 42). At its core, the coloniser’s exclusionary practices, akin to forms of modern knowledge construction, became their source of power on which colonial discourse continues to impact the colonised. Without any exaggeration, the coloniser’s power is still shown in their enthusiasms for spreading educational knowledge marked by how they believe the world should look, and because of that they have continued to ignore including knowledge of the colonised’s ingenuity. That is to say, colonial discourse allows us to understand that the education policy of colonisers indirectly obstructed African postulations as knowledge which needed to be reflected in their formal education, such as giving rise to conservations of our cultural history entailed upon indigenous art knowledge, language and traditional practices entrenched in our existing natural environment and within our local communities.

Colonialism and education policy

As in many parts of Africa, colonialism and education policy survived in part because of the guaranteed support of local chiefs. They knew natives of the land and also helped colonisers to locate safe passages and secure areas to establish their administrative centres via a system of indirect rule. History tells us that colonial education policy was made up of two administration strategies: i.) *Direct rule* and ii.) *Indirect rule*. Accordingly, the direct rule policy was practised by “French, Belgians, German and Portuguese. [In it,] indigenous African authority groups and administrative institutions were not entirely adapted, they (colonisers) replaced African categories of government with administrative units fashioned by European officials and they were largely operated by them. [However, the French were interested in controlling territories through their education. Hence, in their curriculum] ... the relevance of the African tradition was never discussed. [This tells us that French colonial administration concentrated on producing] as close a duplicate of Cambridge or Paris as possible within colonised African territories” (Sifuna & Otiende, 1994, p. 185). For the vast majority of people who lived under direct rule, the goal of imposing European language education was at the top of the heap. Coupled with further insights, the policy of indirect rule (practised by the British), involved appointing “indigenous African rulers [to perform a wide range

of] government functions customary to African societies” (Sifuna & Otiende, 1994, p. 184). On this outlook, Kakande (2008) is more enlightening;

... by the 1890s colonial administrators had converted Buganda into a pool for enthusiastic but highly unpopular chiefs whom they deployed to expand and extend the British colony. Mainly graduates from the bush schools (which I am about to explain), these chiefs extended and implemented the colonial regime all over Uganda. (p. 25)

As we already learned about European languages with respect to the colonised, in Uganda the new language imposed through their education policy was English. Hence, “English education ... would train natives ... to become English in taste, in opinion, in morals and in intellect. [The educated] people would constitute a class [of individuals] who would in fact protect British interests and help them rule” [native lands without disruptions] (Loomba, 1998, 2005, p. 75). Furthermore, colonialism came along with discourteous education policies and this coincided with the spread of religion. Missionaries acted as “a buffer between harsh government policy and indigenous peoples; especially between settlers and indigenes in settler colonies” (Ashcroft et al., 2000, 2007, p. 128). Missionaries covered up violence that came along with putting Western cultural influences in place within native education. They achieved this objective by providing the physical or moral welfare that was lacking in many native African societies which had already suffered various torments of colonialism.

During colonisation, physical welfare by missionaries was provided through building (bush) schools, hospitals and other social services. In fact, one of the major potential roles and contribution of missionary education was to intensify literacy brought by colonialists. However, to some groups of natives it was negatively construed and seen to be dangerous within a variety of sociocultural contexts. As an example, it embraced new religions which were against native traditional beliefs and/or worshiping. Sifuna and Otiende (1994) argue,

The function of education was to produce junior civil servants, but for Christian missionaries, it was to strengthen church membership. Hence, in the planning of education, Africans were rarely consulted about their needs. (p. 13)

Arguably, the objective of all missionaries was to bring Africans into membership of their churches to which they themselves belonged. Evangelism was the main means used by which missionaries created networks of village schools that were used to enrol children of all ages, to be “given a very simple education in reading, writing and arithmetic alongside religious instruction leading to baptism and church membership” (Sifuna and Otiende 1994, p. 163). This was one way colonialism made us “British Protected Persons”. For this dissertation, it was exploitation. In other words, the coloniser’s school curriculum allowed teaching and learning to focus on what they knew and/or believed in as true knowledge. Achebe (2009) affirms this by indicating an exasperation shared by his British professor James Welch, asserting: “We may not be able to teach you what you want or even what you need. We can only teach you what we know” (p. 22). Ultimately, our response to this white, European cultural hegemony imposed by their education policies needs to be understood through a comparative historical analysis.

Colonialism: A comparative historical analysis of education

“Education is perhaps the most insidious and, in some ways, the most cryptic of colonialist survivals, older systems now passing ...” (Ashcroft et al., 1995, p. 425). Accordingly, colonial education was a special Eurocentric universalisation tool and yet, a burden to native knowledge systems. Historically, it wrecked cultural traits of natives and their identities. Such tensions make us more aware of the coloniser’s significance and education in Uganda. They colluded with Christian missionaries through their civilisation rhetorical traditions to make a good number of local ambitious people achieve basic literacy, which earned then a high status of a *musomi* (or reader) by 1800. But let us take a step back and ask the most important question: How did colonialism affect education with respect to the colonised Africans?

Colonialism colonises [minds] in addition to bodies and it releases forces within colonised societies to alter their cultural priorities once and for all. (Nandy, 1989, p. 11)

In Nandy’s view, colonialism controls the way we do things, and its presence distracted us from the most relevant cues of our culture and customs. However, there is a sense in which we need to get the measure of comparative historical analysis anent the establishment of corporate welfare circulated by colonisers; as an example, they built schools, churches and hospitals. According to Kakande (2008), “Bush schools were catechism schools usually grass-thatched mud houses.... They became important institutions [where] many Baganda and later Ugandans were proselytised (or, put simply, modernised). By 1937, Uganda had 5500 bush schools scattered all over the countryside” (p. 39). Bush schools were missionary institutions that let in village young people to study and become initial Western-educated elites. These were needed to work in the unpretentious (white-collar) jobs made available for local officials prepared to protect their pillage.

As regards art education; earlier, before the imminence of colonisation and prior to the inception of the coloniser’s education, artistic or craftsman skills in carving wood, weaving mats and moulding pots could be mainly acquired from homes of indigenous experts as household chores and/or errands. Art products were mainly created for domestic use, traditional festivals, worship, along with economic and societal development opportunities. Such indigenous art education even went to the extent of involving “apprenticeship agreements” between a novice and a skilled member of the community (Allen, 2000, p. 803). In this way, if a family and/or tribe was well-known for smelting iron, apprenticeship agreements and rights were especially reserved to them. Kizito (2003) puts it this way: “Apprenticeship was a full-time job, depending on the nature and demands of the trade [known by a local art and crafts expert]. Learning was a process based on the master’s instructions... On successful completion of apprenticeship, one was initiated into the [indigenous art knowledge] mysteries and/or given the tools of trade” (p. 52). Thereupon, in Uganda, such tools of trade were initially expanded into “formal art education. [This owes its origins to Christian missionaries, but mainly] the work of Margaret Trowel. [In other words,] “colonial art education was meant to help improve the lives of native Ugandans by transforming art into a vocation,” [which does not, however, intend to preserve its provenance] (Otiso, 2006, p.

50). Be that as it may, in 1995, Frantz Fanon noted:

Colonialism is not satisfied merely with holding people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today. (p. 154)

Put simply, the essence in Fanon's annotation formally introduces us to the intellectual and practical purpose of colonialism toward indigenous education systems: it is engulfed in turmoils of domination by the coloniser's oppressive practices, which focused on eradicating the history of the colonised. It also reminds us to include in a critical curriculum of art education knowledge expanding on the purpose of opposing the coloniser's perverted logic, for students to arrive at knowledge which actualises their history and national identity. Some would even push the argument further and suggest; in art education, the history of colonialism should be highly commended as the main source where our cultural declarations begin. After all, its past is structured with distortions and alterations ideally suited to the coloniser's interests.

Africa as a continent has been a victim of forces of colonial exploitation, oppression and human degradation. In the field of culture, she was taught to look on Europe as her teacher and the centre of man's [sic] civilisation, and herself as the pupil. (Thiong'o, 2004, p. 100)

Arguably, traces of colonial education that reflect human degradation, oppression and exploitation are still prevalent in many parts of colonised sub-Saharan Africa. For instance, in the case of Uganda, the student is encouraged to disregard their mother tongue in favour of the coloniser's language. Presciently, Ngugi wa Thiong'o (2004) reminds us that during the colonial era:

Any awakening of a people to their historic mission of liberating themselves from external and internal exploitation and repression [was] always seen in terms of 'sin' and it was often denounced with the religious rhetoric of a wronged, self-righteous god. (p. 13)

Placed in a passable historical context, we are able to learn from Ngugi wa Thiong'o that once colonised Africans try to refuse to obey Western conceptions of their education, then, the fear of failure and being ridiculed (by Western policy-makers) comes in. Clearly, then, colonial exploitation in education still complicates curriculum content, particularly in "sub-Saharan Africa ... [where,] a structural position of exploitation under colonialism" [increases shortcomings upon an irrelevant education system] (Tikly, 2008, p. 13). Ultimately, in colonialism, education is upheld as a contrivance designed by colonial empires to undermine historical curriculums of colonised people, particularly when it comes to erasing and distorting African knowledge representations.

Colonial contaminations; religion and language

"Colonialism advanced missionary activities, and so did European fears of cultural contamination" (Loomba, 1998, 2005, p. 100). Colonial history tells us that settlers from Europe

and/or missionaries had a huge influence in the matter of spreading alien contaminations enfolded in languages and religions to colonised Africans. Colonial contamination was disseminated through the weapon of language and later the Bible. In fact, it was the “encounter between English and most so called Third World languages ... under conditions of independence and equality [that European languages like] English, French and Portuguese ... announced the arrival of the Bible and the sword” (Ngugi wa Thiong'o, 1993, p. 31).

In 2007, *Australian Literary Studies* coined the phrase “contamination” as “the decline of traditional cultures” (p. 94). To this dissertation, colonial contamination reveals colonial inflictions towards education advanced via language and religion. With the term “native”, Ashcroft et al. (2000, 2007) describe contamination by taking into consideration indigenous inhabitants and their long-chequered history:

The fear of contamination is at the heart of colonialist discourse, and which results into the menacing ambivalence of mimicry or the obsessive colonialist fear of miscegenation, it is often expressed through a fear amongst the colonisers of going native, that is, losing their distinctiveness and superior identity by contamination from native practices. (142)

Clearly, then, Christian-Muslim religions were not doctrines historically celebrated and expressed by many native African people. Such religions came into existence due to contaminations by the Islamic spread of Arabic culture and by Christian missionary education to colonised natives of Sub-Saharan Africa. It was alien beliefs that contributed so much towards the inception of subjugating native credences and languages in colonised territories. In general, religious missionaries insisted on preaching through a bona fide language of their distinct religions. Muslims spoke Arabic and Christians used Latin, English and their other common European tongues. The coloniser's fear of contamination increased the process of propagating their religions by building schools in which their literature was enforced. Not only that, churches clamped down on traditional African religions in which art was freely expressed by using cultural artefacts such as drums, masks, indigenous fabrics and personal ornaments, like the crook (or walking stick), necklaces, rings, or bracelets: such were substituted with a rosary by Christians or *subha* for Muslims, because they believed native worship was offensive and wicked. Mujuzi (2009) laments that “missionary religion portrayed native cultures as satanic thus, in their schools, nothing much was done to appreciate and learn from our indigenous art sculpture” (p. 45).

The exotic religions of Arab Muslims and Christians found it necessary to escort evangelisations with their distinctive despotic languages, mainly because they feared losing their distinctiveness and superior identity among colonised natives. What this means is that “when the English language and the concepts it signified in the imperial culture were carried to colonised sites, through, for instance, English education, the attribution of exoticism as it applied to those places, peoples or natural phenomena usually remained unchanged” (Ashcroft et al., 2000, 2007, p. 88). In 1878, Lavigerie noted in his translated declaration statement to missionaries at Bagamoyo in Tanzania:

I wish that, as soon as possible and at the latest six months after they arrive in

Missions, when talking between themselves all the missionaries speak only the language of the tribes among which they live. (Mortamet & Amourette, 2015, p. 32)

Here we see, on the other hand that missionaries proselytised not only with the intention of telling converts that their religion was the torchbearer that can save the colonised from “days of darkness [and to stop them from believing that native] wars [indeed demanded fighters to] bring home human heads [as war trophies in honour of the conquering hero. Rather, they included symbolic language through their religions;] delivered by the blood of the Lamb of God [so that colonised natives] remember that the fear of the Lord is the beginning of wisdom” (Achebe, 1960, 2002, p. 9). To successfully arrive at possibilities of making their alien religions function adequately among natives, colonisers also tried to learn and use languages of tribes in colonies, to be trusted and to succeed in accomplishing some of their exploitative missions that happened in “various types of Church related elementary schools. [A potent reminder can still be perceived in how Catholic schools discussed and provided teaching in] Latin.¹¹ [Not just reserved for a few, in many instance priests tried to carry out] some of their religious instructions ... in the vernacular languages. [This means vernacular languages] were not really school subjects,” as Sifuna and Otiende (1994, p. 75) lament. Therefore, there is great scope here for a potentially interesting ethical argument involving both religion and its languages, whereby, a scholar of art education planning to formulate a critical curriculum should give priority to discussions concerning effects and benefits of religion as regards native worship in local dialects. This can help students to resist colonial contaminations and also advance their cultural identity and rich cultural heritage.

Chinua Achebe (1960, 2002) guides this point in a profound way that in his village of “Umuofia, [some converted individuals resisted] Christian service [because their] congregations were denied the right to reply the sermon [how they knew or wanted. As an instance, natives hostile to Christianity wanted and/or expected to receive religion in their mother tongues. Rather, Christian missionaries kept telling them to focus on a valedictory:] As it was in the beginning, is now and ever shall be, world without end” (p. 47). Arguably, teachers of art education can use Achebe’s view concerning the religion and interests of colonised natives to explore mother tongue use for formulating a critical curriculum of art education that highlights the presence of colonial violence. In fact, the scourge of coloniser languages that were exported by missionaries still plays a very crucial role in the growth of spirituality in various education systems of Uganda, as we shall see. In other words, colonial contamination as regards missionary worship denied colonised people hands-on learning, achievable through their native unique mother tongues and traditional culture supported by their abundant distinctive art expressions.

Otiso (2006), reminds us that “before colonisation and the advent of Christianity along with Islam, people in Uganda were followers of African Traditional Religions (ATRs). [Their purpose regarding] traditional society [was to provide a] socialisation process [and] to train young children and out-siders how to become part of society” (p. 32). By maintaining the existence of native

¹¹ Latin: a legacy inherited from Roman Empire was the language of religious discourse, liturgical worship, academic and intellectual life, law and diplomacy. For more on this see: Sifuna and Otiende (1994, p. 75).

languages and socialisation through practices of indigenous worship in a critical curriculum of art education, students can relate to familiar knowledge passed on through their indigenous cultural symbols; folk stories and worship crowded with kindred art and craft objects, fascinating fashions and style of their ancestors, drawings and/or paintings. As far as one knows, ferocious tribal religions were bound up with a whole range of art practices like music, dance and drama, along with mythology, storytelling and oral traditions. Kakande (2008), commends, “Christianity was in its embryonic stage and it would be used to inflame cultural tensions and contradictions between Christianity and local life” (p. 41). Here we see that cultural virtues laid out in practices of African traditional religions were brilliantly conceived and immeasurable. However, when missionaries set up bush schools, such cultural reflections of art in African traditional religions were not carried into their education effectively, even though practices of colonised traditional beliefs were extensively filled with authenticated indigenous art created by local people and instinctively inspired by their own specific needs, as an example, wearing masks to suggest obsessive fear of omnipotent deities, or for respecting their enigmatic gods, along with adoring sculptures glorified in their idolatry worship that transpired by means of chanting in native languages, not to mention the adulation of images or effigies of their ancestors, fetishes and totems of false gods produced as art objects. For the critical curriculum of art education, this awareness can provide students with the rare opportunity of sharing knowledge originating from possibilities of appreciating their ancient, traditional artistic treasures and/or cultural heritage.

All these valuable milestones provide us with crucial perspectives and opportunities to review carefully complexities of religion and “language [within the confines of transmitting the colonised’s ideologies, sets of values, opinions, beliefs and feelings in the school and the society at large. That aside, a lot of it has] to do with the ways colonial boundaries were drawn-up more with [concerns] of coloniser’s [interests] in mind than in recognition of the realities of linguistic and ethnic diversity” or, the common attributes of African people (Tikly, 2008, p. 21). According to Maria Vasquez (2017), “diversity of learners includes taking the languages they bring with them to school seriously and understanding the ways in which multilingual children are treated unjustly when their linguistic repertoires are excluded from classrooms” (p. 3). This also indicates the main reasons why the position of education perpetually continues to demand specific language competence from African people without being based on the prevalence ranging from cardinal African languages like Swahili¹² and/or their belief systems which have a strong cultural model and influence toward art and/or traditional African epistemologies. Finally, both religion and language are full of traditional tenets and precepts that need to be included in a critical curriculum of art education, in view of the fact that they are averse to colonial philosophies of education dominated by theories of white supremacy. Understanding the imperial culture of the coloniser through religion and language also leads us to the very important question of where was the place for art in coloniser/missionary

¹² Swahili language in East and Central Africa is widely used as a means of communication across many nationalities. But it is not the carrier of a culture and history of those nationalities. For further reading, see; Ngugi wa Thiong'o (1986, p. 13).

religions, because so far we need to know to what extent did African art serve as an intrinsic part of its tribal societies when it comes to rituals, dances and ceremonies?

Colonisation redressing religion and Western representational art

The colonial period was “a radically despotic movement, involving the temporary or permanent dispersion and settlement of millions of European” [Christian missionaries and Arabs/Muslims in Africa and] “all over the entire world” (Ashcroft et al., 2000, 2007, p. 61). They came to stand in for colonial powers – to impose and endorse their cultural activities through oppression, formalised and strictly controlled by their religions with the main aim of undervaluing customs and belief systems of existing and new generations of colonised people. Sifuna and Otiende (1994) lament that to Muslims, “children between ages of 6 and 15 [were] normally ... [taught] to recite the Koran by heart” (p. 142). This means religion was part of the curriculum for bush schools and it was deliberately provided through rote learning, observed through cramming, regurgitation and banking or mugging education. The impact of operating with more than one religion escalated “mistrust among their rivals and it led to animosity [between coequal beliefs] (idem). [Religion in colonialism pursued education revolving around evangelism and indoctrination; protecting converted congregations and working toward increasing church numbers. In fact, historians of religion acknowledge that until (when)] indigenous evangelists emerged, [Europeans had little or no success in converting large numbers of people in most of the sites which they colonised. This means], many indigenous evangelists worked within existing religious forms and churches,” to recruit other natives (Ashcroft et al., 2000, 2007, p. 189).



Figure 3. Students of Holy Rosary Primary School in Gulu, Uganda preparing for religious observance in their Catholic-founded school.

Rather, natives who became devotees of European religions received teacher status and became catechists or mullahs, who were used to recruit people since they understood local cultures, traditions and languages. In fact, in Achebe's (1960, 2002) *No Longer At Ease*, we are reminded that

when Obi's father was christened "Isaiah", he became "Isaac Okonkwo [and] not merely a Christian, [but his status was officially raised to a] catechist for the Church Missionary Society" (p. 6). Through such teaching positions given to baptised semiliterate natives, spreading religion was very effective and efficient in colonies. Most importantly, it educated natives about practicing detrimental traditional rituals such as female circumcision. It is no coincidence that Ngugi wa Thiong'o (1965) remarked to those who were converted that "you are a Christian. You and I are now wise in the ways of the white people," by influence of religion (p. 25). This can be viewed from dimensions of sharing, questioning and exchanging diverging views in art education about oppressive native beliefs crowding around related practices similarly happening in alien religions, like circumcision, along with initiation ceremonies in traditional rites up against baptism.

In 2003, Kyeyune noted that since religion was still in its "embryonic stages [colonialism could not use it to inflame] cultural tensions and contradictions between Christianity and local life. [In other words, through religion, colonial missions put focus on the development of evangelism in order to deliver or save the African from 'heathen' gods.] It was imperative that they watched with caution and regulated education disciplines [to avoid bringing] into focus traditional institutions, which would later destroy their "attendant ideologies" (p. 35). Towards the end of the nineteenth century, missionaries were spreading through so many regions of Africa. Kakande (2008) asserts,

The White Fathers were the first to introduce (modern) Western representational art into Buganda. On arrival in the late-1870s, the first gifts the White Fathers presented to [King] *Muteesa* I were an illustrated catechism in addition to a New Testament Bible translated into Arabic... Catholic missionaries also distributed medals, scapulars and other images along with crucifixes, pictures of the Sacred Heart, Our Lady, St. Joseph and others mostly imported from Europe. (p. 44)

To explain; by then, the few Catholic Christians who carried the artistic symbol of a rosary¹³ proclaimed themselves as faithful followers of Jesus Christ and believed that they were more civilised. Most importantly though, the name rosary originates from a rose flower which is also a national symbol of Britain (for unity). Just like the bloom of a rose flower, the rosary also remains a very significant religious symbol among Catholic Christians. They use it for meditation and for reciting a stipulated number of prayers without distractions in a ritual guided by a collection of beads.

Perhaps, then, we should ask ourselves, where were their Arab-Muslim counterparts? As concerns Islam, Sifuna and Otiende (1994) argue,

In East Africa [where Uganda is located] a different process of Islamisation took place. In the western half of the continent and the Sudan Islam slowly filtrated down

¹³ The invention of the rosary was claimed for Dominic (1170–1221) by early historians of the Order who related that the Virgin appeared to him in a vision and presented him with a chaplet of beads that he called "Our Lady's crown of roses". It was a medieval custom for a serf to present his master with a chaplet of roses as a token of his homage, hence perhaps the origin of the name. It was subsequently maintained on the contrary that a Dominican friar towards the end of the fifteenth century first propagated the use of the rosary as an aid to devotion. However, that may be, it was from this later date that the cult of the rosary spread widely, and it became the emblem officially recognised religions. A miraculous power was often attributed to it, particularly that of combating Islam and the heresy of Protestantism. See Hall (1974, p. 171).

across the Sahara into the heart the Savannah and then, more gradually, to the coast. In East Africa it was carried across the sea from Persia and Arabs were the first to establish their religion along the coast; from where it slowly penetrated the interior. (p. 141)

Here we can obviously see that Islam and Muslim¹⁴ practices transoceaned across the sea from Persia (Iran) along the coast of Africa in the period between the seventeenth and nineteenth centuries from where it slowly penetrated all other parts through intermarriages, especially, between Arabs and indigenous coastal people. All this resulted in a new group of people called the ‘*Wasmabil*’ with a distinctive language, culture and art. To the Arab-Muslim people, their main educational objectives and curriculum was to train the “individual [in order] to earn a livelihood ... of various professions, arts and trades. [When the learner finished] to study the Koran and the elements of language, [they could seek] vocational preparations until [when the individual] excelled in that profession” (Sifuna & Otiende, 1994, p. 141).

Furthermore, as regards colonialism redressing religion and Western representational art Lawal (2005) notes,

Western education, coupled with large-scale conversion to Islam and Christianity since the turn of the twentieth century, has encouraged many urbanised Africans to abandon their traditional values, especially the ancient belief that art has the power to influence ... (p. 107)

In this sense, Lawal tells us art educators that we need to reinforce traditional values of African religions through a critical curriculum to enlighten the young generation about our ancient beliefs. By doing so, students will achieve learning relating to new hidden meanings underlying our ancient beliefs and history. Not only that, the power of our spiritual world shall also be reappraised through our own art and crafts in the society and at school, in terms of breadth and depth of the local knowledge and beyond traditional methodologies. In 2009, Achebe noted in his *The Education of a British-Protected Child*:

It is a gross crime for anyone to impose himself on another, to seize his land and history, and then to compound this by making out that the victim is so kind of ward or minor requiring protection. It is too disingenuous. Even the aggressor seems to know this, which is why he will sometimes camouflage his brigandage with such brazen hypocrisy. (p. 7)

Achebe’s perspective typically helps us, as art educators, to make sure that effects of colonial history are adequately enforced in a critical curriculum of art education in order to embolden possibilities of questioning the impact of religion with respect to missionary education in the colonised’s land. This also means teachers of art education should try to use a critical curriculum of art education and put forward empowering knowledge which can enable future generations of students to think highly about the intrinsic value of art created by African tribal people for beliefs

¹⁴ The term Muslim refers to people who practise the Islamic religion, while Arab refers to people whose ancestors come from a specific geographical region. Therefore, Arabic people are not necessarily Muslims, and Muslims are not necessarily Arabs. Many Muslims live outside Arab countries, such as in Indonesia, Pakistan, India, Malaysia and many African countries. See Tseng and Streltzer (2008, p. 47).

in their individual cultures, since they are built on various elements, contents and contexts as art objects for not only worship but also for the nourishment of our ignored indigenous art and knowledge appropriations, discoverable in activities of ritual worship requiring skills of painting, weaving, collage, smelting and sculpting of artistic idols and deities as a way of showing realistic or outlandish images, along with ritualistic decorations and adornments.

Witchcraft a reality in colonialism

In some African societies, engaging in witchcraft is currently compared to madness, because native cultures and customs have been watered down by the colonisers' God-fearing influences regarded as modernity. Colonisers from Europe did not understand witchcraft because they feared being linked with circumstances related to fetish madness. In fact, it was not necessary for them to learn anything about it, despite the possibility that some may have wished to take a step and venture into knowing more about its cultural roots; the turn of events associated with accentuating evangelical missionary work would mainly discourage the feasibility of attempting to achieve it. According to Loomba 1998, 2005,

... the mad African was understood as one who is insufficiently "other", as one who crosses cultural boundaries and becomes European. Madness, as in the case of the European who goes native, was regarded as a transgression. (p. 119)

Witchcraft takes into consideration the amenities of the occupier renouncing witchcraft and its role in representing "*Otherness*". No doubt there are many transcultural forms locked up in the African system of values ratifiable through explorations of witchcraft practices. Of course, the forced external control by Western modernity's Eurocentric ideology supported by missionary works termed as religion altered the African attitude and outlook, particularly when it comes to the maximum extent of practising their local beliefs that involved sorcery. Coetzee and Roux (2002) argue

There is no denying that people who believe in witchcraft or a supreme being have conceptions of reality which include aspects such as causality, personality and responsibility, the nature of matter, and so forth. It is clear ... that views which are called 'traditional' still play a role, indeed an important role, in the lives of Africans. (p. 194)

In other words, by analysing varied conceptions of witchcraft and some of the activities of its make-up, we tend to see the otherwise invisible work of the occult. Yet witchcraft in Africa is embellished with local cultural practices that are motivated by art and crafts and witchcraft implements, and this is what makes everything about it very important in art education. Witchcraft effectively accommodates an abundant store of cultural erudition that inspire local art and crafts experts to produce objects with implicit functions: as examples, jewellery, baskets, masks, headdresses, smoking pipes, drums, spears, knives, mats, wall hangings, pottery, body art pigments and bark cloth, alongside others.

Kyeyune (2003) reminds us that "since the priorities of the Protectorate Government were

geared at maximising economic development through agriculture [along with applying ruthless exploitation of our own resources]. Little attention was given to matters of local culture. [Perhaps, what is more regrettable is that the (Ugandan)] public was never made aware about the role of museums in the community [from where, artifacts symbolising nature worship and sorcery were (officially) collected and stored as material culture. In Uganda, therefore, local culture was displayed and stored in the so-called 'house of charms' (translated as “*Enyumba y’Amayembe*”). Such a house] represented a frozen past for many Africans, which education and Christianity had rendered irrelevant and out-dated” (p. 53). Central to this dissertation, art education in Africa has not seized enough of the knowledge embodied in most of its alluring undiscovered treasures such as witchcraft objects and artefacts. In this way, “art museums and galleries are virtually absent [in various parts of the African continent ... So, this makes] knowledge of contemporary Western art [mostly] available through photographs” (Marschall, 2005, p. 109). As teachers of art education, we need to consider the importance of selected contributions of local culture put forward by witchcraft practices for a critical curriculum of art education, since it supports the historical recounts in works that concern our arts, social practices, cultural rituals, music and traditions. With this, students can embrace the purpose of museums as local culture emporiums and they will also understand that we all depend on them to prove our existence in a historical sense. Not only art students interested in witchcraft can use obtained knowledge to challenge society's common-sense assumption about witchcraft and its importance with respect to traditional African art. Maria Vasquez (2017), puts it this way:

What this means is that issues and topics of interest that capture learners’ interests, based on their experiences, or artifacts with which they engage in the material world, as they participate in communities around them, can and should be used ... to build a curriculum that has significance in their lives (p. 7).

In 1999, Linda Tuhiwai Smith noted differently in her *Decolonizing Methodologies* appertaining to witchcraft ideas and practices: They uphold a whole series of wider social practices and beliefs among African people. To them it is “reality [witchcraft is a major] sociological concern [that] becomes a struggle over the extent to which individual consciousness and reality shapes ... social structure. [Arguably, witchcraft among indigenous cultures is considered as the system of knowledge that forms] culture and the relations of power shaped locally” (p. 49). Smith expands on this standpoint in a colonial context

Western reality became ratified as representing something ‘better’, reflecting ‘higher orders’ of thinking, and being less prone to the dogma, witchcraft and immediacy of people and societies which were so ‘primitive.’ Ideological appeals to such things as literacy, democracy and the development of complex social structures, make this way of thinking appear to be a universal truth and a necessary criterion of civilised society. (Smith, 1999, p. 48).

Clearly, then, Western reality was presented to the colonised by regulating their social, political and spiritual life hidden in witchcraft. To put it mildly, witchcraft to native Africans symbolised a mythical linkage between worship and art. In its wider practices, it represents different sides of the same phenomenon, the shunnable and the covetable. What we learn from Smith’s elucidations is

that apart from the ideological appeals of Western distractions towards witchcraft, teachers of art education should look into objects of witchcraft and sorcery for a critical curriculum to be able to provide real knowledge to students about other unknown sources of art's precocity, which include cultural antiques; moreover, such cultural art is a source of outré collectables. In this way, art education will enhance students' aesthetic perception and analytical skills cultivatable through knowledge of art history and appreciation. Witchcraft is not only for African populations, in some way. Also, "colonialists brought traditional beliefs in folk magic and witches with them from Europe. [It is, indeed, generally thought that receiving false impression of witchcraft caused unexplained] blaming and misfortunes. [Perhaps, we can say, it was not more essential in the promotion of their exploitation policies, as a result, many colonies adjudicated] individuals [for acts of] witchcraft [and] some people were executed. [While many were put into prison on] witchcraft charges" (Greenberger, 2000, p. 805). Therefore, as already transformed from beings practising art through witchcraft by colonialism, let us cognitively ask ourselves: if there is no special need for art by the coloniser, then, what was the impact of missionaries on education?

European missionaries and education

The knowledge produced by exploratory travel of these various groups is at the heart of the control of the new possessions. (Ashcroft et al., 2000, 2007, p. 90).

In 2006, Otiso briefly explained in his book, *Culture and Customs of Uganda* that "Henry Morton Stanley was sent to Africa in search for the famous explorer and missionary David Livingstone. [Both were nineteenth century missionary and British explorers who were] appointed to introduce Christianity in Uganda. Stanley set off from Bagamoyo in the coastal region of modern-day Tanzania in 1869 [where they met with] Livingstone at Ujiji by the shores of Lake Tanganyika, in 1871. [Once Stanley arrived in Uganda, his focus was on transmitting religion to the local king]. With the help of a Muslim scribe, prepared a condensed Swahili Bible ... to acclaim the Ganda king" (pp. 28-29). This may be what Nakazibwe (2005) is referring to when she reminds us that in Uganda, "it was not until 1895, after the arrival of the Roman Catholic missionaries of the Mill Hill Society from England and the first women Church Missionary Society's (CMS) workers [that Uganda experienced a rapid expansion] of missionary education [activities]" (p. 239). In other words, European missionaries needed footmen and stewards to advance, expand and supervise their missionary works, which mainly included religious expansion. As an important reminder, in Uganda European explorers arrived first in 1821 at the five major kingdoms (territories ruled by kings): *Buganda, Nkore, Bunyoro, Toro* and *Karagwe*. Among the kingdoms, Buganda possessed the most elaborate and well-coordinated political structure and for that reason it was the first to attract the attention of foreign (non-African) visitors, such as missionaries. It is also vitally important to understand that much of the missionary activity in Uganda took place in the eighteenth century; a period when Christianity and Protestantism turned their attention to Africa. According to Etherington (2005), Africa was the scene of much religious innovation

Protestant missionaries, stressed the importance of Scripture, worked hard at translating the Bible into African languages. This not only laid the basis for today's grammars of those languages; it stimulated the workings of Africans' religious imaginations. The Old Testament spoke of ancient Hebrew people who allowed polygamy, people who aspired to live comfortably amid their flocks and fields, people who feared witches, who heard prophets, and who suffered under the yoke of foreign oppressors: in short, people who appeared to be like them. Wherever the Christian message was preached, it inspired Africans to craft their own interpretations of the Bible. It inspired some of them to prophetic utterance. (p. 988)

In one way, Etherington's remarks show the need for African people to receive colonial education by using the hallmark of missionaries. Early on, converts were few, therefore missionaries had to concentrate on translating the Bible, hymns and prayers into the languages of natives. For followers of the religion of Islam, the Koran was ideally read and used in Arabic. Sifuna and Otiende (1994) remind us that "the education in Uganda ... before 1920 was mainly under Christian missionary control ... It was dominated by missionaries of the Church Missionary Society and the White Fathers. [As it happened] missionaries pioneered and maintained education for many years with little or no government assistance" (p. 191). For missionaries to achieve their anticipated goals; their first strategic objective centered on establishing schools for sons of chiefs. The first school along these lines was "the Mill Hill Fathers school at Namilyango; built in 1902. [Other schools include] Mengo High School; it was set up in 1903, Gayaza was built in 1905, Kings college, Budo started in 1906 and St Mary's College, Kisubi was built in 1906" (Kakande, 2008, p. 51). Later, churches begun setting up hospitals along with colonial administration centres for colonial government to devise new strategies of reforming their education policies.

Sifuna and Otiende (1994) further acutely engage this point by arguing that the most important aspect of education during colonisation was to nurture "missionary-government cooperation. [In parallel with government education policies, the missions established] training centres to give technical education" support (p. 168) needed to fill the white-collar jobs awaiting them. To illustrate, one of the most important and known reasons behind the pressing desire for missionary work is also stated by Nsamenang and Tchombe (1994): "missionary societies required educated Africans [who could] eventually take over the responsibility of local Christian churches in their communities" (p. 48). This extends a rational argument that missionaries and colonialists had different goals towards education. Case in point, some missionaries like Margaret Trowell were interested in including local art in their education.

Margaret Trowell: The missionary teacher of contemporary art in Uganda

As we have already learned, by the twentieth century, Uganda had received so many groups of European missionaries working alongside British colonisers to teach religion and basic academic subjects like arithmetic, reading and writing. Among the many Europeans who arrived to promote

education was Margaret Katherine Trowell.¹⁵ According to Kakande (2008),

Margaret Katherine Trowell was a British artist. Born in 1904, she was a daughter of William Turner, owner of a map store (called The Map House) on St. James's Street, London. ... she travelled to East Africa and settled in Uganda for more than two decades. It was during this stay that she started the teaching of modern art at Makerere University. (p. 65)

Her collection of written works in art education deliberated on teaching the next generation of Ugandan elites about the rich African heritage. Through such inspirations, Trowell set up a college of art education to embrace her ambitions, where, even then, art education was not valued in the daily practices of schools which were at the outset founded by missionaries. Mujjuzi (2009) affirms, "the missionaries did not favour the art and cultural practices" of the local people (p. 20), probably because they feared that it was significantly idolatrous and worship of idols was a threat to their religious teaching. Trowell trained so many artists in Uganda and art academies associated with formal art education and her legacy is seen through the naming of the School of Fine Arts, at Makerere University. Spurred by decolonisation, the name for the art school has been amended to Makerere University College of Engineering Design Art and Technology.

Trowell encouraged students to be genuinely creative by using the kind of art they knew. Put another way, in Trowell's art education, creating the triumphal march of "local Modernism (for preserving) ... the best in local tradition via the route of myths, legends and poetry" was where her art education philosophy laid focus (Kyeyune, 2003, p. 64). She believed that for a school curriculum to be meaningful to the African child, it should be delivered within the context of their cultural background. From this we can understand that it is still important for art teachers to formulate a critical curriculum of art education focusing on how our indigenous art should be validated, not by meanings, theories and canons constructed through enumerated European experiences as universal standardised knowledge. In this way, students of art shall be able to use their indigenous creative skills to boycott rigid ideas rooted in Western civilisation that have continued to destroy subjugated knowledge not able to fit well in decolonising school curriculums of Africans, particularly Uganda. This can as well occur if indigenous art teachers of a kind like Trowell could be trained in conjunction with local indigenous art experts to increase activist striving for implementing a decolonising critical curriculum for art education. With this in mind Haig-Brown (2019) affirms, "indigenous teacher education movements everywhere have recognised the central role schooling can play in the decolonisation and cultural revitalisation aspirations of indigenous communities everywhere" (p. 15).

¹⁵ Mrs. Trowell (1904-1985) was a daughter of an English map merchant in London. She was educated at St Paul's girls' school, Hammersmith. Later, she trained as a painter at the Slade School London University under Professor Henry Tonks (1861-1936), between 1924-1926. For further reading, see Kyeyune (2003, p. 49).

CHAPTER IV

Post-colonisation

Postcolonial theory

This chapter reviews relevant literature that explores postcolonial contexts and perspectives. In it, I discuss how this dissertation contributes to postcolonial inquiry, as a term and as a body of knowledge. Historically, postcolonialism has been an encumbrance to many colonised nations, therefore, this dissertation intends to explore postcolonialism and the oppressor language along with education. It includes a closer look at the cohesiveness of religion by missionaries and how it serves as an adversary of Western-Eurocentric curriculums. It analyses the extent to which naming places, patronage and alterity by the coloniser's influences denies colonised nations possibilities for asserting their identity. The chapter concludes by examining studies related to imperial violence deployed on native cultures of the colonised, such as feminism and education in Africa. In general, the goal of this is to determine and formulate a decolonising critical curriculum of art education that can reinstate the realities of indigenous art knowledge in learning. From what has been noted above, perhaps the most important question that needs to be answered is this:

What is postcolonial?

The prefix “post” to the word “postcolonial” sometimes cannot be completely understood. Fischer (2010) argues, the “post” in “postcolonial” is explicitly not to be understood temporally in the sense of “after colonialism” (p. 6). Postcolonial scholars hold the view that “post” [means] “after” (Ahluwalia Pal, 2001, p. 14). Together, “post” with “colonial” completes the entire word postcolonial. Precisely, we can say that postcolonisation means a new stage after colonisation. For this dissertation it represents a diversion of historical continuity, alterations and changes of customary practices such education, language and cultural heritage, etc., within a group of people, particularly in Uganda after colonisation. Bell (2002), using the scholarly work of Nkwame Nkurumah, notes that “post” and “colonial” are two different realms, since “post refers to the period following colonial rule, to self-rule, by indigenous independent African states” (p. 41). For Loomba (1998, 2005) “post [implies] an ‘aftermath’ of colonisation” (p. 12). Inherent in this perspective is the enthusiasm to denote an emphasis on colonialism occurring recently, by simply arguing that it refers to the rule by a group of outsiders invading the cultural practices of natives. To add meaning to those simultaneous transcriptions, many scholars argue post-colonial “is never a specific moment, but it as an on-going struggle [and] a continual emergence, a zone of occult instability” (Gallagher, 1997, p. 133). In other words, those postcolonial scholars imply that as a

theory it aims at allowing “the voices of the once colonised people and their descendants to be heard ... it is a legitimate place from which critics can speak” (Loomba, 1998, p. 2). In view of the many different perspectives from which scholars expound postcolonial theory essence it seems safe for us to define it in its broadest sense as a discourse which “deals with the effects of colonisation on cultures and societies” [of colonised people] (Ashcroft et al., 2000, 2007, p. 168). Of course, even with all those postcolonial theory insinuations, perhaps we will never understand its precise meaning. But, with some verification suggested by this dissertation, we can make some informed guesses regarding its implications, accordingly, by analysing and comparing various written works.

Locating the term postcolonial and its integral inclusions

Postcolonial is swathed differently in scholars’ ways of thinking. This is made clear through Loomba’s other clarifications:

Postcolonial theory can be often written in a confusing manner, ... although its declared intentions are to allow the voices of once colonised peoples and their descendants to be heard, it in fact closes off both their voices and any legitimate place from which critics can speak. (Loomba, 1998, 2005, p. 2)

In line with Loomba’s explanation concerning postcolonial theory, we can locate its basis in the belief that it struggles for the suppressed voices of colonised people to be free and speak their factual opinions in a broader political context. Put simply, postcolonial theory, through education, needs to encourage the colonised to resist subjugation attempts caused by colonialism. Childs and Williams (1997) state that postcolonial theory “refers to a period coming after the end of colonialism” (p. 1). As clearly indicated by Childs and Williams’ meanings of postcolonisation, one can argue that school curriculums should follow their rationalisation in order to engage in disregarding knowledge built on marginalisation and loss of indigenous ways of knowing.

For Bignall (2011), “postcolonial is the critical attention to the continuing legacy of colonisation in national life” (p. 3). Here we see that after the legacy of colonisation, the colonised are still going through a new phase of profound changes that bring about new conflicts and challenges of realigning their cultural identities, politically, religiously, economically and socially, in pre-conceived purposes of independence, without bearing in mind how vividly both past experiences and their contemporary repercussions affect actions of implementing colonial projects in discourses of education and in this new world. Fischer (2010) argues, “postcolonial is a postulate of the current engagement with and future overcoming of deep-seated colonial assumptions and stereotypes” (p. 6). The notional sense in Fischer’s assertion is within the vanquishing perspective of what would be in the future for the colonised; up to this time, colonialism is fully present and undistracted by what lies ahead, to say nothing of the existing school curriculum, gender bias, poverty, racial conflicts and language usage per se. Currently, such postcolonial indictments are still validated and implemented in the school by teachers who are also products of its own misery, tragedy and creation. In a literal manner, the past is still colonising the future.

As a theory, the postcolonial is undergirded by “independence, [more recently, it has been fully contextualised to affirm its essence as] the period after independence [by scholars such as Ashcroft et al.: they argue that postcolonial is] “... absolutely and only congruent with overt resistance and opposition or anti-colonialism” (Ashcroft et al., 2000, p. 116). As recent scholars of after independence have verified, we should also strive and resist post colonisation to protect our ethnic, spiritual, linguistic and cultural heritage, which seems to be presently scattered by the coloniser. “It requires educational policy that aligns with indigenous aspirations and requires the entire system to be responsive to indigenous students, their histories and cultures, and ongoing indigenous-settler relations” (Haig-Brown 2019, p. 15). Hence, the essence of postcolonial in formulating a critical curriculum of art education can be to help students understand themselves through dimensions of their cultural history and identity. Not just that, this can also enable them to understand better the extent to which education after colonisation is still controlled by the philosophical thinking of Western culture, such as English, the oppressor language.

Postcolonial and the oppressor language

Africa south of the Sahara is ceasing to exist because many of its indigenous languages are disappearing, replaced by alien lingua francas like Lingala, Swahili and Hausa, not to mention, foreign languages such as English, French, Arabic and Portuguese enforced on African natives due to desperate acts coaxed with flattery by the interests of global modernity and colonialism. In Uganda, English has not been rejected; it functions exclusively in various postcolonial matters. Hence, English-speaking stands as one of the main oppressor symbols that has outlived after colonisation. Rather, “schools have adopted it as a politically neutral language beyond the approaches of tribalism” (Thiong'o, 1986, p. 31). To give an example, in Uganda, English language is widely emphasised in schools to the extent that students are punished for speaking the vernacular. Similarly, elsewhere in the world “people are beaten for speaking Spanish, as was the case with two women, a mother and daughter who were walking casually in a Boston neighborhood having a conversation in Spanish, and were punched, kicked, and bitten by two other women who yelled, “This is America! Speak English!” (Gounari 2020, p. 4). Mooney and Evans (2007) argue

The growing widespread usage of the English language creates a variety of debates, most importantly those about language rights—within struggles to favour tolerance of—minority language maintenance, to appear to be official languages, and to avoid cultural loss. Because of the growing number of speakers of English as a first or additional language, many perceive the status of English as hegemonic (or the language of linguistic imperialism) because, as the argument goes, as more people learn/speak English, the fewer other languages are learned/spoken. (p. 106)

Arguably, African people speak so many languages and dialects less than English; to avoid cultural loss, mother tongues should be maintained by school curriculums. This also means “the oppressor nation uses language as a means of entrenching itself in the oppressed nation” (Ngugi wa Thiong'o, 1993, p. 31). In other words, “the issue of language rights cannot be seen in isolation

from other human rights and indeed from other forms of cultural discrimination” (Mooney & Evans, 2007, p. 148). In fact, after colonisation, social institutions and programmes of outreach such as schools continue to push a false assumption that to achieve academic success means English language acquisition: learn it, speak it and act white. It may be argued, “African languages are considered as not having an equal status and market value as English” (Mayaba & Angu 2018, p. 2). Hence, to this dissertation it is mandatory for art teachers formulating a critical curriculum of art education to lay stress on the effects of coloniser languages as opposed to African languages, whether or not, it is chosen as the medium of instruction in the school. Speaking a European language other than our mother tongues justifies ethnic discrimination and exclusion of African people and their heritage. An important question to ask, therefore, is how we can tell whether one or two of the many African languages used locally could provide the possibility of having a common language that unites people. As an example, if we “take Swahili in East and Central Africa. [Even if] it is widely used as a means of communication across many nationalities; [however,] ... it is not the carrier of [African’s diverse] culture and history [and/or] ... [used as a first or second language for its vast] nationalities” (Ngugi wa Thiong’o, 1995, p. 13). Evidently, Swahili¹⁶ cannot (yet) be the African language possessing the axiom for unity, probably because, coloniser languages are still preeminent in many parts of the colonised world. Moyd (2005) clarifies this idea:

When European missionaries and explorers began to arrive in ... the 1840s, they found that command of Kiswahili improved their ability to function in East Africa. They could, for example, reduce the need for interpreters, who the Europeans sometimes deemed untrustworthy. Thus, explorers like Sir Richard Burton sought to learn the language well enough to take advantage of its capacity as a *lingua franca* in furthering their own selfish goals. Europeans sometimes even used Kiswahili among themselves when they could not communicate in European languages. (p. 1518)

As remarked above, it is a fact that languages of natives were important in promoting activities of European missionaries, but they feared to make a dent in their European wisdom expressed through European languages. They did not appreciate African languages by revitalising them through documentation, only in rare cases like in religious translations do mother tongues seem to emerge. Thus, as postcolonial scholars we need a full consideration of our mother tongues in the critical curriculum of art education, not for translating the oppressor’s dialects, but for helping to effectively chant our own credence and traditional beliefs. By taking art education framed in a critical curriculum into account, colonised people can identify possibilities tending to overcome

¹⁶ Kiswahili is the most widely spoken African language on the African continent: it has a long and complex history that interweaves with that of the development of long-range trading networks throughout East Africa. Over the last ten centuries, the language spread from its East African coastal origins to become a *lingua franca* for both East and Central Africa.... Kiswahili shares official state language status with English, and is considered the language of education and administration.... Although related to other Bantu languages of the region, and especially to the Sabaki subgroup of languages, Kiswahili has a distinct grammatical structure that incorporates numerous loanwords from Arabic, Portuguese, German, English, and Hindi. The presence of these foreign words reflects not only the Swahili people’s significant involvement in the ancient Indian Ocean trading system, but also the later period of European colonial rule. For further reading, see Moyd (2005).

oppressors of their mother tongues and draw forth resistance and change. Where necessary, in the critical curriculum, guardians and parents of students should be encouraged to help teachers during mother tongue assessments. Literary, in Uganda, tribal mother tongues help in enculturating the process of cultivating values and moral codes; they go hand in hand with traditional culture and beliefs.

Postcolonial: An adversary of traditional beliefs

The presence of missions and missionaries resulted in the crucial expansion of religions in Africa, after colonisation. Ashcroft et al. (2000, 2007) remind us that “religious practices of colonised peoples were often denigrated as mere superstition or openly attacked as heathenism,” (p. 188) to implicitly or explicitly justify colonial rule. Frazer and Fraser (1998) wrote

The confusion of magic and religion has survived among people that have risen to higher levels of cultures. It was [widespread among] ancient ...Egypt; it's by no means extinct among European peasantry at the present day. The spirit of the most primitive magic [rituals and sacrifices...] Ancient magic was the very foundation of religion. The faithful who desired to obtain some favour from a god had no chance of succeeding except by laying hands on the deity and this arrest could only be affected by means of a certain number of rites, sacrifices, prayers, and chants, which the god himself had revealed, and which obliged him to do what was demanded of him. (p. 54)

Frazer and Fraser's clarifications introduce us, as art education scholars, to the importance of traditional beliefs and practices with respect to human society. They also inform us about how traditional beliefs can be linked to art in order to affect and effect different people's lives in spiritual terms. By its very nature, expressing attitudes about individual beliefs in idolatry or other religious doctrines linked to animism should be well regarded in art education for preserving spiritual values and respecting the ancestry and supernatural heritage of everyone. Ancient magic and/or traditional beliefs encourage the use of sacred art in communal spaces where people of different cultures, ages, ethnicities and genders gather to appreciate, adore and worship – to live in harmony with one another – with an unerring sense of direction. Most importantly, for worshippers to feel sure that the deity receives their incantations, certain rites controlled by physical ceremonial objects produced out of indigenous material culture and looked upon as functional art and crafts objects are constantly used as part of ritual worship. As an example, during initiations, music and dance along with wearing masks, brandishing spears, shaking tambourines made of leather from animal skins, playing drums and/or the African tom-tom *djembe* drum and using colourful baskets of various ostentation designs, etc. ensue, in order to engage the necessary preparations. For quite some time, similar worship gatherings have been successfully utilised to teach young generations about their uprooted traditional values, including mother tongues and spiritual beliefs in various parts of Africa.

Otiso (2006) is more enlightening: Rituals and worshiping activities transpired with traditional music. As an example, among the *Batooro* people of Uganda, “invocations of blessings and guidance

of ancestors and gods [are culturally merited with] special music, dances and instruments like drums and trumpets (*etimbo*) to produce desired results” (p. 129). Laye (1954), in his book *The African Child*, reminds us that during the time when his father was smelting gold, he relied on spirits for carrying out each undertaking. Laye used to overhear “words forming [on the] lips [of his father that] he did not know and was never told what they were. But what else could they have been, if they were not magical incantations? [His father deployed different kinds of spirits to meld and make] fire and gold, fire and air. [During work, he smoked his earthen pipe, the] “air he breathed through [did not only marry] spirits with gold and air, [but it was also used] “to call up a marriage of elemental things. [To Laye’s father,] the presence [of] magical spirits [was essential] for the process of melting gold” (p. 17). In this sense, creed goes hand in hand with actions of artistic practices triumphed by African people. Therefore, through parents and guardians, art teachers are expected to relate and include similar knowledge in a critical curriculum of art education. This can provide an opportunity to extent cultural heritage awareness to students about the spiritual nature of their society and the world at large. In this way, young people will be able to understand the purpose of assuming the duties of such responsibilities when they grow up. Gwanfogbe (2011) clarifies this notion:

African educational ideas and practices are entrenched in family traditions to permit parents, especially mothers, to be the first teachers and educators. They start with language (mother tongue) training and follow with sanitary and aesthetic education. (p. 43)

Recently, in Uganda the Kingdom of Buganda established *E’kisaakaate*¹⁷ to inculcate what cannot be conveyed in the school and at home about our traditions and customs. Needless to say, *e’kisaakaate* is a cross-cultural event, where young people from all over Uganda meet to learn and share their cultural stories. Most importantly, they get training in self-discipline and engage in evocative expressions targeting their personal relevance and concerns of their cultures and different traditions. This may be what postcolonial scholars in education meant with the term relevance; it typically refers to learning experiences which are either directly applicable to the “personal aspirations, interests,” or “cultural experiences which are connected in some way to real-world issues, problems and contexts” (Chemhuru & Makuvaza, 2017, p. 68).

Furthermore, besides helping young children to promote and “learn about ways of retaining their native cultural values,” critics have linked *E’kisaakaate* curriculum goals to using it as an educational project for teaching the young generation “about traditional worship and witchcraft,” an accusation that its organisers do not “deliberately [respond] to, allowing parents’ and students’ testimonies to speak for themselves” (*E’kisaakaate*, 2009, p. 10). As a sort of rough rule of thumb, we can argue evidently that the critics of *E’kisaakaate* are some of the stalwart supporters of colonialism worried about confusing and diluting what they inherited or what they believe to be

¹⁷ *E’kisaakaate* is a Luganda word. In English the exact translation is fencing or enclosure. *Kisakate* is an initiative by the Buganda Kingdom, in Uganda used for nurturing young girls and boys into becoming “holistic” persons who appreciate both traditional and modern values. It explores aspects of reconciling these values, with emphasis on gender equity. For further reading, see *E’kisaakaate* (2009).

true for the present-day young generation.

Traditional beliefs such as those put forward in the *Kisaakate* curriculum add to the oppositional strategies which a critical curriculum of art education needs to promote during learning to “challenge the dominant truths espoused by Western thoughts and by doing so [we will] pave way for other truths to have space in local knowledge discourses” (Shizha et al., 2017, p. 88). Remember, during colonial days, Western knowledge discourses were planned to fulfil their own interests, particularly religion: they aimed at breaking potentials of practising and promoting belief systems of natives. Ngugi (2004) argues that African “... religion and other areas of culture, reflects the world of nature and human community” (p. 104). In this sense, Ngugi tries to inform art teachers re-envisioning formulating a critical curriculum of art education to ensure that they understand the purpose of preserving their ingrained local beliefs and to pay attention to interfaith tolerance. This can help all students to freely practise their culture and customs elaborately through art. Mudrooroo (1995) observes religious significance in practices linked to beliefs and legends of ancient traditions:

Religious traditions and beliefs, legends and historical events which were considered important, were handed down from generation to generation, usually in the form of verse as it is easier to learn and keep straight lines of verse rather than unwieldy prose. Prose was used in the telling of stories, tales, and some historical events such did not need to be as rigidly fixed as those things dealing with religious beliefs. This prose could easily be made to serve as a basis of a written tradition, and this has been done in the case of books of legends and stories. (p. 229)

Suffice it to say, keeping the existence of our traditional beliefs, legends and the oral tradition can be taught to young generations through storytelling. This also provides a baseline for subsequent steps that can be used by scholars of art education to perceive prohibitions that guide conducts tailored to our religious beliefs. In Mudrooroo’s view, showing appreciation of our local traditional beliefs through art can provide knowledge, which reflects values and beliefs that are both educational and political to the young generation, to struggle and show solidarity for the existence of their history and express their resistance to notions dealing with Eurocentric beliefs. To this end, one may argue that this is the only way a critical curriculum of art education can provide a radical departure from colonial control, by paying tribute to our ancestral religions and traditions which instinctively operate with incarnations of our mother tongues. What is more, by using a critical curriculum of art education formulated to support the continuity of our traditional beliefs, we are actually trying to stress the importance of our distinctiveness, in terms of language and ancestry, ethnic self-perception and self-image in perspectives of our cultural identity beyond the richness of historical knowledge.

Cultural identity: Naming (the place) in fostering colonial dominance

The idea of personal identity emerges through the discourse of a culture: the “I” is not something given but comes to exist as that which is addressed by and related to others. (Ashcroft et al., 2000, 2007, p. 206)

The revelations of those postcolonial scholars suggests that cultural identity lies at the centre of addressing a person's distinctiveness, imputed to self-description and/or attributes that underlie an individual's cultural ideas and beliefs. To elucidate, cultural identity points to a unified understanding and tries to lay stress on interrogating different perspectives in postcolonialism which deny colonised people conditions of being able to access their own history. Put another way, lack of cultural identity denies those who were colonised the right to exist. It is important for art teachers to include notions of students' personal identity in a critical curriculum of art education for students to learn about possible ways in which they can treasure cultural elements that represent the "I". This can be equated to giving colonised people a chance to express their cultural experiences via mother tongues, dress, cuisine and ethics as conceptions of their identity. In this way, students will be able to freely share and discuss the importance of their individual, diversified culture and identity uniqueness through art. Also, they will be able to understand the purpose of respecting the self-conceptions of others in a serious way.

We can also consider that in the school, cultural identity can be used to support the shaping of self-understanding and can try to seek to challenge institutional components which do not privilege identities of marginalised students as central within subjectivities of different groups of people who inhabit the interpretation of meanings concerned with defining human interaction in discursive contexts. Cultural identity confronts the subject matter of social justice, specifically among marginalised and/or stigmatised students. However, art teachers interested in practising cultural identity in the school curriculum ought to be aware that it is alienating, since, to some extent, it brings about disunity among individual groups of students. To illustrate, cultural identity can separate and put students into cultural communities based on languages, cultural values, rites or rituals and customs, etc. Partly, this may mean that even though cultural identity can enable students to fuse and express their individual diversified cultures and customs into chattels with real value, sporadically, it does not enable crucial awareness about struggles of marginalised and/or immigrant students to such an extent that they can be able to amend (together) their lost history, which may be misplaced due to colonial servitudism. Haig-Brown (2019) suggests, "ongoing patterns of indigenous educational inequity will not change without a teaching force that is actively and positively responsive to indigenous histories, contemporary realities, and aspirations" (p. 16). Garber and Costantino (2007) cite the views of other scholars:

Adults must take active roles in re-enculturating their children with traditional arts and culture to address the students' location between ... mainstream culture and their indigenous culture ... In Kenya, "Africanisation" of art education instils a sense of African cultural identity and self-reliance in response to colonisation. (p. 1059)

Through cited views of different scholars enlisted by Garber and Costantino we can make sense of the different kinds of (art) education hallmarks that can be used to inculcate our cultural identity to the young generation. This can be done by elders, mainly parents, to nurture and introduce activities of self-conceptions which represent affiliations of the student's culture; perceived through behaviours and via cultural elements used in their traditional arts. Also, what those scholars mean is indicated in the postcolonial conundrum known as "worlding [dedicated to

pursuits of] “inscribing imperial discourse upon the colonised ‘space. [Worlding is a term coined by Gayatri Spivak to describe the way in which] colonised space is brought into the ‘world’, the way it is made to exist as part of a world, [but] essentially constructed [with the help of Eurocentrism. Inscriptions in European culture is most] obviously carried out by activities such as mapping [in order to put] the colony on the map of the world and by mapping, it intentionally [means] to name it and by naming it to know it and hence, control it” [and be in charge of every part of it] (Ashcroft et al., 2000, 2007, p. 226). Clearly, then, naming via the influences of the coloniser means sequestering the identity of the colonised. Eurocentric naming through worlding should also be condemned in a formulated critical curriculum of art education, because it trivialises our cultural identity and history. It is a shame and it is one of the most obvious facts of public humiliation.

Many African people, particularly in Uganda, as well as places and colonial edifices still carry colonial names instead of us naming them ourselves, because, of course, they are ours. One evident example of this linkage can be seen among the *Luo* people and how they show regard to naming what is currently known as Lake Victoria. Firstly, the *Luo* belong to an ethnic group or tribe of people found in parts of Uganda, Kenya and Tanzania: the same applies to Lake Victoria. That brings us to a question we should ask ourselves: Where did Lake Victoria obtain such an Eurocentric name? Obviously, the Luo people should have seen the so-called Lake Victoria before the arrival of colonialists in East Africa. The Luo had already named it *Nam Lolwe* (inexhaustible lake or water body). Other people from Rwanda and Burundi call it *Nyanza*, while the predominant Baganda tribe of Uganda described it as *Nalubaale* (or Mother of gods¹⁸). Moreover, for the Baganda the name given to this lake originates from a feminine epithetic paraphrase; ignore Victoria. But, indisputably, after the arrival of missionaries and colonialists; they also christened it Lake Victoria, a sobriquet originating from the Queen of England, and currently everybody knows it as that. Perhaps they wanted to identify their queen to the local people as someone close to the kind of God they proclaimed in their creeds, against the African god who was already dominant within our own authentic naming that permeates our own diversified cultural identities, full of glorified meanings identified by our ancestors. Missionary explorer John Hanning Speke named the largest lake in Africa in 1862. It was locally known as *Nalubaale*. merited by colonialism, the lake was re-named Lake Victoria by Speke in honour of Queen Victoria of England, in 1858.¹⁹ What a plagiarist!?

¹⁸ See Lakes, in Encyclopaedia of African Religion, Volume 1; The Luo name for Africa’s most famous lake, *Nalubaale* (Victoria), the second largest freshwater lake in the world, translated as “Mother of gods”. *Lubaale* means deity and the prefix denotes the feminine. A further connection between lakes and motherhood exists in the region where *Nalubaale* is located, which is called the Great Lakes region of East/Central Africa. The Great Lakes region is part of the Great Rift Valley, home to the world’s earliest human fossil record. Lake *Nalubaale* is also the source of the River Nile. (Martin Denise 2009, p. 375)

¹⁹ For further reading, see: Pletcher (2009).

Cartography: Naming the place

Place is also a palimpsest, a kind of parchment on which successive generations have inscribed and reinscribed the process of history. (Ashcroft et al., 1985, p. 392)

From the perspectives of postcolonial scholars Ashcroft et al. (1985), they are trying to draw out a glimpse of what “place” means by virtue of a well-aimed interpretation used as palimpsests. To put it another way, colonisers re-named native places by rubbing out (or scraping the manuscript of) native names. Arguably, naming the place was symptomatic to un-inscribing the original history found in places of colonised lands, but this also included swapping and naming again places, through imperialistic, Eurocentric languages, claiming that they are newly discovered lands or were places unknown or unowned. What is important to note, however, is that naming a place or territory means ownership is substituted and this amounts to some form of colonisation. As Loomba (1998, 2005) explains, “Africa is a place where the European mind disintegrates and regresses into a primitive state” (p. 117). Therefore, we need to formulate a critical curriculum of art education that can sternly call upon everyone concerned, particularly students, to participate in this struggle of decolonising African lands with the purpose that new learning liberates our naming practices of our own places. Ashcroft et al. (2000, 2007) explain naming the place in a better way through the concept of cartography (maps and mapping) by stating that

In all cases the lands so colonised are literally reinscribed, written over, as the names and languages of the indigenes are replaced by new names, or are corrupted into new and Europeanised forms by the cartographer and explorer. (p. 28)

To put it mildly, in this day and age, there are still many places in the world of the colonised where colonial naming is still inscribed upon monumental commemorations, manifestations and representations, specifically natural resources such as lakes, rivers, along with streets and schools just to mention a few. It is no coincidence that this dissertation links cartography and naming to an inquiry of Carter Paul (1995), that demands a more objective answer:

Before the name: what was the place like before it was named? How did Cook²⁰ see it? ... (p. 375)

Our responses to Cater’s questions seem to lie in imperialism or the implanting of settlements on a distant territory. Naming places was used as a colonial policy of extending Western power and influence to locales of their colonial territories. Put simply, the different ways Carter Paul’s questions are phrased become important in facilitating the process of finding better answers relating to naming our lands after independence.

Firstly, we have to remember that by the time Christian missionaries, Arab traders and Western European colonial powers augmented the policy of mapping and naming colonised

²⁰ Albert Ruskin Cook was a prolific doctor who served in the Uganda Protectorate and wrote amazing stories in his memoirs about the successful treatment of ailments at the Church Missionary Society (CMS) Mengo Hospital. The medical mission attracted an incredibly large number of patients who came from far and wide in search of medical attention. For further reading see Cook (1927), O’Brien (1962, pp. 119-192).

territories, countries, places and people in different parts of the world, everything already possessed some kind of a name given by the natives. As an example, around “1866, Sultan Majid bin Said a merchant from Oman changed the fishing village of *Mziizimu* on (old Tanganyika²¹ or) Tanzania’s Indian ocean coastal town and named it Dar-es-Salaam [translated] from Arabic as; ‘*dar*’ meaning ‘house;’ *es salaam* stands for; ‘of peace.’ [In full, it] refers to ‘home of peace’ or ‘heaven of peace’” (Ngugi wa Thiong’o 1993, p. 161). In a more general sense, the essence of naming in the postcolonial context can still be captured in Ashcroft et al.’s (2000, 2007) perspective concerning “place [In it, they note that] the dynamics of naming becomes a primary colonising process because it appropriates, defines and captures the place and language” (p. 165). Evidently, colonial occupiers took away the colonised’s possibility of keeping their original naming practices. Like Tanganyika, several colonised countries in Africa were also (re)named (again) by colonialists in similar ways. In this way, art teachers re-envisioning educational transformation by formulating a critical curriculum of art education are expected to encourage students to discover various places (around their school, or home, streets and building) inscribed with colonial names and use their local ways of understanding them in terms of their functions and attempt to re-name them by using their mother tongues. Ramose (2002) engage this point in a profound way that the country Zimbabwe was named Rhodesia from a sobriquet of Cecil John, Rhodes, a British businessman who served as Prime Minister of the Cape Colony (or the province of the *Cape of Good Hope*) from 1890 to 1896:

Perhaps inadvertently for both sides this name is particularly significant in that it described the major parties to the conflict in the country. The name also identifies the basic meaning that each party ascribes to the country. For the indigenous conquered people, the proper name of the country is Zimbabwe, the country that belongs to them and over which they hold title to sovereignty by virtue of ancestry from time immemorial. For the conqueror, the name of the country is Rhodesia in memory of Cecil John Rhodes. (p. 554)

Here we see that colonial naming of African lands was against native choices. Contrary to that, it may be argued, that for the coloniser naming intended to set boundaries on exotic and foreign territories. Perhaps colonialists felt that without naming what they termed as their own territories, they were going to lose ownership. Yet, they did not own a single piece of land which they occupied, or its content. Upon a closer look at the name “Zimbabwe,” it is from a Shona term for great Zimbabwe, an ancient ruined city in the country’s south-east whose remains are now a protected site, in the modern-day province of Masvingo. Further exploration indicates that natives derived the name Zimbabwe from *dzimba-dza-mabwe*; translated from the Karanga dialect of Shona as “houses of stone” (*dzimba* is plural of *imba*, “house”; *mabwe* = plural of *bwe*, “stone”) (Zvobgo, 2009, p. 4). These specific contexts did not only affect the place of Zimbabwe(ans) alone. Ojaide (2017) expands on this point by lamenting that “Africans have been involved in cultural restoration since independence which led to the change of names of countries,” namely.

Dahomey to Benin, Upper Volta to Burkina Faso, Gold Coast to Ghana, Congo Leopoldville to Zaire, Northern Rhodesia to Zambia, and Southern Rhodesia to

²¹ Tanganyika is the old name for mainland Tanzania. Karl Peters changed it in 1884. Germany was granted control over the area by Britain. For further reading, see: Carpenter and Hughes (1974, p. 37).

Zimbabwe. Names of many African places were also changed [into European not] African as it happened in Zaire from Leopoldville to Kinshasa, Elizabethville to Lubumbashi and Stanleyville to Kisangani, and in Zimbabwe from Salisbury to Harare. Names are important in African culture as far as identity is concerned and by replacing colonial names of countries and cities with African names, Africans affirmed not only their cultural identity but also their humanity. (Ojaide 2017, p. 35)

Naming nations is furthermore explained by Parker and Rathbone (2007): “The appropriation of historic names by new nations can be confusing. [Ironically, while the objective was often to attempt to drive out] European colonial nomenclature and to establish [a bond] with an authentic African past, some of these old names were coined by outside observers” (p. 20) Case in point,

Egypt, Libya, and Ethiopia are all originally Greek terms, while both Morocco and Mauritania (and the term ‘Moors’) are derived from a Roman word used by one of the ‘tribes’ in North Africa. The British colony of the *Gold Coast* took the name Ghana at independence. Although, it was an Arabic name for a state that appears to have been called *Wagadou* by its own rulers (and which was thousands of miles from the Gold Coast in present-day Mali and Mauritania). With greater historical continuity, the *French Soudan* (Sudan) became Mali, while only the eastern part of the ‘Sudanic’ zone (from *Bilad al-Sudan*) retained the name Sudan. Perhaps the most striking part in renaming of postcolonial African states took place when *Haute Volta* (‘Upper Volta’) combined words from two indigenous languages to become Burkina Faso, roughly translated as ‘the land of the incorruptible man’. (p. 20)

Hence, as postcolonial scholars planning to formulate a critical curriculum of art education we need to emphasise the importance of giving names to our lands in local African meanings. Naming our own places ourselves gratifies our humanity; it means takeover and ownership. We can use local naming in art education through native language expositions within our own places to keep the realms of our important people and their names alive and immutable. Naming our own places attaches sanctuary to our nationality, ethnicity, clan, paternal lineage and historical origin. In exactly the same way as a “child ‘seeks sympathy in its mother’s hut’, [representing the family honour through naming can also be on par with the sense of how] ... a man ‘finds refuge in his motherland” (Achebe, 1996, 1999, p. 93). This means art education in a formulated critical curriculum should pay attention to self-identity originating from naming. This can help students to avoid belittling others who may not have names, which are well known and to learn to stand firm about using names from their own ethnicities. By doing so, students will arrive at possibilities of defining the depths of meaning in personal names and/or link them to the place where they are born. Through art media such as art history, visual culture, aesthetics and criticism, students can uphold and maintain focus on the naming of their homelands and appreciate diversities within naming by birthplace, ethnicity and mother country.

Naming: a self-abasement in postcolonialism

For some scholars of postcolonial theory, the paradigm of naming by the coloniser symbolises humiliation since it injures the self-regard and distinctiveness of the colonised. Gandhi (1998)

however, argues that postcolonial theory should be judged in terms of its adequacy to conceptualise “the complex condition which attends to the aftermath of colonial occupation” (p. 4). The aftermath of colonialism left us with so much unwarranted humility and loss of self-respect. Drawing on basic evidence available, in many parts of sub-Saharan Africa it is still a common practice for people to adopt Western forename, religious names, which are often matched with another given family or surname, also known as a tribal/clan name. This has allowed some of us to carry two or more names in a specified structure. To make matters worse, in Uganda the first name is usually not (baptismal) and/or linked to religion. Similarly, a given or family name comes from the family, clan and/or tribe. This complex condition was mainly due to a historical encounters with Western cultures and religious outsiders.

According to Ashcroft et al. (1995), “the dynamics of ‘naming’ begins to be a primary colonising process because it appropriates and defines us... And yet the process of naming opens wider the very epistemological gap which it is designed to fill” (pp. 391-2). In brief, we can say the political strategy of re-naming (us) should be one of the main issues in the critical curriculum of art education, because it provides an avenue towards the real struggle for regaining our excluded selfhood. It is one way of fighting oppression precipitated by the coloniser. The coloniser’s cliché of naming us is the reality of diluting or attenuating our origin: it breaks our ancestry, family tree, lineage and it undermines our genealogy. Trinh (1995) elaborates on this point by stating that Western names may not only manifest their regard to oppression and marginalisation to natives who suffered colonialism:

You who understand the dehumanisation of forced removal-relocation-re-education-redefinition, the humiliation of having to falsify your own reality, your voice – you know. (p. 265)

After colonisation, we should now be able to realise how far taking names allegorical with European and Christian or other religious mentalities have distorted the true sense of our selfhood, identity and history. In other words, baptismal naming alienated our true reality and latched us on to colonial missions’ christening as the path to what many believed to be enlightenment and rebirth. Yet, originally, in many African communities “fathers would usually talk to the child about the importance and value of the name s/he bears and family expectations regarding the name” (Tchombe, 2011, p. 211). Postcolonial critic Chinua Achebe’s (1995) *Named for Victoria, Queen of England* elaborates how he protested outsider’s naming and insisted on keeping a name, which links to his ancestry:

I was baptised Albert Chinualumogu. I dropped the tribute to Victorian England when I went to the university although you might find some early acquaintances still calling me by it. The earliest of them all – my mother – certainly stuck to it to the bitter end. So, if anyone asks you what Her Britannic Majesty Queen Victoria had in common with Chinua Achebe, the answer is: they both lost their Albert! As for the second name which in the manner of my people is a full-length philosophical statement, I simply cut it in two, making it more business like without, I hope, losing the general drift of its meaning. I have always been fond of stories and intrigued by language – first Igbo and later English which I began to learn at about the age of eight. I don’t know for certain but I probably have spoken more words in Igbo than

English but I have written more words in English than Igbo. Which I think makes me perfectly bilingual. Some people have suggested that I should be better off writing in Igbo. Sometimes they seek to drive the point home by asking me in which language I dream. (p. 190)

Chinua Achebe's justifications imply an intense and widespread distrust towards naming due to colonisation. Naming through the language of the coloniser further indicates how they claimed a right to the possession of our old roots. Some may incredibly argue that (at least) it was based on a fifty-fifty split since those who took names attributable with Victorian England, in Uganda also took a family name linked to groups of their individual clans and ethnicities. Put another way, Chinua Achebe challenges art educators to develop a critical curriculum which elaborates native naming through mother tongue themes. In this way, students can rethink willingness of acclaiming christened and/or baptismal naming. By using native names, students should be encouraged to make artworks that can allow them to recognise the full worth of their own genealogical ways of naming; of course via mother tongues with the objective of creating meaningful connections to their ancestry. Ilmonen (2017) expands this fact:

Names embody the power of language. Thus, naming and name-calling have been traditional and very concrete rites of colonial power, used to interpolate colonised subjects as subaltern. The right to name a being, or a place, implies ownership and domination over the subject who is interpolated. The practice goes back to the pre-abolition period when plantation owners took liberty of naming their slaves with colonial, Christian, or even mocking names. (p. 156)

Ilmonen's concerns on naming further reveal a presence of human agency imposed through religion and language. The ultimate measure of colonial and Christian naming confirms they are still in charge. At this point one might argue that the purpose of naming and the power of their language were not only intended for securing control alone; it was also designed as an instrument of exploitation and predation on the identities of colonised Africans. Art teachers need to work towards helping students to reinstate a sense of coherence and bravery in order to use art, and demand or, insist on naming that focuses on combating appropriations of traditional African name pertinences, acclaimed in our native tongues via a critical curriculum. Arthur (2016) of BBC Online News notes:

Traditional African names often have unique stories behind them. From the day or time, a baby is born to the circumstances surrounding the birth, several factors influence the names parents choose for their children ... Among several ethnic groups, picking out names can be influenced by positive or negative circumstances the family finds themselves in around the time a child is born ... Many parents express their religious beliefs through names ... Among some groups in eastern and southern Africa, certain names are selected depending on the time of the day or season a child is born ... In some Ghanaian ethnic groups like the *Akan*, *Ga*, *Ewe* and *Nzema*, a name is automatically assigned based on the day the child is born. These days names correspond to the day of the week someone is born and so by default, everybody has one - though the name may not necessarily appear on official documents.

Within the same African naming approach, we can learn that every element of life is locked

in meanings hidden within traditional African names. This is quite important for art education in a critical curriculum, whereby, students can be encouraged to critically interrogate ingredients of African traditional naming practices. Such naming practices can enable teaching and learning which supports knowledge beyond classroom boundaries. Students can relate physical attributes and/or materials from their natural surroundings to their names and this will reinforce the importance of connecting art education themes with their physical environment: how it makes a valuable contribution to their quality of life and needs and in concert with their mother tongues. Not only that, the student can try to internalise the hidden meaning in their name in order to locate it basing on the society where they belong. As an example, in Uganda, some names are specifically given to people who belong to the royal family with the aim that individual tribes avoid cultural confusions, not necessarily for intensions of discrimination. From Arthur (2016), we can also understand that African people already knew how to introduce positive or negative circumstances to their children through naming. Significantly, this implies the corresponding reason why up to now, practices associated with African traditional naming have sometimes been seen as superstitious.

More evidence to suggest the same explicitly happens in Chinua Achebe (1960, 2002) where the narrator clarifies a scene with a list of names for Obi's²² sisters and wife Clara; they were "Esther, Janet, Charity [and] Agnes" (p. 55). Of course, names of Obi's sisters do not belong to the African matriarchate and/or relate to the matronymic systems of tribal naming, nor do those stated merge from a clan/totem, by way of sensing African identity. In spite of everything, Chinua Achebe further clarifies about naming: "Charity [*Nwanyidinma* was the] immediate elder [sister of Obi, whose Ibo name (*Nwanyidinma*) meant] a girl is also good" (Achebe, 1960, 2002, p. 55). Charity got the name *Nwanyidinma* because it is given to the first girl born in the family. Keep in mind, Obi's mother "had four daughters before him. [Also, remember, the name of Obi's father was Nwoye Okonkwo; as] a Christian convert, [he got the name Isaac after baptism and this allowed him to achieve the teacher status of a] catechist" (Achebe, 1960, 2002, p. 6). His mother's name was Ije Onye Kraist which, according to Obi, ought to have originated from an Igbo adaptation of *Pilgrim's Progress* (Achebe, 1995, p. 191). We can, however, regard Chinua Achebe's facts of postcolonial introjections as typical among many colonised African people and their names. Therefore, as postcolonial scholars, we need to plan a critical curriculum for art education which should enable learning about the importance of autochthonous naming. From this, students will achieve an expanded level of self-awareness about the epitomic hidden meanings of their names and purpose with specific contexts basing on what is in their heritage.

What's more, in some African societies, particularly Uganda, naming is intended to protect and preserve nature from extinction and/or conserve the environment. To put it another way, Uganda's naming traditions (of the Baganda tribe in particular) are culturally linked to distinctive extant and extinct animals, plants or natural entities which are specified in symbolisms of clans

²² Obiajulu Okonkwo, (*Obiajulu* means "the mind at last is at rest") was a Nigerian country boy who was determined to make it in the city. He got educated in England where he evolved anew with more refined tastes which eventually conflicted with his good resolutions and led to his downfall. See Achebe (1960, 2002).

and/or totems. An individual having a name, which is aligned to that (particular) animal or plant is expected never to eat it or annihilate it. Instead, that person is supposed to endeavour to protect its survival. To illustrate further, in Uganda, name grouping is done according to clans. Each clan recognises specific abstinence(s) through a unique emblem locally known as *muḡiro* (translated in English as “an avoidance”). One may say this is probably part of the reason why clans and totems are used in cultural taboos among Africans. Case in point, still in Uganda, a woman having the same clan-name as a man cannot marry, because it is locally believed that such a couple belongs to the same lineage or bloodline. In other words, it reflects incest in a family.

Kakande (2008) affirms; “it is taboo²³ in *Buganda* for people of the same clan to have sexual/marital relationships and this rule is rigidly enforced” (p. 314). Therefore, naming should be a very important discourse in the anticipated critical curriculum of art education since it can encourage students to understand their role when it comes to nurturing their historical continuity, protecting the environment; endangered animals, along with avoiding incestuous marriages, not to mention promoting cultural and traditional inheritances of clan-names. Kabiito (2010), puts it this way: naming through “clan systems of succession and inheritance can effectively preserve the traditions of *Ganda* tribal society” (pp. 90-91). Nakazibwe (2005) is more enlightening when it comes to tracing the inception of naming in Uganda, by the *Ganda* tribe:

A clan represents a group of people who can trace their lineage to a common ancestor in some distant past. In Baganda customs, lineage is passed down along patrilineal lines. The clan essentially forms a large extended family composed of members of the paternal line, with a clan leader (*omukulu w'akasolya*) at the top, followed by successive divisions namely, *essiga*, *omutuba*, *olunyiriri* and finally at the bottom, the individual family unit, *enyumba* or *oluggya*. A clan can be identified according to its main totem (*omuziro*) and its secondary totem (*akabbiro*). There are about fifty clans in Buganda. (p. 57)

This also means the uncles of Baganda children and/or people who grow up from the same family are given the name *young father*. Parallel cousins are similarly daunted by taboos guided with mandates of individual clans and/or totems. Not only that, evidence indicated in Nakazibwe's insights helps us to understand and confirm the reason why children are obliged to take the clan (or last) names of their fathers, in Uganda. “It makes the process of knowing and telling one's clan from the person's name [discernible. In fact, the importance of a clan in naming allows descendants of a family to] know their ancestry and history. Culturally, it is pleasing for everyone to know his/or her social standing by name [since it provides an unabridged] sense of belonging” (Otiso, 2006, p. 82). To colonialists and missionaries their ways of naming were not in any way intended to serve as a constant reminder about the antecedents or ancestors, family and historical backgrounds of those they colonised. For them, naming “involved ... destruction or deliberate undervaluing of

²³ To cite just one example, in Uganda recently a young man by the name of Kiwuuwa wanted to marry Namazzi. Kiwuuwa's father objected because the two belonged to the *Endiga* (sheep) clan. They made an unlawful excuse of religion to bypass the restrictions of their clan in the totemic sense of taboos. The couple were born-again Christians. They went to church notwithstanding the objection of the father and the wedding was aborted at the pulpit. See: Edwards (2006).

people's culture, their art, dances, religions, history, geography, education, orature and literature” [not to mention the conscious underrating of our own mother tongues] (Ngugi wa Thiong'o, 2004, p. 16). Accordingly, they believed that “to name the world is to understand it, to know it and to have control over it” (Ashcroft et al., 1985, p. 283).

By way of clarification, this surfaces again in Ngugi wa Thiong'o's interview with Harish Trivedi (2003) in a conference on cultural translation held at the University of London. There, Ngugi wa Thiong'o presented his criticisms about naming through religion and authenticity.

The name James Ngugi; James is the name which I acquired when I was baptised into Christianity in primary school, but later I came to reject it because it was part of colonial naming system when Africans were taken as slave to America and given the names of the plantation owners. When a slave was bought by Smith, that slave was renamed Smith; the same thing was later transferred to the colony. It meant that if an African was baptised, as evidence of his new self of the new identity he was given an English name. Not just a biblical, but a biblical name and English name. It was a symbolic replacing of one identity with another. When I realised that, I begun to reject the name James and to reconnect myself to my African name which was given to me at birth and that is Ngugi wa Thiong'o, meaning son of Thing'o. (p. 328)

Here we see that Ngugi wa Thiong'o loathed baptismal naming. To put it another way, the coloniser's naming never transpires to the colonised independently, it emerges with imperialism to destroy African indigenous nomenclature and designation. As postcolonial scholars, planning to formulate a critical curriculum of art education we need to prepare students for activities entrenched in understanding the importance of their own names, to reveal the greater relevance of their individual ancestry as well as using their names to become emotionally attached to their natural environments. In this way, art education can try to reduce Western experiences of naming rooted in exploitation and humiliation through religious supremacy over traditional African names, which are often inspired by unique stories and concealed in amusing anecdotes. Even though languages of the coloniser were among the disrupters of African naming, we should not forget that religion was far worse than the experience of mastery and servitude. Therefore, we need to explore these two issues in parallel to make sure that students examine and understand postcolonial controversies that deny the existence of African naming.

Literary, traditional African ways of naming allow us to inform, challenge and acknowledge ways in which a critical curriculum of art education can help to reform learning while it promotes and preserves the right of our existence. As we have seen, explicit assertions of humiliation were central to naming strategies of the coloniser, causing a loss of accurate identity proclamations. Therefore, a crash into colonial patronage was inevitable.

Colonial patronage: Dress code, school uniform and traditional wear designating identity

History is full of cases where languages have been forbidden, where attachment to certain political symbols meant jail or death, where religious practices and beliefs were hidden or abandoned, where dress codes and even the length of hair were, and

still are, fixed by rules set by those in power. (UNESCO 2000, p. 27)

In postcolonial theory, the concept of colonial patronage, is especially true in “situations where the great difference between the colonising and colonised societies [provide] means that [they can endorse] some forms of cultural identity, [through activities which are] crucial to the cultural identity of the colonised...” (Ashcroft et al., 2000, 2007, p. 38). It signifies their dominance by inculcating ideas that originate from ethno-centric European culture, exported into the colonised’s ways of life such as the school dress code. Therefore, to this dissertation colonial patronage attempts to restore the forsaken colonised body, wearing a standardised dress code and/or a compulsory school uniform. Uniforms worn in the school convey impressions of a single form of a popular trend. In effect, this view “is consistent with the colonial policy of ‘modernisation’ which resulted in the supplanting of local cultural practices by imported European ones” (Ashcroft et al., 2000, 2007, p. 39). Fanon (1963) notes “what parcels out the world is to begin with the fact of belonging to or not belonging to ... a given species” (p. 32). Tied to a sense of belonging, a school uniform is an identity, it designates individuals to a single classification and social status. The compulsory school uniform is one of the commonest and most obvious educational aspect that substantiates the coloniser being in charge of the school system of colonised Africans. Regrettably, the school uniform policy concomitantly enables teachers to subtly assert their authority, too, by inflicting punishment on any student found out of uniform. In that very regard, the operations of a school uniform also transpire with very strict rules and/or dress-code mandates; failure to comply results in tough punishments. By far the most important question to ask is: What is the purpose of a school uniform?

In 2008, Riak Jordan listed four pro-(school) uniform merits in his book *Uniforms are a Way of Controlling Children*:

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|--|
| i). School uniforms reduce fashion-related competition between students thus freeing them to focus their attention on their studies. |
| ii). School uniforms eliminate or reduce resentments between students of higher and lower socioeconomic classes by making each student appear equal. |
| iii). School uniforms eliminate or reduce gang-related violence by denying students the opportunity to display tribal colours. |
| iv). School uniforms are less expensive and economical because the well-made garments lasts for years and it can be used in turn by younger siblings and are not subject to obsolescence due to changing fads (p. 68). |

For disparate students belonging to larger structures of social inequalities such as class, gender, and race, it is believed that a school uniform serves as their sanctuary. As one student of Namungoona Orthodox Primary School told me; “I like to dress in uniform because that shows you respect and love your school” (Twayise, Interview 2016). Indeed, this may be what Ngugi wa Thiong'o's (1982) novelette *Devil on the Cross*, notes in detail on “Wariinga’s life [a school girl whose] happiest [moment was] when she saw herself in the school uniform, a blue skirt, a white blouse,

white stockings and black shoes. [Accordingly, wearing a school uniform made] Wariinga [feel] like weeping with sheer joy” (p. 140). Renne (1995) reminds us that

School uniforms were an important part of colonial education system, in which British colonial officials introduced ideas about orderly behaviour, routine and cleanliness. Wearing uniforms made of neatly pressed imported cloth was part of this process. (p. 178)

If truth be told, colonial education still undergirds school uniform policies and how it functions as a dress code at some level in African education systems. Students are trained to believe school uniforms provide them with a sense of “equality” and “safety”. As a matter of fact, in Uganda, nearly all primary schools have a distinctive dress code or school uniform made in a suitable style consenting to the founder’s policy: mainly, a religious body. Put another way, in many instances, religious doctrines determine the colour and fashion of school uniforms. As an example, at Kibuli Demonstration School (founded by Muslims), students, especially girls, are mandated to wear long skirts and to cover their heads with a white cloth (türban). In a similar manner, faith-based symbols can still be identified in the icons of their affiliated school badges.

Furthermore, a closer look at the brief historical development of traditional dress code in Uganda, as claimed by Kakande (2008), reveals a strange fact:

By the beginning of the twentieth century a style called *okwesiba essuuka* (literally translated as; to wrap oneself in cotton cloth) had emerged as a fashion for the privileged female members of the ruling aristocracy. As was the fashion of wearing bark-cloth—women wrapped their bodies from the armpits down to the ankles and fastened it at the waist with a belt. (p. 28)

Accordingly, traditional fashions were functioning side-by-side with widely adopted Western clothing. After colonial contermination, there was a huge amalgamation of ethnic dress codes with native ways of dressing in Uganda. Recent fashions of traditional wear reveals people in Uganda dressing in styles and ideas emanating from Arab/Swahili fashions. As an example, “Arab (and Swahili) men wear a long-sleeved, one-piece tunic called a *dishdashab* or thoub in Arabic. [The attire] covers the whole body of an individual who wears it and it is usually white. It has also got a short collar-like neck and (sometimes) a pocket on the left breast; open in front, from the neck to the stomach area [and in the same spot, it has got some] buttons” (Kakande, 2008, p. 29). Arguably, in Uganda, the traditional wear for men is locally known as *kanzu*. It originated from the way Arab merchants, colonisers, and missionaries dressed.

As postcolonial scholars, we need to expand this understanding within the area of art education for a critical curriculum to provide students with knowledge which inculcates the role of cultural fashions in different societies. Accordingly, if the school curriculum can promote indigenous fashions, students will be able to appreciate handmade African fabrics, both as pieces of art and as materials suitable for keeping alive traditional handicraft skills. Not only that, art education will increase the development of African culture and indigenous technology programmes in schools. Otiso (2006) further clarifies the same notion of traditional wear in Uganda after colonisation by asserting that:

Popular modern dress came to Uganda with the advent of Christianity and colonialism. Embarrassed by what colonisers considered to be scanty native dressing, European Christian missionaries set out to change that, starting with Buganda tribe, where contact between Western and Ugandan culture commenced in the mid-1800s. The missionaries designed an ankle-length Victorian dress (*gomesi* or *busuti*) for women and a similarly long tunic for men. Over time, the *gomesi* became a popular national dress, made of bright multi-coloured cloth with padded shoulders and an equally elaborate sash for tying it around the waist... Because the *gomesi* can be heavy, it is now commonly worn on special occasions such as weddings, marriage betrothals, funeral ceremonies, national formal events, church functions, and audiences with dignitaries. Formal shoes, headscarves, handbags, and watches are also worn. On such occasions, Ugandan men wear suits or long, white, floor-length tunics (known as *kanzu* or *boubou*), with long-sleeved jackets and shoes. Some *kanzus* are embroidered. Some men also wear hats. Businessmen wear suits and ties. It is common for Christian grooms to wear suits and brides to wear Western-style wedding gowns. (pp. 76-77)

These contributions and controversies stretch the conceptual purpose of understanding how traditional wear in Uganda evolved after being exposed to non-natives. In fact, however, a settled way of thinking should be to strengthen art and crafts knowledge which fosters traditional materials and craft techniques that identify with the process and production of local traditional wear, designating our own fashions and couture in the anticipated critical curriculum of art education. By doing so, education at primary school level shall be able to promote the purpose of preserving our own styles of dress, ornamentation and fashion trends. Most importantly, through a critical curriculum of art education, students should also learn about ways in which products of African fashion can be accessed globally, as on-trend haute couture from local indigenous enterprises. As we have deciphered thus far, we have learned that even before colonial experiences, “in Africa, indigenous technology [of producing traditional fashions] was well expressed in the local systems” (Orhioghene, 2011, p. 178). Ultimately, one may argue that the traditional wear of African people keeps interchanging in terms of indigenous expert designs and local knowledge extractions, and this should also be encouraged in art education activities for local knowledge and the foreign to be properly explored. We can also think the dominance of European culture in African styles or fashion can be decolonised by re-envisioning the school curriculum with postmodern approaches that give credence to our unique creations based on individual cultural backgrounds, crowded with well-established abstract expressions, which can still be fully appreciated within tendencies of the current era.

The postcolonial in the postmodern: ideologies and art education curriculums

Firstly, with respect to curriculum studies, the postmodern tries to aim at deconstructing the power of knowledge. It tries to define the truth about official dominant knowledge by examining its contents, which students as the alienated learn, and it provides them with a voice and space through which art education can confront the complex interrelationships between knowledge and power. As we may know already, the postcolonial is “the contradictory situation left by colonialism

[and it involves] the concrete political struggles and contradictions through which the formerly colonised ... peoples of the Third World have constituted themselves as 'independent' nation-states" (Coetzee and Roux, 2002, pp. 89-90). In essence, Coetzee and Roux are (only) trying to suggest that postcolonial theory is based upon different ways formerly colonised nations cope with self-rule and/or autonomy, politically. However, with respect to this dissertation, postcolonial includes looking further for possibilities of placing a focus on deconstructing our own knowledge through art. In other words, we need to re-examine a wider view of the world cogent with the inherited cultural ideas of local people, beliefs and traditions non-existent in education, probably, due to modernity.

We also need to take a further step and try to clarify both postcolonial and postmodern postulations in support of art education for the re-envisioned critical curriculum framework, encountering dehumanising narratives while it contributes to debates on the purpose of promoting our cultural heritage in the school. Laclau (1988) contends on the position of postmodernism that it "cannot be a simple rejection of modernity, rather, it involves a different modulation of its themes and categories ..." (p. 65). The emphasis of Laclau's explanation consents to modernity controls that seem to affect the nature and scope of art teaching practices in different school systems. As teachers of art we also participate in content gerrymandering, particularly when it comes to putting together art education themes lacking oppositionality towards our forsaken indigenous art knowledge. Postmodernism allows us to replace and improve our abandoned or deserted indigenous art knowledge with new foundations of knowledge such as critical art education. As a resource for a critical curriculum of art education, postmodernism knowledge should not be mainly presented for public consumption alone. Art teachers planning a critical curriculum should try to analyse relationships in knowledge production and practice for art education to address the inevitable technological saturation of our society and relate it with students' local needs and conditions. However, at the very least, we need to ask ourselves the most important question: How is postcolonial theory a reality in postmodernism? Ashcroft et al. (1995) remind us that in postmodernism

post-colonial as we define it does not mean 'post-independence', or 'after colonialism', for this would be to falsely ascribe an end to the colonial process. Post-colonialism, rather, begins from the very first moment of colonial contact. It is the discourse of oppositionality which colonialism brings into being. (p. 117)

The outlook we generate from postcolonial and postmodern scholars enlighten us to be mindful of the earliest time when we encountered colonisation until today and what we should anticipate in the future. As a Western philosophy, postmodernism directs us to refer to purposes of struggling to maintain our hold and standing with devotion to freedom and ideals of subjective existence being present in political independence and by opposing colonialism. It is therefore important for art teachers to structure a critical curriculum of art education which directly supports postindependence goals alongside self-determination, liberty, social change and (national) independence. Such art education does not only mark anticolonial struggles and/or dismantle colonial institutions, but it can also influence others to commemorate decolonisation in other

contexts of existing educational discourses. With the above postmodern contexts in mind, we need to understand and further question the validity of its impact via postcolonial discourses. Appiah (1995) argues

Post coloniality is after all this: and its post, like postmodernism's, is also a post that challenges earlier legitimating narratives. And it challenges them in the name of the suffering victims of 'more than thirty republics. But it challenges them in the name of the ethical universal, in the name of humanism. (p. 123)

This means the initial reconceptualisation of the curriculum should include post (period after the time of) colonisation demonstrating solely the rational ways our national independence did not solve nationalist problems or show the extent to which postcolonialisation does not legitimise our self-determination as humans. We can even push this argument further and suggest that the anticipated critical curriculum designated for art education should focus on challenging earlier legitimating narratives of the coloniser practising civilising education, which engenders persecutions and violence. Through a critical curriculum of art education, students ought to be guided on how to visually convey the magnitude of misery and horror brushed aside due to postmodern cultural moments in nations that were occupied by colonial settlers. From the other point of view, we can also understand that in the postcolonial lie several hidden ideological positions which can be detected and exposed through postmodern assumptions underlined for art teaching and learning in the school. On this Loomba (1998, 2005) is very specific:

We need to distinguish between thinkers who adopt postmodernism as a philosophical creed, and others who signal the need for new tools to understand the contemporary world. So also, the local and the global need not be thought of as mutually exclusive perspectives, but as aspects of the same reality which help to reposition each other in more nuanced ways. (p. 209)

Loomba attempts to unclasp postcolonial through merits of postmodernism, including suggestions for art education scholars that we should single out formal doctrines which can be both local and global, not necessarily focusing exclusively on the methodology of arriving at its fine distinctions. Taking postmodernism as a philosophical creed into the classroom can allow art teachers to help students to identify suppressing ideologies and controversies within the contemporary world. This can as well prepare students to participate and discuss them: how they affect the legacy of our cultural history and how they transpire differently in mean-spirited foreign lands of the West.

Postcolonial scholar Fanon (1995) describes the scenario painted in Loomba's postmodernism by lamenting that in "the white world, ... I was expected to behave like a black man—or at least like a nigger... I was told to stay within bounds, [and/or] to go back where I belonged" (p. 324). Under the same perspective, art educators should identify real moments which justify presence of inferiority sensibilities in the school systems and plan major art themes via a critical curriculum as a way of following up on distressed students. Some students are given special dispensation that allows them to benefit unfairly or benefit from unfair advantages because of their difference in skin colour, nationality and race. As Day and Hurwitz (2007) continue to argue in

postmodernism

Certain groups in any society are privileged over others and this advantage is most effective when subordinates accept their social status as natural, necessary, or inevitable. (p. 33)

If then, we are not mistaken about Day and Hurwitz' views, privileging based on skin colour can affect racist beliefs and tendencies in the school and society. Postcolonial art educators need to use a formulated critical curriculum and help students to discuss privileging. Such learning may include issues concerning hierarchy and distribution of power in the communities where they come from and around the school. That way, students shall be able to use critical thinking skills sustained by art education to challenge society's belief systems, practices and cultural characteristics of privileged people, oppressing subordinate powerless groups. Loomba (1998, 2005) expands this point, citing Miles (1989):

Race has thus functioned as one of the most powerful and yet the most fragile markers of human identity, hard to explain and identify and even harder to maintain. Today, skin colour has become the privileged marker of races which are thought of as either 'black' or 'white' but never 'big-eared' and 'small-eared'. (p. 105)

Here we see that different scholars of postcolonialism and art education are trying to reveal suppositions identifiable in postmodern analyses concerning education systems. To be specific, Miles suggests that human identity in postmodern analysis as regards the most privileged is determined by being white and not black, but, not even by the size of the head or ears. Therefore, teachers of art education concerned by postmodern discourses and postcolonial education need to plan a critical curriculum that supports knowledge construction which explores struggles of historically marginalised students, not to mention inequalities revealed in the education system via privileging, along with challenges of school violence, immigration, poverty, technological advances and the inclusion of children with disabilities. Smyth (2017) notes, "while poverty and marginalisation have always been featured as an undeniable part of social exclusion, there is also a sense in which those who are "excluded" are also seen as outsiders that do not belong" (p. 7). This can enable students to understand the purpose of promoting impartiality, fairness and respect for all. Such interpretations are almost certainly not over stated for this dissertation. We can thus conclude by suggesting that postmodernism art education should empower students by motivating them to reflect on the negative impact of existing school curriculum merited by institutional burdens left by colonisers and which do not support visual art expressions with emancipatory views that could facilitate the difficult process of (for example;) going native in curriculum reforms at all levels in the educational system.

Going native: Subsisting in education systems

As discussed earlier, the coloniser feared potential contamination from colonised natives. To put it another way, the key concept "*going native*" reflects upon the real meaning and significance of *fear of contamination* in postcolonial theory. It is important for this dissertation, since we can

adequately use it and generate significant contributions about abhorrent experiences endured by students due to societal stereotypes. Monchinski (2008) puts it this way: “students designated [as] low performers are twice as likely to be black ... than white. If you’re black ... you’re more likely to be labelled a special education student. Being held back is directly related to dropping out of school” (p. 32). To be specific, going native suggests that the coloniser was afraid of making the European race decline by way of making it “impure” or adulterated with behaviours and inclinations of the native populace.

Colonialists continued to relate traditional values and behaviours of native people to intents aimed at defeating them and/or overwhelming their established power and control. Also see *Conscientização* in critical pedagogy. Perhaps, then, one could argue that even though many African traditional cultures do not have the means to influence what the coloniser considers to be doctrines that foster civilised ideals, however, traditional culture, myths and legends of African people are more widely believed. They are always veiled within their traditional customs and they depend upon them, to be true, more than the coloniser’s epistemology and/or knowledge sophistications, which tend to focus on ensuring settler dominance, persecution and exploitation of colonised territories. Ashcroft et al. (2000, 2007) clarify going native by asserting:

The term indicates the colonisers’ fear of contamination by absorption into native life and customs. The construction of native cultures as either primitive or degenerate in a binary discourse of coloniser/colonised led, especially at the turn of the century, to a widespread fear of 'going native' amongst the colonisers in many colonial societies (p. 106).

In other words, Ashcroft et al.’s going native helps us to understand and compare fear of contamination within Western society in these times and in relation to education systems. It can bring about unnecessary laws structured for intimidating emigrant students and they also use them for indirect elimination methods. Such can be identified in widespread concerns put forward in the school about tightening eligibility criteria in proposed admittance regulations for non-native students, particularly dark-skinned people: the natives of Africa, South of the Sahara, not to mention the rare exemptions substantiated as privileges in educational policies for students belonging to categories of EU, EEA, EFTA and Schengen countries against others who are not like them. As postcolonial and globalisation scholars, we need to understand that society is multicultural; if schools use institutionalised mechanisms to resist such diversity then learning will not be able to celebrate the reality existing in intercultural education and dialogue. Therefore, a critical curriculum for art education needs to suggest effective strategies of teaching and learning that should aim at highlighting the importance of strong commitment towards ameliorating intercultural dialogue in all matters of education reform and policy.

Moreover, in Western society the fear of absorbing individuals from different cultures brings about lack of consideration for others: this is supported with unfair prejudice claims and/or assumptions that the admitted student is a trespasser. It can also increase social stereotype claims (to non-native students) like; “they do not understand,” “someone does the(ir) work for them,” or “they come here for economic reasons,” to mention but a few. The white supremacist will tend to

believe that students of the *Other* race do not deserve their place on campus. Hence, they start to reinforce various modus operandi that ease up their incitements of hatred, persecution and harassment to individuals deemed to be intruders or outsiders. Fanon (1995) argues, “in the white world the man of colour encounters difficulties in the development of his ... schema,” perceivable via class social structure and/or through the reinterpretation of the burden of acting white (p. 323). To put it another way, fear of contamination gives promotion to racial disparities in the school, whereby, it tends to be prohibited to even allow such a student to access resources that can permit educational grants (or funding) aiming at ameliorating their academic endeavours. Not just that, sometimes black students as opposed to “white” outsider students (of a believed pure stock) watch each other suspiciously.

Apart from study rooms, where black students could sometimes be hindered; the impact of private (changing) rooms is that there is no right to seclusion. As an example, conversely, (pure stock) females are wheedled into using male spaces even if it is plain that there are sundry unoccupied locker rooms. Or, if privacy is permitted, a locker left for a contaminator can always be marked with a broken lock for surreptitious search or cloak-and-dagger operations. In fact Achebe’s (1960, 2002) stance on such social hostility is the same: “If you see a white man, take off your hat for him” (p. 12). In other words, the black student is expected to always be mindful or aware of the white man’s animosity and/or such *Big Brother* indoctrinations, which play a significant part in their continuing motivation to harass and promote racial segregation. Fear of contamination tends to make many believe being “white [is] purity and goodness, [being black, to them; the individual is contrasted with evil. On a par with] Black Hat hackers. The point is that [in the school] white has become the default standard against which the non-white is ‘Othered’” (Monchinski, 2008, p. 33).

If truth be told, in the Western world, fear of contamination and/or going native may seriously involve recruitment of spies and/or callers²⁴ (set forth as honey-traps to seduce the unsuspecting so-called intruder with illicit sexual intimacies in order to obtain anticipated vacillating facts); not to mention verbal requests inviting the ~~suspect~~ for a cup of coffee or lunch and to conduct pointless and unsolicited visits to the home of the contaminator. Knowing what is within the workings and lifestyle habits of a contaminator is highly coveted. We can also think it gives white supremacist some level of safety and assurance about fear cues. Of course, at the end of the hunt, the individual working as a honey-trap or caller could be summoned as a witness of their ~~suspect~~.²⁵ This mirrors hooks’ (2010) position on “the issue of trust” ... [by which] “racist conditioning has socialised many white people to be suspicious of people of color” (p. 39).

Quite frequently, lures and/or decoys are used to trap a ~~suspect~~. Allurements are packaged in different forms and can be used in various ways. As an example; small change (or coins in small

²⁴ A caller is a person who pays a brief visit or constantly pesters a suspect (or interloper/contaminator) with surprising calls or communications, which may include lewd emails.

²⁵ A ~~suspect~~ (or interloper/contaminator) could usually be an individual who is treated unfairly across different realms of life. Consider the different social realities of black people in the school.

denominations) can be thrown around in the spaces commonly visited by the contaminator or suspect. Some lures are set according to what they believe is in the intruders' interests, lifestyle or daily practices. In other words, lures are for the most part set and planned through a littering method especially when an ambush has to be laid out of the school, or at the home yard of a suspect and/or in corners of school corridors, stairs, inside classrooms (like: 'The teacher can put two pens under a student's seat who is about to attend a lesson'). Sometimes they use eats to snare; on its container, a sticky-note paper is attached with written text; "you can take". This is similar to ensnaring a suspect by setting-up lure traps (of affected and/or pretentious objects) near garbage containers or inside trash cans, to say the least. Freire (1995) of course, is right to suggest that "in predatory culture ... [education systems] "can console and reassure [the teacher's] ... fears about [renouncing] enjoying violence and feeling pleasure while witnessing human suffering—especially the suffering of darker-skinned peoples" (p. 7). Accordingly, Freire's predatory culture informs teachers to rethink their assumptions about black students by incorporating in the anticipated critical curriculum of art education an expanded coverage of knowledge about how to avoid some of the existing class bias, racism and other veiled prejudices in education systems for teaching and learning to arrive at building a just and equitable society.

Part of the problem of course is due to unanswered questions and dilemmas caused by lack of trust between white and black students along with teachers. hooks (2010) suggests,

It is helpful to explain to students from the start of a new class the importance of trust and the ways we link it to accountability. To trust means having confidence in one's own and another person's ability to take care, to be mindful of one another's well-being. (p. 87)

In some schools, mini (flea) markets are set up in a corner believed to be secluded and its displays are replenished with stock of every item (that they believe to be) of interest to their suspect. Easy to know, if, by default the pathway used by the(ir) interloper is bedecked with lost-and-found boxes filled up with pretentious items and/or opulent objects, which can attract attention. To taunt their suspect, some lures are put on the way to the market and/or at the bus stop that they know is typically used by a contaminator and then, a sleeper agent watches. In the same way, covert surveillance is typically carried out with street bystanders or henchmen. Keep a watch out for decoys; these can be adults, young boys and/or girls (dressed immodestly with female parts divulged; groomed for actions of harassing a suspect) pretending to assuage their actions by using a mobile phone in a manner that makes an oblivious contaminator believe that it's a situation of alleviating their school or work-related boredom. Again, this means, do not ignore that frequent bystander (or watcher) at the bus-stop, street terrace or veranda, which links journeys of daily destinations; occasionally they pacify their actions by smoking cigarettes, eating ice cream or drinking coffee; others will try to linger on and pretend to be in conversation across the street. Part of this notoriety also includes accompanying a travelling contaminator with a vigilant spy on public transport or sending an undercover agent to offer the suspect a free ride home. The purpose is for them to get familiar with the actual address of the contaminator; or to increase persecution and for white supremacist to obtain adequate surveillance of the home and/or for future evidence and

apprehension. Look out for people dressed in reflective work outfits or spy photographers, also in popularity they use dog walkers; who may sometimes be in the category of preteens or adults. Children are commonly needed to broaden their substantiated expression of loathing towards a contaminator; for him/her to be decorously labelled as someone with a deviant ideology. Consistent with the above hooks (2010) argues, such can only “... arise around unconsciously held beliefs and assumptions rooted in white supremacy” (p. 98).

In the classroom, fear of contamination can make white supremacists draft and send electronic survey questionnaires to the ~~suspect~~ with the aim of extracting information vindicated by promising none-existing rewards. It could be that white supremacist do so to hide abominable cruelty and for purposes of protecting their “pure stock.” It’s possible, this was what Loomba (1998, 2005) means by stating that “‘going native’ is potentially unhinging... [It] seduces European men [sic] into madness” (p. 117). We can push the same argument further and suggest that white supremacist tend to live in pretence; to appear righteous. Monchinski (2008), citing other scholars notes that “white kids never have to listen to school critics complain that problems of school are due to the large numbers of white students in it” (p. 156). One wonders, if indeed white people are so righteous then why do we see surveillance cameras on streets, inside and outside many buildings, what is the purpose: or, are they for targeting harassment of the marginalised?

Going native makes petrified white supremacist lean on enforcing shame to a contaminator and/or interloper, hence they insist on exercising such taunting and collaborative sting operations. According to hooks (2010), “shaming is one of the most common strategies used by educators in classrooms where prejudices prevail” (p. 183). In actuality, shaming dehumanises. No wonder, when the person they judge to be an interloper or ~~suspect~~ tries to appear prowling in the immediate vicinity of their territory, everyone moves out to watch or be on guard; whispering to each other and pretending. This may include sending a secret agent to keep a watchful eye on the interloper’s movements and actions; through sharing alert text messages and calls. The same actions are used outside the school if the interloper goes to purchase food or goods from local stores. Also, take note of the other person’s actions and movements determine if they are making endless conversations on phone or doing apathetic motions guided with intrigue and snooping.

Sometimes, in the absence of the person they deem to be a contaminator, clandestine searches (on private information) are done without permission to ascertain possible incriminating evidence supporting the narrow bounds of their fear of contamination. In such circumstances, they also do dumpster diving to check the contaminator’s lifestyle and for locating anticipated contamination evidence. To avoid searching the contaminator or their ~~suspect~~ in a panicky situation, they can trigger false fire-alarms in a school building as if; it is a regular fire drill, to cause evacuations of students and people from the school and for everyone to move deftly.

If such efforts of persecution become deficient, for better implication the ~~suspect~~ can be encouraged to do their school work away from school, or they can be permitted to work in a seemingly unregulated place where security (lights will be extinguished and) doors (locking alluring items) designed to specifically prevent unauthorised access or entry shall be intentionally left open. This is planned with deliberate intent to cause harm to a contaminator with an abhorrent

blameworthy crime or, attempt to set the scene for committing a misdemeanour, felony and/or a deviant act. As teachers of art education, we should try to use the critical curriculum for stopping oppressors of emigrant students from judging others more negatively; in particular, this goes to teachers who believe their power and hostility can be deliberated through the delight of causing harm and humiliation to those they deem to be contaminators or people without standards of their social conformities. Beyond one's wildest imaginations, one may ask in education systems, why should values built on references of indigenous and/or "local customs" (such as obscure local cultures, rites and art) enshrined within special aspects of life surrounded by expressions of African art and crafts, folklore, clothing, cuisine, music and languages be critically detested by white supremacism, or why shouldn't we learn to assimilate and mix minority local customs with majority cultures together for cultural diversity, rather than, keeping a long-standing fascination on culturally discrete distinctions favouring the pure stock? The answer lies in the offensive and a phobia of "going native" or an incitement of racism in the school system.

In support of the objection toward the admissibility of fear of contamination happening in school systems; racism is kept calm by the most exciting outlook through a question cited in Yle News²⁶ online, about how; *Internalised discrimination affects students* via the argument that "I am not claiming that all teachers are racist. But if no one is racist, why do so many people experience racism?" This is where we need to think more about the adequacy of going native for the time of formulating a critical curriculum of art education. Once included, art teachers can reasonably mediate upon possible ways in which oppressed students can wrestle power from oppressors and effortlessly oppose such thinking. This also includes using visual art activities to increase awareness and to assimilate distressed (emigrant) students who may be categorised as impure or suspects, just because some few whites want to justify how they are exceptionally sterling and/or, against deflowering their pure stock by adulterating it with actions and views inherently linked with contamination, which (in their thoughts) seems to be common among the *Other* race. Without such self-reflections in mind, it is impossible for one to think that those harbouring a "colourblind" perspective, or white supremacists can shape a practical plan via a critical curriculum and arrive at a realistic solution, minus involving persecuted students. This means, a critical curriculum for art education needs to include teaching and learning ratifying attitudinal positions held in privileging and Othering.

²⁶ Academics: Outdated structures, discrimination behind migrant students' poor performance in Finland. Teaching, student counselling and secondary education all discriminate against migrant-background students. Learn what experts say. Farhia, a holiday teacher said, "constant discrimination and put-downs naturally affect students' success at school. When others constantly question your performance, you also begin to doubt yourself". According to Helsinki University doctoral researcher Tuuli Kurki, "in theoretical terms, the volunteers' experiences reveals how structural and interpersonal racism can easily lead to internalised racism when people begin to believe the messages they receive from their environment. She also added "Student counselling and other teaching has been and continues to be both consciously and unconsciously racialised," ... For further reading see: https://yle.fi/uutiset/osasto/news/academics_outdated_structures_discrimination_behind_migrant_students_poor_performance_in_finland/11434180>Accessed 24 July 2020.

In order to keep body and soul together, minority and marginalised students need to learn the principle of choosing not to fight every battle that comes along, particularly when they are within school systems. In other words, students deemed to be contaminators should try to formulate fraternity groups of critical sociocultural activists willing to give their anger a voice; which can try to make a difference through potentials of critical pedagogy and art education. If, for instance, persecuted students, tormented with voices often silenced, can be encouraged to use their artworks and pour out their anxieties and/or, include victims of going native consciousness in their visual art expressions (or put it in other school works) and reveal intents of frustration, discrimination, grief and rage, then notions of fear of contamination will arrive at knowledge in which race impacts lived experiences of everyone in the school and society. Hence, consequences of going native need to be discussed openly.

For those reasons and because of other logical thoughts supported by critical thinking, teachers of art education anticipating to formulate a critical curriculum of art education should try to lay stress on putting up plans that can adequately resonate with the needs of existing multi-cultural conditions. This can help to reduce discrimination and minimise acculturation stress; along the same line, it can deal with bias and bigotry within school systems. In this way, a formulated critical curriculum of art education will help to control shades of paranoia that drive white supremacists into fear of contamination and/or resisting perspectives of “going native”. Tavin (2003) is more enlightening: “[teachers of art] need to recognise [that] cultural conditions [influence] students’ lives in profound ways. Rather than remaining in [cultural denial] ... educators should [embrace changes in culture and] actively explore students relationships to them [and take on complexities of going native]” (p. 88). From here, we may still need to furthermore try to determine what exactly is in the term culture when studying postcolonial perspectives and then we will be able to assess it in relation to the school where fear of contamination persists. According to Lawton (1989):

Culture refers to everything created by human beings themselves: tools and technology, language and literature, music and art, science and mathematics – in effect, the whole way of life of a society. (p. 17)

Here we see that Lawton’s meaning of the term culture praises the collective fabric of human experiences. It tries to inspire teachers of art education to embrace everything about humanity so that art students can learn how culture is transmitted and how we can use it as a form of resistance against colonisers contending for the integrity of native ways of being human, by reason of fear of contamination. As argued earlier, culture with respect to going native can be promoted in the school by learning and sharing knowledge about everything intriguing, from both the *Other* or a newcomer and of the pure stock, simultaneously. It is completely plausible if art students can be allowed to share and exchange; appreciate and treasure different unexplored cultures of the (impure) *Other* in comparison with those shared by the (pure stock or) privileged white. This also means that planning a critical curriculum framework for art education needs to reclaim tools and technology, language and literature, music and art of savage cultures from Africa to make teaching and learning suitable for decolonising school curriculums and to reflect a broad historical

experience which also absorbs the native life and customs of diverse cultures. Also, in similar ways, students will be able to build a greater understanding and appreciation of everyone's culture without worrying about fear of contamination. Accordingly, culture in postcolonial studies is also indicated in the "hybridity [concept, to stress fear of contamination. Through it, we are able to learn that art education can also] carry the burden and meaning of culture to promote neglected local differences [and this is what makes the notion of hybridity so important for this dissertation. Rather than, placing] emphasis to masking or 'whitewashing' cultural differences" (Ashcroft et al., 2000, 2007, p. 109). Hybridity helps students to understand how societies and their cultures are made. This is particularly true where cultural exchange in education along with cultural diversity and intercultural dialogue through art education become substantial in advancing going native and to ensure that it survives through anything which does not remotely resemble the horrors of Eurocentrism or white supremacy. "Those experiences give students the opportunity to learn and improve their interpretations of other cultures" (Saracho 2019, p. 3).

Furthermore, out of the school there is one surprising fact (or even more) about assimilating and mixing minority cultures with (the so-called) endemic Western cultures, together. Seemingly advanced, the practice of scarification appeals to going native. To illustrate, for centuries many tribal people of Africa have carried out the art of body scarification and body piercings. Those who engage in scarification, as an example, believe such tribal markings signify a person's status in the community; it is a sign of beauty; it purifies the body; it is a testimony of some sort to a state of maturity; other cultures use scarring for matrimonial commitment and for suggesting the person's ancestry, etc. However, also within pluralism endemic to Western culture, the art of body scarification was advanced further into tattooing. From such actions we can recount and reinterpret the going native consequence, assimilated and revealed through tattooing as an occurrence of postcolonial impact on fashion and art practices assumed to have originated from African tribal scarification. Ashcroft et al. (2000, 2007) extend the following enlightenment:

While the European powers were engaged in violently suppressing the 'savage' cultures of Africa, they were importing into Europe, as loot, the revelation of an alternative view of the world in the form of African masks, carvings and jewellery – artefacts that were often stored in museum basements ... (p. 130)

Currently many European people have ameliorated practices of scarification using indelible designs on their bodies. For them, it is perceived as tattooing and it is much sought after by white people. In art education, similar traditional African art activities should be reviewed and reformulated to promote (non)native students' requirements. The symbolic significance of this kind of teaching and learning is that teachers can explore with students the paradoxical world of sacred tattooing practised by students in their youth subcultures and share out hidden intents of their cultural meanings. Or, both can discuss more the cultural significance attached to various representations of piercings and body painting, along with their exquisite jewellery to acculturate "going native". Ashcroft et al.'s (2000, 2007) postcolonial analysis provides another rich framework about the going native notion, that

'going native' could also encompass lapses from European behaviour, the

participation in 'native' ceremonies, or the adoption and even enjoyment of local customs in terms of dress, food, recreation and entertainment. (p. 106)

These perceptions invite schools and teachers of art to encourage students to participate in other people's cultural activities like cultural galas in order for everyone's local customs, beliefs and practices to thrive. Also, going native can resurrect or put an end to the pessimism of long-lost cultures, not only that students can learn to give respect to local customs of others, but this makes holistic art education possible. On lost cultures, Otiso (2003) adds prominence to the same notion that it "... embodies many local, regional and national customs and lifestyles that vary basing on ethnicity, religion, occupation, income and education levels" (p. 99). Clearly, then, art and culture rein in fear of contamination by indicating society's uniqueness and our distinct identities that we all need to reciprocate in aspects of cultural heritage preservation.

We can affirm that the notion of traditional culture is inherently contestable in contemporary Western cultures, particularly when it comes to encouraging potentials of going native and defeating fear of contamination via art education. This can cause some education institutions of Western society to be prejudicial to students proffering art-based approaches with generative themes related to African traditional practices and culture ascribed to fear of contamination or going native. For that reason, the art student should make clear to all that their undertakings are not prefabricated disquisitions; rather, a teacher may assume the student's work is not genuinely produced by them. Although not all support such a view, seemingly, it can be thought the student is fraudulent. This also denotes another important factor of lack of interest in admitting African students or those admitted risking social isolation, because they fear being misunderstood. We can now assert that the problem of practising going native in art education by institutions of Western society is not only directly related to lack of concern and resistance attributable to fear of contamination; it has got something to do with refusal to accept cultural diversity and an intense phobia or irrational fear of opening up cross-cultural barriers, distracting from authentic intercultural dialogue in the school. Also, such can cause panic and bitter resentment as far as the principles of authentic school culture conform to long-established norms, which may usually be controlled by fear of devaluing the foremost pure stock.

School culture: Authentic?

In response to the question stated as our subtopic, we need to get behind a common cause all can support. As we learned earlier about missionary education, it was intended to benefit colonial powers by providing cheap labour for administrative positions and to increase loyal colonial elites. Eventually, this also augmented some level of hostility originating from African Christians and/or mission-educated leaders who desired the education of colonised natives to be Africanised along with religion. The result was the formation of a group of African nationalists that criticised mission schools and their education, commonly known as Pan-Africanists, such as Nkwame Nkrumah, Julius Nyerere, Robert Mugabe, Yoweri Kaguta Museveni, Muammar Gaddafi, etc. Not to mention

African anticolonial and nationalist writers, like Okot p'Bitek, Wole Soyinka, John Nagenda, Camara Laye, Ngugi wa Thiong'o, Chinua Achebe etc. This takes us to Ashcroft et al.'s (2000, 2007) concept touching upon "authentic/authenticity [heightened in their book the *Post-colonial Studies*. It suggests that] the idea of an authentic [knowledge experiences in education] is one that has been present in many recent debates about post-colonial cultural productions ... invoking the view that certain forms and practices are 'inauthentic'" (p. 17). In this sense, we can argue repeatedly that authentic culture as concerns schools of Africa is a notion which can be used to reveal refutations and contradictions of school culture within the education systems handed down after colonisation.

It is obvious and widely known that even if European education introduced formal administrative development, it has some kind of revelatory correspondence with progressive influence towards formal jobs not tailored to meet local needs. School curriculums widely focus on colonial exploitation and training of colonised natives as overseers accredited to supervise and protect their loot through religion and alien Western languages. In these relations, we can perceive other facts worthy of a testimony touching on authenticity in Laye (1954) to determine the optimum composition of school culture:

Once in the school, we went straight to our seats, boys and girls sitting side by side ... As soon as we sat down, we became all ears and sat still, so that the teacher gives his lessons in impressive silence ... Our teacher moved like quicksilver; he never remained long in one place; he was here, there and everywhere. His flow of talk ... bewildered less attentive pupils. But we were remarkably attentive, and we found it no strain to be so. Young though we were, we all regarded our schoolwork as something deadly serious. Everything we learned was strange and unexpected; it was as if we were learning about life on another planet; and we never grew tired of listening. Even if it had been otherwise, the silence could not have been more absolute under the strict discipline of a master who seemed to be everywhere at once and who never have given us an opportunity to let our attention wander or interrupt. (p. 59)

Firstly, Laye's outlook reminds us of Monchinski's (2008) critical pedagogy rationalisation, which implores that "education is politics" (p. 11). One may say that both Laye's and Monchinski's classroom prospects indicate the extent to which education is dominated by circumstances of imperialist assumptions, particularly indicated within the parity of standardised education systems that fosters future imminent human capital supplied and substantiated by actions of school culture. Without going into much detail, we can also sense that school culture is built on dominant ways of functioning that make teachers' behavioural conduct perpetuate illegitimate power and oppression via some of their duties. Perhaps we can add and say that those arguments encourage us to take a keen interest in examining existing current cultural conditions as regards educational practices and policies in the primary schools of Uganda. Here again, one need only look at Ashcroft et al.'s (2000, 2007) explanation relating to the meaning and provisions of *authentic* culture:

demands for a rejection of the influence of the colonial period in programmes of decolonisation ... since, certain forms and practices are 'inauthentic', ... The problem with such claims to cultural authenticity is that they often become entangled in an essentialist cultural position in which fixed practices become iconised as

authentically indigenous and others are excluded as hybridised or contaminated. This has as its corollary the danger of ignoring the possibility that cultures may develop and change as their conditions change. (p. 17)

The assumption we get here is that it certainly seems possible that these scholars are directing us towards translating our thoughts and relating them to answering the question: Is school culture authentic? Actually, those postcolonial scholars expect us to approach the question by presenting what can be captured from activities that set the stage for colonialism, so that art education can substantiate its role in a critical curriculum when it comes to decolonising practices of school and/or education, which have become iconised as authentic. We can even push this argument further and lament that school culture is authentically entangled with colonial controls, even today. Case in point: stressing the need to use English language in the school. Clearly, then, we need to rework our question and reveal what kind of postcolonial conditions are entangled in the school culture, at primary school level in Uganda. Parallel answers duel with connotations of the term “school culture,” as stated by Case (2016) that it “encompasses all of the beliefs, traditions and norms [just to mention a few] that impact the day-to-day working of a school. [In other words, school culture is] the most important component to a school’s success” (p. 2). Or, to say it as a simple term; school culture is “a large spectrum composed of many facets of a school” (Case, 2016, p. 2). Here, too, it makes sense to indicate that much of school culture is situated in official rules and regulations, which are used to govern disparate school systems. Under such circumstances, we need to first apprehend some significant facts concerning primary school culture in Uganda, as accounted for in the table below:

The current formal structure of education at primary school level in Uganda consists of seven years (for children between the ages of 7-13). This means classroom levels start at primary one to seven (or, P.1 - P.7):

Greeting, praying and assembly	At the lower primary school level (7-9 years), pupils routinely pray (in some schools) before lessons start; every day in their classroom. Incidentally, the same prayer ritual may already have happened during the daily morning school parade together with all other pupils of the upper primary school classes.
	As a routine, many schools have morning parades. The purpose includes enforcing rules and regulations of the school and doing hygiene inspections such as checking the cleanliness of the student and ensuring that the student is wearing a correct school uniform, etc.
	The first thing students do once a teacher (or a visitor) enters a classroom is all stand up to greet them. Then, the teacher orders all of them to sit and he/she does roll call.
Substitute teachers	Officially, one teacher is responsible for teaching at least one classroom at a time, of generally 40 students or more.
	In the absence of a teacher, schools in Uganda do not use substitute teachers. Instead, students are expected to revise their textbooks, or if they are in infant classes (7-9 years); they are assisted by a class monitor to read, repeat aloud or declaim from repeatedly displayed wall charts.
	A class monitor is a student responsible for controlling the class by enforcing necessary (physical) discipline, where possible, before the teacher enters a classroom. Such a student is picked through a vote by classmates, sometimes the class teacher can dictate and pick any student they can entrust with such a responsibility. There are no detentions or time-outs for disciplining pupils since corporal punishment is widely used.

Extra work, coaching, homework and holiday package	In some primary schools, students stay longer at school to do extra school work assignments with their teacher. This means there is no specific time for the end of the school day.
	“Coaching” is an after-school system of teaching where the teacher gives extra help to specific students at a small fee agreed by the parents of the child.
	At the end of school, students of six and seventh grade carry a great deal of homework as a way of keeping them focused to what they learn at school.
	The holiday package serves the same purpose as homework. Students keep working at home on their school exercises even when the official school term has closed. In both cases, homework is supposed to be returned to school when it is neatly done.
	Failure to accomplish the above disclosed school undertakings can lead to serious punishment.
School uniform	Every student at primary school level wears a school uniform bearing the school’s badge. Usually, the system of supplying school uniforms is based on individual internal policies. This is one major area that allows business to run in schools for commercial interests.
	Usually, boys wear a short-sleeved shirt and a pair of shorts. Girls wear a jumper dress with sleeves. In some primary schools, girls wear a long skirt and a blouse. Originally, (before privatising education) colour choices for individual school uniforms were controlled by the founding religion or body.
	A student who does not wear school uniform is punished and sent home, unless they have a convincing reason for not putting it on. The school uniform is supposed to be kept clean and pressed.
School lunch & breakfast	Typically, day schools serve their first meals between 10:00 and 11:00 am, because schools believe by the time a student reaches school (7:00 am) they have eaten a simple meal or had a cup of tea for breakfast.
	Usually, school breakfast is comprised of maize-meal porridge with(out) sugar. School lunch is habitually composed of plain bean soup, (sometimes) fried to be served together with a meal of “posho” (a daily ration made from cornmeal). <i>Posho</i> is like <i>ugali</i> eaten by Kenyans and Tanzanians or <i>pap</i> served in Namibia.
	A meal comprising baked beans and <i>posho</i> is common in the education system of Uganda because it is cheap, and nutritionists believe it is a very healthy meal.
	Students eat their lunch at classroom desks, but they can also sit outside and eat.
	Unfortunately, providing school meals has proved very difficult to accomplish in public schools after (UPE) Universal Primary Education was introduced in 1997.
Hair style and cosmetics	Educationists in Uganda believe students are supposed to focus on their education not appearances.
	Girls and boys cannot wear their hair long. The maximum is half inch (mandatory) and as a minimum may sometimes include shaving the head bald (optional). Pupils are not supposed to wear make-up and they are not allowed to style their hair or nails.
Romantic relationships	For the mere fact that the majority of students are underage, romantic relationships are strictly forbidden. A student discovered to be in a romantic relationship is punished severely or given an indefinite suspension.
	The most interesting fact is, in some classroom situations; where the teacher is faced with a playful and/or stubborn student they can be forced to sit between two people of the opposite sexes, for composure. Above all, it is typical to find one classroom desk designed to carry at least three students or more.
Caretaker duties	Apart from preparing school meals, maintenance of vandalised property and giving security, everything that concerns keeping the school clean, moving furniture from one place to another (sometimes, collecting firewood for cooking their school meals) and similar tasks are done collectively by all students.
	In some rare cases, sweeping the school yard is a task given to students who arrive late to school. Otherwise, it can be done by all students as an extra-curricular activity.

	The main purpose of delegating caretaker tasks to students is to minimise costs, not only that schools believe students learn life skills, self-reliance, teamwork and a strong work ethic. By doing this work, students feel they are partly in charge of managing and maintaining the cleanliness of their school premises.
	Whenever there is no teacher-on-duty, supervisory duties (out of classrooms) are delegated to school prefects. Getting into a prefectural position in many schools transpires after a heated electoral campaign among students. However, to avoid nominating undisciplined students, the school system makes some decisions on endorsing and ratifying who must win such-and-such a senior position.

Thus, it is not an overstatement to claim that primary school culture in Uganda authentically serves a dominant authoritarian strain. Similarly, the concept of authenticity as regards the significance of school culture calls for a critical rationalisation of written and unwritten rules, how they function to serve authority and how they play the role of school politics. To understand this, Hargreaves (1995) offers a rational opinion upon authenticity of “school culture” that it “is the knowledge, beliefs, values, customs, morals, rituals, symbols and language of a group” (p. 25). From Hargreaves’ explanation, we can unravel the need for perusing the complex occurrences school culture puts forward for students with the intention that we can formulate a critical curriculum of art education reflecting Monchinski’s (2008) view, which suggests that “there are students and teachers who don’t like aspects of school but accept that this is the way school is” (p. 124). As it is portrayed, school culture is obsessed with the observance of rigid routines and rules for the purpose of shaping knowledge, standardised behaviours and customs. Conceivably, we “can accept the general argument that colonial rule justified itself through [cultural assimilations persisting in institutions like the school system and upon] the process of writing and rewriting other people’s histories and cultural practices” (Achebe, 1996, p. xvi). In its totality, one could argue that genuine school culture should comprise conditions, practices and principles that aim at giving students cultural democracy for the benefit of putting art education efforts in transforming prevailing social structures, pecking order and other school mandates. The potential danger might be around how to control the abuse of such freedoms by students.

Literally, for students to achieve some of the above, a critical curriculum framework of art education should be planned based on new school cultures which students consider to be authentic, recognising free learning experiences that show consideration for fair, equitable and unbiased schooling opportunities, along with recognising learning that addresses issues of school violence via fields of inclusive learning

School (as a site of) violence

Going further back, during colonialism we learned that missionary education was characterised by violence embedded in its bureaucratic tendencies, the legacy of exam-based rating and evaluation, standardising models of education regulated by alien school curriculums, emphasising constancy via certification in aptitude for learning and homogeneity of policies, along with a lack of questioning bondages of hierarchical social relations, not to mention the challenge

of overcoming acts of threat in the school.

To this dissertation, these and more represent destructive violence and atrocities in education systems of colonies. From the standpoint of postcolonial theory, Loomba (1998, 2005) asserts, “colonial violence is understood as including an ... attack on the culture, ideas and value systems of colonised peoples” (p. 51). Its effects are still identifiable as substantially the same and are a point of reference against which the reality and impact of violence in primary schools of Uganda needs to be reviewed. Many students still face a complex and difficult social world due to school violence vested in maintaining the status quo of keeping school masses under control by dominant institutionalised power, also involving discrete incidences of violence in the school evoked by students, teachers and parents/guardians.

Between 2000 and 2007, postcolonial scholars Ashcroft et al. (2000, 2007) cited DuCille’s (1996) work in related fields which “shed light on the way” in which the theoretical lens of a discourse on school “violence was often hidden beneath the civilising rhetoric of imperialism (p. 5). This reminds us, perhaps, of the most profound sense of imperialistic imposition in the education system of African colonies that puts unfair demands on students concerning use of English by force and/or through violence. Imposing English language on students denotes linguistic cultural imperialism: “early in its usage ... English language ... simply means ‘command or superior power’” [in the school systems] (Loomba, 1998, 2005, p. 10).

As Monchinski (2008) puts it, “power plays itself out in the everyday classroom in the forms of the language allowable there. Standard English is privileged as proper or correct English over black English and other non-standard forms of the tongue” (p. 156). In addition, Achebe (2009) recounts how native language was outlawed and condemned in a school situation using violence. As adapted from his *The Education of a British-Protected Child*: one evening during a time when his mother Janet *Anaenechi Iloegbunam* was still a student at “St. Monica’s Girls School” (p. 10) there was Miss Edith Ashley Warner the school principal and she was also her teacher of English who on some occasions ordered her “to eat the food in the dish and afterwards wash it carefully” (p. 9). Interestingly, Miss Waner spoke in *Igbo* the mother tongue for Janet. Beyond everything, “she was apparently learning the language and used it [remotely] on [that] occasion, [by saying] *Awakwana afele*, which should mean do not break the plate. [As a non-native speaker of *Igbo* language Miss Waner was amiss, she deserved to be corrected, hence that moment could give Janet; her student, the privilege to teach-the-teacher. Even with fear of violent repercussions, whenever Janet perceived a mistake in Miss Waner’s order, she was] unable to contain her amusement [she always] giggled. [This proved] to be [an instinctive] mistake [Janet was not very aware of]. The Victorian lady was [always irked by Janet’s giggles. One day,] she picked up a huge stick and walloped her good and proper. Later, Miss Waner called Janet and gave her a stern lecture on good manners [by proclaiming that] if I speak your language badly, you should tell me the right way. It is wrong to laugh at me” (Achebe, 2009, p. 9).

Thus, we can no more legitimately deny that during the colonial and missionary span, the school was and is still a site of violence. This requires teachers and students to learn how to reach a compromise without violence and it should be a key requirement in art education. Art teachers

formulating a critical curriculum need to encourage students to review their own ways of thinking when they are in an obscure situation and learn how to create alternative solutions by using critical thinking. hooks (2010) observes, “when teachers are revered, admired profoundly and respectfully, our ability to teach is enhanced as is the ability of our students to learn” (p. 114). In the school, this can pave the way for art teachers to work towards protecting all students from forms of school violence. For students who are victims of violence, art education should become their site for self-determination, and this means teachers need to formulate a critical curriculum which can conciliate and intervene rapidly in disputes of violence. “Key to the spread of Western cultural forms, [which include] the dominance of European languages such as English, Spanish, French and German” (Tikly, 2008, p. 21).

Locally, many young African pupils are accustomed to speaking individual tribal languages, however, the school seems to take them away in exchange for Western languages and culture; concomitantly, this is an act of violence. Put simply, many schools in Africa particularly primary schools still tolerate resistance towards mother tongue practices by using cruel corporal punishments. If a student is identified speaking a mother tongue, they are “associated with [having an] impressionable mind with low status, [their actions are imputed to] humiliation, corporal punishment, slow-footed intelligence, ... downright stupidity non-intelligibility and barbarism” (Ngugi wa Thiong'o, 2004, p. 18). Earlier, in 1995, Ngugi Wa Thiong'o illustrated school violence by using an experience he personally went through, as concerns language:

One of the most humiliating experiences was to be caught speaking Gikuyu in the vicinity of the school. The culprit was given corporal punishment—three to five strokes of the cane on bare buttocks—or the culprit was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. (Ngugi wa Thiong'o, 1995, p. 288)

In fact, however, these instances substantiate humiliation experiences caused by violence in the school happening to students. Further evidence concerning school violence and corporal punishment is divulged by Chinua Achebe (2009) whereby, even if “education [at the time of his schooling] was completely in the hand of native teachers, the legacy of the unspared rod remained ... you [can get] walloped not for laughing when a mistake [is] made, but for making it” (p. 10). As we have already remarked, hence, we may have to affirm that colonial and/or Western educational philosophies justified “authoritarian approaches [in] teaching and learning, [which included] widespread use of corporal punishment [to enforce and/or maintain school discipline. Not only that, their education shaped illegitimate conventional control systems across different areas of school's social life; everything from top to bottom became thoroughly] bureaucratic in nature [and this also included memorising facts to pass tests and examinations hence leading to] rote learning” among students (Tikly, 2008, p. 24).

In Uganda, students try hard to pass exams by cramming for fear of corporal punishment if they fail. As art education scholars planning a critical curriculum of art education we need to work upon such multiple coexisting postcolonial realities and build learning environments that deserve greater study of putting an end to violence in school systems. Such sentiments echo the perception

of reasons why a critical curriculum of art education should include critical thinking instructional themes to allow teachers to focus on tracking violent tensions in the school. In this way, art education will address a broad range of concerns and meet individual students' needs where there is a growing fear of violence in the school.

Quite often our society tends to view (corporal) punishment particularly in the school systems as normal, but to young students it is humiliation. In Uganda, the kind of "argument put forward by some teachers who subject learners to corporal punishment is that this it is one way of instilling discipline into students" (Kibuuka, 2016, p. 21). In a complex overview, Davies (2005) citing Harber (2015) argues "across the globe [a culture of violence has become commonplace in] authoritarian schools. [Thus,] physical punishment is [seen as] an obvious preparation for the idea that violence is a good solution to a problem, and there are large numbers of teachers, parents and students in countries ranging from USA to Taiwan, from Morocco to Zimbabwe, who still support corporal punishment as a viable way of disciplining pupils" (p. 636). We need not wonder, then, that colonial-related influences in education are still rooted in such common pursuits of shared visions jointly held within internalised beliefs and practices of school policies. As teachers of postcolonial theory, we can use a critical curriculum framework of art education to lay stress on methods which can help students to acquire and apply knowledge and skills of their intelligence without violence. This also means scholars of art education need to take advantage of realisable self-expression opportunities situated in art and formulate exercises based on deploring violence to uplift mother tongue use in the school systems. If implemented properly in a critical curriculum, this can help students to come up with a body of knowledge full of suggestions for solutions that inform cultural imperialism and knowledge which can provide awareness about unfair or unpopular practices and beliefs embedded in methods of learning that could cause unnecessary school violence.

Cultural imperialism in postcolonisation

The concept of cultural imperialism as part of postcolonisation has considerable relevance connected to this dissertation; however, both also encounter substantial misinterpretations that deserve clarification. Firstly, imperialism can be understood as a Western policy which was used by colonialists to expand their power and influence over colonised territories to impose their national culture. Moreover, postcolonialism as we have discussed throughout, focuses on the aftermath of colonial experiences. Hearn (2011) explains:

Imperialism in its political form is the establishment and maintenance of an empire: the dominant country claims sovereignty over the subdued and effectively governs it as a weaker country, making decisions on its behalf that shape its political and social development ... (p. 340)

To the colonised, imperialism incapacitates right of possession, it makes the colonised submissive, while, at the same time, it gives control and influence to the oppressor to dominate and make political and economic policies favouring their own interests. From Hearn we can also

unravel a basic ideological cluster that constitutes cultural superiority, which consumes our own ways of life through policies of economic manipulation and via the monopoly of transnational economic empires per se. To clarify, African school curriculums are structured with knowledge appealing to the coloniser's own culture to transmit economic exploitation by filling up trivial jobs with white-collar workers as guardians of their loot. That is to say, a useful critical curriculum framework of art education should concentrate on providing learning which can help colonised people to realise their political and economic self-determination. Art students should be encouraged to use their artworks and examine existing white man's burdens along with perpetuations of power-politics within their social surroundings in order to transform society by using a collective voice provided by art. This can also be achieved by exploring their own material and symbolic culture; they can use it to express their resistance during learning. Examples of material culture usable in art education include: bark cloth, ornaments, monuments, native fabrics and indigenous art and crafts. Put another way, by using our own material culture during teaching and learning art education can achieve the purpose of resisting imperialism via political action.



Figure 4.

Using mother tongue to create an artwork on a bark-cloth surface: a political action against imperialism:

Artist name undisclosed: Produced by a pupil from a Finnish primary school.

Mitä kuuluu means: How are you?

Linked to the concept of cultural imperialism, Ashcroft et al. (2000, 2007) are more enlightening: "imperialism is economic control, its primary importance involved a reconstruction of the economic and social resources of colonised societies" (p. 33). In essence, Ashcroft et al. try to argue that the existing school curriculum used by colonised people of Africa impedes their economic progress and education continues to face ominous reconstruction via scholarships and sponsorships linked to multinational corporation superintendencies that drive global culture through incentive deals and exchanging, capturing and destroying our distinctive local customs. As an example, in Uganda, Unilever, a British multinational consumer goods company, has positioned itself in various sponsorships or bursaries at primary school level by using Blue Band, a brand of its margarine products. To be exact, its goals are not precisely connected with reconstructing economic conditions of needy parents, or for making improvements towards students' educational achievements and environments. Instead, Unilever indirectly targets schools because they are its source of buyers and therefore, supposed sympathy regarding sponsorships is actually intending to benefit its economic performance in the global market.

In Ngũgĩ Wa Thiong'o's (1993) term concerning the meaning of cultural imperialisms:

It is the continued domination of the worlds by a handful of European languages and literatures, which can only make the world poorer not richer. The transition in

African, Asian, South American, North American and European letters is towards traditions that will freely give and take, based on equality and mutual respect, from this vast heritage of human creativity. (p. 24)

Arguably, Ngugi Wa Thiong'o reiterates the significance of European languages in giving the direction against cultural imperialism and also tries to inform us that colonised people need to struggle and pull the thorn from their flesh in order to break out of dominating viewpoints influenced by European culture, concealed in few languages and written documents, since it is colonial oppression brought about by imperialism. Its presence to the colonised has not only yielded their longed-for needs of making themselves prosperous, but, it has also generally put forward cultural interdependence. Actually, Ngugi wa Thiong'o is in other words offering suggestions to art teachers to use a critical curriculum framework of art education as a motivation in leading students toward sanctioning monolithic ideas prevailed by a handful of European cultures that colonised people view as truth and reality. Not only that: by using a critical curriculum of art education, teachers and students can share insights and discussions about how to mobilise action to what is deemed to be of (economic) value in their cultural heritage with regard to the particular aspect of indigenous practices, namely language, art, architecture, stories and cultural music, etc. If students can acquire art education based on resisting cultural imperialism, then learning will try to achieve an end toward the internalisation of the coloniser's identity, which perpetuates exploitation. School curriculums should not make native cultures vulnerable to external knowledge productions of the coloniser. Central to such a turn, art education should be used as a means of strengthening students' political resistance. Teachers should base learning on neglected challenges within native cultures; as an example, the lack of local activism for girls' empowerment in some cultures of Africa.

Postcolonial and the feminist perspective

There is no single form of feminism, because in every country, the rights of women are different. (Baumann, 2019)

Feminism pursues women's emancipation and their rights: at least, it reckons on the rationale of fairness. In other words, it is all about equal rights and opportunities for women in the societies where they belong. Rather, it includes "human rights abuses, especially against indigenous women, [which should] be dealt with quickly and severely" (Pio 2020, p. 8). "The vastly different experiences of women and attitudes towards equality between men and women makes it difficult to provide a global definition of feminism" (Mooney & Evans, 2007, p. 91). To this dissertation and as concerns postcolonial theory, feminism deals with experiences in the lives of students who are mainly girls "from impoverished and oppressed countries," like Uganda (Mooney & Evans, 2007, p. 91). "Women have often been seen as mothers who would shape the next generation, and as workers, for example, potential contributors to the economy" (Monkman, 2021, p. 3). This means feminism shall put more stress on cultural assumptions built on the social roles established

by African societies as being appropriate to girls, off to the side of boys.

In Uganda, during colonial-missionary education we learned that social and cultural education starts from home by parents and guardians who work as mentors. They introduce young boys and girls to early training in skills for producing home implements like baskets, bark cloth, pottery, blacksmith and other handcrafts. In school, throughout colonial days "topics covered during teaching women included, cooking types of food, child-care, scientific farming and mending studies" (Sifuna & Otiende, 1994, p. 198). In like manner, the introduction of missionary education improved and advanced education for girls by encouraging them to become nurses and midwives. Culturally, men were encouraged to work and provide for women. However, today, coeducational schools have given equal educational opportunities to girls who have also enrolled in courses commonly believed to be male-oriented and some have graduated to become experts in various professional occupations which necessitate masculine vocational skills.

Pre-eminently, art educators need to use a critical curriculum of art education to appreciate distinguished works of women or girls in order to inspire others and to build a fair and impartial society. Girls, to a larger extent are still viewed as objects (of sexual desire) rather than subjects (seen as fully human) in many traditional African societies. This maybe what Pio (2020) was referring to in his *Gender and Indigenous Education and Practice* that: For indigenous girls, domestic work, early marriage, rape, teenage pregnancy and other forms of physical violence are significant issues impacting their education" (p. 14). Such situations can in practice be treated as cases in which there is really no remedy at all. In fact, this makes it impossible for them to share equal opportunities in material wealth along with being able to adequately take leadership positions in society. Unlike a boy, the African girl is expected to have a clear picture of the kind of life that surrounds her position in the society where she lives. In that case, as she matures, her sexuality and sexual identity may sometimes clash with society's social or religious notions, which are in all likelihood always culturally disruptive to her understanding of reality. Such society norms cause too many distractions in the different ways girls are supposed to determine a clear vision of their future life. No wonder, "it is alarming that in Africa girls can expect to stay in the school for only six years compared to eight years for boys" (Tikly, 2008, p. 28). We can but hope for better days, like "in some regions, for example, girls stay in school longer because the jobs available to boys are not available to girls, so they have no other option—there are no jobs to lure them away from school" (Monkman 2021, p. 12). Mooney and Evans (2007) clarify that

In the international arena significant pieces of legislation have acknowledged the common experiences of women... [such as mass] rape and sexual enslavement [and other] horrific modes of human rights abuse recognised as "war crime" and [as] crime against humanity [they must be avoided]. (p. 91)

Here we see that the plight of young girls in some African societies consists of experiences that violate their chastity via sexual abuse and discrimination. To explain further, in many cases girls are denied equal access to education, even simple respect and human dignity; they are subjected to arranged marriages as underage girl brides; they endure genital mutilation, suppression and incest, forced prostitution and sexual abuse. Other "violations include sexual violence and

trafficking, killing or branding women as witches, militarisation or state violence and development-induced displacement. Security forces also target tribal women for sexual violence” (Pio 2020, p. 14). Besides this, poverty forces many young girls to work as servants, along with signing up for other societal exploitations. Monkman (2021) asserts

Experiencing Gender-Based Violence (GBV) deters children—usually girls—from attending school, diminishes their ability to engage in their schoolwork, and generally makes the school experience a negative one. GBV includes bullying, but can also lead to unintended pregnancy, or acquiring HIV or other sexually transmitted infections (p. 9).

All these result in forcing girls to drop out of school and contradict the notion of their human rights. Teachers of art education are supposed to incorporate such experiences of girls in a critical curriculum by highlighting the extent to which they undergo steady disfranchisement, which makes them cheerleaders to what society expects out of them and not what they want to be, if they continue to be in school.

In promoting feminism, teachers of art education are expected to include social and emancipatory ideals concerning advocacy of women’s rights. In this way, a critical curriculum of art education shall include political and social themes discussing cultural behaviours and actions that affect raising awareness about making better the economic equality of girls (whether from urban or rural areas of Africa). Examples of political and social themes include access to education, freedom from violence, liberty and health just to mention a few, for girls to be viewed as valuable partners in developing society. One could even push this argument further and declare that lack of basic knowledge on the subject of human rights is the fundamental reason why many young girls are subjected to doing very difficult jobs or manual labour inappropriate for their ages, at home. According to Loomba (1998), “women and colonised peoples functioned in economies which rested on their labour, and both were subject to ideologies which justified exploitation” (p. 39). Loomba’s notion allows us to see more precisely that teaching and learning should continue to examine the general rationalisation of masculine and feminine roles in society via a critical curriculum of art education. This will help girls in the school to understand how cultural norms about gender role expectations should be discussed by comparing feminism with the historical role of men since colonial days. Ngugi wa Thiong’o (1965) expounds the same notion using a basic narrative:

The women and men of Makuyu (village) were already up and about to carry out their morning chores by the time the two girls, with their water barrels weighing heavily on their backs, reached home ... Some women, apparently not early risers, were just now going to the river to fetch water, while here and there, cattle and goats, with small boys trotting after them, trailed in all directions. (p. 28)

The traditional distinctions of male and female roles that frame feminism in Ngugi wa Thiong’o’s narrative confirm to us that perhaps it has been culturally taken for granted that women are suited for different tasks than men. The same thinking can be ridiculously affirmed in Monchinski’s (2008) feminism that “traditionally men as a whole have been bigger and stronger than women and used their advantages to control political and economic power, lording it over

women” (p. 7). For us, we can say, if girls can receive education through art and crafts they can achieve economic empowerment which can later help them to change society’s cultural expectation about them, which includes, encouraging specific behaviour and thoughts combined with aspects of culture and power, hegemony and patriarchy that make boys believe they are superior to girls. Gunnarsson (2022) forewarns art teachers about the impact of exploring affective qualities within the teaching equality to deal with it a thoughtful and cautious manner: “When the teaching addresses norms of masculinity, showing how boys are also affected by inequalities, this group of students instantly became more engaged, which shows the impact of having one’s own position being recognised.” (p. 196)

Mooney and Evans (2007) argue, “women are still seen primarily as doing emotional, caring and private domestic work, notwithstanding their contribution to the public economy” (p. 92). In this sense, we can also advocate that students of art education, particularly girls, should take advantage of a critical curriculum of art education and tell others about their painful or frightening and constraining experiences that cause invisibility to them, or, express to others experiences which brings about hindrances in feminist inclusiveness as regards their purpose in the society where they belong. As teachers of art education, we can also use a critical curriculum of art education to discuss successful women by presenting popular indigenous artworks produced by them with the intention that young girls can be inspired to be like them. To some extent, this can help to increase school retention and/or reduce girls dropping out of school by working hard to fulfil their (correlative) dreams and become successful. Thus we can now assert that it should not be too surprising that “women in Sub-Saharan Africa—still remain excluded from gaining equal access to Western literacy” or education per se (Egbo, 2000, p. 3). Traditional lack of common sense as concerns purpose of education makes some parents think that it is a waste of money to educate a girl who will grow up to marry and take care of another man. In reality “many indigenous communities give priority to education for boys, and where there is a bride price, the girls are married off early” (Pio 2020, p. 14). In general, some local beliefs and naivety cause such unjustifiable reasons which make certain societies resent providing girls with educational opportunities which can adequately lead them to possibilities of achieving what belongs to their human rights.

Ngugi wa Thiong’o (1977) shares a life tale of two primary school students who were friends from his village. The boy was known as Ritho and Wanja was a girl. In their perceptions and future anticipations after education, as a young boy, Ritho had the “ambition to design and build a bridge for poor people over a road or a river”. That aspiration caused Wanja’s feminist sense to wonder, by asserting that

Boys were always more confident about their future than us girls. They seemed to know what they wanted to become later in life: whereas with us girls the future seemed vague ... it was as if we knew that no matter what efforts we put into our studies, our road led to the kitchen and to the bedroom. (p. 37)

Ngugi wa Thiong’o in turn helps us to see clearly the struggles of an African girl: it is not simply about inferiorisation and exclusion in terms of gaining professional skills and knowledge from the school, but her future is also still abstractly vague. Again, Ngugi wa Thiong’o seems to

have recognised feminism and the disproportions within educational attainment; he tries to tell us how employment and opportunities in the labour market favour boys. However, it is necessary for us to consider such feminist discursive interventions in the anticipated critical curriculum of art education, because they keep us anxious and aware of prejudice, bias and discrimination about future prospects for girls.

CHAPTER V

Globalisation

This chapter gives an introduction to globalisation theory. It attempts to explain the meaning of globalisation as a concept oriented towards understanding national and international policies in education as a basis for appreciating African cultural heritage. Key concepts of globalisation and education facilitated investigations about how to confront social justice; equal opportunities and students' concrete lived experiences for the re-envisioned critical curriculum of art education. Further, this chapter discusses globalisation perspectives concerning privatisation and liberalisation: how they seem to have ceased to work well and/or enhanced the effectiveness of education systems in Africa, but most importantly Uganda. Much of the investigation described in this chapter gives insights into Education-for-All, neo-liberal systems for art education, human rights concerns and awareness as regards the African child. Moreover, it takes aim at answering one particular question: How might we re-envision a critical curriculum framework of art education for primary school level in Uganda, through contexts of globalisation discourses? At the end, it looks at important issues concerning global education and how the school curriculum has not effectively embraced concerns about the purpose of teaching and learning which empowers local knowledges, along with censoring a valuable cultural resource of student's mother tongue; such school situations offer a loss of connection to our cultural heritage due to global modernities.

Globalisation theory

Globalisation is both a process and a theory. (Erwin, 2005, p. 614)

Using Erwin's expression, we need to reconsider common contingencies in both theory and process as far as globalisation theory is concerned. At the broader level, it pushes scholars to question and provide a clear understanding of how, even in education globalisation constructs homogeneous trans-nationalisation dimensions reframed in political, economic and social relations. Indeed, Cuterela (2012) is correct when he states that globalisation refers to "the emergence of [a single system of] international networks, [to accelerate worldwide economic, political and social relations]" (p. 137). From that perspective, we can better understand how specific the process of globalisation is putatively linked to international trends. Further, for this dissertation the processes of globalisation are understood as a complex and multifaceted phenomenon encompassing various cultural debates earmarked with diverse meanings, contexts and practices. Hence, globalisation theory will not only specifically discuss education; it will also touch on other related disciplines, particularly language politics and human rights.

As affirmed by Robinson (2007), globalisation as a theory draws "on the distinctive contributions and traditions of multiple disciplines" (p. 125). In this sense, the intellectual sphere of the term globalisation can be diversely applied in cross-cultural explorations including

contributions of art education. As an example, globalisation can allow enhancements of cultural vitality and heritage reputations through education and commerce. Regarding local art, globalisation can provide employment and economic growth to local people through cultural tourism; the social benefit is that traditional artforms which have been passed on through one generation to another in their multifarious media and cultural appropriations can be used to generate income through international exhibitions or local sales to tourists. This provides a launching point for establishing employment opportunities accessed in art-based careers. Referring to the relevance of globalisation theory to this dissertation, it is most closely associated with Ahluwalia's (2001) rationalisation which states that "there is little agreement across disciplines on how to theorise globalisation" (p. 114). In consequence, we have to react to the bigger question: when did studies concerning globalisation theory begin and what is in its sequence of adverse occurrences?

According to a historical source made available by Robinson (2007), the extreme importance of "globalisation studies [became increasingly apparent] from the 1970s onwards." It was actively concerned with "several sets of phenomena that drew researchers' attention". Up to this point, today, perhaps one could assert that in some education discourses there are some globalisation occurrences such as those situated in Robinson's list of its origins which are vital as regards its existence. The first one is from "the emergence of a globalised economy involving new systems of production, finance and consumption along with worldwide economic integration" (Robinson 2007, p. 125). To us educationists, new systems of production and worldwide economic unifications means globalisation involves advanced methods of teaching and learning that embrace new adaptations based on coping with new technology interfaces, media and information in a global-centred society. One of the most appreciable impacts of globalisation in education is on how sites of global communities integrate to assist in rebuilding the adequacies of the school and society by using systems of production in technology which support efficiency, accuracy, communication and documentation. Not just that: globalisation and education enables trading in educational commodities via flexible online platforms where scholarly works can be shared and consumed.

Secondly, globalisation nurtures "new transnational or global cultural patterns and practices ... [in order to improve educational policies and] ideas of 'global culture(s)'" (Robinson 2007, p. 125). Most importantly, it pays attention to knowledge concerning global issues and permits students to understand the world through interrelated and/or different kinds of organisational systems, popular culture and multiple knowledge perspectives. Through globalisation, the cultural rhetoric of popular education appears to be easily directed at practices and possibilities of adapting similar social and cultural prominences. Its positive is that it gives young people universal education and standardised qualifications. Not only that: a universalised education evades the risk of seizure by authoritarian governments. Autocratic regimes have potential to violate human rights; via education, they can do that through mass brainwashing, disciplining and punishing, dominating and controlling school curriculums. Furthermore, the merit of universal education is not only in achieving almost identical methods of learning and better knowledge; rather, it opens international

boarders for education and work.

Further, Robinson (2007) mentions a third phenomenon concerning the “global political processes, [which came as a result of] the rise of new transnational institutions and concomitantly the spread of global governance and authority structures of diverse sorts” (p. 125). In terms of global political issues, we can briefly say education is one of the most important influential factors when it comes to preparing citizens expected to participate in political processes of their countries. Practising democratic values includes using attained knowledge and skills to struggle for social justice, along with helping people to understand the value of respecting existing laws. As regards the perspective of transnational institutions towards education and globalisation, they provide services appertaining to exporting and sharing knowledge or providing education through correspondence. The affiliated school or department of education can issue credits towards a qualification, set up regional accreditation agencies and also collaborate with schools in the country where the student is located. Transnational education supports countries and students who wish to build their education capacity and/or improve their learning across and beyond local providers. Sometimes, the affiliated school is constrained for financial reasons or the purpose can be based on knowledge expansion. However, this may sometimes turn education into an export business, and this can affect its efficiency as regards local operations and/or the quality of domestic education systems can be compromised, not to mention a lack of quality assurance and supervision by legally and electorally legitimated local education authorities. Similar challenges in education can arise in many contexts. Put another way, through global political processes, authoritative decisions can be taken over by transnational policy coordination and this can make local institutions become powerless since democratically elected governing bodies put together by parents and local community members will be rendered dormant.

The fourth key point of Robinson’s (2007) phenomenon of globalisation is migration and resettling. It culminates from an “unprecedented multidirectional movement of peoples around the world [and involves] new patterns of transnational migration, identities and communities” (p. 125). Locally, we can say migration and diaspora are coincidental occurrences of education. This is not only about teachers and students that relocate in the pursuit of an enlightening experience provided by schooling expeditions; migration and resettling also involve support staff and/or other qualified personnel. With the same view, it becomes vitally important for us to suggest that this phenomenon of global migration and/or diaspora becomes apparent when people move from rural areas to cities for employment prospects, acquisition of professional skills and qualifications, along with living in ameliorated life conditions. Mooney and Evans (2007) lament, “the migration policies of developed countries show that they encourage only particular kinds of migrants based on employability, financial means, language skills and cultural capital generally” (p. 166). In essence, migration and resettling of immigrants puts families under duress, whereby, migrant families (especially their children) enrol in (alien) schools to be able to participate in regular educational programmes. In such circumstances, they find themselves accepting inherited sets of unknown beliefs and cultures uncritically. As an example, in many cases, immigrant students are more likely to be forced to follow unreflective factual teaching, which includes taking on new languages and/or

suffer penalties for using their mother tongues. Ngugi wa Thiong'o (2004) laments on migrant receivers of global education that

Those of us who have inherited the English language may not be able to appreciate the value of the inheritance. Or we may go on resenting it because it came as part of a package deal which included many other items of doubtful value and the positive atrocity of racial arrogance and prejudice which may yet set the world on fire. But let us not in rejecting the evil throw out the good with it. (p. 19)

Clearly, then, when it comes to international education systems, a learned migrant student is recognised by their ability to read, write and communicate through the dominant language; this is what Chinua Achebe calls the “atrocity of racial arrogance”. We also find a comparison in the prominence given to passing the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS), not to mention others like “the Program in International Student Assessment (PISA)” (Koh 2017, p. 4). It is certainly possible to hold the view, as some have, that postcolonial school systems have continued to use this as an elimination method to segregate those who they believe are equal to them or their values so that they can share with them intrinsic and predisposed education. In other words, it hides racial discrimination; it provides a reason for chauvinism. One may argue, if TOEFLs were based upon concepts of fairness, then all categories of students should be examined with the same criteria without exemptions.

Drawing on available empirical evidence, this became apparent in systems of education during the course of time corroborated in Chinua Achebe's (1996, 1999) *Things Fall Apart*: “Achebe grew up and came of age in the culture of colonisation... [his] early education [was at a] Church school, [and upgraded at] the prestigious government secondary school... [Hence it remains absolutely true that this made him infract from] the culture of colonialism. [Moreover, those days] schools were modelled after British public schools (the equivalent of prep schools in the United States), which meant that the values they promoted ... were essentially English” (p. xiv). With reference to Uganda, English can present some positive contributions as regards education, and for local migrants it can help them to develop a practical consensus necessary for intercultural communication and interactions. Along the same lines, it can give a helping hand towards settling important issues of vital concern within traditional African societies built on high levels of ethnic diversity. However, for a migrant student whose priority is to resettle without relinquishing their beliefs and cultures in the school, settling in foreign languages means remaining calm and accepting dictated restrictions they are not accustomed to.

The fifth key point enumerated by Robinson's (2007) globalisation theory reveals a sequence of adverse occurrences in terms of “new social hierarchies, forms of inequality and relations of domination around the world and in the global system as a whole” (p. 125). Perhaps we might say they all legitimise struggles aiming at imposing parity in society. An example of the latter can include linking students' performances to established international grade level standardisations. This also includes the different roles expected of a teacher; “in many high-performative education systems, teachers are held accountable by policy makers, parents, and school administrators for students'

performance” (Koh 2017, p. 5). In the prevailing set of circumstances, hooks (2009) identifies that “we are not all equal in the classroom. Teachers have more power than students” (p. 114). Actually, in the school social hierarchies can be seen in the ambiguous structuring of people in authority. From the position of the director, school board of governors, principal, deputy head teacher, teachers, matrons and other staff members, including student leaders such as the head boy or head girl, prefects along with class monitors, down to the lower level of the student status. Further, social hierarchies in globalisation and education include social divisions like class, age, gender, race, religion, language and ethnic identity, etc. These and more have been a reality in all human societies where hierarchies exist. Anew, in the school such social hierarchies can be easily identified by considering relationships between students and teachers. Relations of domination, power and authority still mediate the teacher’s conduct in many African schools and some other parts of the world. However, hooks (2009) continues to warn teachers by arguing that “we must be willing to acknowledge the hierarchy that is a real fact of our different status, while at the same time showing that difference in status need not lead to domination or any abuse of our power” (p. 114). Case in point, the forceful attempt of demanding students to address their teachers by using “Sir” with a honorific title. In many cases, students who fail to address their teachers with such honorary titles are severely punished and considered disrespectful.

Generally, with more young people enrolling in the school, there is serious need to involve a critical curriculum of art education that can try to help them to explore parallels between inequality, control and domination across the globe. In this way, students can learn how to “act with authority as independent political agents in the classroom and in larger society” (Giroux, 2011, p. 158). Finally, we can use Robinson’s positions and generate more erudite results for globalisation and education. It is upon us globalisation scholars to try and equip students with art education knowledge via a critical curriculum that can adequately critique education policies and systems of global oppression which give teachers powers to restrict students from practising their own reality and force them to follow a globally focused curriculum built on Western culture and discourses concealed in civilisation rhetoric, which also focuses on economic exploitation. Much of the argument in Robinson’s globalisation and education tries to aim at developing knowledge and skills, business attitudes, which can enable learners to confront the challenges of an interconnected world. Rather, they do not question its efficiency as regards appreciating cultural heritage in developing nations where the majority of educated people are not given education and skills that suit well the demands of their local needs. This brings us to a very important question and one which demands critical answers.

What is globalisation?

From a chronicled perspective, Zajda (2005) adduces that “globalisation is not a new phenomenon, ... it has existed, at least, from the Roman Empire. What has changed has been the pace and pervasiveness of this process” (p. 57). Zajda seems to provide a conceivable and brief

scholarly understanding concerning the portion of the past from which the meaning of globalisation and its importance should be determined in order to enable us generate further discussions with reference to the same perennial issue. Cuterela (2012) argues, “the term globalisation [emerged in the] 1930s [as it is specified in an overview of] a publication entitled *Towards New Education*. [The intended purpose was to ascribe a particularised quality towards] the human experience in education” (p. 137). In line with earlier postulations from Zajda, we can also relate to Cuterela and contend, not to dispute the inaugural implication stated by Robinson (2007), about “globalisation studies [and how they] became apparent in the 1970s” (p. 125). From their verifications we can argue that in order to understand the meaning of globalisation, scholars must think about it from a perspective of educational standpoints obtainable from various proposed works delineating its causes and connotations. Other globalisation scholars state its meaning in relation to a mind-set that prevails within “community [to the student, knowledge and skills provided should] extend beyond the walls of the school, the city limits and even national borders” (Balistreri et al., 2012, p. 23). Moreover, they also agree that it is not actually a new phenomenon. From their explanation, globalisation becomes quite an essential delineation; firstly, because it resulted in making groups of different people discern their lifestyles as if they are in a single community/global village. Then, also, their meaning towards globalisation theory suggests that it is one of the driving forces for growth when it comes to cross-border economic activities, which include education.

As a further matter, in many scholarly explanations intimated to the definition of globalisation theory, scholars do not state it with an exact meaning, probably because “the concept of globalisation is complex.” As a “term, [it] “is viewed differently even within particular academic disciplines, [such as education. Moreover, as the combinations of its relevant notions go] across” [various] disciplines,” [their variations towards globalisation significance and impact increases further] (Bray, 2005, p. 37). In keeping the search for the meaning and interpretations of globalisation, indeed, Tavin and Hausman (2004) are correct to affirm that “it is not a clearly defined thing” (p. 47). Admittedly, we can go further and suppose that there is no exact definition to globalisation hitherto given, even though many authors have attempted to interpret and give its meaning in various contexts as it seems to appear so far. This is probably because views pointing to the term globalisation are continuously spotted in different fields, such as those, which contribute to economic experiences supported by foreign firms, transnational corporations and international organisations, not necessarily in education. This clarification arises in many contexts and discussions about globalisation and education.

Again, Cuterela (2012) points to “Roland Robertson a professor of sociology at the University of Aberdeen [as] the first person [to give an explanation to the meaning of globalisation by using an experience, which originates from contingencies of an individual that it is] the understanding of the world and the increased perception of the world as a whole” (p. 138). Hence, we can now reasonably claim that globalisation forces us to pledge to work towards expanding our understanding about everything in the world, specifically, via education. In this way, we participate in global language enlightenments and other cosmopolitan global cultural practices, such as

Internet communities pertaining to education. In other words, globalisation and education try to keep us in contact with manifestations and perspectives of cultural diversity in today's world.

To this dissertation the most important consideration that cannot be overlooked as regards stating the meaning of globalisation and education is "the establishment of a knowledge-based, magnet economy and a learning/learned nation" (Geo-Jaja and Zajda 2005, p. 110). In essence, the need for an increase in global knowledge provides an economic base for innovations via education. Case in point, a professional artist and/or designer with formal skills can spare some money to purchase art tools and equipment manufactured abroad, and they may even be custom-made from different countries. By the influence of globalisation and education the African cloth designer or artist will create fashion products and sell them abroad to giant retailers and/or make transnational trade deals; do advertisements or liaise on worldwide deliveries of finished fabrics or goods. Even more importantly, it increases the availability of employment in existing separate global labour markets, like in areas of tourism, leisure and hospitality. Brakman et al. (2009) affirm that "globalisation is the growing interdependence between countries through trade and/or increased factor mobility" (p. 56). As various globalisation scholars have stated, perhaps then one could argue that globalisation compels education to continuously advance and evolve in different forms through support enabled by international collaborations, whereby exchange or foreign students travel to study abroad to expand their cultural knowledge and opportunities. This is not to mention trade in scholastic equipment, tools and materials intended ordinarily for expanding and exchanging (cultural heritage) knowledge in different spaces of the world. Arguably, mobility and increased trade in education within globalisation play a critical role towards its meaning via art education. Put simply, currently art education programmes have a strong presence in international collaboration activities pertaining to the promotion of cultural and educational exchange, such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Society for Education Through Art (InSEA), etc.

According to Jovanovic (2011), globalisation is linked to policies concerning expansion and consolidation of the right to govern and control nations without external interference; this results in potential abuse of dominant positions in local and national governments compelled by "political power and regulatory influence of supranational authorities" (p. 250). By using the assertion "supranational authorities" in globalisation, Jovanovic helps us to understand its meaning via the existence and importance of problematising multinational associations and corporate organisations when it comes to education and globalisation. To illustrate, if schools provide a surplus of graduates as professional workers, it means salaries paid to recruited civil servants will become lower. This becomes advantageous to multinational corporations in terms of making profits and emphasis on dropping experienced workers through age discrimination is accentuated. Furthermore, through the meaning of globalisation, we learn that supranational authorities in education determine ideational frameworks which are culturally shared by policymakers to structure educational goals and curriculum policies. The meaning also tells us how education organisations agitate for privatisation and commercialisation of public education systems, trade liberalisation and market (de)regulation as some of the most ambitious proposals for global education in developing

countries. Such reform policies continue to economically benefit transnational corporations with opportunities of penetrating a larger local market for high profits. We can suppose that this could be the other reason why multinational corporations prefer to invest in sponsoring specific educational programmes that can in the future profitably expand their lines of business.

In 1992, Robertson described globalisation as a system that leans on identical policies and/or culture built on a monolithic structure that aims at accomplishing possibilities of eliminating social hostilities. Indeed, he argues, “globalisation moves nations towards homogeneity [and] promotes education reforms guided by market forces” while affecting values of society, and advances a solidified national identity in local cultural institutions (p. 112). As a whole, globalisation uses educational policies to make different societies function within common cultural ties, and this in turn may sometimes lead to surrendering the role of their individual cultural heritages, such as language, history and art. Their meaning also tells us the extent to which globalisation can relinquish the long-standing traditions of locally established cultural institutions of different nations. In a statement that sounds very familiar and mutually opposing, Arnove (2005) contends that “education systems are expected to contribute a sense of pride in one’s own cultural heritage.” Therefore, it is a responsibility of preeminent “educators and states persons” in “public schooling” to include such contributions and reforms into education in order to take care of “struggles of (marginalised) populations ... all around the world”—that such reforms should be used as a tool to achieve “self-determination and justice” (p. 439). As numerous globalisation theorists have argued, we can press the point further and suggest that teachers of art education should use a critical curriculum to negotiate the real meaning of globalisation by analysing developments in education which demand restructuring content and practice, since the world is based on different and unequal power relations.

As with other areas in education, the more closely life skills education is informed by local context, the more relevant it will be seen by local adolescents and community members (Monkman, 2021, p. 11). More precisely, art education should try to relate its meaning to teaching and learning that promotes the role of minority indigenous cultures. Through such art education activities, students can recall and reshape their own meanings of the term globalisation and challenge its inadequacies which engender “exploitation, greed and poverty among minorities and indigenous groups of people” (Zadja, 2005, p. 366). According to Giddens (1991), “globalisation is how the world transforms at every levels to influence every aspect of our life” (p. 38). Transformational actions of change are apparently best explained by the different ways African traditional societies advance into modernity by the influence of trend-setting society values and cultural adaptations that impact upon everybody, such as education. In fact Lapayese (2005) is correct when she states that

Global education encompasses strategies, policies and plans that prepare young people and adults for living together in an interdependent world. It is based on the principles of cooperation, non-violence, respect for human rights and cultural diversity, democracy and tolerance. It is [also] characterised by pedagogical approaches based on human rights and a concern for social justice that encourage critical thinking and responsible participation. [In it,] learners are encouraged to

make links between local, regional, and world-wide issues and to address inequality.
(p. 389)

Evidently, Lapayese helps us to validate consequential perspectives anticipated in the course content about human rights and equality in education, which insists on trying to follow some of its strategies, policies and plans via a critical curriculum of art education. Overall, for us to discuss the meaning of globalisation, we need to keep reflecting upon policies and strategies aimed at organising people to function together; analogously, from different places of the world in tranquillity and happiness. Without doubt, the art student will discover a composite meaning of globalisation that can be used to contemplate more the possibilities of creating psychological and social interventions for increasing tolerance, coping with discrimination and consolidating identities of diverse groups of people. Literarily, this encourages more knowledge from scholars of globalisation and education.

Joseph Zajda: Globalisation and education

Joseph Zajda is a prominent scholar of international repute in the field of globalisation, education reforms, human rights, social justice, gender and equity. Moreover, his works are also concerned with the enhancement of quality in terms of teacher education.²⁷ In 2005, Zajda edited and wrote sections in the *International Handbook on Globalisation, Education and Policy Research, Global Pedagogies and Policies* from which we can take the following concepts on globalisation, education and policy, briefly. Drawing from other scholars Zajda (2005) notes that in globalisation and education, fundamental issues are delineated towards guiding structural changes in policy, namely, “(i) compulsory schooling, (ii) equity of access [or] equality of educational [opportunities] and (iii) the influence of home background on academic achievement” (p. 12). Even if not all is listed yet, both Husen and Zadja offer us a thought-provoking discernment on global education and its importance, if adequately reflected in the goal of teaching and learning via a critical curriculum of art education; it is supposed to at least represent important debates about education policy and practice, together with discerning opportunities and threats caused by global reforms in education. As an example, Zadja (2005) encourages us to retell what is expected in education reforms and the prominence of social and political ideas merited in the global cultures by Western Europe since the 1950s and 1960s. Not only that; from Zadja we also learn that it was in 1951, that “the concept of universal free and compulsory education was first proposed by Unesco in Geneva” (Zadja, 2005,

²⁷ Joseph Zajda is an associate professor at Australian Catholic University, Faculty of Education, Melbourne Campus, Australia. He is a world-renowned scholar in globalisation and education policy reforms. He has published over 30 books and hundreds of book chapters and articles in refereed journals internationally. He has also established a series of leading academic journals, namely: *Educational Practice & Theory*, *Education & Society*, *Curriculum & Teaching*, *World Studies in Education*, and *Learning & Teaching*, an international journal in classroom pedagogy. For further reading see Australian Catholic University, Associate Professor Joseph Zajda <<https://rexr.acu.edu.au/framework/browse.php?srperid=43>> accessed 06 June 2017.

p. 12). In that case, Zadjia expects us to include historical accounts concerning the extent to which all children have benefited from education for all regardless of their abilities. Zadjia points to causes for concern, which even in our ways of presenting globalisation in education should be given serious consideration, about “the political, economic and social factors associated with the introduction of [Universal Primary Education policy, like] new inequalities” (p. 13). In all other respects, Zadjia’s validations about universal primary education also put forward legitimate interests in maintaining discussions about social justice for lifelong learning, which can also enable possibilities of undoing persisting inequalities in educational opportunity.

Moreover, in globalisation, equitability and social stratifications continue to be reflected in content about equality and equity of educational opportunities, both provisions bring forth a level playing field. The existence of inequalities in education survives without restraint and this is attributable to economic, social and political standpoints, not to mention income disparities, language barriers, lack of gender and cultural sensitivities in the school curriculum, etc. For this dissertation, perceptions of quality and equality in policy issues of globalisation are important to discuss in a critical curriculum for art education, because they can provide a measure that gives equitable and realistic education opportunities crucial for minority and indigenous groups of students. Not just that, in globalisation art education practices can be used as a political voice to help the voiceless and stand with powerless students for the purpose of revealing or discussing social and economic inequalities in the school and society. In an example mentioned by Zadjia, Uganda initiated a new thematic curriculum for lower primary (school levels 1 to 3) in 2007 and another one for primary school levels 4 to 7 in 2010.

In this, some private schools were absorbed due to an increase in numbers of student enrolments and lack of space in government or public primary schools. These remarks foreshadow some goals of education in globalisation. To elucidate, Education-For-All promoted the “immediate policy [of ensuring that a child awaiting Universal Primary Education (UPE) enrolment should have a] minimum of four years schooling [age and they ought to reside within a walkable distance, close to the] school” (Zadjia, 2005, p. 12). We also have to realise that Zadjia (2005) called for making educationists understand and appreciate “issues concerning language, ... to address the particular problems of literacy, mother tongue and linguistic diversity” (p. xxxi). Crucially for the analysis presented here, the art teacher is faced with the challenge of furthering the progress of a critical curriculum of art education which focuses on distinctive implications for redefining and modifying the role of common languages in teaching and learning. Zadjia (2005) continues to list other education policy issues awaited in our research tools and knowledge touching on globalisation, which include “gender, equity, minorities and human rights” (p. xxx). Such provisions have a particular role in addressing the misplaced needs of young children in primary schools, particularly Uganda. In a critical curriculum of art education, this can be argued through human rights education for students to learn attitudes of tolerance and empathy so that we can try to reduce anxiety and tension around diversity in the school. In other words, Zadjia’s works on globalisation and education encourage us to help young children to learn the importance of demanding their basic human rights and fundamental freedoms via a critical curriculum of art

education. In this way, students can embrace broader human values and will try to create a platform for expressing struggles in their lived experiences. In that sense, a critical curriculum can also be used to identify students' struggles with the aim of going against school policies fostered by forces of globalisation in education.



Assessing globalisation theory and the impact of its policies

In globalisation and education, policy is informed by engagements of international organisations, for example, UNESCO, UNICEF and others. Such, have used their power and influence to lay out specific strategies as policies to indicate education is a right not a privilege, globally. Even if global policies may not necessarily serve the particular needs of all nations around the world, they help local education authorities to strengthen their purpose of teaching and learning. International organisations use policies to understand improvement programmes for education systems; they try to make sure that curriculum content and materials are well-aimed, and where necessary, they also try to offer direct technical assistance to existing education. Policies are necessary in global education systems because they enable education systems to plan practical operational guidelines in order to arrive at homogenised standards of learning and safety for students. In the same way, global policies in education are used to indicate the role of a teacher in the classroom; in particular, to make available learning spaces in which students can give voice to their ideas about local and global issues that emerge from their lived experiences.

Mooney and Evans (2007) provide a clear meaning of policy. It refers to “policy programs [which are organised for particular] financial, organisational and human interventions ... to achieve an objective or set of objectives in a given period. [These can be educational] ... programs under the responsibility of an authority or several authorities [that] share decision-making” roles (p. 193). Arguably, in globalisation theory, educational policies are a major component of governance fitted into the frameworks of Western civilisation. The presence of globalisation policies in education have had a significant impact on the profound changes that characterised the majority of the period 1990 to 1995, while in this sense, the impact of globalisation on trends and policies of education

in Sub-Saharan Africa seems not to map neatly with evolutions of current education environments and local demands. As an example, in education and privatisation policy, different actors believe it is a formula to expand choice, improve quality, boost efficiency and/or increase equity (or all of these things simultaneously) in education systems. Sadly, however, the whole discussion about education and privatisation as concerns globalisation policy is quiet a huge disparity on the on-going process of improving social transformation. One may, however, safely say that in Africa globalisation policies on education do not seem to have enough to say in response to issues of social inequalities and equity. With this particular point, therefore, re-envisioning a critical curriculum for art education needs to include fundamental reassessments of the policy implementation of standards-based reforms for education developments, such as structural adjustment programmes, privatisation and liberalisation of education and how they are exploitatively enforced to actualise disseminations of Western values in the guise of modernity through ideational reforms.

Structural adjustment and policy reform: The impact of Africa's education challenges

In terms of education, structural adjustment programmes commenced as a process in the early 1990s with an economic goal of trying to reduce the functions of governments in the economic activities of developing countries. Through its programmes, it epitomised the economic recession of the early 1990s period. Around the same time, the World Bank's Economics of Education Thematic Group, working with various international partners, coordinated and set working conditions for advancing education in many developing countries of the world via privatisation. Unfortunately, their plan for privatising education was a fiasco in Sub-Saharan Africa and countries like Uganda. This was perceived after making fact-finding and complex epistemic debates on how to improve financing education, access to education by marginalised communities, re-examination of local curriculums, enrolment and retention of girls, along with promoting more expedient accountability and transparency as far as meeting challenges of development, equity and quality are concerned in the education system of Uganda.

“Structural adjustment is a common term used to describe a conscious change in the fundamental nature of economic relationships within a society” (Toye, 1994, p. 22). We know already that in globalisation the development of “structural adjustment programmes was initiated to serve under developed nations with poor economies by the World Bank and the International Monetary Fund (IMF)” (Oyejide, 2003, p. 74). For that reason, there is still great mystery surrounding structural adjustment policies as far as education in Africa is concerned. Williams (2009) asserts that as a globalisation policy, structural adjustment was intended for use by developing countries “to cut government expenditure, liberalising trade, currency devaluation, reduction of price controls, promoting export oriented policies, [revise fiscal policies to increase government revenue, eliminate user charges for public services like education and] increase

privatisation” (Edwards, 2017, p. 87).²⁸ Whether we focus on Oyejide’s rationalisations throughout or Williams’ expansions about the global overview of developments in education and policy set forth by the World Bank and the International Monetary Fund, in every part of Sub-Saharan African, we can still detect commercial interests in structural adjustment strategies across national boundaries in many pre-modern societies not available for developing education, per se.

Leon Tikly (2008), a globalisation educationist seems to have shared more chronicled detail of Edward’s explanation about “structural adjustment polices [that were intended for supporting] new market principles [of countries that experienced economic crises; perhaps in the forethought of helping them to become more competitive by lowering production costs (and by cutting social welfare and/or reduce unit costs) along with] making Africa more attractive to foreign investors ...” (p. 14). Rather, as an economic reform policy towards education, structural adjustment programmes seem to have yielded sturdy growth in the private school sector without considering the economic and social situation of the poor that tend to remain rigidly in place, particularly in many developing countries such as Uganda. Key points on structural adjustment programmes in Sub-Saharan Africa were shared in the *Report on the State of Education in Africa* (1995):

Greater drive towards adjustment and certainly not to diminish the flexibility of effort and good initiative to improve the conditions of the poor and of the environment. As a further matter, Sub-Saharan Africa achieved an economic growth rate of only 3.3 percent throughout the entire period of 1994-2000 as the rate of growth needed to reduce the incidence of poverty to at least 4.7 percent per annum... The social sectors such as education... has been the hardest hit, as that sector is not usually considered as directly productive. (UNESCO, 1995, p. 4)

As noted earlier, structural adjustment policies were not formulated to serve the full range of educational needs for countries in Sub-Saharan Africa. At the same time, however, by glorifying economic growth, UNESCO gives enough evidence to suggest that structural adjustment policy does not appeal to poor people or address key determinants of chronic economic depression which brings about existing poverty in countries like Uganda. Moreover, by reinforcing economic interests, it is obvious that the policy does not appeal to social programmes that provide solutions to local educational demands. One could argue that the reason for this is that the people of Sub-Saharan Africa were not appropriately educated about such globalisation stratagems. So this also makes anticipated rates of growth needed in terms of productivity and efficiency deliberated for reducing incidences of poverty, equity and quality along with the priority of improving educational returns difficult to realise in the long run. Financial constraints in Sub-Saharan Africa remain a growing problem and the fact that many countries are unable to sustain good economic environments for education projects funded through structural adjustment programmes due to corruption makes the efficiency and output of such global policies come to nothing. According to UNESCO (1995),

²⁸ Privatisation was an economic policy that swept the world from the 1980s. Governments in more than 100 countries have moved thousands of state-owned businesses to the private sector. Airlines, railroads, postal services, electric utilities, and many other types of businesses have been privatised over the last three decades (Edwards, 2017).

poverty is still one of the biggest challenges to Africa's rural population, 55 percent to 60 percent of whom now live below the poverty line. It is also a threat to persons living in urban areas. (p. 4)

From the point of view put forward by UNESCO, we can ascertain the extent to which structural adjustment programmes have led to indirect effects and implications in terms of social disorganisation. Indirectly, cuts in public expenditure have forced many poor groups of African people to prepare to survive on unconventional strategies that include overexploitation of their own natural resources regarded as free and available in the informal sector in order to secure an income. In other words, "cuts in public expenditure, including education and social services have been marked by collapsing infrastructure and falling enrolments of students" (Lugalla, 1993). With limited employment opportunities, even to those with education, structural adjustment perpetuates suffering to all.

In addition, tariff reductions and liberalisation of imports in structural adjustment policies mean local people are attracted to cheap foreign goods, seemingly of good quality. For local professional artists, this deprives their creations of indigenous art products sustainable demand by local buyers. In fact, local artists who survive on making traditional art and crafts or indigenous art products end up empty-handed and cannot make a proper living. Worst still, poor people find foreign goods very expensive. Globalisation scholars Traore Djénéba and George Fonkeng (2011) argue:

In the 1980s to 1990, Africa witnessed a quantitative leap at the level of the privatisation of the educational system. This privatisation contributed on the one hand ... it absorbed a significant number of students that public schools lacked the capacity to admit. On the other hand, it enabled teaching conditions to be improved, offering to learners a more appropriate environment in terms of enrolment and didactic materials. (p. 556)

Scholars who possess visions of Djénéba and Fonkeng have a focus on the positive side when it comes to discussing structural adjustment programmes in globalisation and education. They are not aware that "in education ... the privatisation agenda was stigmatised [by the complex] linkages [of burdens within] Structural Adjustment Programs (SAPs), which [are still] highly contested in developing countries" (Verger et al., 2016, p. 144). Taking the example of Uganda, quite a number of parents (even the poor) believe that state, government-aided schools do not give enough education to their children, because they are regarded as substandard. Yet, the plain and general truth is that they are not adequately funded by the government. Moreover, such public schools charge very low tuition fees or nothing, unlike the highly acclaimed private schools. Obviously, one can argue that parents who pay high tuition fees anticipate good education for their children, determined by how much they pay in private schools. The hidden fact is that there is a business aspect which dominates nearly all private schools. Demanding high school fees from parents results in maximising shareholder profits, not an assurance of better grades. Gitlin (2018) expand on this notion: "Teachers use rubrics and grades to provide an objective assessment of the student. The teachers are trying to keep order in the school by maintaining the relation of teacher

as knower and student as learner and the teacher as expert and the parent as non-expert” (p. 16-17). Of course, the promise of good grades due to high (unlimited) school fees in private schools supersedes sensible education decisions and to a large extent, equity in education is compromised.

As the private sector expands, the number of school dropouts increases, yet even those who have the chance to study and complete, many, remain unemployed over long periods. According to Härmä and Pikholz (2017),

parents do not like public [government] schools anymore for their children despite having better teachers, they believe that their children do not achieve anything. Parents are now extremely results oriented. They want to see learning taking place to their children and this is the reason why they are now very desperate to access private schools ... (p. 13)

All we can really say here about Härmä and Pikholz’s opinions is that the inherent assumption on which private schools situate their superiority is not an exact hallmark of brilliance and quality education. In relation to this, structural adjustment policies attract “transnational corporations [into private school programmes and they] use their foundations or corporate social responsibility policies [to influence educational programs in a pro-market direction, not] to do good, [to many. As discussed, privatisation of education] promotes self-interests” in the sense of being on top of shameless exploitation (Verger et al., 2016, p. 149). Prestigious private schools enrol students from rich parents, therefore, such schools are a magnet for transnational corporations.

On a positive note, structural adjustment policies support comprehensive reform programmes in the education system via improving school curriculums and modify the superficial barriers of teaching as a way of enhancing the tenor of education quality. Also, as noted earlier, structural adjustment programmes have brought forth new contradictory demands, such as the incidental challenge of eliminating the poor student, one who cannot get a thrill out of the most affluent private schools. In colonies of Britain and many parts of the developing world such as Uganda, the World Bank and the IMF through “United Kingdom [introduced liberalisation and privatisation policies in education after] the electoral victory of Margaret Thatcher²⁹ in 1979” to reduce risks realised in structural adjustment programmes catastrophe (Verger et al., 2016, p. 36).

Privatisation and liberalisation policies in education

Privatisation and liberalisation are known to be part of globalisation and education policy reforms. Both are policies to sew up private sector programmes of governments in developing countries to prepare them to grow economically. These policies respond to a constant reminder of

²⁹ Margaret Thatcher, British prime minister from 1979 to 1990, launched the privatisation revolution. She came to power determined to revive the stagnant British economy with market-based reforms. Her government deregulated, cut marginal tax rates, repealed exchange controls, and tamed militant labour unions. But it was privatisation that became her most important and enduring economic legacy. Thatcher popularised the word privatisation, and she oversaw the sale of many major businesses, including British Airways, British Telecom, British Steel, and British Gas. Spurred by the success of Thatcher’s reforms, privatisation swept through developed and developing nations in Europe, Latin America, and elsewhere. (Chris Edwards, 2017, p. 89).

oppression and exploitation by the World Bank and the IMF. According to Geo-Jaja and Zajda (2005), “privatisation of education [is] characterised by the commodification of knowledge, skills, and learning activities ... [while,] liberalisation benefits transnational corporations’ penetration of local markets” (p. 110). Likewise, liberalisation serves trade expansion, and sheds light on what to expect from reconfiguring education as being a social good and/or commodity in parts of national economies by its very nature. Locally, perhaps one could assert that education should not be treated as a commodity and should not even be included in international agreements governing particular policies and sectors of international trade: after all, it does not seem to have some kind of market value.

As we have already learned, indistinguishably, from various globalisation scholars, Mooney and Evans (2007) also assert that the perspective of liberalisation policy “marks a move away from high levels of government involvement” [with the purpose that schools operate with non-state funding and this also includes downsizing] “high tariffs”. To put it another way, strategies to liberalise economies of developing nations deliberate on “reducing the fiscal deficit, broadening of their tax base, labour market deregulation, increasing efficiency in the economy and corporatisation, in addition to selling off of government assets” (p. 74). From those strategies, therefore, it is apparent that in education, economic liberalisation transfers all the burden of school fees to parents. In such a particular case, however, this dissertation conceives liberalisation policy as an ineffective economic reform enforced on developing countries such as Uganda to increase insufficiency in education. Needless to say, Tikly and Barrett (2007) argue, among other things, that

Following the relaxation of nationalist protective policies, including the liberalisation and marketisation of education, the quality of education people can access is increasingly being mediated by the private sector. (p. 9)

In fact, increasing marketisation and liberalisation of education has sacrificed its quality. As we already know, the private sector in education does not benefit the poor. Its on-going interests focus on boosting the revenue and profits of business investors; hence, it tends to abandon local aims and needs. At the end of the day, it generates and produces under-educated citizens. Some of its effects in education are reflected in the indirect increase of the number of school dropouts and the excess of unskilled labour. Worst still, poor people are left out and this makes the social inequality gap increase. This could be what Verger et al., (2016) mean when they lament:

Significant education stakeholders see privatisation as a key challenge to the conception of education as a basic human right and a public good. Further, privatisation is a policy that runs the risk of undermining educational equity, and whose presupposed benefits – whether in terms of efficiency or quality gains – have not been empirically and rigorously tested globally. (p. 3)

Verger et al.’s (2016) line of thinking seem to agree with the assumption that public education can provide the most efficient transforming education without enforcing the model of business in it: they also warn that enrolling students in private schools threatens the policy of equal access to educational opportunities for all children. The problem with education inequality is that it can lead

to social and economic polarisation, especially among poor communities. Still, we can all agree, owing to economic constraints among the rural poor in Africa, the privatisation of education is not a reassuring policy due to existing complex implications featuring in its broader aims. Rizvi (2016) notes that:

Privatisation in public schools can either be 'exogenous' or 'endogenous'. Endogenous privatisation involves the importing of ideas, techniques and practices from the private sector to make the public sector more business-like ... While the exogenous form of privatisation involves "opening of public education services to private sector participation on a for-profit basis and using the private sector to design, manage or deliver aspects of public education. (pp. 5-6)

From their perspectives, they are attempting to disclose the complex interplay of direct and indirect ways privatisation policy and its measures are used by education systems. To be specific, those scholars of globalisation and education are trying to inform us that privatisation policy includes benefits such as copying ideas and methods from the private sector to improve public school education. Along the same line, the concept of privatisation policy enables government-aided schools to sign up for private sector activities and practices in order to work in parallel spaces and for sharing diverse views.

Through privatisation and liberalisation at the local level in Uganda, the government gives local book publishers chance to meet the need of framing and writing school curriculums by using guidelines stipulated by the Ministry of Education as business opportunities. We can also consider that commercialisation in education refers to the introduction of profit-oriented, private-sector activities in the school such as the use of free or low-cost educational materials from a company or business that frequently mentions its products and name at school events and/or social occasions. Over and above, privatisation is an absurd policy, because it gives rise to commercialised activities in education. In other words, it permits private-sector alliances of transnational corporations to stretch their uninterrupted exploitation across international boundaries; to sit in judgement, where possible, in order to determine and influence curriculum content. In this way, educational policies will gravitate towards providing particularised professional skills anticipated by transnational corporations and for proficiency closely anticipated in existing jobs, or, training is focused on available jobs in private firms that provide and/or participate in sponsoring existing school programmes.

In Uganda, some primary schools with candidates preparing to sit for their Primary Leaving Examinations (PLE) receive success cards with commercial messages sent by private secondary schools or by large multinational corporations intending to promote scholastic materials related to their new upcoming level of schooling. This means "some of the corporate foundations focus on an underlying neoliberal interest in creating a new generation of consumers to benefit the corporations" (Monkman, 2021, p. 7). Lee and Gopinathan (2005) remind us that "in order to grasp enough support from stakeholders, mainly parents and students, marketing activities have become a norm in schools" (p. 269). Tavin and Hausma (2004) have a different observation when it comes to globalisation in education and the intensification of promotional material from

transnational companies:

The salient feature of globalisation is that it permits financial capital to move more freely, making it possible for transnational corporations to distribute their capital to reap greatest financial gain. This means going to poor areas where they can easily affect existing cultural patterns ... (p. 48)

In this sense, we are able to learn that transnational corporations indirectly encourage and provide tenets of commercial advertising in the school using high name brand recognition, not to mention furnishing schools with scholastic educational materials in exchange for advertisements. Recently, the use of novelties by transnational corporations has become noticeable in various undertakings of school subjects and course content. According to Muyanja (2011)

novelties cost little money and they can be produced in very large quantities for aggressive advertising.” They include scholastic items decorated with worldwide high brand or tradenames, such as “calendars, bandanas, matchboxes, key rings and so forth. Novelties are usually given away free of charge. (p. 118)

Here we see that a free wall calendar displayed or hung in a strategic space like in the head-teacher’s office is a polite way of promoting services and/or the brand of a distinctive transnational corporation to parents/clients of the school. Recently, in Uganda, many missionary/state-founded schools in the capital city area of Kampala were rebranded and signposted with Kampala Capital City Authority (KCCA)³⁰ stickers. To a more advanced point, such corporations affect school operations by providing subsidies on basic educational materials and this gives then possibilities of becoming overseers with assertive management in school operations. This also includes setting up policies which have got to be advocated by their appointed marionettes, who they refer to as school area representatives; not for serving interests of parents and stakeholders, instead, they intend to exploit them. Baguma and Aheisibwe (2011) assert:

Globalisation is affecting the governance and funding of education through decreased government regulation, but increased pressures originate from transnational market interests whose impact on national and local political economies have not yet been determined. For instance, advertisement of teaching packs and sponsored videos on school computer screens, brings brands of large companies directly to learners with obvious direct influence on what is taught. (p. 27)

Currently, in Uganda; a country where access to computer technology is not extensive, we may agree that at least for some time, it is still practical and essential for primary schools to enjoy the support benefits associated with the inputs transferred by transnational companies to improve education programmes, even if at the end of the day, those transnational companies might assume a great deal of influence and/or receive gainful competitive advantage in influencing policies that run the school systems at large. Through an emphasis on information technology and critical pedagogy, Gitlin (2018) remind us that “educationalists interested in critical pedagogy

³⁰ Kampala Capital City Authority (KCCA) is responsible for the operations of schools in the capital city (Kampala) of Uganda. It replaced the former Kampala City Council. For further reading, see; KAMPALA CAPITAL CITY AUTHORITY—For a better City <<https://www.kcca.go.ug/>> Accessed 23 January 2019.

should not look at technology as the force for change. Instead, they should view it as a part of the change process” (p. 11). The most important fact which art teachers need to pragmatically agree on is that at the end of the day, transnational corporations will always expect benefits from a school in which its operations are situated. Hytten (2009) laments that “through transnational capitalist processes, [large corporations such as Unilever, Coca-Cola, Nestlé, and PepsiCo dominate spheres of decision-making and influence. Such] “transnational corporations tend to have more power than many countries” (p. 376). There is no doubt that transnational corporations play a part in extending imperialism in global education systems by funding education scholarships and grants. They also sponsor sports activities and school events, etc. As we diverge and/or depart from impacts of privatisation and liberalisation, one huge question remains: If privatisation and liberalisation policies in education seem to have failed to achieve meaningful equal opportunities by virtue of globalisation, then in what ways can universal education through the Education-For-All policy attain this outcome?

The Education-For-All (EFA) global policy

In many developing countries of Sub-Saharan Africa, private-sector participation in education has expanded, not because governments in individual countries are locally engaged, but they just seem to be submissive to some of the exciting demands that came along with their exploitative operations and which add to taxation revenues. Private schools have implications for Uganda’s education system at primary school level. It is too expensive for many poor African families: private schooling is set up on higher school fees than the local costs of living; student numbers in historical religious-founded public schools are declining and the same is happening with colonial schools and parochial schools. A complexity arose, however, with the problem of increasing disparities where by education as a right could not provide similar opportunities to all school-going children. Hence, an Education-For-All (EFA) policy in globalisation was needed to restrain growing inequalities in education.

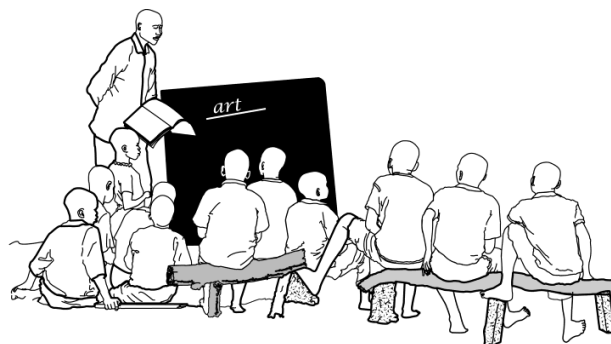
Education-For-All resulted from “globalisation, marketisation and quality/efficiency driven reforms around the world, since the 1980s. [The goal was to provide] structural and qualitative changes in education, [along with framing education policy reforms around the world. During that time, governments, particularly in developing countries ascertained that privatisation policy had haunted education. After their disconcerting awareness and recognition that the pursuit to educational] ... “excellence, quality and accountability [was failing]... governments increasingly turned to international and comparative education data analysis. [They] all agreed [to look forward to favourable and timely considerations with realistic] major goals of education. [This necessitated strengthening and enhancing of] the individual’s social and economic prospects. [Globalisation policy makers decided that such a strong education attainment] could only be achieved by providing quality education-for-all” (Zajda, 2005, p. xix).

Following the research about quality Education-For-All done by Zajda (2005), “the concept

of universal free and compulsory education was first proposed in 1951 by UNESCO in Geneva” (p. 12). Then, later “in 2000, at the World Education Forum held in Dakar (Senegal)” the international community reaffirmed its commitment toward achieving Education-for-All” (UNICEF & UNESCO, 2007, p. xi). This was a collaboration between the United Nations (UN) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), along with other organisations, such as the United Nations International Children’s Emergency Fund (UNICEF), the United Nations Development Programme (UNDP) and the World Bank. In their strong partnership and efforts toward increasing equality of educational opportunities for all, “the Dakar Framework for Action,” [convenors pushed for a breakthrough in April 2000. They identified six specific goal-oriented plans to be followed consistently in the(ir) Education-for-All movement, namely]:

- Expanding early childhood care and education.
- Providing free and compulsory primary education for all.
- Promoting learning and life skills for young people and adults.
- Increasing adult literacy by 50 per cent, especially for women.
- Achieving gender parity by 2005 and gender equality by 2015.
- Improving the quality of education” (UNICEF & UNESCO, 2007, p. xi).

Suitably, education for all was meant to serve every interested individual, not only children. This tendency does not only point to the most important fact that Education-for-All goals work towards raising primary school level enrolments or the demand from all concerned parents that every learner matters and equally. Valuing the presence of equity, we can argue that the EFA global policy emerged to fix the concerns of marginalised groups of people after privatisation and this was veiled in the main (second) goal of providing “free and compulsory primary school education for all children,” routinely known as universal primary education. In fact, the inauguration of education for all as a global policy enables us to understand the importance of learning about inclusion, a concept that informs us about how we can overcome obstacles that restrict students’ participation in education programmes along with engaging challenges that affect equal rights in education through a critical curriculum. As we shall learn further on, in globalisation, access to education is a fundamental human right and is supposed to be provided by governments at the national level, to all. The purpose is to avoid discrimination and ensure equitable learning in all educational systems.



The plight of Education-For-All (EFA)

Across countries, EFA faces disparate predicaments that come along with privatisation. In 2016, Verger et al. noted that

Extensive market research has shaped our belief that we need both efficient public and private education actors working in tandem, if we are ever to achieve 'Education For All'. Across the developing world, the reality on the ground is that students are already attending low-cost private schools. (p. 97)

In this sense, one could perhaps assert that EFA in state/government-aided schools cannot achieve its expected goals without working alongside private schools. However, the difficult question we still have to answer is that if public education systems worked alongside private or non-government schools, how can that have an effect on EFA, per se? As a matter of fact, currently, private schools are outnumbering public or government-aided schools; case in point, in Uganda. In addition, even if EFA provides learning with egalitarian benefits to many children from poor families, many are less likely to benefit from the "private school providers. [Since, they can barely reach] "sparsely populated and remote areas," [where social services, mainly schools and basic amenities are very scarce to local populations] (UNESCO, 2015, p. 65). We can push the argument even further and indicate that many of Africa's populations live in small, very isolated villages and they are poor, therefore, education-for-all, delivered through public schools should be within easy reach. Zadjia (2004) laments

private schools cater to the needs of wealthy parents who expect their children to outperform their peers... Private schools are considered bottom-up rather than top-down... These shifted values in education reforms of both public and private sectors indicate that equity issues in education are irrelevant. (p. 7)

In essence, more children of Sub-Saharan Africa, doubtlessly, continue to suffer the indignities of being at the lower end towards equity in education, the matter that is amiss in the functioning of public against private education. Rust et al. (2005) use an American perspective on private education in conceptual contrast to EFA to clarify that

Recent studies have demonstrated that children who attend private schools usually perform better than those who attend public schools, so leaders of the present [trend] wish to make private schooling available, without great cost to parents. (p. 451)

Indeed, the student who goes to study in a private school is not only expected to perform well, but they typically belong to a well-to-do family which has a slightly higher social status and income. It is also important for us to understand that charging high school fees in private schools gives more benefits to students, such as access to a large library of quality textbooks, technological equipment like computers and quality scholastic and scholarly materials. Generally, since its inauguration, the Universal Primary Education (UPE)³¹ global policy implementation model has been by and large functioning in public schools, even though recently private schools interested in contributing to its EFA adaptations have been encouraged to plod along in order to increase the popularity of free education; this is mainly with reference to Uganda. Over and above, after considering Universal Primary Education (UPE) policy implementations, now we need to further analyse on this question: How (does) the system of neoliberalism improve standards in education and through art education?

Neoliberalism towards art and education

The doctrine of neoliberalism supports market-driven economic imperatives and reforms in education as the best way of campaigning for global education policies for developing countries; and with its priorities tailored for economic efficiency, freeing markets and for increasing wealth in a globalised world: these are reflected below in this section as key issues for this dissertation. Therefore, the application of those principles towards neoliberalism in education necessitate robust action strategies linked to complex and varying relationships between governments, society and the market. For us to understand well the approaches of this policy, we need to start by looking at its history briefly. “Neoliberalism [as a reform policy] was developed in academia during the 1950s, but it started becoming relevant in public policy only in the late 1970s and at the beginning of 1980s. The neoliberal doctrine [advocates for a free] market economy and market reforms as the best way of promoting wealth and economic efficiency” (Verger et al., 2016, p. 36). Arenas (2005) enlightens further:

Neoliberalism derives its most obvious influence from eighteenth-century classical liberalism as a defence of individual rights against the arbitrary power of monarchical

³¹ In Uganda, the major aims of the Universal Primary Education (UPE) policy were to reduce poverty and increase human development through education. Other objectives include—to ... provide the facilities and resources to enable every child to enter and remain in the school until the primary cycle of education is complete; Make education equitable to eliminate disparities and inequalities; Ensure that education is affordable by most Ugandans; Reduce poverty by equipping every individual with basic skills. UPE was introduced in January 1997, following a political commitment by President Museveni that the Government would meet the cost of primary education of four children per family. This obligation was later extended to allow all people that wanted to access primary education to do so. For further reading, see: Policy Brief 10, February 2006.

rule and religious orthodoxy. (p. 584)

Here we see in general that a neoliberal system of ideas championed civil liberties that supported a kingly and/or superior rule of law that gives rise to domineering superiority and privileges of public over private property. In this dissertation, it can be used to explore prospects, problems and solutions about individual freedom and rights as regards nationalising control of school curriculums for individuals whose interests, as an example pursue strict objectives aiming at making enormous profits in all sectors of education, including art. Put another way, economic conditions influence the rhetoric of personal liberation and the ability of artists to explore and experience great cultural adventures of the globe for economic interests. Joshee Reva (2008) offers a different emendation for neoliberalism;

The late 1980s ushered in an era of neoliberalism and globalisation. Neoliberalism refers to an ideology that privileges the economic model of the free market. It posits that the market is the best model for structuring all relations in society, particularly those between governments and citizens. (p. 642)

In line with Joshee's description and correction, we are able to see that neoliberal economic policy continues firmly to sustain its standing in globalisation. In terms of redressing Africa's socioeconomic despondency, it would be wrong, however, for us artists in the field of education to believe that its economic model of the free market offers much advantage to us rather than Western economies. As an example, Africa produces most of the world's primary products used as direct raw materials for finished goods and for manufacturing art products in many Western countries, but available basic evidence suggests that the more exports it sends through the economic model of the free market, the more it becomes necessitous. As an example, coffee and cocoa as export products from Africa are mainly sold as processed products, but not finished goods. Actually, to us educationists in the field of art, neoliberal³² perceptions echo sentiments of promoting overpowering competition, whereby in Uganda, some of the very few local artists recognised as individuals who are at the top of their field cannot have the economic means to compete by selling their artworks on international (digital) markets and/or put their artworks for sale in international galleries and exhibitions. The majority depend on local sales and/or existing tourist markets. The historian Buck-Morss (2004) evoked that the global perspective of the art world in neoliberalism emerged within the initial years of the international economic order:

³² "Globalisation and neoliberal governance can be traced in the second half of the 20th century, it was characterised by a series of global crises and transformations that brought about the end of Keynesianism and the ascendancy and global implementation of neoliberal policies" (Gill, 1998). "By the 1980s, the Thatcher and Reagan administrations followed the neoliberal policy package: They cut taxes on businesses and income, shrank the power and size of regulatory state agencies, and loosened or lifted financial, safety, labour, antitrust, and environmental regulations. These policies, in conjunction with the global trade policies and multilateral agreements spearheaded by the World Bank, International Monetary Fund, and World Trade Organization helped initiate and accelerate the processes of economic globalisation, which are characterised by the free flow of capital within and across nation states, the increasing inter connectedness and interdependence of national economies, and the rise and dominance of transnational corporations and financial institutions" (Gill, 1998, pp. 5-26). For further reading, see Phillips (2014, pp. 569-571).

The world trade in art intensified in the 1970s and 1980s as a part of the general financial revolution, along with hedge-funds, international mortgages, and secondary financial instruments of all kinds. (p. 4)

To that extent, we can say Buck-Morss's valuable historical reminder suggests to us that the cornerstone of all beliefs and practices of neoliberalism in the world of art came after economic and financial reforms on an international scale. Here, again, it is also crucial to understand that Buck-Morss is consistent with the first scholars Klees, Antoni Verger, Clara Fontdevila and Adrián Zancajo, particularly as they all relate neoliberalism's antecedents to the 1970s and 1980s. By reason of neoliberalism in globalisation, selling art can achieve overwhelming benefits in terms of trading with minimal regulatory burdens and unrestricted price controls, whereby the local indigenous African artist can set limits and the maximum price of their works without government interventions. On top of that, teachers of art education can use the positive sense put forth by neoliberalism to encourage students of art aspiring to work as self-employed, to look forward and take advantage of those benefits. This means, to us art educators re-envisioning a critical curriculum, neoliberalism can facilitate a shift of focus into exploring entrepreneurial skills. In such art education domains, students can embrace the business ideals of its merits and faults, which include exploring international business activities in the anticipation of accessing foreign currency and boosting individual net income.

As Harvey (2005) puts it; "neo-liberalism" is a theory of political economic practices, which proposes that "human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within [institutionalised] frameworks characterised by strong private property rights, free markets and trade" (p. 2). Indeed, to the student of art, neoliberalism provides diverse support for internationalisation of their indigenous creative industries; this comes along with unlimited freedom of thought, also, in terms of intellectual ownership rights of their artworks. Concerning economic policy in globalisation, "neoliberalism [focuses] on market solutions that address social needs" (Arenas, 2005, p. 585). Here, we can also observe that neoliberalism encourages artists to manoeuvre towards creative ideas that concern society needs, such as peace and love, safety, relationships, care, confidentiality, family, friendship and belongingness. These and more can be promoted in a critical curriculum of art education to be used as themes for indigenous artworks produced to communicate and articulate the broader question surrounding social transformations arising from challenges faced by local people. Banya (2005) argues, "in neo-liberalism [systems] the state seeks to create an individual who is an enterprising and competitive entrepreneur" (p. 149). With economic interests shrouded in making profits via considerations of neoliberal systems, typically, this informs art educators to formulate a critical curriculum of art education which is fully market-oriented, for students to gain skills in market research, along with promoting and selling their art products or art and design services in advertising at home and away. Such knowledge and skills can increase the possibilities of their individual employability and/or working as freelance artists. In conclusion, economic security for minors to survive leads us to an important issue about children and their rights, contrarily, away from linking human rights with their capabilities for economic empowerment. Rather, we need to understand that engaging

children in work fraught with danger for income is unlawful. Therefore, art teachers should assume responsibility for developing appropriate awareness about the rights of children via a critical curriculum of art education as we are about to see.

Children and their rights

In globalisation and education, human rights have a vital role in liberating children from abuse, ill-treatment, social inequalities, hopelessness and oppression, etc. In order for us to discuss Children and their rights clearly, for this dissertation, it is imperative to use a historical approach that can frame its relational perspectives. According to Mooney and Evans (2007), international children's rights concerns resulted from "philosophers and political theorists". Serious studies started since "World War II" [and gained prominence in] "1948 ... due to the establishment of the United Nations, [in the same period the] Universal Declaration of Human Rights [was reaffirmed] as well as various resolutions, treaties and covenants" (p. 126). In respect to practising human rights for child protection, Mooney and Evans (2007) worry about its effectiveness:

At a global level, there is sometimes effectively nothing that can be done to enforce a nation's obligations under human rights instruments. While various bodies may monitor human rights, there is no Universal Court of Human Rights to assess alleged breaches and mete out punishments. This role often falls to other nation-states wherein lie political and legal difficulties [to enforce them]. (Mooney & Evans, 2007, p. 126)

The lack of a universal court seems to leave the responsibility for effecting and promoting the rights of children to teachers through academic subjects like art education. Therefore, art teachers planning a critical curriculum of art education need to stress learning which is deeply rooted in practices of human rights in every part of the education system. This can enable students to use critical thinking and contemplate human values by using art to overturn unjust power relations which bring about hate, persecution and punishment or school violence. In particular, schools need to adopt a critical curriculum of art education focusing on children and their rights in order to shape their social attitudes and respectful behaviours. Most importantly, art education needs to enable students to integrate what they learn into their daily practices, at school and in society, where we already know there is no ombudsman. According to Lapayese (2005),

Human rights education transforms classrooms into political spaces where educators and students develop an awareness of inequity and oppression and act accordingly. (p. 389)

Lapayese's point of view concerning human rights reminds us of Monchinski's (2008) critical pedagogy comments, "dealing with educational developments relating to our fields ... [which include] being politically active in our schools' community, in our neighbourhoods, in our countries [and so, such] responsibilities [should] not end ... [and/or political activism should not always be] confined to our classrooms" (p. 80). From both scholars we can learn that education needs to expand our political views and this can be achievable by formulating a critical curriculum of art

education which aims at discussing the rights of children. This perennial manifestation can also help students of art to understand that learning about human rights is beyond the boundaries of their classrooms. At the same time, Lapayese and Monchinski make us fully aware that it is our responsibility to help students of art to learn how to question the universal validity and applicability of children's rights in education for the African child and their place in society. Then, for this dissertation to clearly establish a reasonable connotation for children and their rights we have an important question to ask ourselves: Who is a child?

A child is considered to be person who is below 18 years. They can also be defined as “a young human being below the age of puberty” (Thompson, 1993, p. 141). For this dissertation, a child can also be a person below the age of consent in the range 16 to 18 years. Moreover, first Article of the Convention on the Rights of the Child’s main provisions informs us that:

A child is a person under 18 years unless national laws recognise the age of majority earlier (UNESCO et al., 1995, p. 143)

With respect to the clause given by UNESCO with Childwatch International and UNICEF we are able to understand that it proposes no argument against the assumption that in different parts of the Western world, a person of 16 years possesses statutory age and therefore can be emancipated. However, for this dissertation, children are persons below 18 years who cannot give valid consent to anything without the permission of their parents or a legal guardian. In a controversial way, numerous parents in Africa encourage “children to become [self-sufficient] at a much early age and this independence is fostered and enforced by letting a child do even difficult things” (Nsamenang, 2011, p. 61). To reason with the African parent, one may assume that difficult things include what is indicated in the preamble of the convention of the rights of the child, as:

Duties ... for child survival, development and protection, ... to meet developmental needs and demands in society of both the present and the future. (p. 143)

All in all, this helps us to understand that the African parent is mindful of helping the child to attune to survival skills, which may not necessarily be secured through education for present and future demands in society. In that case, for this dissertation, counting age for an African child who is in a line of work; doing housework, errands and home chores is pointless and extraneous.

In 2009, UNESCO noted a greater clarification about children’s rights and work:

children who are engaged in labour activities – agriculture, animal husbandry, small industry or petty commerce – participate in equally crucial learning environments, which cannot be systematically reduced to issues relating to ‘child labour’ when these are not forced activities and constitute genuine learning spaces linked to the functional framework of their communities. In those spaces, there is much to be learned about which schools do not teach, for example about local medicine, forest skills or traditional harvesting. (p. 109)

It is in this sense that the African child involved in work and/or doing chores, which are safe not forced, or deemed as compulsory labour may appropriately be referred to as an apprentice. To African parents, it is a sign of good manners to inculcate their children with expertise that requires them to be able to provide for themselves without the help of others and in order for them to

survive independently. Similarly, teachers of art education need to plan a critical curriculum of art education which constantly encourages students to be responsible for their own learning for the time of carrying out their apprenticeship training programmes. Through those self-learning spaces the child can also obtain skills which contribute to the transmission of indigenous knowledge from one generation to the next. Dawes et al. (2011) put it this way: in many Sub-Saharan communities, a young child may “be asked to run errands [with a disguised reason of teaching him or her how to have an] enhanced self regulation, attention and memory ... in preparation for school.” That does not mean, such a child is not “... protected from [activities, which are] harmful to their development [like] carrying heavy loads of wood or water” (p. 117). We can if we wish push the argument further and suggest that for many African children, due to perpetual poverty and lack of economic opportunities needed to increase and/or improve the family welfare of their homes, such challenges bring about difficulties in protecting them from situations of abuse, neglect and exploitation. Hence, (girl) child labour will remain rigidly in place. In fact, the main effect of child labour is that it denies children the chance of enjoying their childhood to the extent that they cannot be able to adequately attend school and/or finish it. To illustrate, even the ill health of a close family member in the household can compromise a child’s possibility to access education and on the other hand causes an increasing demand for household labour. This may prompt the child to search for work and livelihood with economic gains, hence causing unforeseen dropouts from school

Crucially, teachers of art should use a critical curriculum of art education to teach their students the purpose of doing work. This can be done through activities of role-playing, such as instructing a child to do an errand of delivering a finished artwork to the head teacher, as a gift. The purpose should be to perform actions of trustworthiness; also the child will learn to be responsible within their cultural communities. Similarly, through a critical curriculum of art education, teachers should permit students to do actions related to effects of child abuse/ill-treatment along with school violence and suggest possible solutions.



Figure 5.

An artwork showing a situation about teasing appearing with a possible solution.

Artist name undisclosed: created by a pupil from a Finnish primary school.

* *Tyhmä* means stupid or unintelligent

* *Alä kiusaa* is for Do not tease

In Africa south of the Sahara, children suffer neglect, violence and abuse of different kinds imposed by friends, teachers, parents and/or guardians for various reasons. Put another way, many young children still face abuse and neglect on a daily basis in their homes and/or at school.

Children's rights and child abuse³³ cover more issues concerning maltreatment and non-negligible concerns regarding physical and emotional abuse like circumcision and early marriages, which intergovernmental organisations like the UN rise up against. In that case, the school curriculum should also, therefore, be focused around teaching and learning which can ensure ways of protecting the fundamental freedoms of young people. It is also from the same perspective that art education can create critical thinking synergies on matters concerning exploitation of children by involving the support of cultural leaders with due regard for improving education. To put it correctly, we need to agree that in globalisation the paradox of human rights violations among children should be worked-upon by involving Africa's rich cultural heritage also accessible from elders. As Lapayese (2005) argues,

Human rights education emerges as a response to the demands of global education. The magnitude of human rights violations and antidemocratic practices propels human rights education to encompass a social justice theme intended to raise students' consciousness and foster social activism. Discourses surrounding racial, social, and economic inequities are a standard component of human rights education. (p. 389)

This type of human rights edict allows us to contemplate social justice themes as we plan to formulate a critical curriculum of art education aiming at introducing social change in connection with human rights education. Lapayese's argument, furthermore, enables us to reflect on our critical thinking views for art education to suit the real locus of protecting children, not merely doing what is believed to be desirable by wider society. More precisely, we all agree that violations of the rights of children happen due to the excessive power and authority of the parent/teacher and through social and economic deprivations being present in the school and the communities where they come from. Therefore, teachers need to find a place in a critical curriculum of art education where they can include art themes aiming at helping students to learn how to become activists of economic and social rights dedicated to promoting equitable values in their schools and societies. As an example Maria Vasquez (2017) suggests, "in building a critical curriculum using ... preschool, students' inquiry questions ... (should lay stress on) inequities within their school as a way to disrupt and dismantle such inequity and create new more equitable practices and places in which to engage in such practices" (p. 4).

Let us ask, if all those are positively implemented through art education via critical curriculum reforms aimed to cover primary school level in Uganda, how should schools uphold the principles stipulated in the Convention on the Rights of the Child?

³³ Abuse of children's rights does not exactly mean the same thing in different societies. Abuse not only varies within a culture, but also between cultures. The meaning of "abuse", especially, depends upon ideas of individual rights and roles and responsibilities between people and groups within society (Gough, 1996a). For that reason, how a child is viewed in a specific society influences what is evaluated as abuse. For further reading, see Borgatta & Rhonda (2000, p. 292).

Human rights and the Convention on the Rights of the Child

The United Nations Convention on the Rights of the Child demands and encourages school curriculums to promote conditions that can foster the progress of human rights for quality education. Human rights in education can prepare students with skills to emancipate the societies where they belong in terms of living together in peace and adhering to universal values, to mention but a few. In the school and society, children are discriminated against on the basis of their ethnicity, some undergo acts of power-assertive discipline which involve persecution, threats or physical punishment, others face emotional abuse, neglect or intimidation for asserting what belongs to their own culture and other children face domestic violence and exploitation in their daily lives. This could be what Monchinski (2008) means by stating “bullying [among young people happens] in our classrooms – of one gender by the other, of one race by another, of the disabled by their non-disabled peers, of the weak by the strong – it is unacceptable” (p. 9). Art educators need to come up with possibilities of raising awareness through a critical curriculum of art education in order to provide support to such hopeless and traumatised children. In this way, the trivialised student will be able to appreciate opportunities afforded within the role of studying human rights. As an interim step, let us move forward and examine how the Convention on the Rights of the Child from the Directory of European Research and Documentation Institutions on Children’s Rights provided by UNESCO; brings to light the intellectual history of the rights of the child, their implications and effects, along with how they should be defended and/or endorsed in the critical curriculum of art education by discussing a few Articles specified as necessary for this dissertation:

The United Nations Convention on the Rights of the Child (UNCRC) can be traced from the “United Nations documents [written in] 1974 by UNESCO. [In fact, UNESCO adopted it later, in] 1993 [after] the Vienna declaration [assembled to] draft a plan of action [on human rights at] the International Covenant on Economic, Social and Cultural Rights, the Convention on the Rights of the Child, and the Vienna Declaration and Plan of Action on Education for Human Rights and Democracy. [The convention resulted in an obligation to] draft a plan of action for the United Nations decade of human rights education 1995–2004. [The purpose was] to build a universal culture linked to human rights” (Lapayese, 2005, pp. 390–391). In the draft plan, particular notions concerning human rights objectives were highlighted, namely:

I.	The strengthening of respect for human rights and fundamental freedoms;
II.	The full development of the human personality and the sense of its dignity;
III.	The promotion of understanding, tolerance, gender equality, and friendship among all nations, indigenous peoples and racial, national, ethnic, religious and linguistic groups;
IV.	The enabling of all persons to participate effectively in a free society. (Lapayese, 2005, p. 391)

Those human rights objectives presented above by Lapayese firstly, point to the importance of an appropriate course of action which should be anticipated for the time of planning a critical

curriculum of art education. This also means such human rights objectives should be used to stress the purpose of showing consideration for children's rights and their fundamental freedoms through education globally. In fact, by analysing Lapayese's stated plan of action about human rights we are able to understand that through linking human rights to art education conceptions, a critical curriculum can adequately promote the continuation of elaborate dialogues about what it means to be human and in the same way, students can learn to practise behaviours related to good values, along with giving respect to each other and every person.

The second objective vitalises the importance of developing the human personality and the sense of its dignity. Thus, we are able to learn that human rights education should help students to present their unique thoughts and political advocacy toward developments of positive character attributes in life. In other words, human rights education should support the preparation of students' success and progress everywhere in the school and in society.

The third objective suits school situations and the society at large: it encourages us to be mindful of disparities deeply rooted in race, beliefs, gender, ethnicities, disabilities and indigenous cultures and so forth. From it, we can understand that it is important for art teachers to provide a critical curriculum of art education that can empower marginalised groups of people in society. The artistic knowledge and skills that marginalised students will achieve as regards human rights will help them to claim their entitlements and they will be able to struggle and reform issues of institutionalised social stratification and disparities in education.

In the last and fourth objective, we learn about fundamental roles of human rights education in regard to teaching students how they can live in society as human beings in a successful way. From it we can put forward a suggestion that it fosters tolerance and friendship. With just a little more thought, we can stretch the argument further and include a well-known and empirically established fact that children attend schools where privation, hierarchy and authority, persecution, torture and violence are widespread, as in some primary schools in Uganda. Without human rights education this can bring about situations of denying students opportunities to become critical thinkers and to generate knowledge which can enable them to politically probe and reimagine epistemic violence that happens to them. Based on this and on further arguments in perspectives of art education, we can also say that indeed, if human rights education can be homogenised with art education, both, can make teaching and learning situate critical thinking ideas into debates concerning expansive notions of equality and civil liberties. Such can be emerged into generative themes to discuss, guide and support rights of the child at the time of formulating a critical curriculum of art education. Art teachers can accompany themes about key provisions of the convention on the rights of the child in day-to-day activities of the school and the classroom.

Key provisions of the Convention on the Rights of the Child

In 1995, UNESCO and the Directory of European Research and Documentation Institutions on Children's Rights listed over forty Articles as children's rights. In it, they noted that all "children without any exception whatsoever are entitled to (these) rights and without any distinctions or discriminations" (UNESCO et al., 1995, pp. 143–146). More important, perhaps, is the question we should ask ourselves in relation to education: what should we do in order to conceptualise the UNCRC exploring students' lived experiences as rights to be advanced and promoted in art education, paying attention to school violence at primary school level in Uganda?

In part the answer to the question lies in Reynaert et al.'s (2010) arguments:

Education for children's rights is about understanding the conditions under which children's rights are prevented from being realised and analysing where these conditions are situated in the social and political structures. (p. 451)

This means denying teaching students about their own rights can begin from circumstances affecting the different ways in which they live and/or how their rights can be determined during their on-going social interactions. As teachers, parents and/or guardians of children, we need to understand and also consider how other environments apart from the school can enable us to continue to take the responsibilities and duties desirable for safeguarding and respecting rights of our children. As we proceed to explore key provisions of the UNCRC, the most important question that remains to be answered deals with what specific Articles are most suitable for this dissertation.

To this end, answers to the question appear to be in the scope of just a few important Articles, as some of them seem to be indistinguishable and/or not appropriate for this dissertation.

The first Article in the UNCRC defines what kind of person is a child supposed to be, in two contexts (i) as a young human being below the age of full physical development and (ii) as a person below the legal age of maturity. This is where the reminder about what we already know becomes important. Literally, the first Article states that

a child is recognised as a person under 18 years of age unless national laws recognise the age of majority earlier. (p. 143)

(For a more complete explanation, please see the section concerning Children and their rights).



Children's rights come with responsibilities

By Vision Reporter

All children have equal rights. This means children from all tribes, of different ages, girls or boys, living with disability or not should be treated equally. They should enjoy the same benefits and opportunities.

Children, cannot always protect their rights. They need the adults protection from violence, drugs, injustice, negligence, sexual abuse and other dangers.

In addition to rights, children have responsibilities. A responsibility is a duty or something you have to do.

The more rights you have, the more the responsibilities.

The right to education

Children have a right to education but this comes with responsibilities like attending lessons and doing homework.

It is your responsibility to take good care of all the property your parents

have given you. At school still, it is also your responsibility to respect the belongings of others.

It is your responsibility to use the school library, to study hard and behave well.

The right to health

You have a right to health. This means your responsibility is to tell adults when you do not feel well. You will be taken to hospital for medical attention.

It is your responsibility to take your medicine.

It is your responsibility to bathe regularly and to wash your hands before eating food so as not to get sick.

It is your responsibility to keep your surroundings clean. You should participate in community cleaning work. Even at home, it is your responsibility to help adults with housework.

The right to protection

Children have a right to protection from

conflict, harm and injustice.

Children have a responsibility not to bully or harm each other. They also have a responsibility to report bullies to the school authorities or to their parents.

It is your responsibility to care about others who are not as strong in some ways as we are. You can protect them from harm, even if you are not a prefect. It is also your responsibility to follow the rules at home, school and in the community.

Rules are made to keep you from danger and to protect your rights.

Children have a responsibility to respect each other and each other's views. You should also respect your parents, grandparents and teachers.

If you respect people they will also respect you and what you say.



Save the Children

Figure 6.

An article from the children's page of a Ugandan newspaper helping young people to understand their rights and to enhance respect for human rights.

The NewVision, Newspapers in Education. (Wednesday, 2 March 2016, p. 26)

Then, in Article 3, top priority is put on care-takers: these could be parents, teachers along with government, all are responsible for providing adequate care to children and are allowed to take necessary action to ensure their well-being and protection. Article 3 was designated with a caption stating that in *the best interests of the child*.

All actions concerning the child shall take full account of his or her best interests.

The State shall provide the child with adequate care when parents, or others charged with that responsibility, fail to do so. (UNESCO et al. 1995, p. 143)

Caring for a child starts with providing a safe, secure and not subject to threat social environment by parents or guardians. This includes a shared responsibility for giving the child

education by government with the assistance of parents. Locally, we can still find cases of abuse of young children rooted within deprivations due to economic inequality and/or poverty. However, for the time being, in the perspective of art education; actions “toward a more progressive methodology emphasising the child’s interests and imaginations” should involve “taking some tentative steps toward developing and providing basic curriculum” content and material “that accounts for protection and concerns of children” (White, 2004, p. 58). This implies that the anticipated critical curriculum of art education is expected to provide human rights themes directly linked to the child’s social, cultural interests, such as space and time to play, child-rearing and learning which permeates living a good life, etc.

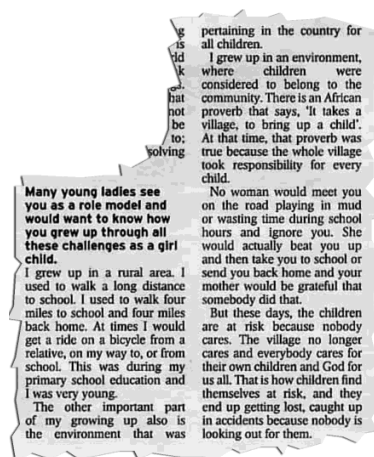
Figure 7.

An excerpt from the Uganda newspaper vindicating Article 5, from The NewVision, in the National news section. Conan Bisige, Teera Kaaya and Razia Athman (June 17, 2016, p. 16).

Article 5 emphasises *parental guidance and the child’s evolving capacities*. One of the most important factors in this clause is that it shows consideration for how the child’s social relationships with close relatives impact the promotion of their cognitive growth and development.

Article 5 entirely states that:

The State must respect the rights and responsibilities of parents and the extended family to provide guidance for the child which is appropriate to her or his evolving capacities. (UNESCO et al., 1995, p. 143)



In the African context, the heedfulness of the state or government on matters concerning the wider contexts of how children grow is obscure, if we leave alone setting up social infrastructures such as schools and hospitals as obvious priorities of the state. As regards the rest of the duties regarding realising their rights in accordance with their evolving capacities, for the most part responsibility belongs to the whole community. As an example, there is no harm if another concerned person in the neighbourhood who is in a position of a parent takes responsibility for enforcing necessary discipline to a child doing wrong, along with nursing and feeding the child. To put it mildly, it is a responsibility of every adult in the community to care, guide and teach children right from wrong, hence discipline can be enforced without regard to specified individuals. Mhaka-Mutepfa and Seabi (2011) put it this way:

In the Southern African region in general, children are not only regarded as belonging to a particular family but are also perceived as children of the community in which they live. For example, any elderly person can send a child for errands and the child would carry out such instructions with respect and honesty without expecting rewards. (p. 311)

It is, therefore the case that many African societies believe obedience and responsibility

training to children transpires from doing household chores and doing errands for any person of importance. Occasionally, African children grow-up in an extended family. The significance of other relatives to the child is to provide a social support structure. The extended family makes available unceasing guidance; this can be from “grandparents, uncles and aunts, siblings and peer caregivers.” Such care giver responsibilities “help in supporting the child’s growth and development” (Mhaka-Mutepefa & Seabi, 2011, p. 311). In Uganda, a shy mother is culturally encouraged to send her children, particularly adolescent girls, to visit paternal aunts; for a boy, uncles do the job of cultural training about the role of a married man. In the same way, the parent can secretly discuss mannerisms which should be consequentially enforced later during the process of uncle/aunt training, for example, habits of personal hygiene and decency.

Here, once again, teachers of art education need to perceive the intended meaning of Article 5 in prospective educational themes for the time of formulating the anticipated critical curriculum. This can help children learn how to be productive and to ensure survival expectations with an exemplary future life in the society where they belong; hence, we need to plan art education activities which can enable a strong focus on filial affection and/or obligations.

Article 7, insists on *name and nationality*; in this clause we are able to learn that national identity through naming constructs the basis of a child’s personality. It states:

The child has the right to a name at birth. The child has also the right to acquire a nationality and, as far as possible, to know his or her parents and be cared for by them. (p. 143)

Until now, caring for and naming a new-born child has been a very important observance in every place around the world, by parents or guardians (see more on this aspect in the section, Naming: A self-abasement in postcolonialism). In addition, recent evidence suggests Finland has been wandering through this experience of name and nationality because of “global influences”. In 2018, Finland’s national public broadcasting service (online) noted that the range of first names chosen by parents ...” has been changing and choice of names has “increased since the 1980s” the reason being, very many parents wish to “give their children unique names,” moreover, “naming trends are also changing at a faster rate than ever” (Yle News 2018).³⁴ As a tradition, different countries depend on an established superficial common identity created through naming conventions or norms agreed by parents, guardians and/or godparents. We can even push this argument further and suggest that the social functions of a child’s name in different nationalities is

³⁴ In Finland, due to global influences the range of first names chosen by parents has doubled since the 1980s. The variety of first names given to children in Finland is on the increase. Individuality is a growing phenomenon as parents aim to give their children unique names. Naming trends are also changing at a faster rate than ever... Leo and Aino are Finland’s most popular in 2017. Some 40 percent of babies born in Finland draw their name from a pool of the country’s 100 most common names. Finland updated name laws at the start of 2019 to provide residents with a wider range of options for their own it is common to give children several first names. Last year the most popular Finnish first names given for boys were Leo, Elias, Eino, and Väinö. For girls, Aino, Eevi, Emma, Sofia, and Aada topped the list compiled by Finland’s Population Register Centre. Ellen and William were meanwhile among Finland’s Swedish-speaking minority. Available online at <https://yle.fi › Uutiset › News> (Accessed January 09, 2019).

also sometimes tied to inherited religious belief systems and social affiliations that transcend their own universal reverences. To some parents this could be seen as an attempt to acculturate specific cultural interests of their ethnic identity and religion, to the child. Case in point, among Arab/Muslims. This means, as educationists we need to formulate a critical curriculum that can accomplish art education attainments which help children to understand the importance and/or the religious, social, or cultural affiliation of their names in order to protect, preserve, respect and ensure continuance of their cultural heritage.

Article 12 of the UNCRC addresses one more important right, which concerns *the child's opinion*. This clause stipulates that

The child has the right to express his or her opinion freely and to have that opinion considered in any matter or procedure affecting the child. (UNESCO et al., 1995, p. 144).

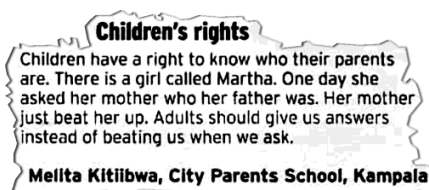
Seemingly, the child's opinion is one of many rights of the child that is highly flouted. Moreover, in many African societies, it is customary for parents and teachers to demand high respect but not have more open discussions with their children, or, such exchanges of views are avoided and prohibited and sometimes an appeal for dialogue goes with a harsh punishment, warnings and threats. To make matters worse, at school, the child's right to free speech, or, free expression of opinions and/or the freedom to ask questions, is still a very complicated liberal stance for many since, even where communication is allowed, frequently, it involves using a different language than their ethnic dialects. Davies (2005) extends the following observation:

Pupils are not seen as having equal rights in the dispute; teachers own the means of resolution through punishment; and analysis of the problem is bypassed in favour of swift retribution. Even though, many schools belonging to the present time are starting to question such power-based discipline and are replacing it with skills in conflict resolution for teachers and pupils; later, with parents. (pp. 638-639)

Davies' rationalisation is still a fact when it comes to many schools in Africa: education includes inculcating strict attention to order, obedience, articulated discipline and inductive reasoning towards children. In fact Monchinski (2008) is correct when he argues that "parents and teachers tell their children 'no' all the time, sometimes to protect their wards, sometimes, just because they can" (p. 18). In this case, parents and teachers should be involved in putting together a critical curriculum of art education so that students can receive adequate skills that allow them to take part in conversing and discussing possibilities of compromise, forgiveness and consolation instead of using threats that channel negative thoughts towards their opinions.

Figure 8.

An excerpt from the Uganda newspaper motivating pupils to voice their perspectives on children's rights.
The NewVision Newspaper; extracted from the education section. Kitiibwa. M (2 March 2016. p. 25)



Freedom of expression is located in Article 13. This is similarly situated in the expectations of

Article 12. The cognitive value behind free expression with respect to children is to give them an opportunity to gain access to useful enlightenment via media sources adequate for their age and to voice their assertions. This Article asserts:

The child has the right to express his or her views, obtain information, make ideas or information known, regardless of frontiers. (UNESCO et al., 1995, p. 144)

Here we see that the potential of freedom of expression can be completely ignored if the power of voice is not accounted for when it comes to expression of views as well as obtaining information among children. In a more specific contextualisation, Lundy (2007, p. 933) lists four parts that make up voice for children:

(i) Space	“Children must be given the opportunity to express a view”. As an example, such space can be obtainable via art education activities like drawing, painting and other means of visual communication.
(ii) Voice	“Children must be facilitated to express their views”. Here we see that sometimes the action or process of voicing the child’s viewpoint requires resources beyond their means. As an example, the idea of providing a commendatory space for expressing their critical voice via art clubs in the school can present economic/financial challenges needed to push forward anticipated freedom of expression or political and social change.
(iii) Audience	“The view must be listened to”, filtered to reach all parties concerned, accordingly.
(iv) Influence	“The child’s view must be acted upon, as appropriate”. In this way, scholars of art education planning to formulate a critical curriculum need to influence childrens’ views with appropriate practice and culturally sensitive teaching, to read the world. This can be by building activist clubs, which should help students to achieve freedom of expression in the matter of making their human rights known via available unexplored frontiers of art media to influence society or individuals concerned about their lived experiences.

If Lundy’s conditions can be met through art education in a critical curriculum, children will achieve freedom of expression in the matter of making their ideas and information known and will be able to use available unexplored frontiers of art media to influence society.

In many instances (more especially among children), lack of freedom of expression generates silenced voices. “This silence carries [away] the message of power [not expressed in children’s views. Not just that, it becomes] impossible for them to make their ideas or information known” (Tavin, 2003, p. 49). Arguably, a child’s voice can also be officially regarded as a right to free expression of views, which may or may not originate from (direct) involvement. If we push Tavin’s argument further, then, Cheminais’ (2008) vindication becomes relevant: “[A pupil’s] voice in its widest sense can be defined every way in which [children in the school] are allowed or encouraged to voice their views or preferences, [using freedom of expression]” (p. 6). How freedom of expression should be applied in the school by teachers is in what Cullen (2005) states in her conclusion: “empowering pedagogues who wish to act locally [and] by studying the rise of new phenomenon [related to the dynamics of the broader perspective of freedom of expression. Cullen’s inference indicates the extent to which teachers] ... can discover how voices of dissent are being effectively silenced” [by the power that prevents, rejects or minimises children’s input]

(p. 325). The reality in this Article, perhaps, unfolds when we enable art to unshackle silenced voices.

Generally, Article 13 tells us art educators that we need to encourage children in the school to use art to seek, react to, receive and communicate information and ideas regardless of frontiers. Also, through a critical curriculum of art education, students can be encouraged to identify basic flashes of inspiration that can be used in their art with reference to freedom of expression situated in the complex moral transgressions like sexual harassment, aggression, bullying, intimidation, persecution and violent behaviour which they go through at school and at home.

Article 23 of the UNCRC indicates a context in which it is potentially awkward or inappropriate to shy away from *children with disabilities*; to fight shy of them or look at them as undesirable and unfit for normal life. Article 23 asserts:

A disabled child has the right to special care, education and training to help him or her enjoy a full and decent life in dignity and achieve the greatest degree of self-reliance and social integration possible. (UNESCO et al., 1995, p. 145)

What is really important here is to first remember that in general there is a common unbelievable fact concealed in Article 23, whereby to a great extent each one of us, at least lives in denial of suffering from some kind of an overlooked disability, for example, poor eyesight, talking loudly, stammering, hearing impairment, etc. This is why, according to the World Health Organization & World Bank (2011), “disability can be conceptualised on a continuum from minor difficulties in functioning to major impacts on a person’s life” (p. 22). Generally, by analysing Article 23, we can ascertain that someone is considered disabled if they have some kind of limitations on the way a certain part of the body must function. In the African context, Mbangwana (2011) finds the life situation of a disabled child perplexing:

The attitude of a given community toward people with disabilities can affect the kind of provision that could be made for the disabled. A typical African woman, ... would not like to have anything to do with a disabled child. She would not even want to pay a visit to a special school. This, according to that culture, is to prevent or avoid having a child with disability in one’s own family ... Many people regard disability as a stain in their social status. (p. 391)

From the same line of thought, we can no more legitimately deny why in 1948-2006 the (UN) and UNESCO (1990, 1994) put efforts into an international education plan for disabled children by setting up “inclusive education,” officially named Education-For-All (EFA) to “accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions” (p. 6). Like equity towards marginalised groups of children, inclusive education covers a wide range of vulnerable children; in this particular case our interest rests on the locus of the disabled. The UN and UNESCO’s appeal towards the purpose of respecting disabled children also means that all of us have different abilities and struggles. Therefore, as art teachers we need to formulate a critical curriculum of art education which can redress issues of disabled children for them to enjoy an experience of a full and decent life with dignity. In 2006, *The United Nations Convention on the Rights of Persons with Disabilities* (CRPD) indicated that all countries need to ensure “that children

with disabilities receive good quality education in an inclusive environment.” This ratification recognises the right of all children with disabilities to be included in the general education systems and to receive individual support when they need it” (World Report on Disability, 2011, p. 205). Keeping this in mind, Day and Hurwitz (2012) citing Very Special Arts (VSA),³⁵ along with the International Organisation on Arts and Disability argue, “every young person with a disability deserves access to high-quality arts learning experiences” (p. 65). Ultimately, disabled children also deserve to enjoy a full and proper life. Not just that, teachers of art education need to plan teaching and learning which can destroy socially constructed barriers and attitudes towards disabled children to ensure that they go to school, live in safe conditions and have fulfilling lives.

Article 28 of the UNCRC is in the best interest of this dissertation with regard to the particular aspect of education. It states that:

The child has a right to education, and the State’s duty is to ensure that primary education is free and compulsory, to encourage different forms of secondary education accessible to every child and to make higher education available to all based on capacity. School discipline shall be consistent with the child’s rights and dignity. The State shall engage international co-operation to implement this right (UNESCO et al., 1995, p. 145)

Drawing on education, it is indeed an important right of the child and is convenient for the interests of this dissertation. Article 28 tries to depict the recommendations for Universal Primary Education (UPE) programmes already inaugurated in Uganda since January 1997. To explain, its initiation marked the beginning of the condition that four children from each Ugandan family were supposed to be ensured access to compulsory and free primary school education. Not just that, Article 28 also tackles school discipline, whereby it reminds us about the erroneous jurisdiction carried out at primary school level (at least, in Uganda), which includes enforcing prompt commands that are followed with corporal punishment and other sanctions by the teacher to the pupil on account of administering obedience, sometimes, in order to allow the teacher to discharge their duties properly. According to UNICEF and UNESCO (2007), “protecting” the “integrity” of children necessitates “reviewing of schools’ disciplinary rules and practices” (p. 127). In this sense, Article 28 demands us as teachers of art to figure out ways of managing the responsible behaviours of our students and to use a critical curriculum of art education to indicate consequences that can haunt or cause depersonalisation and dehumanisation of their everyday life. Along the same lines, children are supposed to use art activities and accentuate their appreciation of free and compulsory education.

In fact, Article 28 offers us a reasonable hint regarding the importance of engaging a critical curriculum of art education in addressing the central roles of international government agencies when it comes to matters concerning rights of the child on the subject of globalisation. As an example, the UN agencies, together with funds dealing with programmes of education such as

³⁵ Very Special Arts (VSA) is an international non-profit organisation founded in 1974 by Jean Kennedy Smith to raise awareness and sponsor programmes for people with disabilities to learn and participate in and enjoy arts. See; The Kennedy Centre<<http://education.kennedy-center.org/education/vsa/>> Accessed 20 January.2018.

UNESCO and UNICEF should be included in the critical curriculum of art education for students to demonstrate the extent to which key policy issues, institutional functions and procedures within can support and defend the disabled through children's rights and education around the world.

Furthermore, at the core of children's rights, education is supposed to provide an input adequate to appropriate learning objectives for personal qualities that are conducive to greater empowerment of an individual's distinctive character. That being the case, the *aims of education* go beyond pursuit of knowledge, as Article 29 stipulates:

Education shall aim at developing the child's personality, talents and mental and physical abilities to the fullest extent. Education shall prepare the child for an active adult life in a free society and foster respect for the child's parents, his or her own cultural identity, language and values, and for the cultural background and values of others. (UNESCO et al., 1995, p. 145)

For that reason we can say education per se is not static, it is characterised by constant changes that also demand particular attitudes in order to determine children's future, which can also be fostered and strengthened by parents. In addition, from Article 29 we learn that teachers are supposed to try to support children with learning that inculcates skills of acting alone and making decisions without official orders. Actually, for this dissertation the child's personality and talent can be typically identified by encouraging the use of a critical curriculum of art education that pays attention to teaching excellent creative skills and attitudes, supported by empowering knowledge.

Such a school curriculum can help talented students to work independently and expose oppression, exploitation and violence in their lived experiences. For that reason, the aims of education in a critical curriculum should also lay stress on students' self-conceptions and self-perceptions, regarded as important within their cultural identities, not to mention transcending the talents and mental capabilities of children with disabilities within and across different cultural backgrounds. In other words, through Article 29, both self-conception and self-perception can be consciously used to contribute to "the maintenance of core values essential for the multicultural principles of constructive diversity based upon cultural interactions among distinct nationalities, ethnicities, religions and social class" (Jerzy & Secombe, 2005, p. 213).

The UNCRC continues to warn us about the need for validating the importance of tolerating global diversity and social inclusion, among *children of minorities or indigenous populations*. This outlook belongs to Article 30, which asserts that

Children of minority communities and indigenous populations have the right to enjoy their own culture and to practice their own religion and language. The right to practice one's own culture, language and religion applies to everyone; the Convention here highlights this right in instances where the practices are not shared by most people in the country. (UNESCO et al., 1995, p. 145)

Article 30 problematises three notions: (i) culture (ii) language and (iii) religion as rights for children of ethnic minorities and indigenous populations, which should not be censured in the school, because they are indigent and underprivileged. That is to say, Article 30 vitalises the importance of protecting diversity in terms of beliefs, cultural and linguistic identities, particularly for indigenous and ethnic minority groups of people, specifically children. Article 30 provides

expert advice about stopping criminalising children who practise their inherited mother tongues, customs and beliefs in the school. Smolicz and Secombe (2005) believe that to deny minority or indigenous children the chance to practise what belongs to their individual diverse cultures contributes to the promotion of “cultural racism, ethnicism or linguism”. To put it another way, the right to enjoy practices of their own culture and/or to eliminate effects of such marginalisation in the school and in the community where the child grows should be consistently included in a critical curriculum of art education set up with learning aims that can approve “differences in culture, language, religion, the traditional wear, or traditional foods and dishes, just to name a few” (Smolicz & Secombe, 2005, p. 212). Evidently, through Article 30 we can vitalise the purpose of structuring a critical curriculum of art education with knowledge spaces that enable students to share and practise their own different cultures or make them known to others. It also makes us understand an important fact, that art education should be the main avenue for initiating, articulating and exchanging cultural dialogue in reference to children's rights. In it, oppressed minority groups of students can try to achieve positive outcomes by exhibiting their existence via art products and cultural artefacts and/or cultural heritage produced from their communities. This may also include putting on display “many personal case histories of immigrants.” Or, of their children—who can be allowed to actively “participate in recalling discrimination experiences” to concerned audiences; and they can also exchange common-sense expressions through critical perspectives on grounds of reclaiming their subjugated “cultural practices” (Smolicz & Secombe, 2005, p. 212).

Article 37 of the UNCRC combats *deprivation of liberty, torture and inhumane treatment of children*. Gaining such knowledge can enable parents/guardians and teachers to share basic possible ways of resolving disagreements and other complex situations with children peacefully. Article 37 stipulates that

No child shall be subjected to torture, cruel treatment or punishment, unlawful arrest or deprivation of liberty. Both capital punishment and life imprisonment without the possibility of release are prohibited for offences committed by persons below 18 years. A child who is detained shall have legal and other assistance as well as contact with his or her family. (UNESCO et al., 1995, p. 146).

The point here in Article 37 is to restrict parents and teachers from torturing, enforcing cruel treatment or punishment to children, particularly in Africa. With respect to this dissertation, persecution and cruel treatment towards students must be examined, along with violence and corporal punishment through generative themes in the anticipated critical curriculum for art education. Furthermore, Article 37 implies that our students at primary school level, being young or minors, cannot yet decide anything and we should not allow them to give consent on anything without an adult's permission. Article 37 also protects children from being incarcerated as adults, even if they have an allegation of a true criminal offence. Based on this and on further arguments, Cordella (2000) states, “capital punishment, house arrest, community supervision, imprisonment, corporal punishment, banishment, fines, restitution and community service [are all considered as criminal sanctions,] which should not be dictated to children who are below 18 years of age” (pp.

515-516). At the core of capital punishment and life imprisonment, children put in custody are vulnerable to diverted justice. Putting children in jail jeopardises their early development. With respect to planning a critical curriculum of art education, Article 39 informs art teachers to include intensive interventions against the erroneous deprivation of student's liberties. Art education should embrace critical thinking themes which challenge or reinforce harmony and friendly relations between children and parents, the teacher and the student, rather than making children susceptible to physical/psychological torture and persecution or a combination of both at home and at school. A problem as complex as providing knowledge which can develop favourable attitudes towards the rights of the child and putting rights of children into adequate practice leads us to another important question that needs some sort of answer: How does the existing school curriculum in Uganda consider children's rights when it comes to day-to-day learning?

Children's rights across the curriculum in Uganda

In Uganda, the Ministry of Education and Sports, along with the National Curriculum Development Centre (NCDC), as government institutions, are responsible for creating school curriculums. One of the major learning expectations consists of human rights education with the aim that students can develop their social mores and peer cognisance and to prepare teachers with achievable educational goals in which “child protection work and related abilities can be enhanced by a strong knowledge base” (NCDC, 2007, p. 141). *Theme 10* from the teacher's guide for primary school level 2, terms I, II & III (2007) lays out *sub-themes* (10.1, 2, 3) under the title “Child Protection”. In this lesson, there are five activities teaching about children's rights. Each activity is supposed to be done on a specified day by students as indicated in the image:

Monday	Tuesday	Wednesday	Thursday	Friday
Telling children's responsibilities and activities done at home. Talking about child abuse	Talking about activities done at school and community and their positive and negative effects. As an example, making children carry heavy loads, doing domestic chores unfit for them; for long hours	Describing bad acts done to children and their negative effects to children's health; like, defilement, bad touches along with bad language	Talking about ways of child abuse In appropriate punishments Child neglect Child abduction Child sacrifice	Naming basic needs. Types of basic needs. Talking about different ways on denial of basic needs. Talking about what the child can do when denied of basic needs.
Activity	Activity	Activity	Activity	Activity
Reading words	Reading words	Reading words	Reading words	Reading sentences using words learnt (in this week)

Figure 9.
Teaching children's rights
Source: NCDC. (2007).

As indicated, so far, we can argue that there has been some progress made by primary schools of Uganda in terms of promoting awareness about the rights of the child across the curriculum. We do not have a section indicating that art education is part and parcel of the regular activities

taught in the national primary school curriculum of Uganda. That is to say, learning about human rights necessitates us to seek a critical curriculum of art education that can enable students to have learning opportunities which involve practising and expressing their human rights.

One of the major impediments that stops the continuous progress of incorporating art education and human rights in the curriculum for primary school level in Uganda is “low motivation ...” Others think curriculum planners fear to overload it with “subjects which are not examinable,” like art. Not only that art education is considered to be “a waste of time for teachers—why put efforts in engaging into art activities where learning is not evaluated ...?” (Ssembajjwe Senoga Badru. Head teacher Kibuli Demonstration School, personal interview. 21 April 2016). Hence, this also makes “teachers become hesitant [or unwilling] to take on tasks such as human rights education, which is not fully authorised” in the existing school curriculum (Lapayese, 2005, p. 396). Koh (2017), puts it this way, “rich tasks are open-ended tasks that enable students to connect their learning to real-world issues and problems” (p. 3).

To be sincere, art education concerning the rights of the child is very important, because it helps children to understand what is included in their entitlements. For example, a critical curriculum can infuse human rights into learning areas, like language. Most importantly, this can increase students awareness about protecting and developing their cultural heritage; guided by Articles enlisted in the UNCRC about cultural rights.

Globalisation and cultural heritage

“Cultural heritage refers to things that are of historical importance in the Nation's history to a particular group of people.” For example, they can be “tangible things, namely; buildings, sacred sites,” art and crafts along with “plants and animals.” It also uses the term “intangible” to denote “things such as customs, rituals and languages. Cultural heritage” is consequential in “globalisation” because of the way it “vitalises patrimony of historical artifacts” which are “under threat.” Also, it looks after artefacts susceptible to “forced removal” from their countries of origin “or loss of cultural capital” (UNESCO, 2003, p. 3)³⁶ In globalisation, cultural heritage paints a good picture for this dissertation and for scholars of art education; it deals with the importance of developing a serious educational scope, which is responsible for preserving national history. Put another way, following the outlook of globalisation scholars Mooney and Evans (2007), they note that

while some objects can be put in museums, the object itself, out of context cannot always signify what it originally did. The challenge is to find and access resources to implement ways of sustaining cultural traditions in an appropriate, respectful way.
(p. 53)

Their argument reaches the interest of this dissertation in the context of art education. They are informing us to identify possible ways of actualising teaching and learning that aim at enriching

³⁶ For further reading, see UNESCO (2003).

our historical existence, which cannot speak for itself without (visual) documentation. As art teachers planning a critical curriculum of art education, we need to lay stress on the cultural heritage of African people. As an example, students can be told to draw or paint a very important object of cultural heritage which they know by considering available indigenous artefacts within their immediate environment. In this way, art education can further the interests of learning through research about cultural heritage sites close to students' homes. Following the same line of thought, students should be encouraged to write detailed historical descriptions of an identified indigenous artefact using their own mother tongues. By doing so, they will achieve the relevant knowledge and skills which support the contexts of their individual cultural heritages and learn to protect and preserve them. Students will also learn to appreciate and affirm cultural heritage ideals originating from activities of diverse individuals of the world speaking different mother tongues without forfeiting their indigenous local values. Arnove (2005) affirms that teaching art history in "education systems" is "expected to contribute a sense of pride in one's own cultural heritage," therefore, parents and "leading educators" need to promote vital educational knowledge, which is imperative to the maintenance of traditional practices handed down from previous generations. Such knowledge can allow students to learn about "...struggles for self-determination and justice ..." through the prominence of their own individual cultural heritages (p. 439). This also means that as art educators we have a crucial role of instilling positive attitudes, drawing heavily on practices and oral traditions of our individual cultures. As an example, art education should include the role of mother tongues as a contribution to the students' national culture; also, it is needed to indicate why indigenous languages of the colonised should be culturally passed on to future generations.

Last but not least, in 2018 the President of France, Emmanuel Macron, appointed a group of cultural heritage experts to advise him on Africa's dispersed heritage during a speech in Burkina Faso, stating "Africa's heritage cannot just be in European private collections and museums"³⁷. What was being articulated here meant that even if the Western world is still soliciting wealth from stolen cultural heritage of Africa, there is chance for us to persist by using a critical curriculum of art education focusing on empowered rich dialogue to teach students to speak and demand their histories, to recover our stolen and deprived cultural heritage. As Africans, we can still promote our own heritage through a critical curriculum for art education and other cultural institutions such as museums, archives and libraries within our own countries.

Social reconstructionism: An art education approach

Social reconstructionism as regards art education is very important for transforming the society through the relationship between teachers and students. For this dissertation social reconstructionism is of great significance for us; to understand social factors and attitudes that

³⁷ See France 24 (2018).

bring about oppressive effects on the freedom of empowering students to transform the school and/or reconstruct society by using art education. This means, art teachers through students; both can become social activists and reformers carrying the crusade against causes of underlying discrimination and bias based on gender, ethnicity, religions and social class, etc. According to Hill (2006),

Social reconstructionist believe that the educator's work should be to initiate programs and practices that can lead to reform in society... They encourage educators to use the school to create social reform; they stress that teachers and all educators should develop policies and practices that are directed toward creating a new and restructured society. (p. 96)

Accordingly, the social reconstructionist concept is an adequate practice in art education: it directs us to the imperative of reforming the school curriculum to achieve anticipated standards focused on achievement and excellence, for example in programmes and practices identifiable in promoting human rights of children. The social reconstructionism canon is well explained by McLaren (1995) as being concerned with “education’s atrophied ethical dimension [and that is why it provokes support for political views from] scholars to undertake a socially critical reconstruction of what it means to be schooled” (p. 31). In this sense, we need to remind ourselves of the important fact that students still suffer from multiple pressures due to burdens of institutionalised dominant cultural traditions enforced through violence and repression, not to mention institutionalised objectified knowledge. Therefore, students need to be empowered with art education lessons which seek to promote social reform awareness and action policies which can influence change politically. Gitlin (2018) warn; “when educational reforms produce little or no change, those in charge blame the curriculum or the students and teachers” (p. 14). Such education and learning can also provide students with critical responses manifesting a variety of possibilities for conceptualising political coalitions that can substantiate ways of reconstructing their societies after going through various cultural estrangements. Christine and Patricia (2001) argue that “art education must be based on a politically engaged social reconstructionist multicultural approach” (p. 190). Taking a social reconstructionist multicultural approach into a critical curriculum of art education could mean providing teaching and learning with special series of measures that endeavour to instil forbearance toward cultural pluralism. Day et al. (2012) remind us that in “critical pedagogy [and the] social reconstructionist approach, students [should be] urged to address issues of equality and justice and to understand the richness and strength in diverse cultural traditions so they will become better prepared to change prevailing relations of power” (p. 19). Again, here we have the opportunity to learn from art education and social reconstructionism scholars evoking society’s hostilities. From their outlook, social justice can be inferred from the mere fact that everyone is equal and therefore eligible for fulfilling standards of freedom and justice; where there is some kind of violation, (political) resistance should be exerted.

For this dissertation, education systems should provide complete mutual support for equal justice via a social reconstructionist approach and educationists are supposed to think carefully about putting controls on advancing alien customs justified as true knowledge which originate from Western society. This does not mean all alien culture should be wiped out of school curriculums,

however: social reconstruction reforms should try to examine parallels between the extent to which the perpetuation of Eurocentric knowledge accounts for the individual circumstances of minority and marginalised groups of people, their culture and customs. To illustrate, even though not all Western customs and cultures are bad, it is not just for us to depend on them more than what belongs to us. In fact, Western imperialism is not seriously affected by learning from everyone else's diverse cultural traditions: after all, we also continue to learn more from them, almost always. Therefore, social reconstruction through art education should support on-going struggles of retaining and maintaining what belongs to us, to be looked upon with preferential treatment, not as primitive and/or savage culture. This also includes avoiding the tendency to criticise and use stereotypes and prejudices towards activists of cultural heritage involved in struggles of decolonisation or reform. Rather, we should avoid describing such radical people as individuals blinded by desires to remain uncivilised. Or, we should not refer to them as people who are stuck and frozen in the pre-colonial past and/or look at them as people hostile to global modernity.

Through a social reconstruction approach, students should be encouraged to learn that educational strategies put forward in a critical curriculum of art education are meant to produce meaning for political views aiming at creating reforms. Therefore, art education should seek policies which can support social reform and help students to understand that they are also humans who deserve to receive and share rights and opportunities, particularly when it comes to presenting the legitimacy of their own type of cultural resources in learning supported by appreciation of their own cultural heritage.

CHAPTER VI

Developing ideas and concepts apprising an ethnographic research in Uganda

This chapter describes methods used in executing this dissertation. In it, I attempt to verify my role as an investigator; further to this, I met individual groups of participants in selected primary schools of Uganda to explore the censored indigenous art education via a problem-posing education. Students used mother tongue rationalisations to practise resistance against enforcers of violence in the school through art education practices. In this way, my investigations achieved “paths towards empowerment of the researched ... and/or, it arrived at freeing students “from sources of domination and repression” by “using critical ethnography” (Tuula et al., 2001, p. 193). Art education exercises were posed within open and closed ended questions in tandem. This enabled teaching and learning to reimpose indigenous art practices heightened by storytelling via native language use, back into the classroom. In consequence, stories and art were formulated by using “generative themes [emerging] from students’ knowledge of their own lived experiences” (Kincheloe, 2008, p. 11). Data collection strategies involved qualitative research methods: interviews, reviewing documents and records and participant observation. Theoretical findings and implications were discussed via critical ethnography and narrative inquiry/analysis in contexts of critical thinking, postcolonial and globalisation discourses. In its entirety, I tried to answer the question: How might we re-envision a critical curriculum framework of art education for primary school level in Uganda, through contexts of globalisation and postcolonial discourses?

It was towards the end of autumn 2016 when I left Aalto University School of Arts, Design and Architecture, located in Finland to go and explore the extent to which teaching and learning art in primary schools of Uganda consider opportunities and challenges associated with lived experiences of students, where their cultural heritage in terms of indigenous art and crafts along with mother tongues are censored. Put another way, this dissertation investigated the linguistic, social and cultural experiences of students and their day-to-day learning. This included examining students’ realities revealed within their own knowledge about local art. The ambitious endeavour of gathering data necessitated identifying indigenous art codifications. These were singled out as local artefacts signified as baskets for problem-posing education and for brainstorming in art education sessions. According to Monchinski (2008), “generative themes are introduced as codifications to the class. [Art educators can use] ... sketches and photographs of everyday experiences familiar to the lives of their students ... as codifications” (p. 126).

Even though the main goal was to impose teaching and learning practices regarded as forbidden in primary schools of Uganda, I also wanted to empower students with critical thinking skills, which can stimulate their intellectual courage and self-correcting. All this necessitated acquiring local informants to guide me on how to identify and gain access to specific primary schools. I also needed to meet and interview reliable coordinators and expert local artists. This also meant; I had to contact local authorities to obtain written versions of consenting documents and

permissions. Research collaborations regarding this investigation was possible with the help of assistants from Makerere University, Margaret Trowell School of Industrial and Fine Arts, in Uganda. From there, I was received by Dr. Kyeyune George. He guided me during my research activities for the period of time I spent in Uganda as summarised in the table below:

November - December 2015	This portion of time was used for my orientation. Also, I officially met my senior research assistant in Uganda for the first time. The goal was to make possible plans for how the investigation would be undertaken: we discussed how to identify sites and participants and tried to converse about negotiations aiming at checking for more available possibilities and isolating obscure problems. Then, we focused on the most important educational aspects anticipated for this dissertation all guided by an ethnographic inquiry. After that I prepared to go and find, and/or, spend time in, suitable research locations, in the field.
January – April 2016	I obtained permissions from local area representatives and prepared the necessary tools, equipment and materials. I also identified and selected suitable primary schools, such as Namirembe Infants Primary School; where my first art education lesson took place, guided by a well-prepared tentative lesson plan that insisted on a brainstorming exercise as a political act opposing schools’ systems inflamed with oppression by using three types of baskets as artefacts of indigenous art from home. In this way, art education enabled students to resist the school’s dominant ideologies, which continuously survive on detestable modes of oppression as legitimate knowledge. Literary, critical ethnography was used to search for educational change and portray students’ lived experiences through Freire’s <i>Pedagogy of the Oppressed</i> perspectives.
May - June 2016	I compiled and documented fieldwork experiences for analysis. Data was broken down using narrative analysis to examine students’ oral and written texts together. This also included gathering a literature review from newspaper articles and books, along with interviews from local art experts, students and teachers. The purpose was to include chronicled reports, interpret them to create meanings from stories being told and build desirable critical art content for formulating a critical curriculum of art education. Also, I used visual narrative analysis to understand more about students’ drawings and the contextual nature of stories within to derive and compile necessary students’ “action and reflection” (Monchinski, 2002, p. 1) for meaningful improvements. Along the same line, I also took my own decision to compare and compile data obtained from Uganda with a few primary schools based in Finland to gain a clear picture of what this dissertation aims to accomplish as regards fulfilling some of the intended aims such as planning a critical curriculum framework for reforming teaching and learning art at primary school level in Uganda.

Working with Dr. George Kyeyune, I discussed plans concerning basic possibilities in which art education from a political point of view can be put to use in primary schools’ teaching and learning as a way of trying to reform the existing school curriculum. We agreed to try to keep our suggestions in line with certain ethnography restrictions such as interviews and participant observation of students, teachers and, later on, local art and crafts experts. Dr. Kyeyune introduced me to the historical perspectives of how indigenous artefacts (or art and craft) are understood in local contexts. In doing this, we came up with an idea of interpreting “art from home to school” as traditional indigenous art knowledge. According to Kyeyune, such “local art knowledge is all-inclusive ... it can accommodate many other worthwhile education experiences” (Kyeyune, interview 2016).

In our first step, we identified suitable primary schools where integral art education appropriate for this dissertation could be explored. Our selection included public (government/state-owned) and private schools. Here, Kyeyune commented that “Uganda as a

country is composed of different people who also have unique needs” which are sometimes determined by their locations and ethnicities or cultural demands. “In fact, local Ugandans are embraced with a variety of norms, values, beliefs, myths, art, music, clothing, culture and customs. Without putting some of those into consideration, results obtained could be incompatible with the educational reality of the country.” In that event, Kyeyune further proposed by asking me; “(i.) What if, I tried to do my investigations in both city schools (urban) as well as village (rural) schools?

By following guidelines derived from Kyeyune, I proceeded to carry out the following activities:

23 March 2016	I received an introduction letter from Dr. Rose Namubiru Kirimira (my other research helper at the College of Engineering, Design, Art and Technology Makerere University) for pilot workshops on story-crafting. Mainly, her letter enabled the process of teaching in the first unit as regards my investigations, to test the ground. The educational goal was to examine more closely the extent to which dominant educational discourses at primary school level in Uganda perpetuate censoring of the deeper knowledge relevant to native cultures and languages, or, why education at primary school level continues to favour reproductions of Western culture.
21 April 2016	I obtained Kampala City Council Authority's (KCCA) permission to access primary schools in the city. They gave me a letter which officially allowed me to go ahead with art education investigations in both private and public (government/state-owned) schools.
01 June 2016	The Local Council (LC) area representative of my home area gave me an introduction letter notifying whoever may be concerned to assist me, where necessary.
10 June 2016	I collected a letter of recommendation from Our lady of Fatima Shrine, the Catholic church in my home parish to gain access to related Catholic-founded schools, like Holy Rosary Primary School in Gulu. This is a rural school I believed suited the missionary/colonial system of education. According to Ashcroft et al. (2000, 2007) “European imperialism is grounded on this diaspora of ordinary travellers, explorers, missionaries, fortune hunters and settlers over many countries” (p. 112). Hence, as far as the goals of this dissertation are concerned, religious-founded schools appeal to conscious struggles for educational reforms via perspectives of critical thinking traditions, postcolonial and globalisation discourses.

Acquisition of formal letters or communications facilitated me with an underpinning to reach various locations of schools in the country. Along the same lines, those formal letters were also used to convince other local participants about the purpose of my art education investigations. Scholars of ethnography like James (2001) and others insist, “with ethnography ... the central methodology, concerning research about children extends beyond its traditional location in the school, [it goes further] into other settings such as the home and the community. [It moves] beyond the study of socialisation and schooling to explore other aspects of children’s lives, [such as how children learn to take on particular kinds of childhood identities among their peers ... attacking offenders and the injured—those who are harassed due to ethnic tensions based on minority identities during childhood and the experiences of work and play] (James 2001, p. 250). By using knowledge obtained from those ethnography contributors, I proceeded with the initial stage of data collection.

Data collection: Involving participants and location of the research

Ethnographies in the dual sense of fieldwork and its textual products can ... be governed by assumptions of realist writing and an uncritical approach to data collection. (Atkinson et al., 2001, p. 2)

On grounds suggested by ethnography scholars, I pursued the process of collecting field texts in the following primary schools of Uganda:

School name and location	Number of participants	School profile	School teacher / research helper
Namirembe Infants Primary School, Kampala.	25 students	Founded in 1939 by the Church of Uganda, it became a full primary school in 1985. Currently, it is government-aided.	Ms. Namukwaya Florence
Holy Rosary Primary School, Gulu, Northern Uganda	09 students	A Catholic-founded school established in 1959 by the late Fr. Santi, assisted by Rev. Fr. Degano. Both were Comboni missionaries. It is a charter school.	Mr. Olanya Abert
Kitebi Bright Primary School – Rubaga, Kampala.	11 students	School profile unknown. It operates on a public-private partnership and/or private management and government-aided.	Mr. Muliro, Kasiita Mark
Sir Apollo Kagga Primary School, Mengo. Kampala	15 students	Established in 2005 by Mr Eldad Kafeero (Source: <i>The Daily Monitor</i> newspaper. Monday June 30, 2008). It operates under private management.	Mr. Mwesige Robert
New Way Hill Primary School, Kampala	07 students	School profile unknown. It operates under private management.	Ms. Nakayima Christine
Kibuli Demonstration (primary) School, Kampala	10 students	The school was started in 1922 by Mr. Lukka Sajjabi on the orders of the King of Buganda, Daudi Chwa to start a school that caters for the needs of the Muslim community in Kibuli. It is a charter school	Teacher Midna
Namungoona Orthodox Primary School	15 students	Built in the late 1950s by Bishop Christophorous Reuben Spartas Mukasa Ssebanja, a former Anglican faithful. It is a charter school.	Teacher Sanyu
Kiddawalime Preparatory School, Namungoona. Kampala	02 students	School profile unknown. It operates under private management	Mr. Kabege. Kato Joseph
A “government-aided school” receives maintenance costs from the government of Uganda through the Ministry of Education and Sports; which is also in charge of the curriculum, basic scholastic materials, school fees structure, syllabus and examinations, along with payment of staff salaries.			
Other schools include, Arabia elementary school, Ressu Comprehensive School (founded in 1891) and Suutarinkylän Primary School, in Helsinki, Finland - 2016-2017.			

Critical ethnography and narrative inquiry/analysis

In order to provide a practical approach that attends to a qualitative research methodology for this dissertation, foreseeing a critical curriculum of art education for primary school level in Uganda, through globalisation and postcolonial discourses, I included narrative analysis so that it was possible to gain “access to the textual interpretative world of the teller [(student) to mediate or manage their] reality” (Cortazzi, 2001, p. 385). Through critical literacy Maria Vasquez (2017) notes, “reading the world as a text could be deconstructed and reconstructed to create a space for ... students to disrupt and rewrite problematic school practices” (p. 4). “Critical ethnography” was used “to free students from sources of domination and repression” by institutionalised mechanisms like the school (Gordon et al., 2001, p. 193). This involved writing field notes relating to actions of my participants; I also obtained written personal stories from students; I took photographs, shared conversations among students and teachers as interviews and did participant observations. This included studying the lived experiences of students through classroom interactions. At some length, I contemplated Miller’s (1997) meaning of ethnography; by which, I was supposed to be mindful of these “commitments”:

1. To be in the presence of the people one is studying, not just the texts or objects they produce (p. 16).
2. To evaluate people in terms of what they do, for example, as material agents working with a material world, and not merely of what they say they do (pp. 16–17).
3. A long-term commitment to an investigation that allows people to return to a daily life that one hopes goes beyond what is performed for the ethnographer (p. 17).
4. To carry out a holistic analysis, which insists on analysis of ... behaviours to be considered within the larger framework of people’s lives and cosmologies (p. 17).

As a further matter, I included Martin’s (2001) proposed special meaning of the term “narrative”. For him, it “covers a variety of understandings and a range of types of talk and text. [At its most abstract, the term is used to] refer to structures of knowledge and storied ways of knowing”. Likewise, students reported their lived experiences through storytelling and art, bearing in mind, their everyday life occurrences and self-awareness emerged from knowledge formulated in generative themes; “recounting and describing past events, along with reporting personal experiences” (p. 384). Put another way, critical ethnography explored lived experiences of students by analysing reports provided in their storytelling texts and drawings. Gordon et al., (2001) argue “critical ethnography [assents to using the] study of a single school combined with critical insights into how wider structures are mediated to produce necessary change” (p. 193). Their approach was used during the first stage, when I carried out a brainstorming exercise in problem-posing education at Namirembe Infants Primary School, not simply to describe perceived institutional standpoints, but to change them for the better by upholding the use of the mother tongue in storytelling and to help students to build pride in their cultural heritage.

Setting a critical ethnography for art education utilising (native) language

Critical ethnography inquiry emanates from explorations of Freire's investigations concerning oppressed Brazilian peasants taking initiatives intended for liberating themselves and trying to become literate by telling their life stories as lived experiences. Finley (2008) draws on the same outlook to study human actions, with priority given to the school and society. In fact, he argues that a "critical inquiry occurs when actors attempt to determine the meaning and value of societal artifacts and actions ..." (p. 142). Correspondingly, this dissertation searched for valid meanings of knowledge based on the historical reality of students via the practice of problem-posing education and the role of mother tongues. To arrive at the value of societal artefacts, products of indigenous art and crafts (baskets) were displayed and discussed in the mother tongues of students. The goal of this art lesson was to analyse students' struggle against the controlling practices of teachers who restrict their opportunities of trying to develop subjugated knowledge, which characterises the wider society where they come from. In this way, students were empowered and "perceived critically the way they existed in the world with which and in which they find themselves. [Expression through mother tongue and art was needed to help student reflect on how] they come to see the world not as a static reality, but as a reality in process and in transformation" (Monchinski, 2008, p. 123). Critical inquiry enabled the collaborative process of trying to return our cultural heritage back into the classroom as a basis for critical "re-envisioning of social interactions [between the teacher and the student. Such critical ethnography contributions enriched] historically ingrained ideas, [which this dissertation needed] in efforts to reform [the school and] society, [bearing in mind] democratic practices and values of social equity" (Finley, 2008, p. 142). To put it another way, this art lesson intended to embrace the social interaction of students via a unifying relationship characterised by individual mother tongues.

Darder et al. (2009) argue that "critical pedagogy places strong emphasis on ... relationship of question-posing within the educational process" (p. 13). In that case, a lesson plan was created and questions about baskets as indigenous artefacts were included. The key to the logic of those art education operations was imputed to Freire's (1974) "codification" from his *Education for Critical Consciousness*. In it, he argues that through "codification", for example, the indigenous "artefact" of a basket could "represent an existential situation whose" subject matter and/or "content leads to the central theme to be analysed" (p. 142). Based on this and further arguments, Freire adds that "the object representing codification can be a photograph, a drawing and poster..." In other words, "it is a point of reference (Freire, 1972, p. 142). For this dissertation, the goal of Freire's codification was to direct teaching and learning towards "action and reflection" (Monchinski, 2008, p. 1), with the intention that the school tries to reform by formulating a curriculum which can teach children about their cultural heritage; to reflect an ethical reality, which does not involve censoring their use of mother tongues through violence. By the end of this lesson, students were expected to reveal and express their ways of knowing about art. To be precise, discussions through mother tongues and indigenous art provided a pedagogical site for asserting their unspoken interests. Finley (2008) puts it this way: "indigenous voices and anti colonialist discourse [should be the main] features of

the work rooted in a pedagogy which permits students to speak, to treasure and to practice the liberatory politics upon the study of their cultural history” (p. 142) In the final summation, the objective of this lesson included changing the attitude of primary school teachers and to introduce learning which provides pedagogical freedom and liberty to students held captive or repressed by knowledge that lacks constant dialogue. Here, I asked each student, “What do you call a basket in your mother tongue?” This was also followed by assorted closed and open-ended questions, such as:

1. Do you do art and crafts at your home?
2. Have you ever seen a person making art and crafts?
3. What kind of art and crafts do you do at your school?
4. What kind of art and crafts can you make?
5. Where did you learn how to do the art and crafts if you know how to make them?
6. Who made the art and crafts in your home, did you buy them, where did they come from?
7. What art and crafts materials did you use to make them?

In sum, these closed and open-ended questions supported art and crafts topical themes and also served as a springboard for further unstructured interviews. Apart from helping to discuss baskets as indigenous artefacts, questions were needed to support codification and problem-posing. “Freire was pretty clear that codifications [ought to] be made visually” (Monchinski, 2008, p. 126). This also substantiated Peterson’s (2009) suggestion that in the problem-posing method “both teachers and students become actors in figuring out the world through a process of mutual communication” (p. 306). Moreover, in this unit of a lesson, mutual communication was ratified by allowing students to use their mother tongues in the classroom, where it is forbidden. This increased the potential for radical pedagogy in the classroom. According to Webb’s (2022) *Pedagogy, Politics and the Formation of the Utopian Subject* “the radical educators within Freirean pedagogy guide and steer the process of dialogue” (p. 282).

Furthermore, we need to be reminded about the specificity of people in Uganda; they belong to different ethnic communities. Hence, I asked students:

1. What languages do you speak at home?
2. What language does your mother and father speak?
3. Do you speak English at home?

Most certainly, it is extremely important to remember that in many (primary) schools of Uganda use of the English language in order to silence mother tongues is enforced by teachers, punitively. The contexts in which silencing mother tongues in the school occurs is ratified in hooks’ (2010) lamentations that “to almost everyone, the English teacher matters. They are the teachers students most often remember, whether the memories are good or bad” (p. 181). While hooks’ lamentation could be true to the primary school students in Uganda, it can also confirm the deeper difficulty of “using languages in schools that children speak and understand” (Monkman, 2021, p. 4). Put simply, the purpose of setting such questions concerning colonisers’ languages were

corroborated with a postcolonial concept of abrogation, which asserts that:

In arguing for the parity of all forms of English, abrogation offers a counter to the theory that use of the colonialist's language inescapably imprisons the colonised within the coloniser's conceptual paradigms—the view that 'you can't dismantle the master's house with the master's tools'. (Ashcroft, 2000, 2007, p. 4)

At the very least, I needed to discover more facts about the life history of students through narrative ramifications concerning language use in the school, beyond the prevailing paradigm of their lived experiences. Like Boylorn (2008) puts it, in qualitative research “a life history or life story, lived experience concentrates on ordinary, everyday events [such as language, rituals and customs,] while privileging experience is a way of knowing and interpreting the world” (p. 490). This means, subsequent to the eventual assimilation and interpretation of knowledge about indigenous art and crafts. I needed more actions of mother tongue use by students to captivate education attentive to their lived history, not to mention the benefits (or privileging experiences) anticipated in choosing to learn English instead of focusing on trying to perfect their own mother tongues in the school. “This reality is further exacerbated by the explicitly expressed attitude of African parents, who prefer English and stigmatise their African languages, and thus feel strongly that better education can only be achieved through English medium” (Mayaba & Angu 2018, p. 2). Moreover, this kind of learning aimed at helping students to “uncover situations that stifle humanisation [and/or to try to pursue Freire's meaning of] limit situations” (Monchinski, 2008, p. 3), which should be included with learning firmly decided in favour of their cultural heritage. To emphasise cultural heritage explorations in primary schools of Uganda is to enable this critical inquiry commemorate “art objects as rich resources that function in relation to language ... and social customs” of students (White, 2004, p. 62). Hence, we can ask ourselves: Without the everyday life of children, like mother tongue use and practising skills of handicrafts produced at home in the school, what should be the narrative approach to teaching an ancestral language?

Narrative analysis in ethnography

“Narrative analysis examines the internal coherence of a text and investigates the story being told (Norum, 2008, p. 24). Following Norum's interpretation, I continued to read further and also oriented my considerations around Cortazzi's (2007) narrative inquiry/analysis. For him, as we have already learned from previous sections; it “gives a researcher access to the textual interpretative world of the teller [with the purpose that they] “in some way mediates or manages reality ... [and it is a useful tool] to complement the use of other ethnographic research strategies” (p. 385). As part of executing quantitative research, those narrative inquiry/analysis scholars ushered this dissertation towards possibilities of engaging pupils in selected primary schools of Uganda with storytelling for political action, which were also interpreted and clarified with (drawings and/or) art to support justifications and pleas for formulating a critical curriculum framework for art education. In addition, Cortazzi (2007) argues, “a narrative is often preceded by ... a ‘proposal’ to tell a story” (p. 390). In practice, however, I needed to zero in on conversations

told and/or written anecdotes produced by students.

In the classroom, storytelling proposals made by students compelled the art lesson towards the observance of their mother tongue use. This also provided students with a place for sharing their own memories and experiences with a wider audience and it was a healing process unveiled as a consideration for being human and free. Perhaps, it is what Mooney and Evans mean by the term “liberal humanism” by proclaiming that it is “a philosophical tradition which emphasises the [role of] ... individual autonomy” (p. 151). With just a little more thought, I stretched the proposal of using storytelling for this narrative analysis by reading Gough’s (2008) “Life stories”: in it, he argues that the storytelling method is used “to inquire into lived experiences and to re-present that experience in a narrative form [so that it can] provide rich detail and context about the life (or lives) in question” (p. 484). For that matter, the lives in question belonged to students at primary school level in Uganda. They are grounded in the reality of institutional domination; they live in a world where inequality, violence and oppression are institutionalised due to hegemonic systems influenced by the dominance of Western knowledge in school curriculums.

Furthermore, the significance of storytelling experiences was to permit students to share and emphasise the importance of keeping a society of mother tongue speakers in the school. This attests to hooks’ (2010) verifications, which suggest that “telling stories is one of the ways [in which education] can begin the process of building the community, whether inside or outside the classroom.” (p. 51). For this dissertation, the process of engaging communities in the school and out of school to meet the self-actualisation needs of students through stories was arrived at by itemising provoking generative themes in response to school-based violence, clarified in the lived experiences of students that include corporal punishment. According to UNESCO (2019), in the school “corporal punishment and violence are perpetrated by teachers” and fellow students (p. 15). In Uganda, students encounter corporal punishment for expressing themselves in their mother tongues. In fact this dissertation argues that generative themes are coined from practices of persecution happening in the school, which include teasing/bullying, corporal punishment, verbal and emotional abuse, along with intimidation as evidence of school violence. Each generative theme was incorporated with a translation in Luganda to enable students to write their life stories freely. Here is a general proposition of generative themes that were laid out in students’ exercises:

1. Teasing/bullying (<i>oku-yiikilizza</i>),
2. Corporal punishment (<i>kibooko</i>),
3. Verbal and emotional abuse (<i>oku-yombesa</i>),
4. Intimidation (<i>oku-tissatisa</i>)

In the opinion of Peterson (2009):

Generative themes can be discovered and reflected upon not only through writing in the classroom, but it can also be by including a variety of other languages and art activities. (p. 309)

Through generative themes, students were expected to acquire knowledge of being able to recognise and react to unresolved social problems in society and/or school. This means that the

contexts of the generative themes were supposed to deal with “the unsettled intersections of personal life and society” (Monchinski, 2008, p. 126). All this means that storytelling and art supported by generative themes provided this dissertation with a unique way of knowing. As specified by McNiff (2008), “the ways of knowing that are unique to the creative imagination can work together with language and more conventional research methods” (p. 35). Ultimately, Cortazzi (2007) argues that

A full narrative will by definition involve an event or series of events (what happened or what is presumed to have happened in the past), experiences (the images, reactions, feelings and meanings ascribed to recounted events) and the narrative (the linguistic – perhaps visual or musical – form of telling of events ...) The elements of narrative analysis ... not only involve stories, variously defined and their content as units of analysis, but other elements too, which take account of an ethnographic regard for a holistic concern with contexts and integral aspects of cultural interpretation. Besides the actual story – the told – other elements include the teller, the audience, and their respective relationships to each other and the told. (p. 388)

Cortazzi recapitulates that in narrative analysis searching for (students’) experiences involves looking at “the images, reactions, feelings and meanings ascribed in their recorded events” (2007, p. 388). In the ways described, stories and drawings created by students were discerned to identify and report what had been happening in their lives. To the art teacher planning to formulate a critical curriculum of art education, narrative analysis presents a useful method for unveiling suppressed moments of history and can enable teachers to relate students’ experiences with the culture represented in the story. To sum up, narrative analysis was used to interpret holistic concerns about social experiences of students through storytelling in the context of open and shared dialogue, and this gave prominence to their mother tongues and their artistic works.

Narrative activities are not destructions of traditional indigenous art

Making enquiries about students’ lived experiences through generative themes deliberated on informing the existing reality about systemic problems causing; “school related violence”³⁸ this was really crucial for this dissertation partly because I noticed too much fear in students’ ways of putting out what they know about baskets as (symbolisms of traditional indigenous art) from home. Many could not freely express themselves in their mother tongues.

Put another way, for various reasons, apart from some few private schools, nearly all public primary schools terribly restrict and censor art education along with mother tongue use. This means learning is clouded with inequalities and fear of breaking school rules, which routinely result into corporal punishment. To illustrate, speaking mother tongues in the school (without permission

³⁸ Bullying is a particularly serious form of school-related violence, as it is peer violence between students that involves “a hurtful and aggressive pattern of behaviour perpetrated repeatedly against a less powerful victim” and which occurs over and over, rather than just once. It may occur on or off school property: around schools, on the way to and from school. One student or a group of students can perpetrate bullying. Bullying affects significant proportions of adolescents around the world. For further reading see UNESCO (2018).

from the teacher) can always result into an offence and if apprehended, the student receives corporal punishment. Mooney and Evans (2007) engage this point in a profound way: “language policy, concerning education and attitudes have to be monitored to stop other languages from being marginalised, but more importantly, to stop speakers of languages other than English from being [trivialised]” (p. 106). What is being argued by globalisation scholars is that to the African student mother tongue accomplishments must be stressed in art education. In a telling reminder, this dissertation submits to mother tongues stressed through storytelling in a perspective elaborated by a qualitative research approach within the context of narrative analysis. Using storytelling is typical in African indigenous cultures, because they nurture the existence of mother tongues and can also be used to realise filial and fraternal obligations. In fact, storytelling can provide a controlled method of resistance aiming at sharing delicate protected knowledge. Also, “resistance to school instruction [through storytelling] represents a resolve on the part of students not to [falsely present dehumanisation and the mystical truth of learning and raising students awareness regarding their cultural heritage] in the face of oppression” (McLaren, 2009, p. 79). Therefore we need to analyse students’ lived experiences in view of obtained the findings provided. This has significant implications for promoting individual cultural knowledge concerning their rich cultural heritage and history needed to formulate a critical curriculum of art education.

Findings

In this section, I present a summary of my investigations, seeking to answer the question: How might we re-envision a critical curriculum framework of art education for primary school level in Uganda through contexts of critical thinking, globalisation and postcolonial discourses?

Participants in this art education exploration were mainly students. A small number of teachers worked as my research helpers in some of the primary schools of Uganda that were selected for carrying out the experiments. The approaches mentioned in these findings are also intended to give evidence of how mother tongue use was made invisible and to vindicate crucial moments that confirmed fear and low self-esteem among students due to influences of a school curriculum whose instructions are embedded within a system that protects dominant culture and traditions of the West, portrayed through violence. For the most part, these findings elaborate the process of returning art back to the classroom: the results obtained also show the extent to which our cultural heritages can be used for teaching and learning to move towards greater political opposition against Western epistemologies. The results in these findings argue that if the education system of Uganda anticipates reforms, it should seek to establish whether a critical curriculum of art education can render purposeful and resourceful methods of instruction that can support mother tongue use in the school.

Establishing reliability of outcomes via sociality

According to Connelly and Clandinin (2006), narrative inquiry is used in three situations of research: (i). “*temporality*,” (ii). “*sociality*,” and (iii). “*place*” (p. 480). For this dissertation, however, one dimension of their narrative inquiry was further explored in order to account for the greater variety of its outcomes: *sociality*. From this, personal conditions and social conditions of students were examined to the far side of “feelings, hopes, desires, aesthetic reactions and moral dispositions” (Connelly & Clandinin, 2006, p. 480). As listed, this dissertation affirmed that art education and narrated texts have great potential to provide students with critical thinking experiences that can promote self-expression and self-reflection. Indeed, Connelly and Clandinin (2006) are correct when they continue and suggest that social conditions can also be affiliated to “cultural, social, institutional, familial and linguistic narratives” (Connelly & Clandinin, 2006, p. 480). To establish reliability imputable to sociality for this dissertation, I needed to shape a lesson plan that could impact possibilities of returning trivialised (indigenous) art education and mother tongue expressions in the school for radical social change and to liberate marginalised and oppressed students in more than one activity and/or situation.

Situation one: Returning art education (back) to the classroom

Based upon my own experience of being a student in primary school, art education was assiduously excluded from weekly lessons. Sometimes, when teachers wanted to actualise art education, the greatest part of all its activities were carried out as co-curricular activities. In fact, there was no defined method used to assess art and obviously, this has kept art education as a pastime activity, up until today. This was also evidently affirmed through conversations with teacher Midna of Kibuli Demonstration School, when she asserted that “...art is included on timetables of each classroom, but because we do not have the kind of materials needed to teach [some modules specified in the curriculum]... sometimes, we opt for another subject” (Midna, interview 2016). Plainly, art education exists in the curriculum for primary school level in Uganda. To put it mildly, it is indicated within the teaching module of “creative arts” (NCDC 2006, p. 100). Even now, as I write, similar bowdlerism acts geared toward weakening efforts trying to put forward best practices and successful implementation of art education in primary schools of Uganda continue to happen in denial. In the course of conducting this investigation, I observed that sometimes art was only brought forward in the classroom via teaching-aids created by teachers themselves. Henceforth, I prepared a tentative lesson plan emphasising content raising awareness, confronting hegemonic discourses and fostering the preservation of trivialised (indigenous) art education and mother tongues; bearing in mind, however, the re-envisioning of a critical curriculum of art education reforms:

LESSON PLAN

Indigenous art: Toward a critical curriculum of art education for primary school level in Uganda, considering postcolonial and globalisation discourses.

Field of study: Art education	Strategy: Problem-posing dialogues and using generative themes	Subtopic: Indigenous art (<i>Baskets</i>) and themes based on life history and circumstances of the student	Language: Optional (mother-tongue preferred)
<p>PROBLEM situation one: Objectives</p> <p>Drawing attention to the importance of problem-posing dialogue in the classroom</p> <p>Exploring the subject matter of problem-posing education using traditional indigenous art (baskets) and mother tongues of students in ways that are relevant to their experiences and their own individual and social history.</p> <p>Helping students to develop and enhance their social and cultural sensibilities; along with developing a commitment to learning critical thinking skills via brainstorming, liberating education and art appreciation.</p> <p>Relating, reflecting and acknowledging their lack of cultural and linguistic heritage with the purpose that they can be socially empowered.</p>		<p>Social action and art education with critical learning anticipations. This art lesson's ideas and practices aim at helping students to achieve "problem-posing dialogue through critical learning" on issues condemning the dominant dehumanising culture in the school.</p> <p>By the end of the lesson, students will try to transform oppressive social relations in learning and will be able to advocate for dialogue and conscientisation about their cultural heritages and social realities.</p> <p>The learning outcomes focus on Freire's problem-posing dialogue, whereby the teacher-of-the-students and the students-of-the-teacher shall cease to exist, to lessen the authority of the teacher in the classroom.</p> <p>Students will be able to appreciate their cultural heritages and will be empowered in their learning with problem-posing dialogue.</p>	
<p>Inquiring into students' art and crafts knowledge</p> <p>This will include soliciting awareness concerning students' knowledge about local art and materials in order to encourage them "to speak what they know best, [to be in a sense] treated as experts who are expected to refine their knowledge bases with the additional new content and strategy information presented by the teacher" (Bartolomé, 2009, p. 350).</p>			
<p>PROBLEM situation two: Objectives</p> <p>Using a narrative style of storytelling to trace liberty from instances of persecution, equality, injustice and oppression; also, to protest against violence targeted at children.</p> <p>Encouraging the use of art as a voice, which contributes knowledge with ambitions that help to make students' problems and experiences understood.</p> <p>Facilitating students' comprehension with the purpose of addressing their social realities and confronting institutionalised violence, which engenders oppressive influences on their mother-tongues; sharing and exploring art materials or possessions of their cultural heritage</p>		<p>Social justice, equal rights and in/tangible cultural heritage:</p> <p>Students will be able to relate and shape their knowledge via stories and art and express themselves to reveal their concerns or experiences of struggles in their communities and at school as complex lived experiences.</p> <p>The students are expected to respond critically to the existence of injustice, discrimination, unfairness, human rights, the plight of the marginalised and silenced voices, particularly of girls, to foster their self-belief.</p> <p>Students will be able to appreciate, recognise, protect and conserve their in/tangible cultural heritage with the purpose that art education via a critical curriculum can increase awareness about censored cultural knowledge.</p>	
<p>Materials, tools and equipment:</p> <p>Pencils and coloured pencils</p> <p>A4 ream of paper</p> <p>Artefacts and items of indigenous art and culture such as baskets</p>			
<p>Student activities:</p> <p>Students can use their critical thinking skills to question and oppose dominant ideologies or the institutionalised power of the mainstream school system via storytelling and drawing; as a basis for genuine exchange of views considering postcolonial and globalisation discourses.</p>			

Teacher's role: To problematise situations by presenting to students situations with which they are familiar, but in a manner that gets them to think about those situations in new ways (Monchinski, 2008, p. 123).

Before putting my lesson plan to use, I read again about potentials of problem posing in Monchinski's (2008) *Critical Pedagogy and the Everyday Classroom*. It "encourages critical learning. Such learning aids people in knowing what holds them back [and it helps them to re-imagine] a social order which supports their full humanity" (p. 123). From their argument, I contemplated how problem-posing should be used to enquire into the way art education can function within the school and at home, with the purpose that students can proclaim their full humanity, through a brainstorming art education exercise. As we shall see, I encouraged students to try to discuss what they believed was in the historicity of baskets as indigenous art, and they were expected to converse in a language of their own choice to achieve a vision of hope, empowerment and critical thinking. Accordingly, "schools should not only foster critical thinking among students, but they should also teach how to change the surrounding environments" by creating art education themes closely aligned with students lived experiences (Uddin 2019, p. 112).

On 25 April 2016, I went to Namirembe Infants Primary School. It was a key venue for my investigations as far as the initial stage of exploring art from home to school towards a critical curriculum of art education was concerned. I wanted to use this school to make a personal assessment of the situation on the ground and to understand how I could manage to realise timely responses attested to critical art and education inquiries regarding students' lived experiences. It is interesting to note that, I met a group of 25 students of different age groups, ethnicities and religions to whom I presented three types of common traditional baskets, my standpoint "codified" indigenous art and/or artefact. In this phase, students were asked to brainstorm about local baskets and some guiding questions were raised via problem-posing education.

In essence, I did a brainstorming exercise by following activities indicated in *problem situation one* of my lesson plan, in which I included a dialogue of cross-questioning. We started this art-education process with a dialogue problematising the situation about teaching traditional indigenous art (or baskets) oriented towards "students' [(mother tongues as)] situations which are familiar, [in which critical thinking concepts could develop political action] in a manner [that aimed at getting students to learn to think more] about those [artefacts and with constant exploration of possible] new ways [to reform learning and schooling situations] (Monchinski, 2008, p. 123). More specifically, with respect to baskets, I asked students to pay attention to the aesthetic qualities of each basket, in the contexts of function, shapes, colour and materials used. Only one basic instruction was given to students:

There is no wrong answer, your critical thinking and problem solving will furnish anticipated corroborative political evidence.

Firstly, I engaged the entire classroom in a question and answer discussion about baskets to probe deeper and discover if students were aware that those artefacts belonged to traditional

indigenous art and knowledge about their own cultural heritage. hooks (2010) argues, “the question and answer session is the main moment for ... participatory engagement – the moment when [the teacher is] no longer speaking alone” (p. 63). Here also, students were supposed to remain mindful of the fact that a great deal of materials used to produce those baskets presented to them, originate from their homes and/or school environments. To the concern of promoting education with a revolutionary political future and with hope, numerous critical pedagogy scholars ratify, as far as this undertaking is concerned, that “knowledge should be made meaningful to students before it can be made critical”:

School knowledge never speaks for itself; rather, it is constantly filtered through the experiences, critical vernacular, and mutual knowledge that students bring to the classroom. Unfortunately, most approaches to teaching and learning fail to consider the critical justification for local knowledges and belief-claims that students use to give relevance and meaning to their experiences. (McLaren, 1995, p. 43)

This means indigenous art knowledge was not only supposed to speak for itself; rather, at the minimum, critical knowledge was expected to be constantly generated through experiences of critical vernacular and mutual knowledge which students bring or come with into the classroom. At the end, this could enable students to achieve a voice that takes into consideration critical justifications for teaching and learning through local knowledge and belief-claims, which give relevance and meaning to their life experiences. Thus, the following question was posed to the students:

Tell me one distinctive feature which you can see on the artefacts presented to you, or
What makes each of them unique?

I determined that all participants had prior basic knowledge about baskets in the perspective of how they are generally used at their homes. Every student was given a chance to examine each basket, to inspect all of them closely and thoroughly for the awaiting art education challenge. So, I gave them some of the following guidelines to assist them in stating the parameters that aim at a democratic education re-envisioning a critical curriculum of art education for primary school level in Uganda:

I.	Each basket is hand-made
II.	Materials used are distinctly from nature, mainly plants
III.	All baskets are variously woven to serve different functions

One by one, each student told me varying answers about each basket in a language of their choice. This provided “an important basis for constructing and demonstrating the fundamental imperatives of a critical democracy” in my art education classroom (Giroux, 2009, p. 454). One of the salient aims for these teaching and learning sessions was to resurrect the marginalised voices of students through art education.

Here is how each student responded by using their embodied knowledge and experience about art and crafts shown to all of them, alongside the question: What makes each basket unique?

Name	Ethnicity/ tribe	Response
Abayo Odite Odifat	Acholi	Basket (i)—this one can keep pens and books Basket (ii)—my mother uses it to carry food Basket (iii)—I use it to serve peanuts
Aryasiima Innocent	Munyankore	Basket (i)—I buy and carry groceries when my mother sends me to the shop Basket (ii)—This one, I fetch food from the garden Basket (iii)—my mother puts this in the bedroom
Asaku Robert Gideon	Lugbara	Basket (i)—I keep my fruits, here Basket (ii)—this is a big basket Basket (iii)—they use it to put food
Etyang Johnson	Iteso	Basket (i)—my mother and grandmother make baskets from palm leaves, like this one Basket (ii)—this one, I take it to the garden Basket (iii)—they use it to winnow husks
Ggobi Derrick	Muganda	Basket (i)—they have colours and Basket (ii)—this one ... Basket (iii)—there is no colour
Guma	Unknown	Basket (i)—it has white and red colours Basket (ii)—this one, green and red Basket (iii)—I do not know ... eh, this is brown
Kyalisima Immaculate	Munyankore	Basket (i)—this is made from palm leaves Basket (ii)—this one, sticks and straws Basket (iii)—this one is also made with palm leaves
Kaya Mark	Muganda	Basket (i)—this in of white colour, I can put it on the table and I put spoons and forks Basket (ii)—I only use this basket if my mother sends me to buy groceries at the market Basket (iii)—it can cover on the food.
Kimbugwe Richard	Muganda	Basket (i)—it has got some colours; it is like a box Basket (ii)—this one has a shape like a circle Basket (iii)—and this one is ...



Figure 2.
Traditionally constructed hand-made baskets
(i). Made with raffia and palm leaves
(ii). Wicker basket made with split rattan
(iii). Sewn, coiled and constructed by using raffia under dry banana leaf stalks

Kirabo Mark	Unknown	Basket (i)—it has got a cover to keep things inside Basket (ii)—this is decorative Basket (iii)—the small basket can be on the wall
Mulungi Blessing	Munyankore	Basket (i)—my mother puts their flowers Basket (ii)—I use it to keep my plate and cup

		Basket (iii)—I put my cup to dry
Musa Shafic	Musoga	Basket (i)—it can be used for putting my books Basket (ii)—I put my shoes and clothes Basket (iii)—I cover on my food
Mushiya Yohana	Congo	Basket (i)—is only used for keeping decorations Basket (ii)—I put my flowers Basket (iii)—I do not know ... this one
Namakula Rebekka	Muganda	Basket (i)—I can put my clothes Basket (ii)—this one, I can also put my clothes Basket (iii)—this one I put my earrings and necklace
Namande Allen	Muganda	Basket (i)—they made this one like a box, and they put a cover to keep shoes Basket (ii)—it does not have a cover, but it is good Basket (iii)—this one is very small, I do not like it
Nanyonjo Shamirah	Muganda	Basket (i)—I like this one, but I do not know how to make it Basket (ii)—this one I think is easy (to make) Basket (iii)—and this one also
Ingoma Shakur	Gisu	Basket (i)—I can use it to go to the market Basket (ii)—I take it to the market and to the garden Basket (iii)—I put it on the table
Nkalubo Nicholas	Muganda	Basket (i)—it can be used ... this one to carry my books to school Basket (ii)—this one can be for clothes Basket (iii)—I can put my eraser, pencil and pen
Pacific Haba	Somalia	Basket (i)—I think this one; they make it with palm leaves Basket (ii)—this one, sticks Basket (iii)—I do not know
Bizimana David	Rwanda	Basket (i)—I store my pens and I cover it Basket (ii)—there is no cover, but I can put a handkerchief Basket (iii)—I put my fruits
Sarila Brian	Syria	Basket (i)—this one I give it to my mother Basket (ii)—this is for my mother Basket (iii)—this one I give to my sister
Sentamu Halid	Muganda	Basket (i)—I put my shoes Basket (ii)—my clothes and books Basket (iii)—it is for my cup
Sserubiri Paul	Muganda	Basket (i)—when my father buys for me new books, I keep them in the basket Basket (ii)—the big basket, I put there my food Basket (iii)—I can take it on the table
Victoria Natalie	Muganda	Basket (i)—I do not know Basket (ii)—it can fetch food in the garden Basket (iii)—my grandmother puts it in the kitchen
Kuliya Bashir	Mukiga	Basket (i)—me and my sister we put our pens, colours and pencils Basket (ii)—only our clothes, we put them in this one Basket (iii)—my sister puts some oranges

This art lesson embraced “a constant unveiling of reality” (Freire, 2009, p. 57) among students. Most of all, students were able to readily reflect their learning upon “teacher–student mutuality [and for that matter,] this lessened the authority of the teacher in the classroom” (Monchinski, 2008, p. 134). This art lesson bounded teacher and student contradictions, in tandem. The authority of the teacher was “on the side of freedom, not against it ...” This lesson achieved important results

for many students, like “teaching of one another and nor was anyone self-taught” (Freire, 2009, p. 57). In practice, this art lesson supported critical reflection and action targeting reform of the education system.

Importantly, students achieved learning ingrained in aesthetic appreciation of their own history and/or indigenous artefacts regardless of fear and the challenge of being able to speak in their individual mother tongues. Unfortunately, the high expectation of putting in place mechanisms for providing action as regards struggles for reclaiming their history through redeemed multiple voices of oppressed languages was not effectively achievable in this lesson; even though there was some evidence to suggest that students achieved a political sense of ownership of their cultural history and dialogue with the teacher. In other contexts, students were not able to speak in their mother tongues. Put another way, their responses indicated a link to the historical subjugations of their cultural heritage due to the problematic impact of European colonisation. This is not a controversial idea and indeed, Bartolomé (2009) is correct when he states:

Teachers permitting learners to speak from their own vantage points, create learning contexts in which students can empower themselves throughout the strategic learning process. Before teachers attempt to instruct students in new content or learning strategies, efforts are made to access prior knowledge to link it with new information. In allowing students to present and discuss their prior knowledge and experiences, the teacher legitimises and treats as valuable student language and cultural experiences usually ignored in classrooms. Students are encouraged to speak on what they know best, then they are, in a sense, treated as experts – experts who are expected to refine their knowledge bases with the additional new content and strategy of information presented by the teacher. (p. 350)

Clearly, then, students turned into experts when they discussed baskets based on their individual prior knowledge and cultural experiences as far as indigenous art knowledge is concerned. However, this did not indicate their unique vantage points; they still lacked more empowerment that could allow them to trust me, with the aim that their learning could achieve an important consideration of emphasising mother tongue use in the classroom. Generally, out of *problem situation one*, I was able to learn the following facts:

1. Students were not able to give authentic detailed accounts referring to the distinctive elements of art (such as colour, shape and/or form) as features anticipated in my art lesson. In other words, they caused a delay in allowing me to achieve the particular purpose of using their mother tongues. However, nearly all students belonged to separate tribes and/or ethnicities.
2. Despite the fact that my art lesson achieved the teaching objective of subverting dominant (school) culture through limited political dialogue and as a result of returning back art to the classroom, the lesson was not able to clearly advance the intended actions of resistance towards institutionalised power in the school.
3. Accordingly, findings from students’ rational dialogues focused mainly on the functions of each basket. Also, not many students talked about the different kinds of materials each basket was made out of.

4. This art lesson provided a possibility of lessening the authority of the teacher in the classroom, but it was not successful in involving students directly and/or closer to achieving real critical actions that can achieve the untested feasibility implicit in the perspective of appreciating their in/tangible cultural heritages.
5. Not all students were able to relate, reflect and appreciate their cultural heritages as a way of showing how they are empowered in their learning with problem-posing dialogue made possible via baskets/indigenous art. Even the few who managed their dialogues relatively better could not lead the lesson into a firm talk about attempts foreseeing curriculum reforms tailored for best school practices.
6. In general, all students seemed to have enough prior knowledge and experience about functions of baskets as indigenous artifacts from home.

Then, I begun to think how I could direct my art lessons to an educational path which can lead students to possibilities of fostering and acquiring critical consciousness, looking forward to denouncing the lived tensions and contradictions brought about by influences and replications of dominant ideologies manifested by the school system via censoring their mother tongues and the occurrences of repression obstructing their creative potential by denying them chances to develop their skills in art.

The perturbation of speaking English language by students in the classroom made my art lesson and teaching process carry such a strong sense of urgency to find an immediate solution. Looking back on works of African postcolonial scholar Ngugi wa Thiong'o (1995) reiterating the contentious question of whether "it looks like a dreadful betrayal and produces a guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it" (p. 285), that underlying consciousness of guilt kept bothering me. On that account, I decided to carry out another quick exercise continuing problem-posing dialogues. I still needed problem-posing because it provided a method of teaching "based on creativity" and in the same instance, it helped me to impart and "stimulate true reflection and action upon students' reality" (Freire, 2009, p. 59). From this lesson, reality was expected to be achieved by paying attention to the mother tongues of students. So, I came up with a basic plan in which, I reiterated by asking students to talk about the different types of materials used to make each basket, to tell its name in their own individual mother tongues. In brief, here is how the lesson progressed:

Students' name	Age	Response
Musa Shafic	11	<i>Kino kibo, kano kaseero; Kano bakaluka na'sansa, ate kano simanyi...naye oba buno butti!</i>
		Translation: This is a big basket. This one is small. One of them is made from palm leaves. This second one... I do not know. Probably, it was made from small sticks
Gobi Derrick	—	<i>Bwona obusero babukola mu nsansa</i>
		Translation: Palm leaves were used to make all those baskets
Kyalisima Immaculate	12	<i>Akamu bakakola munsansa, akalara bakakola mu butti bwensansa ate kano akabo kaliko obuso.</i>

		Translation: One basket was made from palm leaves, another one was made with spilt palm leaf stalk and this one has some raffia
Nkalubo Nicholas	12	<i>Bakakozeza njulu, munda ne batekamu obuzingonyo, nga bukalu.</i>
		Translation: It was made with dried up cattails (Typha) and common reeds were put inside
Asaku Robert Gideon	10	We use them to keep food
Victoria Natalie	—	My grandmother serves food from the basket
Kirabo Alpha	9	My mother takes a basket to the market to carry food
Mushiya Yohana	16	I put flowers in the basket
Namakula Rebekka	9	<i>Twakozesa ebibo ku mbaga ya senga wange okwetika ehirabo</i>
		Translation: We used baskets on my aunt's wedding to carry gifts
Etyang Johnson	9	I used a basket to dry food

After this lesson, I discovered and affirmed a shift in the way language could disrupt my desired learning outcomes, whereby, again, there was much evidence that nearly all students were not quite fascinated by speaking their mother tongues in my art lesson; probably, because they were shy and/or they still nurtured the scared belief that those in charge (teachers and students' leaders) whose routine in terms of general school duties are enormously accompanied by authoritarian control of their behaviours. "Authoritarianism is immoral because it denies freedom" (Monchinski, 2008, p. 135). The confirmation was clear, not many students actively participated in this cultural transformation process of learning. Most importantly, mother tongue use in art education should be adapted for students to learn and share cultural aspects of their diverse heritage languages and cultures. In the same way, this lesson revealed the presence of an abstract teacher-student tension, which tends to happen in usual classroom practices. Monchinski (2008) laments that "there are always cracks, tensions and contradictions in ... schools where power is often exercised as a positive force in the name of resistance" (p. 42). Positive force means political action through a critical curriculum of art education to reform the school against dominant oppressions. To make plain, in this process of teaching and learning; attained results corroborated hooks' (2010) elitist views of critical thinking:

Children's passion for thinking often ends when they encounter a world that seeks to educate them for conformity and obedience only ... These children stop enjoying the process of thinking and start fearing the thinking mind. Whether in homes with parents who teach via a model of discipline and punishment. To them, it is better to choose obedience over self-awareness and self-determination, or if it happens in the school where independent thinking is not acceptable behaviour, most children ... learn to suppress the memory of thinking as a passionate, pleasurable activity. (p. 8)

Frankly, I observed that there were some students who did not show adeptness at learning proposed in a liberating education which imparts "the action and reflection of men upon their world in order to transform it" (Freire, 2009, p. 56). Similarly, "reflection is never a completely solitary process; it is always, even if only indirectly, social in nature. We learn to reflect through our interaction with others and the world" (Peter Roberts, 2017, p. 5). As an example, in the first

activity of the art lesson, the student Asaku Robert Gideon was supposed use his skills of observation and critical thinking to assess each basket in order to tell me some of the basic features that make each one unique. However, as stated in the response section of the table, he told me:

Basket (i) "I keep my fruits."	Basket (ii) "It is big."	Basket (iii) "they use it to put food."
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Well, in terms of using a “liberating education that consists acts of cognition, not transferrals of information” (Freire, 2009, p. 53), Asaku Robert showed boldness (like many of his class-mates) and needed to present what was on his mind, but his initiative did not lead my lesson to possibilities of formulating ideas imbued with wider connotations that can support this dissertation in order to arrive at a course of action which should enable the progress of decolonising the Eurocentric curriculum and/or dominant Western theories of knowledge. Probably, this is what Freire (2009) meant by asserting that

Those open to transformation feel a Utopian appeal, but many feel fears also. They are attracted out of a conviction that education should liberate. They turn away because they understand the risks of opposition politics. (p. 53)

One can argue that the ill-defined appeal of utopia in critical pedagogy extends into Webb’s (2022) “process of nurturing, cultivating, and empowering utopia subjectivities, of bringing them forward into full self-awareness” (p. 282). Conceivably, this art lesson may have arrived there, where Freire and Webb were concerned about us who are open to transformation, but we ended up in a land of wonder and fear due to lack of full self-awareness. Beyond everything, “critical pedagogy recognises the importance of individual interests ... and social relationships with others, inside and outside the classroom” (Monchinski, 2008, p. 1). “Further, it challenges prevailing notions that schools are level playing fields and that education functions as the great equalizer, pointing to widespread inequalities and injustices that are produced and reproduced through schooling” (Gounari 2020, p. 6). It also validates individual students’ ideas and provides a sense of fulfilment regarded as important when it comes to opposition politics in learning. Certainly, it was upon me at that moment to discover how well Asaku Robert Gideon’s rejoinders can serve art education knowledge needed for formulating a critical curriculum framework. However, in the new activity split from the same first lesson, rationalising mother tongue use, whereupon; students were expected *to discuss different kinds of materials used for making each basket* and also were expected *to tell what particular name is given to each basket in their own mother tongues*, Asaku Robert Gideon told me less and/or nothing at all. During our conversation, he spoke English and to be honest, he did not give an appropriate answer, again. Hearing him talk made me believe that he was scared. We had to proceed with thoughtfulness and I reminded myself that he belonged to a minority group of people. My reason for thinking like that was based upon his ethnic and linguistic identity. To put another way, Asaku Robert Gideon feared to converse using his mother tongue, which was different from the common languages used by most of his school friends, such as English and Luganda. Probably, we can also say Asaku Robert Gideon did not even know how to say the kind of materials (used to make each basket) in his mother tongue. Out of those two art lessons, I noted

three main points:

1. While the objectives of the first art lesson put more stress on dialogue and problem-posing for brainstorming, with the main aim of testing the ground so that I could understand how the whole investigation could be managed in different schools, I discovered many intriguing and confusing aspects. However, I was able to learn that if I wish to engage problem-posing as a learning method in my classrooms which anticipate reforms in education, my art education goals needed to “situate special knowledge inside [(native) language experiences] and conditions of the students” (McLaren & Leonard, 1993, p. 30).
2. Analysing students’ names, particularly Asaku Robert Gideon, this is given to people who come from the West Nile region of Uganda, their dialects include: *Aringa*, *Lugbara* (majority), *Kakwa*, *Madi* and *Alur*. In my assumptions, he could have felt shy to make other students aware that he belongs to a minority tribe. However, this art lesson could have been the opportunity for students like Asaku Robert Gideon to examine critically their social conditions in order to expose a holistic vision of “a liberatory pedagogy through critical education and action” (Monchinski, 2008, pp. 122-123).
3. There was also another possibility: it could be that at the home of Asaku Robert Gideon they use English language to communicate, considering the fact that his family belongs to the little-known groups of people notable for usual rural-urban migrations in Uganda.

Moreover, only five of the ten students gave their responses in *luganda*, yet, it is an everyday language predominantly used by almost 90% of the Ugandan urban population.³⁹ Even though most students kept referring to rudimentary knowledge in terms of general functions and sometimes qualities which classify indigenous art of baskets as utilitarian or great artefacts, this was not enough to indicate that the art lesson managed to relate to their increased knowledge and/or explored the subject matter of problem-posing and mother tongues of students in ways that are relevant to their experiences.

At the end, I noticed that my ability to teach critical thinking skills that can enable re-envisioning a critical curriculum framework of art education for primary school level in Uganda through contexts of globalisation and postcolonial discourses lacked sufficient knowledge concerning indigenous art and crafts. The same perennial issue made everything tortuous for teaching and learning to arrive at integrating mother tongues of students with the subject of baskets as indigenous art and crafts. In fact, hooks (2010) was right when she stated that “critical thinking is an interactive process, [which requires] ... approaching ideas with the aim of understanding core underlying truths, not simply that superficial truth that may be most obviously visible” (p. 9). This

³⁹ Uganda’s list of common languages includes *Luganda*, *Kiswahili* (Swahili), *Luo*, and *Arabic*. Of these four, only *Luganda* and *Kiswahili* are likely candidates for use as national languages because of their relatively large number of speakers in the country. Although *Luganda*, the language of the country’s most populous Ganda people, is Uganda’s lingua franca, its elevation to a national language is undermined by many non-Bugandas’ resentment of the Baganda for their dominance of national affairs since the colonial era. Nevertheless, *Luganda* has a lot of literature, newspapers and other media that continue to aid its growth. For further reading, see Otiso (2006, p. 5).

forced me to continue thinking about how to achieve the underlying truth, but how else could it be done, other than consulting local experts and/or elders for their vast indigenous and traditional knowledge and experience. In Uganda, elders are considered to be people with much oral knowledge that can support struggles for cultural heritage or the recognition of indigenous and marginalised people. Mweru (2011) puts it this way: in African societies “sibling teaching is also facilitated [by] elders, [because they are] seen as transmitters of local knowledge” (p. 251). As a consequence, I went to meet Mbabali Mariseri Bogere, a famous morning show radio presenter at Radio Simba FM 97.3, in Kampala, Uganda. Here below is his precise recount about baskets as local cultural artefacts and their great significance to the people of Uganda.

Baskets explained in contexts of traditional indigenous art



Figure 10.
A young woman using a sewn coiled basket to winnow
chaff from grain

Before going further to catch up with case two in this dissertation, I decided to look for Mbabali Mariseri Bogere; he is an expert in oral language, particularly Luganda, his mother tongue and he is an artist, working as a radio presenter. We met at Bukoto, his place of work, where Radio Simba-FM 97.3 is located in Kampala for personal communication (26 April 2019). However, it is worth noting that our conversation happened on a later date, when I realised that the data I obtained earlier required substantiation supported by a mother tongue expert from Uganda for the purpose of realising critical pedagogy devoted for formulating a critical curriculum of art education.

Monchinski (2008) engages this point in a thoughtful way:

Critical pedagogy demands teachers who are committed to their fields, teachers who will follow developments inside and outside their subject matter. Critical pedagogy demands teachers who will not knowingly fool themselves and their students. (p. 126)

Mbabali Mariseri Bogere stated, accordingly: “A basket in *Luganda* (a majority language spoken by Ugandans) is called *ekibbo—ekibbuluzi—ekibbulula amaka*”. The local descriptive meanings of the word “basket” denotes thoughts related to the symbolic essence of “deliverance” and/or “salvaging from an ordeal in one’s home or family,” or it is locally codified as a “rescuer from desolating and distressing situations”. Like other indigenous artefacts, “baskets to the baganda people serve in various entrenched traditional rituals, ceremonies and customs”. Perhaps, this is the reason why they are produced in different sizes, shapes and colours. Otiso (2006) reminds us that “besides their utility, many of the country’s household items as an example mats, pots, bark

cloth, stools and various containers have an obvious aesthetic appeal” (p. 56). For Mbabali Mariseri Bogere, “among *Baganda* people baskets are classified according to their functions in order to pass on complex cultural information, beliefs, and practices from one generation to another”. He continued to discuss and explain functions of specific common baskets, as the table illustrates:

Local name of basket		Function	Translations in English and functions of baskets
Endiuro	... okujula emere		... used for serving food
	kifananya elinya ne'kyo abanyankole kye batekakako akasanikiru		It has a similar name to a type of basket used by people from the Ankole region in Uganda.
			Ankole baskets can also serve as containers. They are beautifully shaped and decorated; they are used to hold food, milk and local beer. For further reading see: Blauer & Lauré (1997, p. 75)
Olubbobbo	kye'kibbo ekitabelamu ntobbo		This kind of basket has an aperture at the side of its bottom
	... okunyiga emere		This basket is used for squashing and squeezing banana or matooke food wrapped in a banana leaf
Olubbobbo lulimu ekyama. Omukyala bwe yafunanga olubuto nga bw'alaba bba ng'ajja nga alukozeza okumulengera okutuusa lw'asemberera ddala. Kino akikola okuva nga olubuto lwa kagvamu.			To mothers, this type of basket has liberating secret knowledge that if a lady conceived, she could use its aperture as a peephole to watch her husband, through; as he comes closer and closer to their home, because it was believed that the baby in the womb will resemble their father.
Oluzinabbo	Kye'kibbo ekigatidwako ebyayi		This kind of basket has also got an aperture (opening) at the side of its bottom and its body is undergirded with banana fibres
	Kinyigilwamu emere, no'kujitambuza wano ne wali		It is also used for serving, quashing and to carry food from one place to another.
Ekitalili	Kigatibwamu ogusanja		Inside, it contains a mass of dry banana leaves carefully packed. This basket is used by chickens for hatching and to lay their eggs.
	Enkoko mwezibikiru		

Materials and tools used for constructing a basket

Local name	English translation	Others
Ekikusa-kusa kyo'muti	Tree bark	Aerial roots – above the ground
Enjulu	Reeds	Twigs
Amayuluungu	Stems of <i>Aframomum zambesiaceum</i>	Thin tree stems
Bukeedo	Banana leaf stalks	Banana fibres
Amazi	Water	Bamboo
Olukato	Needle	Sweet grass
Ebigogo bye'bitoke	Banana stems	Phloem tissue from papyrus
Ensansa ne' obuso	Palm leaves & raffia	Stems of a dragon-tail plant
The purpose of a banana stem is to keep <i>bukeedo</i> wet and soft for easy use during the process of constructing a basket.		

The process of making a basket

“The traditional methods of making baskets are based on a process locally known as *okukomeka*, loosely translated as basket construction or piling. This also means; in reference to local knowledge expertise from the Baganda people, “baskets are not woven.” Instead, they are “constructed” or “piled”, as explained by Mbabali Mariseri Bogere.

Types of baskets and their cultural functions

Aside from everything already mentioned in the first table about traditional local names of baskets in the context of *Ganda* tribe, Mbabali Mariseri Bogere further explained types of baskets in relation to their exclusive cultural functions:

i). Ekiteeko — <i>kye kibbulula abaana</i>	ii). Ssebaana-baana (<i>temubula aza ngoma</i>) — <i>Kyebawa omusika</i>	iii). Obugaaga — <i>bukozesebwa mu sabo</i>
<i>Kyalula abaana; bakikomeka bakinyweza, obutayitamu mazi</i>	<i>Bakiva omusika asikira omukazi nga mulimu na'kambe (omukazi tatuma)</i>	<i>Bakitekamu emwanyi ne'bigali</i>
English translation		
Ekiteeko is used in childhood rituals during initiations. It is supposed to resist water penetration.	Ssebaana-baana is a type of basket given to female heirs (during the last funeral rites commemorations among the Ganda tribe).	Obugaaga – these are small types of baskets commonly used inside heathen temples during worship rites and rituals.
During construction, its component parts are supposed to be strong and tough to withstand adverse conditions.	This type of basket is given to heiresses. Inside, it contains a knife (<i>omukazi tatuma</i>); A name derived from the local saying ‘women aren’t summoned to run errands’. In another literal cultural translation, it can mean “kinship entails feasting”.	It is used by traditional healers and witch doctors. During cultural rituals, it carries coffee beans. Sometimes, it carries monetary offerings or alms.

This compendium provided a unique contribution towards the amplification of indigenous (art) knowledge and learning from *Ganda* people concerning baskets as authentic cultural artefacts. It also increased my awareness about the need to localise art education content by ways of providing students with educational materials drafted in their native languages, along with making available examples deep-rooted with heritage artefacts they know and/or include local expressions of indigenous art knowledge in order to control policy borrowing from Western curriculums. It enabled this dissertation to contemplate other possibilities that can make art education based on the use of indigenous knowledge achievable for a critical curriculum; to reduce tensions and silenced struggles which exist in learning built on African epistemologies. This is made clear through Gounari (2020) remark:

Foreign Languages” or World Languages are still often framed through a touristic gaze that fails to delve deep into the lives and experiences of different groups of speakers, their cultures, and histories. This same framing identifies “foreignness” with anything non-English. (p. 7)

Loomba (1998, 2005) argues the “deep knowledge of native cultures and languages ultimately

works [to prevent justifying] English intrusion into” (p. 59) local languages and this becomes the key to unlocking reforms modelled against dominant institutional culture fostering curriculum decolonisation. This is what needs to be adopted and implemented in a critical curriculum of art education for primary school level in Uganda, with the intention of fostering change as regards the particular aspect of enforcing teaching and learning aiming at ameliorating human liberty, minority rights and art education, which aims at ensuring impartiality, but mainly, revitalising the subjugated knowledge of our cultural heritage. Therefore, the compendium of indigenous art knowledge by Mbabali Mariseri Bogere to the art teacher re-envisioning a critical curriculum, was that “mother tongue use regulates how students learn concepts about indigenous knowledge... In the classroom, ... where mother tongue use is present—offering practical guidance, for the student to improve becomes the role of the teacher”.

Finally, cultural artefacts of baskets and mother tongue are ascribed to tangible/intangible cultural heritage of people in Uganda and should be preserved to ensure that legacies of past generations thrive. For art educators, this should be in all major content areas of the anticipated critical curriculum of art education. The purpose is to ensure that students can expand the use of their individual mother tongues and discuss their cultural heritages. “The expansion of linguistic and cultural diversity demands that prospective teachers are able to educate students in more diverse settings (Saracho 2019, p. 2)”. In other words, the significance of our cultural heritage in art education is necessary because it empowers and calls into question issues concerning cultural diversity and resistance. “It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances [toward] imperialism and to dominant Western culture” [in order to reform school practices at the level of policy] (Loomba, 1998, 2005 p. 16). At this level, I needed to engage in a new standpoint to arrive at appreciable resistance as regards trying to take away Western ways of knowing in learning through conceivable efforts that can stress liberty and the freedom to act and promote students’ mother tongues in the school.

Case two, situation one: Language appropriation tracing liberty in lived experiences

On 29 April 2016, I went back to Namirembe Infants Primary School to carry out a new session focusing on the use of students’ mother tongues. Central to this lesson was the concept of “anti-imperialism” in globalisation, revealing the extent to which the struggle against “exploitation stretches to culture, language, local practices and [indigenous] products [of art]” (Mooney & Evans, 2007, p. 8). Generally, in this lesson I wanted students to relate, reflect on and critique varying points of view that inform their rich linguistic experiences, while strengthening appreciation of their indigenous cultural heritages in an action that afforded liberties to their learning. Constantly anxious and curious to learn more about the importance of mother tongue use in postcolonial and globalisation perspectives, I reminisced about Ngugi wa Thiong’o’s (2004) reasoning that “language [is] the most important vehicle through which [colonial] power fascinated and held the soul [of the colonised] prisoner” (p. 9). Following Ngugi wa Thiong’o’s sentiment, I understood that indeed

the demand for using mother tongues of students should be one of the special requirements to be included in a critical curriculum framework of art education for learning to arrive at perceivable self-determination and also make successful educational reforms. On the whole; this art lesson encouraged students to discuss baskets as local artefacts in their individual mother tongues. So, I asked;

Kino bakiyita batya? buli omu agenda kunzilamu nga ayogera mu lulimu lwe
What is this called? ... say the answer in your mother tongue.

Name	Tribe/Nationality	Basket name in the student's mother tongue
Pacific Haba	Somali, Arabic	<i>Sila or Salla</i>
Namande Allen	Muganda, Ugandan	<i>Ekibo, e'kiseru</i>
Mushiya Yohana,	Congo	<i>Mongo</i>
Kyalisima Immaculate	Munyankole, Ugandan	<i>Endiuro, Ntemere (ebiibo)</i>
Ingoma Shakur	Gisu, Ugandan	<i>Haselo, kiiselo</i>
Mulungi Blessing	Mutoro, Ugandan	<i>Ekisero, ekiibbo</i>
Bizimana David	Rwanda	<i>Igiteebo, igibagasa</i>
Musa Shafic	Musoga, Ugandan	<i>Ekiibo</i>
Akuei Sarah	South Sudan, Dinka	<i>A'gec</i>
Sarila Brian	Syria	<i>Salla or Kashab</i>
Etyang Johnson	Acholi, Gulu -Uganda	<i>Aduku, Odero</i>

Overall, due to the location of Namirembe Infants primary school, the majority of its students who participated were *Baganda/Muganda Ganda* by tribe. That is the reason why I have not repeated what every Ganda student said, gain. Furthermore, in this particular art lesson, emphasis was put on critical awareness about linguistic imperialism. In globalisation and postcolonial discourses, this serves to keep at bay political revelations “connected to debates around global English and the widening influence of Eurocentric culture” (Mooney & Evans, 2007, p. 54). As a teacher my responsibility was to observe, listen and respond to unfolding art education points of view that corroborated Freire’s (2009) “student-teachers [perspective, in which] the teacher is no longer merely the one-who teaches, but one who is himself taught in dialogue with the students” (pp. 56-57). Anticipated liberation and enlightenment was evidenced in assumptions of resistance and counter-hegemony; accomplished by conversing about indigenous art and by using the student’s mother tongue; both have a profound impact in the field of art education promoting national cultural heritage, though, they are routinely excluded in day-to-day learning at primary school level in Uganda. Mother tongue use also provided a chance for students to research and socially construct new knowledge for each other as they resisted the domination of mainstream institutional practices. Maria Vasquez (2017) argues that

From a critical literacy perspective, the world is seen as a socially constructed text

that can be read. The earlier students are introduced to this idea, the sooner they are able to understand what it means to be researchers of language, image, spaces, and objects, exploring such issues as what counts as language, whose language counts, and who decides as well as explore ways texts can be revised, rewritten, or reconstructed to shift or reframe the message(s) conveyed (p. 7).

This kind of social learning allowed students to think and substantiate their own knowledge by stating enthralling critical manifestations in public, allowed via problem-posing education. Perhaps the most important point in clarifying this was in the act of teaching the teacher by one student, Kyalisima Immaculate. She felt that my approach to teaching was not enough for her to deliver what she knew. For her, to just mention local names of baskets (as required by my guidelines) did not contribute much to what she wanted me to learn from her. She insisted and went ahead to tell me more about each basket, in accordance with an understanding based on her Ankole ethnic traditions. Kyalisima Immaculate explained to me that “we have one general name for all of them; they are called *ebiibo*”. However, she also added that “they are also more commonly categorised as *endiiro* and/or *entemere*; to describe them depending on their cultural functions.” With good self-control Kyalisima Immaculate continued further to corroborate the difficulties that she seems to find in “the metaphor of “teacher artists” shifting [her] thinking from insisting on depositing academic knowledge into learners ... toward viewing ... learners as creative and collaborative meaning-makers” (Cahnmann & Sanders 2020, p. 11). Here is where Kyalisima Immaculate revealed a great deal of meanings about each basket, by pointing at each one-by-one that:

This small one is called *aka-gali*, (pointing at the *entemere* basket) which is the small version of *e'kigali*, it is used for (*okuwewwa*; in *luganda*) winnowing beans, among others. The *akagali*” basket can also be used as a plate or tray. Then, she pointed at the two larger (*endiiro*) baskets and said, “these two are locally known as *bugyega*” (plural), single is *akagyega*—these meanings originate from the word *ekigyega* (singular for granary).

Additionally, Kyalisima Immaculate told me that

“We use these baskets for storing and for carrying stuff.” She did that by pointing at the two bigger baskets; one-by-one. In a louder voice, she added that “this one in the middle is used for carrying food; “*ebitakur*” (or potatoes) and similar items. When time came for her to show me the lower basket (the one with a rectangular shape), she was very specific in her statement. “This is used to carry or store beans, peas, soya and the rest”. (Kyalisima Immaculate, personal communication, 24 April 2016)

Evidently, Kyalisima Immaculate’s teaching is what has been stressed in Freire’s (2009) “problem-posing education,” that “at the outset the teacher-student contradictions are resolved” (p. 56). We can even push this argument further and suggest that Kyalisima Immaculate teaching enabled my art lesson to achieve “education” that embodies “the practice of freedom as opposed to education as a practice of domination” (Freire, 2009, p. 57).

In my personal analysis, as a teacher and investigator, this task and question seemed simple. However, as regards the desired outcomes, seemingly, students were not so overwhelmed by the

whole experience and their dedication was visibly negligible. To clarify, students were not so relaxed using their own mother tongues in my art education classroom. In some situations, however, some students were not sure about the exact native names for each basket. As an example, Gobi Derrick and Victoria Natalie; both students could not say much, or said the wrong thing about everything, whether due to fear, shame and/or embarrassment, I could not know. I realised there was nothing much to do about it, except, maybe, to keep asking myself how and why? It was so complicated, because both students indeed spoke *Luganda* as their mother tongues. Victoria Natalie insisted on her statement, “I don’t know!” while Gobi Derrick reiterated, “all of them are baskets made from palm leaves”. The essence and implication of how both students responded via the perspective of mother tongue consciousness is attested by Loomba’s (1998, 2005) *Colonialism/Postcolonialism*, which states, “language is not a nomenclature, or a way of naming things which already exist, but a system of signs, whose meaning is relational” (p. 35).

On the contrary, art education through the use of individual students’ mother tongues provided evidence of global diversity and contributed to the humanistic concept of how the teacher is supposed to attend to a multicultural classroom. That is to say, a critical curriculum of art education should pay attention to critical multicultural education, based on mother tongue use, in order to achieve learning aiming at social reform in the school. Monchinski (2008) is more enlightening when he states that “critical multiculturalism asks students to study the ways power in the classroom and society shapes their consciousness” (pp. 157-8). In other respects, however, we need to remember that in a critical multicultural classroom, power prevents educational equality for marginalised and minority students and denies them chances of sharing new opportunities when it comes to socialisation and/or human interaction. In a longer dialogue, one may argue negatively and say that it can make learning operate in separate groups of varying cultural interests. Ngugi wa Thiong’o (1993) engages with the same point in a profound way:

A world of many languages should be like a field of flowers of different colours. There is no flower which becomes more of a flower on account of its colour or its shape. All such flowers express their common ‘floralness in their diverse colours and shapes. In the same way our different languages can, should and must express our common being. So, we should let all our languages sing of the unity of the people of the earth, of our common humanity, and above all, the people’s love for peace, equality, independence and social justice. (p. 39)

The most important fact in Ngugi wa Thiong’o’s observation is that he encourages us to participate and enjoy the experience of exploring all kinds of languages in blossom. Using a bountiful supply of language use (especially varying mother tongues) in the school has an explicit critical stance that we as art educators are compelled to seek for discussions about framing mother tongue education policies in a multilingual country such as Uganda, by using a critical curriculum of art education in ways which can enable art students to maintain and deepen their understanding about the significance of their native languages, in terms of improving their learning opportunities and as regards the matter of struggling for meaningful participation in our common ethically and racially diverse societies. To put it another way, Gounari (2020) suggests what is supposed to be “World Language.” It should be understood as the evolution of the “foreign language” label, with

an attempt to capture multilayered systems of human communication while at the same time problematising the concept of “foreignness” (p. 8). This means art teachers need to ensure that a formulated critical curriculum of art education incorporates tolerance of diverse languages as real knowledge dealing with students’ cultural history and selfhood. As a result, education will be able to provide equitable learning for diverse groups of students, and in similar ways those belonging to minority groups shall get the opportunity to share their experiences of discrimination and marginalisation due to a chronic lack of acceptance of their languages in political contexts. Without doubt, mother tongue actions in art education, here, in this lesson were not precisely exhausted. For that reason, I needed to make additional inquiries, which pay attention to students’ knowledge about local art and crafts. This arrangement resulted in the data I present in case three.

Case three: An inquiry into students’ art and crafts knowledge

In what follows, I continued working towards examining students’ knowledge about art and crafts, in particular art materials, using a “dialectical approach. [With regard] to classroom objectives, it allows students to acquire a broad frame of reference [related to particular aspects of] a political perspective” (McLaren, 2009, p. 62). In actuality, the political perspective was conceivably pursued via the possibility of teaching art in the locations where it has always been censored. The purpose of this inquiry was to obtain more reasonable “prior knowledge of students’ experiences brought with them to school” concerning art and crafts” (Kincheloe, 2008, p. 48). Critical pedagogy scholars Darder et al., (2009) argue, “students learn from the teachers; teachers learn from the students. [This can enable teaching and learning to] ... relegate to the periphery in the process of coming to know” (pp. 13-14). Indeed, Darder et al.’s, outlook is a necessary art education exploration. It enabled this dissertation to examine valuable indigenous knowledge annihilated due to Eurocentric biases. In the classroom, sometimes “teachers assume a haughty attitude to their students” by presuming they do not know much (Monchinski, 2008, p. 86).

Once more, this can result in a lack of equal rights and opportunities in education, attributable to an Eurocentric curriculum that fails to acknowledge and/or nurture the rich and diverse cultural heritage of the colonised. Case in point, Ashcroft, et al. (2000, 2007) point out quite profoundly that colonial education

served to justify the continuing process of colonialism as well as to hide the fact that those territories will be the displaced sites of increasing violent struggles for markets and raw materials by the industrialised nations of the West. (p. 41)

In other words, colonial education focused on exploitation and did not reason with native interests, wisdom and/or indigenous knowledge supported by what they know and/or consider to be available natural resources. For this dissertation, the importance of understanding the students’ skills in indigenous art and crafts knowledge is to increase self-realisation and interrogate the common perception that probably it is true the inherited colonial system of education indeed prepares assignees for their white-collar jobs, to protect their loot and functional needs. This keeps the Western world in a monopoly of making the most out of our own raw materials. So, I asked:

What kind of art and crafts do you do at home? You can include materials, as well.

Name	Age	Response
Abayo Odite Odifat	13	I make mats from straws
Aryasiima innocent	10	I make ropes by using banana fibres
Asaku Robert Gideon	10	I make toy birds by shaping jackfruit leaves
Etyang Johnson	9	I make wooden houses
Ggobi Derrick	—	At home, I make ropes using banana fibres
Guma	—	I copy from books then I draw on paper
Kyalisima Immaculate	12	I make ropes from banana fibres
Kaya Mark	—	I make balls using polythene bags
Kimbugwo Richard	—	I do dolls
Kirabo Mark	9	I make ropes from banana fibres
Mulungi Blessing	9	We make paper beads
Musa Shafic	11	I make pots from clay soil
Mushiya Yohana,	16	I make beads using hard papers
Namakula Rebekka	9	I make dolls from cloths
Namande Allen	—	I do flowers from papers
Nanyonjo Shamirah	14	I do table mats using sisal
Ngoma Shakura	—	Ropes from banana fibres
Nkalubo Nicholas	12	Dolls and ropes from banana fibres and balls from polythene bags
Pacific Haba	15	I make houses by cutting box papers
Bizimana David	11	I make ropes with banana fibres
Sarila Brian	12	We make charcoal stoves from clay
Sentamu Halid	11	We make mats using straws
Sserubiri Paul	10	I make pots from clay soil

Victoria Natalie	—	I make beads from hard papers
Kuliya Bashir	—	I make shoes in used car tyres [sic]

From this dialogue, I learnt that indeed students had undisputable clear knowledge and/or prior experiences about what art and crafts means basing on their ideas and thoughts presented. This teaching and learning experience also added to this dissertation more in-depth knowledge concerning art education, not to mention providing important knowledge contributions toward accentuating local art materials known by students into the anticipated critical curriculum of art education. This also means students attained more awareness about art and craft materials after sharing such extensive knowledge with their peers. Moreover, during teaching, I observed that even if this part of a lesson did not intend to pay attention to using mother tongues, there were some scenarios demanding this; for example, Nanyonjo Shamirah could not tell in English the exact local name of the type of materials, she uses to make her art and crafts at home. Before telling me her answer, she first whispered to ask her classmate:

... obuso babuyita batya mu luzungu?
How do you say *obuso (raffia)*, in English?

Unfortunately, the translated name for raffia which Nanyonjo Shamirah obtained from her friend was supposed to be for sisal. I heard and I noted the misinterpretation. That is to say, Nanyonjo Shamirah picked up a wrong translation. Her point was to obtain a correct answer for the actual art and craft material that she claims to use at home. However, her possibility to understand was prevented by a language barrier indicated in not being able to freely communicate through her own mother-tongue. Nanyonjo Shamirah's conundrum was that she indeed depended on a wrong answer given to her by a friend, because she told me, "I do table mats using sisal". In Nanyonjo Shamirah's mother tongue, (which I happen to speak), the translated meaning of *obuso* in English is raffia and sisal in *luganda* (language) is *bugogwa*. Propitiously, both raffia and sisal as art and crafts materials can be used to produce Nanyonjo Shamirah's table-mats, in reality. Here is a summary of some specified examples of art materials mentioned by students:

Straws	Sisal	Banana fibres	Raffia	Polythene/ plastic bags
Wood	Cloths	Clay soil	Car tyres	Cardboard boxes/ papers

Most of the art materials disclosed by students are indeed locally available from natural resources of their surrounding environments and many can be obtained through recycling. The learning benefit achieved in this art lesson was also to accentuate the importance of environmental education in the critical curriculum. Regrettably, there was ample evidence that students were less knowledgeable about some sophisticated art and crafts materials of Uganda's inherited traditions used by local craftspeople; namely natural fruits like coconut and gourd; seeds for beads; animal skin for drum making and bark-cloth just to mention a few. As expected, students mentioned what was known to them as locally available art materials. Local art materials obtained through recycling

cost little or nothing. Moreover, artists respond with equal energy and enhanced creativity when they extract art from such basic materials obtained from their familiar surroundings. In this sense, however, art teachers should include environmental art education in a critical curriculum to enable students to use their attained skills in pursuits of informing their communities about the great significance of converting what they consider to be waste into reusable, locally sourced, materials. This dissertation calls this “repurposing”.

Finally, seeking to promote local art materials and to understand the extent to which students at Namirembe Infants Primary School were familiar with art and crafts materials was the last activity I carried out that day (29 April 2016). Nonetheless, Nanyonjo Shamirah’s predicament kept me pondering about how art education can be used to increase students’ curiosity, or trust and courage, without the worry of being punished for expressing themselves with what they know as real knowledge, which also supports their restricted mother tongues. In fact, at the centre of Nanyonjo Shamirah’s quandary there was a great unanswered question, which warranted further investigation: What is the main cause of fear in teachers that leads them to avoid expanding our cultural heritage via art education in Uganda?

Before searching for answers to this ambiguous question, I waited for some few days to rest and to consider a suitable reaction; I also kept questioning myself about what kind of art education method can lead to new understanding and appreciation of our cultural heritage without authoritarian representations of institutionalised power. This fact points to Monchinski’s (2008) *Authority Versus Authoritarianism* as a “limit situation within dehumanising structures make it appear as if there are no alternatives” (p. 135). One may argue that we can have the alternative if students can be encouraged to address limit situations in dehumanising school structures by using possibilities of visual art expressions. I recalled Freire’s (2009) “generative themes,” which were used to persuade teachers to “inaugurate dialogue in education as the practice of freedom ... consistent with the liberating purpose” (p. 56). In addition, I read Monchinski’s (2008) assertion that “generative themes are contextually drawn from the everyday lives of students” (p. 126). Finally, we shall see in the next section that both critical pedagogy scholars provided this dissertation with a practical way of teaching and learning by using critical thinking supported with storytelling and drawing through critical reflective practice. This implies using generative themes to present first-hand accounts purporting students’ lived experiences about *situation two* of the new art lessons and for the purpose of producing new knowledge aimed at transforming the school through a critical curriculum of art education, as will be seen from the detailed discussion of the relations to be analysed in the next section of situation two.

Situation two: Searching and expanding generative themes through stories and art education

After encountering unfulfilled expectations on the part of promoting reflection, enquiry and educational change through the use of indigenous art and mother tongues of students at

Namirembe Infants Primary School, I decided to consider a generative model of education; presenting students' lived experiences and expressions via storytelling and art. The goal of this art lesson was "to provide students with the critical means [that can enable them to reveal their own human experiences, possible course of action, letting go of painful] deep memories and subordinate knowledge forms," [through storytelling and art] (McLaren, 1995, p. 42). To arrive at reflections of their lived experiences, I discerned "generative themes ... drawn from everyday lives of students" (Monchinski, 2008, p. 126). To say the least, "generative themes are situated in student experiences [and the kind of] language they can understand" (Shor, 1992, p. 254). As explained earlier, however, both language and art were central in terms of fostering our cultural heritages through critical awareness, tackling dimensions of education which have been perpetually ignored and to confront traumas of school violence inflicted on students by teachers, parents, peer groups and society. In 2017, UNESCO's *Global Education Monitoring Report and United Nations Girls' Education Initiative* defined an amplification of school-related violent acts or threats in the following ways:

Issue and Source	Definition
Violence	
WHO World Report on Violence and Health, 2002	"... the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation."
Sexual violence	
WHO World Report on Violence and Health, 2002	"any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic, or otherwise directed, against a person's sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work."
Bullying	
Global Education Monitoring Report, 2016	"repeated exposure to aggressive behaviour from peers with the intent to inflict injury or discomfort. It can include physical violence, verbal abuse and the intent to cause psychological harm through humiliation or exclusion."
School-related gender-based violence	
EFA Global Monitoring Report Policy Paper 21, 2015	"Acts or threats of sexual, physical or psychological violence occurring in and around schools, perpetrated as a result of gender norms and stereotypes, and enforced by unequal power dynamics."

Adapted from UNESCO (2017, p. 1)

The scope of violence in the school stretches beyond human and social concerns. As an example, school violence can be caused by side-lining and/or creating outright rejection or physical separation of students who are socially and/or historically marginalised. Such violence brings about inequalities for the less privileged and students with special needs; it increases school dropout rates and it intensifies possibilities of emigration. School violence is a limit situation comprising restrictions with regard to freedom and dignity that interfere with humanisation. Monchinski (2008) adds "bullying [on the apparently random list of violence, by asserting that it] is a limit situation [owing to the fact] that it limits [students] from achieving the full realisation of their humanity. [As

is true with school violence,] “the bullied are dehumanised. (p. 9). Therefore, in this activity, students were expected to translate generative themes into their own stories and also use art as a visual voice.

Both storytelling and art were used to promote students’ knowing and describing their lived experiences. Through those contexts, students managed to discuss the presence of school violence, which continues to institutionalise corporal punishment. Storytelling and art also aimed at developing and raising “conscientization [and/or] the development of the awakening of critical awareness” (Monchinski, 2008, p. 138). In fact, for this dissertation to arrive at such meaningful learning experiences aiming at building students’ self-confidence and to struggle for positive social change, I prepared a lesson enquiring about school violence using storytelling and art via a corroboration of Cortazzi’s (2001) narrative analysis in ethnography:

Narrative analysis can be used for systematic interpretations of others’ interpretations of events. This can be an especially powerful research tool if the narratives are accounts of epiphanic moments, crises, or significant incidents in people’s lives, Every narrative is a version or view of what happened. Most narratives do not simply report events but rather give a teller’s perspective on their meaning, relevance, and importance. (p. 384)

Cortazzi’s point of view about narrative analysis was useful for this dissertation, because it provided a possibility to explicate incidences of violence out of stories written by students, which were also visually accentuated with artistic expressions of their own drawings. Accordingly, this dissertation used storytelling and art created by students to arrive at a systematic interpretation of school violence; therefore, it was essential for me to appoint research helpers who were mainly classroom teachers of primary schools. They were supposed to stand in my position and help drive my point home; this process was indirectly intended to enlighten teachers about their political role as regards promoting students’ cultural heritage in both private and government-owned/public primary schools. Both categories of schools were explored, but I did not put my art education focus on the specific ways selected primary schools operated (as day/boarding schools and/or in terms of single-gender education and world religions). The underlying reason for this preference is conveniently situated in Tikly (2008): it encourages us to “debate about access to quality education [in most African countries owing to the fact that it is] bounded up with privatisation and marketisation...” (p. 31). For this dissertation, this is crucial with regard to particular challenges that denote the limited notion of “choice” to some students in rural areas. They are less privileged and they go through varying impacts and circumstances of unjust distribution of the world’s resources.

Here is a list of primary schools which were earmarked for this exercise:

Private schools	Government-owned/public schools
Sir Apollo Kaggwa Primary School, Mengo, Kampala	Holy Rosary Primary School, Gulu, Northern Uganda (Catholic founded)
Kitebi Bright Primary School - Rubaga, Kampala	Kibuli Demonstration (primary) School, Kampala (Muslim founded)
New Way Hill Primary School, Kampala	Namungoona Orthodox Primary School (Orthodox founded)
Kiddawalime Preparatory School, Namungoona, Kampala	

A closer look at the list of schools reveals that Namirembe Infants Primary School has not been included, because I went there (my self) for brainstorming activities and to familiarise myself with methods of teaching art using problem-posing. Uddin (2019) clarifies this method of teaching and learning: “problem-posing education is designed to engage the student in solving any problem through brainstorming” (p. 112). Apart from that, this lesson aimed at clarifying the following considerations:

- Helping students to assert their right to suppressed knowledge of cultural significance. Put another way, making art education possible in primary school classrooms of Uganda.
- Using storytelling as an educational tool for dialogue in which, everyone can teach and learn from each other. Students were expected to use their cultural heritage as the means to ensure their self-determination.
- Stories written by students were supposed to indicate a protest by using their self-expression and thoughts in views that specify institutionalised domination and oppression. Students were expected to show systems of oppression in school via mother tongues, testifying to injustices and pointing out violence targeted at them by their peers, teachers, parents, guardians and friends.
- Encouraging students to use the visible voice in art, which also contributes to the ways their problems and lived experiences can be understood.
- Facilitating students’ comprehension of the local perspectives about preserving their mother tongues as part of their cultural heritage and as a shared cultural inheritance.

Further, in order to make a clear follow up on searching and expanding generative themes through storytelling and art produced by students from selected primary schools of Uganda; once more, I read Cortazzi’s (2001) *Narrative Analysis in Ethnography*. As answers, “narratives are crucially shaped by questions; a different question might lead to a quite different narrative ...” (p. 390).

Thus, I prepared a new art lesson consisting of closed and open-ended questions.

Student's name:..... School name:..... Level of classroom:..... Age:..... Religion:..... Favorite subject:.....			Instructions for the storytelling section: Write a story about your friend, teacher, parent • Choose only one theme: (1). Teasing/bullying (<i>oku-yiikiriza</i>) (2). Corporal punishment (<i>kibooko</i>), (3). Verbal and emotional abuse (<i>oku-yombesa</i>) (4). Intimidation (<i>oku-tissatisa</i>). • Draw a picture about your story at the back of this paper. • Write the story in any LANGUAGE of your choice	
Do you do art and crafts at your home?	No	Yes	What kind of art and crafts do you like in your home?	
Do you do art and crafts at school?	No	Yes	What kind of art and crafts can you make?	
Have you ever seen a person making art and crafts?	No	Yes	Where did you learn how to do that art and crafts?	
Do you speak English at home?	No	Yes	What language do you speak at home?	What language does your mother and father speak?
				Mother
				Father
Who made the art and crafts in your home, or did you buy it, where did it come from?				
What art and crafts materials do you use?				
What do you like about prefects?				
Why don't you like prefects?				
What activities are allowed for girls only in your school?				
In the space below, write a story on one theme above and draw a picture about the story at the back of the paper				
At the FRONT-side of the page: <i>Students narrated a story</i> —at the BACK of the same paper: <i>Students created drawings recounting their stories</i>				

This art lesson, of course, paved the way for a big question which I needed to discuss elaborately: whether practices of indigenous art knowledge can be supported by storytelling. Then, how can students prove the claim that storytelling via art education at primary school level in Uganda is an important instrument in helping them to build critical art enthusiasts ready to struggle and preserve their cultural heritage for a new generation, which is also capable of developing transcendent critical actions that can aim at decolonising the Eurocentric curriculum and liberate mother tongues and/or return their cherished heirlooms, cultural rights and history in the classroom? Firstly, answers to the question lie at the root of significant scholarly debates and within practical activities relevant to art education in theoretical conceptions of critical pedagogy, postcolonial and globalisation discourses.

Here is a split table indicating responses received from students' interviews/conversations;

Table one:

Name	Kajumba Enock	Naiguru Vicky	Mohamed Ahmed	Kabi John Paul	Muhumure Patricia
Age	14 years	12 years	15 years	13 years	13 years
Name of primary school	New Way Hill School	Sir. Apollo Kaggwa Road	Kitebi Bright School	Sir. Apollo Kaggwa Road	Kitebi Bright Primary School
Classroom level	Seven	Seven	Six	Six	Seven
Tribe/ethnicity	Muganda	Musoga	Somali	Musoga	Mufumbira
Religion	Protestant	Anglican	Muslim	Anglican	Born-again
What language do you speak at home?	Luganda	English, <i>Swahili</i> , French	Somali	English, <i>Lusoga</i>	Lufumbira
What language does your mother and father speak?	Luganda (M) & Luganda (F)	<i>Kiswahili</i> (M) & English (F)	Somali (M) & Somali (F)	<i>Iteso</i> (M) & <i>Lusoga</i> (F)	<i>Lufumbira</i> (M) & English (F)
Favourite subjects	None	Maths	Maths	Maths	English
Do you do art and craft at your home?	No	Yes	No	No	No
Do you do art and craft at school?	Yes	Yes	Yes	No	Yes
Have you ever seen a person making art and craft?	Yes	Yes	Yes	Yes	Yes
What kind of art and craft do you do at your school	None	Ropes, mats	None	None	Moulding
What kind of art and craft can you make?	None	Mats, pots, ropes	Drawing pictures	None	Pots
Where did you learn how to do that art and craft?	None	Grandfathers home	At school	None	At school
What art and craft materials do you use?	Timber	Pots, mats	Clay soil	None	Clay
Who made the art and craft in your home, or did you buy it, where	I bought it	Grandmother	Made from clay	None	It was brought from the

did it come from?					swamp
What activities are allowed for girls to do only in your school?	Playing netball	Netball, basketball, swimming, running	Playing netball	Peeling food	Netball games

Table two: Continuation

Name	Bukenya Joel	Nabadda Doreen P	Nakitende Gloria	Akuei Sarah	Nankya Sumayyah
Age	12 years	12 years	12 years	13 years	12 years
Name of primary school	New Way Hill School	Sir. Apollo Kaggwa Road	Kitebi Bright School	Sir. Apollo Kaggwa Road	Kitebi Bright Primary School
Classroom level	Five	Seven	Seven	Six	Seven
Tribe/ethnicity	Muganda	Baganda	Muganda	Dinka	Muganda
Religion	Born-again	Catholic	Christian	Anglican	Muslim
What language do you speak at home?	<i>Luganda, Luzungu</i> (English)	Luganda	<i>Luganda & English</i>	Dinka	English
What language does your mother and father speak?	English (M) & <i>Luganda</i> (F)	English (F)& English (M)	Luganda (M) & <i>Luganda</i> (F)	Dinka	Lunyankole (M) & Luganda (F)
Favourite subjects	None	Science	English	None	Science
Do you do art and craft at your home?	Yes	Yes	Yes	No	No
Do you do art and craft at school?	Yes	Yes	Yes	No	Yes
Have you ever seen a person making art and craft?	No	Yes	Yes	No	Yes
What kind of art and craft do you do at your school	Weaving	None	Drawing	Bangles	None
What kind of art and craft can you make?	Weaving baskets	Mats	Making brooms	Mat	Brooms, mats, moulding
Where did you learn how to do that art and	Teacher <i>wange</i>	Grandmother's home	At school	School	At school

craft?	<i>yansomesa</i> My teacher, teaches me				
What art and craft materials do you use?	<i>Nsansa</i> (palm leaves)	Mats	Palm leaves	None	None
Who made the art and craft in your home, or did you buy it, where did it come from?	Mami yabigula mu kibuga My mum buys them	Aunt	I made it myself	Bought it from <i>Owino</i> (flea market)	It was brought from the swamp
What activities are allowed for girls (to do) only in your school?	<i>Kubaka mupiira</i> Playing netball	Netball	Net ball games	Netball	Netball games

Evidence collected from the tables above guided this dissertation to make sense of the following considerations:

- Understanding: to what extent primary schools in Uganda have lost sight of art education, so this dissertation can try to enact a liberalising and a humanising practice, which can effectively oppose such oppressive institutions through a critical curriculum of art education.
- Identifying limit acts that encounter students' hope and/or limit situations that deny them a voice to be humanised, to afford opportunities that can give them a chance to read, write and learn via their own cultural history, particularly their mother tongues.
- Determining the extent to which students can express themselves in their mother tongues, or discuss art against norms attributable to the dominant discourses of school knowledge.
- Pointing out resemblances to rationales that bring about social alienation in the school on account of identity politics such as gender, ethnicity and religion, etc.

The inferences I drew from their spectrum of knowledge directed activities about this investigation to go further and review their stories together with the kind of art they produced to substantiate their multiplicity of lived experiences. As we are about to see, the exercise intended to allow students to depict their everyday life via art and use of storytelling enabled active expressions and critical empowerment. Also, in the same exercise, art education and storytelling activities were used to review what belonged to their distorted silenced voices, but mainly, to emphasise hooks' (2010) outlook, which suggests that "one way we can be in relationship with students is to work on their behalf and to teach them how to work against injustice, as well" (p. 183). As is the case with trying to use storytelling and art to discuss generative themes, more students' action as regards using an active voice was needed to challenge school violence, as case four tries to elaborate.

Case four: storytelling and art as the voice of a student in action, tracing injustices and challenging violence

Also in this section, I continued by approving Cortazzi's (2001) rationalisation about narrative analysis in ethnography that questions "who, in fact tells a story" (p. 390). This involved a process of analysing discussions of written accounts compiled by students. As earlier indicated, Cortazzi's ethnography implications impact on the usefulness of a narrative analysis method. With it, I was able to review individual stories of students in order to contemplate their unrestrained deep thoughts addressed to the reality of injustice and the impact of the authoritarian control which brings about school violence. Evidence obtained from students' works was needed to formulate adequate course content to be actualised in a critical curriculum of art education for primary school level in Uganda based on theoretical discussions reported in contexts of postcolonial and globalisation discourses. To put it another way, I came up with a question: How does storytelling and art concerning students' lived experiences effectively encourage critical awareness that aims at reforming the curriculum and/or the school? To arrive at a definitive answer, firstly, I examined and endorsed hooks' (2010) assertion "stories help students to think critically" (p. 51). In this sense, linking genuine life stories about events happening to students with critical thinking practices provided art education with sites for reflection and "political action ... that can make social transformation not ... in the classroom" alone (Monchinski, 2008, p. 38). Life stories of students gave credence to Plummer's (2001) *The Call of Life Stories in Ethnographic Research*:

Life stories can only be told once a societal framework becomes available for them to be told: Stories ... where the focus is as a form of political practice, helps to give voice to stories that have either been told or which have been lost, returning such memories to their communities is important where they may be reworked for the present. Like the memories of class, traditional communities, oppressed minorities, indigenous people, the colonised, the marginalised, the depressed and oppressed. (p. 402)

In general, societal frameworks were singled out from the immensity of violence among students of primary schools in Uganda. Therefore, this dissertation used their life stories to try to accomplish a political practice which aimed at giving a voice to their struggles and frustrations. The mere fact that violence and injustice seem to appeal so much with affairs of education systems means some teachers lack the interest and knowledge needed to empower and/or provide ways of knowing to those who are marginalised and oppressed. In consequence, the re-envisioned critical curriculum of art education is expected to be able to instil critical thinking skills and abilities which can provide students with a voice to address school violence and consider the importance of teaching and learning that responds to transformative human rights education. The outcomes of this art lesson looked forward to helping students to build critical thinking conditions in which they can freely express themselves about violence and injustice, which also largely denies them to learn about their cultural heritage in the school.

This art education exercise reached intended participants in selected primary schools of Uganda on one single piece of (A4 size) paper, printed and distributed. Here, my worry was that

there was no guarantee that these art education exercises could evade influences of repressive authority, which is a common practice of teachers in Uganda. Critical pedagogy scholars argue that “authority needs to make itself respected in classrooms and schools” (Monchinski, 2008, p. 135). Under such circumstances, I insisted and discouraged teachers’ authority by specifying it in the working instructions. In this sense, students were expected to work as critical agents problematising dominant practices and discourses by constructing purposeful dialogue through “the free exchange of opinions, the airing of differences, the reaching of consensus and reflection upon action” (Monchinski, 2008, p. 133).

Freire (2009) engages the same notion in a radical way:

The teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students. (p. 55)

Hence, in this art lesson teachers were only supposed to present the exercise to students and provide them with conditions for critical orientation, not limited to operations of institutionalised dehumanisation, but rather, their stories and art were also expected to consider situations in their communities, about their friends, family and public policies in education. Through Freire’s (2009) advice, the teacher’s role should be to “organise a learning process ... spontaneously” (p. 57). This view makes no distinction towards directing students only when help is requested. However, under all those circumstances, more assistance was expected to be needed in vital situations, particularly in the section which deals with choosing one activity from the proposed generative themes where the task insisted on writing a story.

From my own experience, as someone who went through the same schooling system, I sensed that there could be many students who had suffered all those violent repressions repeatedly as indicated in the exercise put forward. It was a cause for concern that most likely, such students may have a desire to express their individual lived experiences to the core of what is enlisted in the generative themes provided. In that case, the teacher was supposed to guide the students by telling them to only attempt one theme. In this way, each of the four generative themes mentioned in the exercise was a reminder to the school, and most importantly, the teachers, that violence in the guise of discipline intrudes upon students’ basic human rights. Tikly (2008) laments that in the average typical primary school of Africa today “... discipline is enforced with the help of a rod” (p. 24). Indeed, in Uganda, even with the new educational changes brought about by the thematic curriculum, lenient on speaking mother tongues it is still against school rules to speak the vernacular, especially when such a violation is conducted among students without the authorisation of a teacher: deterrences include corporal punishment and other public humiliations.

In addition, Chinua Achebe (2009) alludes, in his *The Education of a British-Protected Child* that “... schools [including those historically] run by patriotic nationalists were taken over by the colonial regime [and/or influences. They are] placed under District Education Boards chaired by Englishmen, [therefore] English became more than a language ... [It has made] all the others [mother tongues to be neglected or to] ... bow before it in deference” (p. 103). Hence we see English has become one of the major languages insisted on in formal education. Mayaba & Angu

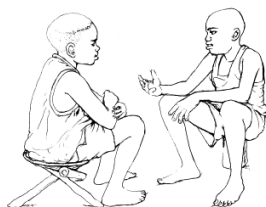
(2018) argue, “some of these practices have conditioned the minds of students to believe that their success in a globalised and capitalist world depends solely on the mastery of English language” (p. 2). No wonder, even where there is no direct violence aiming at enforcing English language, elsewhere in the world teachers of postcolonial schools continue to implement curriculums for English through TOEFL. Mooney and Evans (2007) fulminate against oppression and exploitation of the colonised:

[In the United Kingdom], ... English language tests have been introduced as a part of qualification for citizenship. Many see globalisation as threatening minority languages; simply, this is an effect of homogenisation and a perceived dominance of English especially. (p. 147)

Punishments and persecutions aiming at deterring students found speaking native dialects at school are many and a lot of them are not executed de-jure, or not by rightful claims. For all that, this exercise was a meaningful starting point for a vigorous dialogue on how to frame a workable and fair solution to tackle school violence through storytelling and art using mother tongues. Along the way, a similar practice can be embraced by teachers when planning and preparing to formulate the re-envisioned critical curriculum of art education for primary school level in Uganda. Teacher Midna of Kibuli Demonstration School told me that when it comes to penalising vernacular speakers, at her school; “first, ... we normally explain to them the value of using English as an official language, so that they first love it. Then, after that, we encourage them to use it... Actually, we start from enforcing it on the teachers, or ourselves. So that ... when it comes to pupils, it will be easier to enforce. At times we give them (the students) a small card as a penalty instead of using a horsewhipping approach” (Midna, interview 2016).

In 1954, Laye deplored that, “It was how things were in the lower classes ...” Laye continues by lamenting that he “experienced a great variety of punishments at the school”; only his “own discomfort lacked variety. Our love of knowledge had to be ineradicable to survive such ordeals” (p. 60). By narrating his anecdote, Laye voiced repression experiences that he faced as a student during colonial days that are still happening now, probably because, “voices challenging such contentions don’t get wide circulation” (Monchinski, 2008, p. 53). In that case, as an investigator trying to re-envision a critical curriculum framework of art education for primary school level in Uganda through contexts of globalisation and postcolonial discourses, it was important to reveal lived experiences of students via art, along with their mother tongues, to arrive at a political struggle that appreciates our cultural heritage. Similar to Mayaba & Angu (2018), “to see transformation and change, students need to engage critically about the glaring forms of oppression in relation to language. Their voice would, therefore, encourage and support the view that the language issue should be recognised as one of social justice” (pp. 8-9). In the epistemological framework of this art lesson, the teacher is not the authority; rather, they are responsible for assisting students to oppose and reduce pursuits of violence, along with working towards eliminating tensions of denied freedoms in the school. This could promote more widely the circulation of suppressed knowledge situated in the students’ cultural experiences and can also introduce change as regards their lived realities concerning school violence in a humanising way. Next, I present the final report, findings

and recommendations concerning responses of students' lived experiences expressed through storytelling and art, deploring school violence enforced on students for the school to sustain and impose what it believes to be real knowledge legitimately supported by symbolic violence and the handing-over of power, control and authority to teachers as elites who tend to restrict the dissemination of subjugated knowledge forcefully.



a. Storytelling: Teasing

Scholars of art education and globalisation observe that

Students respond to stories ... through their own experiences and concerns, also through stories they discover shared feelings that they connect between texts and the contexts of their lives. (Tavin & Hausman 2004, p. 49)

In this dissertation, therefore, students used storytelling to share their concerns with others and for ensuring that everyone affected perceives their lived experiences about teasing. Along the same line, I needed to become well-versed with the meaning of the word teasing in order to obtain a firm conviction that indeed the student implied the exact notion in the story they told (me) about. I read the *Oxford Dictionary of English*: teasing means to “make fun of a person in a playful way” (Pearsall et al., 1998, p. 1825). Then, like every single formulated generative theme, used in this exercise and also, with reference to teasing, a *luganda* translation was included to make sure that students correctly contextualised its applicability with their own individual lived experiences and to realise that their mother tongues are viable.

I received nearly 80 pages of story write-ups from various groups of participants who were mainly students belonging to five different primary schools. However, I picked out only a few works randomly. It is also important to note that in most of the storytelling texts presented, the use of [sic] at the end tries to imply that everything has been intentionally left the way it was stated by the author. Let us have a look at how students presented their lived experiences through storytelling expressions:

Teasing in the school

Once upon time, I was still in primary five in 2015, I was teased by some boys who thought that they are strong but somehow weak. They were five boys they said that. “My head was like a hill after shaving the hair off” I reported them to the teacher and they learnt never to tease me again, they were caned*.

When I was in primary six I was again teased. I was eleven years by then. I was teased by giving a wrong answer. I learnt that I should not raise my hand again. [sic].

-**Nankya Sumayyah**, 12 years. Kitebi Bright Primary School - Rubaga, Kampala.

**Caning is commonly done by beating the child with a stick or cane, as a punishment.*

Nankya Sumayyah was able to connect her real world with the phenomenon of power. It seems she wanted to indicate how power reduced her space for self-expression to “a massive assault by the dominant culture ... [and how the] teacher and [the] student [can be able to] produce oppositional discourses within unequal power relations” (McLaren, 1995, p. 49). She started by trying to make me think about how the antithesis between weak and strong are situated in power and how it brings about nuisances of teasing in the school. Arguably, Nankya Sumayyah’s story about teasing in the school signifies “health behaviour in school-aged children-HBSC, [including struggles] of bullying, [sometimes it] covers nasty and unpleasant things, being teased repeatedly in a way the student does not like or being deliberately left out of things” (UNESCO 2017, p. 13). Further, Nankya Sumayyah followed Foucault’s theory of “discourse. [In it,] power [and] knowledge [are joined together]. Those who have power have control of what is known and the way it is known, and those who have such knowledge have power over those who do not” (Ashcroft et al., 2000, 2007, p. 63). In fact, through postcolonial perspectives Nankya Sumayyah positioned qualms about dominant culture in acts of both students and teachers to mark the multiplicity of limiting situations that prevented her from expressing her social and cultural experiences. Not just that, Nankya Sumayyah did not only narrate the full extent of how “gender-based violence is synonymous with violence against women,” but mainly girls in the school (Read-Hamilton, 2014, p. 5). Rather, her narrative about teasing is an example that allows us to reflect on our educational ethics, to contemplate rights and wrongs that bring about demoralisation among students. Equally, her story endorsed Monchinski’s (2008) *Power engrossed in Negative and Positive* classroom situations:

If you give the teacher the answer he wants to hear, you’re in his good graces, he might tell you how smart you are in front of the class, and you’ll get good grades. On the other hand, if you challenge the teacher or do not do what you are asked to do, he will in all likelihood make a mental note to keep an eye on you, associate you as a troublemaker, and be less likely to look favourably on you when it comes to assigning grades. (pp. 18-19)

Through all this, Nankya Sumayyah reflected teasing in the school with harassment and hate, which some students face when their teachers try to arrogate that they are stubborn and less intelligent. “In this respect, it is important to view student behaviour not as a measure of learned helplessness but as a form of moral and political indignation” (McLaren, 1995, p. 49). Also, the same view is morally irrelevant to conditions that manifest prejudices, discrimination and numerous violations of basic human rights prevailed towards immigrants in the school. Over and above, Nankya Sumayyah’s story substantiated hook’s (2010) reasoning that

When you have grown up in the school where you have been chosen and at times celebrated for being smart, it is almost traumatic to then enter institutions of higher learning where you may simply be ignored. In those locations you may still be the best and the brightest, but professors may show no interest in your academic responses or performances, thus rendering the student invisible. (p. 123)

Clearly, then, Nankya Sumayyah’s story indicates that even if she practised good behaviour and/or did good work, those teachers in positions of power will always remain unconvinced: after

all, they are the ones in charge of directing her expectations. Nankya Sumayyah's story validated UNESCO (2007) concerning *School-Related Violent Acts or Threats*: It asserts, "bullying can also reduce school achievement for both boys and girls" (p. 3). Here we see that a critical curriculum of art education is supposed to include concerns of side-lined and trivialised students to teach others how to be tolerant and to provide practical political interventions via storytelling. All this helps to explain why teachers and/or students who are bullies may tend to have erroneous assumptions about minority, marginalised and emigrant students that include claims like they do not deserve their accomplished good work or academic performance.

Through contemplations guided by hate, they may keep alleging that someone else does the work for the student, or they are a masquerader. For reasons noted above, Feagin (1998) engages this verity in a profound way, that it could be the reason why "some white students also assume that black students are not intelligent" (p. 301). In fact, hooks (2010) is correct when she denotes that "students who are deeply wounded in their self-esteem [find] serious obstacles [during] learning ... [Such students originate] from exploited and/or oppressed groups, and possibly from dysfunctional families ... homes were they are ashamed and disrespected" (p. 122).

Teasing

Once upon a time, there lived a girl. She made a friend who was boy. The boy had friends after a year. The girl joined primary school. The first day at school, she entered the class(room) the environment was unique according to what she was used to. Boys admired her at first sight. She was the most beautiful girl in the class. At night all girls planned to beat her up. She was beaten up then the next morning her face was swollen.

Everybody felt bad and all the girls were happy. In the afternoon she went to the canteen all girls came and pushed her and she felt a lot of pain. She cried on top of her voice. Then she kept quiet and went to class. The head-girl* came and scolded at her. She felt isolated. She went to the HM* welfare and reported the class. They called the head girl and beat her. After the departure of the HM welfare, the girl was abused, beaten and chased (read expelled) from the school by the fellow girls. She decided not to go home to work like a prostitute. [sic].

- **Naiguru Vicky 12 years.** Sir Apollo Kaggwa Primary School, Mengo, Kampala

*HM is short for Headmaster or the school's principal.

*Head girl is a senior female student who is elected/ chosen by students to represent her school.

In Naiguru Vicky's story, I sensed that her experience with reference to teasing happened in a boarding school, where, students live on the premises as opposed to a day school. Naiguru Vicky's school is co-educational like the majority of primary schools where the explorations of this art lesson were carried out. To some Ugandan parents, boarding schools are taken to be an elite educational option, and they also believe that such schools help their children to be in control of their own life, possessions and existence. Put another way, Naiguru Vicky's story bore witness to teachers' and parents' local suppositions, also served in *Critical Pedagogy and the Everyday Classroom*, claiming that in boarding schools, "students ... get used to routines and enjoy order, structure, and a certain sense of predictability" (Monchinski, 2008, p. 168). In essence, students learn and achieve more in terms of purposefulness if they go to study at boarding schools. Above all, living on the school premises saves valuable classroom time.

To the same extent, Naiguru Vicky's story makes us aware of the inappropriate school rivalries in students' attitudes. She tried to reflect it through social hierarchy or dominance; precipitated by

teenage love affairs: this is a school challenge which should be addressed by art teachers formulating a critical curriculum of art education to remediate adolescents and empower girls, to reject imposition of unfair treatment that triggers a witch-hunt, which can later make them and some marginalised students feel isolated, drop out of school and question their sense of belonging. It is part of the same line of thought that Naiguru Vicky's story attempts to validate hooks' (2010) statement:

We as teachers, are called upon to be advocates for our students, to empower our students to be productive citizens and to take full advantage of their rights. Teachers often see first-hand and detrimental effects of structural and societal inequality in students ... One way we can be parallel with students is to work on their behalf and teach them how to work against injustice. (p. 183)

We need to remember inequality "in critical reflections [encompasses] patterns of social inequality related to race, class, sexual orientation, (dis)ability and so on that are often reproduced through public schooling" (Cahnmann & Sanders 2020, p. 13). Young people in the school are expected to be attentive observers and markers of equality and justice, not to see each other as molesters. In fact, by analysing critically Naiguru Vicky's story I recognised that in her school students struggle with extensive forms of explicit and implicit verbal and emotional abuse: the prevalence is among students themselves. They also cope with teasing and bullying inflicted by student leaders such as school prefects whose responsibilities are in other words, only a representative of the villainous acts of supremacy for their teachers, which they also use to harass fellow students. Tikly (2008), citing Leach et al, (2000) argue that "children who suffer abuse and neglect at home, may be especially vulnerable to bullying and abuse by teachers or fellow students at school" (p. 32). The same validation is shared by Monchinski (2008) that "children who grow up in homes... constrained by violence ... are four times more likely to become violent juvenile offenders ... likely to commit or suffer violence as adults compared to their peers who grew up in homes lacking violence" (p. 9).

A story about my friend, teasing

One day as I was at school a boy called Kasenge started teasing me by saying you funny girl you shall fail in exams as dull as you are, all teachers hate you and you will never get friends if you do not become my friend. Okay now you are my friend is it, my friends will give you on your ears because if you give me everyone will like you and I will be your friend. The next day as I was bathing both of us were in a boarding school, he removed my clothes and towel where I had put them. After bathing I looked for all my clothes and they were nowhere to be seen. I called a girl who was passing by to help me and helped me by giving me her towel. After getting out of the bathroom the boy was laughing and I promised to report him in the office. He promised to never tease me again. From that day he became my friend. [sic].

- **Nakitende Gloria, 12 years.** Kitebi Bright Primary School - Rubaga, Kampala

Nakitende Gloria's and Nankya Sumayyah's stories are not so different: they were subjected to teasing by fellow students. Here, Nakitende Gloria's story verifies Monchinski's (2008) "grades are used to sort and rank students and place them in hierarchies" (p. 172). As Koh (2017) explains, "standardised paper-and-pen tests are administered in uniform ways to ascertain student achievement for summative purposes – i.e., grading and reporting at the end of a unit or a semester,

certification at the completion of a course” (p. 4). Apart from using standardised tests and exams to compare and equate students, examination outcomes assign fault to teachers as well by laying open their incompetence. In her raving ways, we can insist and suggest that Kasenge’s sentiments served to deepen his control of the playground.

Arguably, the art educator re-envisioning to formulate a critical curriculum of art education, should learn from Nakitende Gloria’s story that quantifiable outcomes produced by standardised exams are supposed to be prescribed via value education focusing on making girls drivers of change, but not to use it for comparing students. This means art education should try to put prime concerns on the effects of gender subordination, attitudes and values concerning the role of girls and other minority groups in society. As a further matter, Nakitende Gloria’s story tries to inform us about gender-based violence in the school, designated in UNESCO & UN Women (2016), lamenting; “boys laugh at girls and insult them. They can push a girl then the other one pushes her and every one of them has fun, but it is not funny for a girl” (p. 26). Along the same line of thought, Nakitende Gloria’s story ratifies Chinua Achebe’s (1996, 1999) narration about Okonkwo’s lazy firstborn son Nwoye:

Nothing [angered] Nwoye more than to be sent for by his mother or another of his father’s wives to do one of those difficult and masculine tasks in the home, like splitting[fire] wood, or pounding food. On receiving such a message through a younger ... sister, Nwoye would feign annoyance and grumble aloud about women and their troubles. [His father] Okonkwo was inwardly pleased at his son’s development ... He wanted Nwoye to grow ... [into a tough man, as his successor]. And so, he was always happy when he heard him grumble about women and his children [otherwise that would add optimism to Okonkwo that his son] was not really a man. (pp. 52-3)

For this reason, we can also think in Nakitende Gloria’s story that the boy, Kasenge who teased her was a patriarchist or a male chauvinist; very deceitful, violent and false. Her story also corroborates Tikly’s (2008) statement that “girls ... are more likely to experience gendered abuse [and/or gender-based violence] in African schools” (p. 32). Into the bargain, Nakitende Gloria situated her story toward the notion of social repression: in it, “the most penetrating marks of social repression are generated in the ... needs, satisfaction, and values which reproduce the servitude of human existences.” Some of those were indicated in the character of Kasenge’s “false needs that perpetuated toil, misery and aggressiveness ...” to his friends (Giroux, 2009, p. 45). Upon going through this hell, Nakitende Gloria seemed to seriously affirm that the attitudes and behaviours of Kasenge were dirty and offending, but it was also part of his nature. So, she decided to take the unconscious assimilation of Kasenge by agreeing to become friendly to him.

Loomba (2005) argues that once “human beings internalise systems of repression [and they may also] reproduce them by conforming to [their own modes of life and through] certain ideas of what [they believe to be] normal and not what is deviant” (p. 40). In a somewhat similar manner, we can say that repression as a colonialist line of thought and method made it possible for such operations to continue and to bring forth present-day society unfairness. Personally, I felt Nakitende Gloria showed self-possessed calmness when she consented to Kasenge’s conditions,

not to protect him as a bad boy. Rather, she thought by making him her friend; probably, she could later try to guide him into behaving appropriately in accordance with what is supposed to be morally right.

b. Students' art relating to teasing

Effectively, each student managed to put forward an idea created through the physical act of drawing as a testimony towards a thoughtful reflection relating to their lived experiences. At this stage, I followed Cary's (2004) "aim of critical thinking about art. [It suggests that the purpose is] to understand how art can promote and sustain critical consciousness and how art can encourage emancipatory action" (p. 54). Along the same line, hooks (2010) argues that in "teaching critical thinking, [an emancipatory action ensures interactive relationships between the student and the teacher. It involves] a strategy that aims to restore students' will to think and their will to be fully actualised"(p. 8). In general, students'-will to learn and become well-informed about their individual reality was evenhandedly realised by trying to enquire into events of their daily life via art education; actualising teasing, integral to their own lived experiences. Then, of course, teased students needs to be understood through their individual visual voices, as shown in the drawings presented:

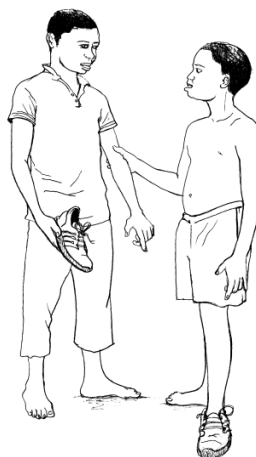


Figure 11.
Nankya Sumayyah, 12 years: Teasing in the school

Nankya Sumayyah is a girl who was a victim of teasing in her school by a group of boys. Her artwork can be read like a comic strip, and could also be largely regarded as an artistic concept conveying "evidence of the full extent [to which] gender-based violence in schools [transpires.]" (UNESCO and UN Women, 2016, p. 24). The artwork tells us how some students cope with hate, humiliation, social oppression and discrimination brought about by teasing. In other words, Nankya Sumayyah's drawings pointed out, however, the way in which some deviant boys persecute girls by pouring out to them an overwhelming sense of shame.

In addition, as I looked back at her artwork, I realised that one might think it was a joke. But its uniqueness made me more aware about her mystery, furiously expressed through comics to substantiate the extent to which "indigenous forms of women's popular culture [are] suppressed

and marginalised” (Loomba, 1998, 2005, p. 89). In Uganda, “girls and poorer women usually wear their hair short” (Otiso, 2006, p. 78). I think Nankya Sumayyah wanted to show appreciation and/or put up a measure of protection to her traditional lifestyle in the school. Also, she tried to give special attention to the possible ways in which art education can be used to reveal “conditions under which irrationality, domination and oppression can be overcome and transformed through deliberate and collective action” (McLaren, 2009, p. 64). Providentially, the same ratification suggestively makes available concrete art education mechanisms which can be included in a critical curriculum to support “practical education activities [in] critical discussion and collective action [aiming] at solving ... social problems” (Peterson, 2009, p. 313). Similarly, Nankya Sumayyah’s artwork further indicated collective action by drawing a group of people and she also indicated their names, those she claimed participated in teasing her under school circumstances: *Ayom, Abel, Simon, Agaba*, along with the teacher to whom she reported the teasing. To put it mildly, through her drawings, Nankya Sumayyah highlights how the notion of resistance and critical consciousness linked to emancipation enabled her to report the matter to the teacher.

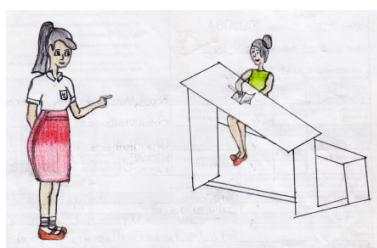


Figure 12.
Naiguru Vicky, 12 years: Teasing

Naiguru Vicky’s drawing takes us away from the campaign against teasing, based upon the lived experiences of violence in the school. Her artwork showed the remarkable importance of using coloured pencils and a ruler as materials and tools needed in art education. Also, in her art work, she showed us three visible elements of design: colour, shape and line. Obviously, she was interested in straight lines and colours, but both can only be fulfilled by obtaining specific art and design instruments such as coloured pencils and a ruler, along with a pencil and a piece of paper. As a student interested in doing art, she appropriately suggested the action of functioning that permitted her to achieve emphasis present in principles of art and design used by creative artists. Muyanja (2011) argues,

Emphasis is a principle of design used by creative artists or designers in their artworks to lay stress on parts of a design, which express exceptional importance. It can be done by using colours, shapes, textures as well as other basic elements of design to make a particular section of an artwork noticeable or prominent. (p. 34)

As a teacher of art and an investigator, my perception about Naiguru Vicky’s creative use of elements of art and principles of design was perceived as a sure way of attracting attention by reason of showing taunts in conceptions of her lived experiences. As an example, one could question, why in Naiguru Vicky’s drawing was a specific brown colour used on parts of the body? To determine where the answer to that question might be found, I read Monchinski’s (2008) *Critical Pedagogy and the Everyday Classroom*, commenting that “to emphasise ... skins [and/or bodies; in other respects; it is] the usual indicator of one’s race” (p. 32).

In other words, *Naiguru Vicky's* artwork spells out the postcolonial context of chromatism,⁴⁰ in which “early concerns with the body centred on ideas of colour and race”. Chromatism “emphasises the visibility of signs of difference when manifested in skin colour, hair type, facial features such as eye shape or nose shape, etc.” (Ashcroft et al., 2000, 2007, p. 166). Not just that, even if Naiguru Vicky provides a different life experience in her artwork, it can still give credence to Tikly’s (2008) *Globalisation and Education in the Postcolonial World*: the insights it provides is revealed in the purpose of “educating women and girls. [This can] contribute to their alleviation from poverty [and it can allow them to] have wider economic benefits” appropriate in the circumstances of enhancing their future life (p. 28). This is tenable by looking at how girls were outfitted in the picture as smartly dressed and how well they were placed in an environment, which looks like a very clean classroom.



Figure 13.
Nakitende Gloria, 12 years: Teasing,
when Kasenge took my clothes

Nakitende Gloria’s artwork verified challenges of “Sexual Abuse/Harassment: which girls endure when “boys [mock them and] say to them vulgarities and pull their skirts up. It happened just yesterday during break. It happens every day. It was not hurting physically, but I was ashamed.” (Adapted from Haar, 2013; UNESCO and UN Women 2016, p. 26). Although, I may argue that Nakitende Gloria’s artwork gave a voice to the meaning of gender-based teasing beyond words, it is a fact that she may not have had a chance to describe that experience in a precise way, partly by reason of the known deprivation of art lessons in the school at primary level in Uganda. Furthermore, Nakitende Gloria’s artwork connects with Freire’s (2009) contention that “the process of humanisation is not another deposit to be made in men” (p. 56). In other words, the conduct of the male character referred to as Kasenge in Nakitende Gloria’s artwork seems to indicate an act of dehumanisation revealed via humiliation. I think Nakitende Gloria’s art is also trying to alert school systems about the critical importance of fostering affirmative action towards creating educational lenses, which should increase critical thinking deemed particularly important for humanising values associated with gender issues and biases. To relate it to hooks’ (2010) words; “educators [need to] maintain critical vigilance to ensure that sexist biases do not once again become the norm” in the school (p. 94). Obviously, Nakitende Gloria’s artwork shows the marginalisation and victimisation of girls, while Kasenge the trouble-causer is left free, continuing to make mistakes, without taking accountability for his own actions. Nakitende Gloria reflected in her artwork the general cultural bias against girls, which the plan to formulate an anticipated critical curriculum of art education ought not to ignore or dismiss as far as school systems are concerned

⁴⁰ Chromatism is a term used to refer to the essentialist distinction between people based on colour. See Ashcroft et al. (2000, 2007, pp. 33, 136)

in Uganda. More wisely, if we gaze back to Nakitende Gloria's story, we realise that she insisted to report the incident about Kasenge to the school office. This could be what Freire (2009) upholds, that "oppressors and oppressed are antithetical, what serves the interests of one group deserves the interests of the others" (p. 58).

Let us, finally, remind ourselves that the Health Behaviours in School-aged Child survey (HBSC) argues that "when a student is teased repeatedly in a way he or she does not like or when he/she is deliberately left out of things [it is important for them to take a moment and find courage to act by reporting. Whatsoever, it is also necessary for teachers to specify that sometimes] when a student is teased in a friendly and playful way," such, should not always be taken as awful or persecution (UNESCO, 2018, p. 9).⁴¹ To move beyond mere teasing in a friendly way, Nakitende Gloria's artwork tells us about some serious concerns of teasing, which are perpetually revealed in physical and emotional abuse; not necessarily to make fun. In conclusion, both Naiguru Vicky and Nankya Sumayyah successfully used their drawings and/or art concerning teasing to indicate challenges they faced as girls in school.

For this dissertation, their artworks can be used to encourage art teachers re-envisioning to formulate a critical curriculum of art education to embrace effective strategies aiming at controlling harmful practices inflicted on girls. Not just that: through art education practices, both girls and boys who may be teased can learn to question threats and resist victimisation by perpetrators. Art education strategies that serve to empower teased students should embrace actions and critical thinking capacities relating to their own personal histories and life experiences. Within the same formulations, Monchinski (2008) reminds us that "women" and girls are still struggling "under the bullying yoke of patriarchy ..." (p. 7). What is more, in school both girls and boys face teasing; they experience expressions of "foul language," they face school violence through "hitting by students [and] bullying" (UNESCO & UN Women, 2016, p. 55).

a. Storytelling: Conversing on corporal punishment

Stories also help us to heal. (hooks 2010, p. 52)

At a deeper level, however, we now know that stories have a distinctive capacity to empower students' voices that were hitherto not listened to. In continuation with the exploration of generative themes, they are used as a basis for rich dialogue that involves discussions between teachers and the empowered voices of students. Here, also, our concerns shall lay stress on corporal punishment, authenticated by testimonies shared in students' stories about their lived experiences. To fully address those ethical views, I read Tikly's (2008) *Globalisation and the Post-colonial World*; from it, I became aware of an important fact that "colonial education spread a common structure

⁴¹ Also see: "We say a student is BEING BULLIED when another student, or a group of students, say or do nasty and unpleasant things to him or her. It is also bullying when a student is teased repeatedly in a way he or she does not like or when he or she is deliberately left out of things. But it is NOT BULLYING when two students of about the same strength or power argue or fight. It is also not bullying when a student is teased in a friendly and playful way". (UNESCO, 2018).

of schooling throughout the region [of Sub-Saharan Africa and education systems are also still] bureaucratic in nature and characterised highly by teacher centred and authoritarian approaches, [particularly, when it comes to] teaching and learning. [Indeed, education in Uganda still upholds Eurocentric colonial ideologies consisting] widespread use of [violence, including different kinds of] corporal punishments with emphasis on rote learning and examinations. [Not only that] discipline is for the most part enforced with the help of a rod” or stick (p. 24). In a larger sense, during my investigations there were students who were also concerned about corporal punishments happening to legitimate use of English. Let us review some stories concerning corporal punishment testimonies written by students, so that we can understand their existential realities and/or lived experiences:

Corporal punishment

Last year, when I was in primary five, we sat for an examination, it was a science paper. The paper was so hard that I left some numbers undone. When it was time for corrections, the teacher told those who left gaps to stand. I stood up and the teacher told me to sit on an invisible chair. I never forget that day because it made my thighs to pain for a week. [sic]

-Akuei Sarah, 13 year. Sir Apollo Kaggwa Primary School, Mengo. Kampala

In this story, Akuei Sarah uses her lived experiences to tell us about practices of the teacher conducting corporal punishment toward the activity of quantifiable outcomes on standardised exams. “Standardised tests tends to encourage students to fill in the bubbles or provide short answers using their rote memorisation of discrete facts and procedures” (Koh 2017, p. 4). Her narrative endorses Weiler (2009), in which she gives credence to resistance by “girls in particular ... who combine a critical view of schools [authoritarian control] with an ability to manipulate and succeed within the school system of examinations and certification” (p. 230). This move, in turn, ought to have enabled Akuei Sarah to express her complete disapproval of corporal punishment inflicted by her teacher. However, her story is also able to highlight a very important fact that many schools use exam systems to assess students’ performances in different subjects. In agreement with Rust and Jacob (2005), the same fact has an impact on “admissions decisions [to] rely mainly on performance [pertinent to] the national competitive examinations and [it tends] to favour students of higher socio-economic status who have had the benefit of better learning conditions” (p. 249). Indistinguishably, indigent Akuei Sarah’s story continued to reveal that she suffered corporal punishment committed by ordering her to sit on an invisible chair by her teacher, whose educational goal was, probably, to make sure that the student did well in her forthcoming examinations.

Through Akuei Sarah’s story we are also able to learn that it is a common practice; after marking all of their answers from a finished examination, students get the opportunity to do corrections guided by the teacher. From my own perspective, Akuei Sarah’s story suggests that standards-based instruction via examinations is not a good way to determine students who may have the best knowledge of the subject. Since, “students are either rewarded or punished depending on whether they get that one answer right according to the answer keys or marking schemes” (Koh 2017, p. 4). This ethical view, furthermore, centres challenges presented by coercing students at different levels of formal learning to write their texts or academic papers in standardised

manuscript formats, for example, the Online Writing Lab (OWL), the Modern Language Association (MLA) and the APA (American Psychological Association) format guidelines, etc. Akuei Sarah's story supports Ngugi wa Thiong'o's (2004) prose narrative:

I remember one boy in my class of 1954 who had distinctions in all subjects except English, which he had failed. He was made to fail the entire exam. He went on to become a turn boy in a bus company. I who had only passes but a credit in English got a place at the Alliance High School, one of the most elitist institutions for Africans in colonial Kenya. (p. 12)

In the mirror translation, this means Akuei Sarah received a double misfortune: failing the exam and receiving a punishment from her teacher. In other words, Ngugi wa Thiong'o fortifies her story and highlights a practical framework for thinking about educational reform to teachers of art education re-envisioning a critical curriculum of art education not to lay stress on examinations since they do not seem to offer special advantages to competent students. Rather, such colonial thinking can increase products of exam factories and/or cramming by students desperate to achieve a mandatory grade in given examinations. To put it another way, Akuei Sarah's story informs us that reforming education systems should condemn and/or find a solution to standardised examinations.

Apart from the stress, psychological torture and emotional anguish such instructional methods puts on students, some (like Akuei Sarah) may also await the nightmare of corporal punishment precipitated by failing standardised exams. Koh (2017) laments, academic excellence vitalises "such a high accountability demand [that] has led teachers' tendency to teach to the content and format of state/provincial, national, or international assessments" without considering the student's immediate expectations (p. 5). Beyond the boundaries of current global practices in schools, exams can give a chance to trends of corporatisation, where the interests of independent commercial companies can take control of what must be taught, in terms of curriculum content and assessment, not to mention enticements concealed in educational grants, aid and scholarships. To some extent, examinations and corporal punishment have a greater propensity towards causing increased lost hope in the agendas of immigrants and indigent students, set in shaping anticipations of their future, as far as education is concerned.

Corporal punishment

I am Kajumba Enock from New way hill primary school and in primary seven.

I am proud of this school because it has good accommodation for every one of us. But the only challenge that almost faced by all of us is the corporal punishment.

I personally was slapped by my science teacher and I nearly lost my teeth, but when I went to the staff-room and complained about the unfair behaviour, the head-teacher himself gave me thirty two strokes at my buttocks. [sic]

- **Kajumba Enock, 14 years.** New Way Hill Primary School, Kampala

In the sphere of my personal observation Kajumba Enock's story extends gratitude to privatisation and marketisation in education which may have resulted in possibilities of providing good accommodation in his school. To make it clear, both privatisation and marketisation are reforms in education and the most significant globalisation policies of the twenty-first century. To

all intents and purposes, Kajumba Enock gives credence to Tikly's (2008) assertion:

Privatisation cannot be labelled 'good' or 'bad' . . . What is important is the ways in which the state and others have acted to structure the privatisation process and the ways in which schools can subsequently operate. (p. 5)

The good accommodation in Kajumba Enock's school signifies that he pays higher school fees. Most likely, he comes from an affluent home, thus his parents are able to afford to pay much money as school fees for him not to study in the bulk of government/state-aided schools, which are for the most part not well-funded. Apparently, Kajumba Enock tried to tell more than one perspective in his story: the first highlights globalisation and education in the postcolonial world and the second questions different ways education systems work to achieve their teaching objectives by enforcing corporal punishment on students. Put another way, Kajumba Enock's story and discussion pleads for "liberty and justice for all" (Monchinski, 2008, p. 159). Not only that, his story validates hooks' (2010) statement that "it is the teacher who must first recognise the hidden treasure in the student with wounded self-esteem" (p. 124). This was not possible in Kajumba Enock's situation, having been threatened and mercilessly slapped on the face by his teacher.

Therefore, as dedicated art educators we should endeavour to include critical thinking in the critical curriculum of art education; it should be built on considerations of an offended and/or insulted student. In such ways, art education shall be able to accomplish learning which is more consistent with problematising the concept of empowering silenced voices of distressed students. After all, we educationists seem to take nuances of dialogical communication for granted and favour learning situated in a jaundiced system which tolerates corporal punishment.

<p>Bwemba ku ssomero eyo waliyo teacher atuyisa bubi. Atusuna, atukuba kibooko, atukuba ebikonde, atuvuma. Bwetusoma tuba tutya, tusuubira nti ajja kutukuba. Tewali mwana amwagala, subject ye tujikola bubi nnyo. Yakuba mukwano gwange kiboko 37 nava musomero. Nange nkoye sikomawo mu 2018. Naye teacher. Joseph tobuulira teacher Richard ajja kutukuba.</p> <p>- Bukenya Joel, Kiddawalime Preparatory School, Namungoona. Kampala</p>	<p>At school, there is a teacher who mistreats us. He spansks us, nips/pinches, reprimands, rebukes, and punches students. We are always horrified during his lessons, expecting him to wallop us, anytime. No student likes him that we do not progress well in his schoolwork. Once, a student left the school after receiving 37 strokes of cane from him. In 2018, I will also leave, am fed up. For all that teacher Joseph kindly do not tell teacher Richard, he will maltreat us more.</p> <p>-Bukenya Joel, 12 years <i>English translation:</i> Muyanja Michael</p>
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Bukenya Joel was strong-willed to be able to narrate his story by using an illicit language in a school where it is typically considered as rebelling against authority once a student is found speaking any other language apart from English. I learned from his story that using violence on students through corporal punishment does not improve their learning and this is a supposition other teachers need to rely on, as well. Bukenya Joel's story testified to the key concept of "colonial discourse" indicated by postcolonial scholars Ashcroft et al. (2000, 2007):

Statements that contradict the discourse cannot be made either without incurring punishment, or without making the individuals who make those statements appear eccentric and abnormal. (p. 38)

No wonder, towards the end of Bukenya Joel's story, he tried to plead to teacher Joseph not to inform the bad teacher (Richard; the alleged child abuser), who treats them cruelly, because he feared him. To help the progress of learning as regards marginalised and persecuted students, we need to ensure that classroom environments are safe and secure for all learners.

Bukenya Joel's story verifies Majhanovich's (2015) arguments concerning risk of school failure and the cause of school dropout rates. Once "education [systems get] broken [from a number of perspectives, this leads to] too much violence in schools, too many drop-outs, students not meeting expected standards nationally or internationally; and parents not having enough choice and voice in the kind of education their children should receive" (p. 600). Throughout the construction of his story, Bukenya Joel explored critical awareness by informing us about violent oppression that students face. Sad to say, he feared to oppose and/or act against it, directly. Bukenya Joel also links his story to an aphorism in Monchinski's (2008) *Critical Pedagogy and the Everyday Classroom*: "Less we next fear barbarians at the gate, better we fear the barbarians in our midst" (p. 55). In essence, through the use of a critical curriculum of art education Bukenya Joel could learn to be able to think hypothetically never to allow to leave the bully in charge of the playground.

<p>Corporal punishment</p> <p>Lwaliwo olunaku lwe naali tyaimye, naabona akana nga omusomesa Ali kakuba ino, nagezaku okumukoberanti leka akaana kaje, omusomesa yankobera nti mbeire ngezaku okutaasa mukwano gwange we nali nkaliwo omusomesa ya veera ya tandika okunkuba nomwigo naalira naliira. Naaja kubuliri bwange, naa bona akaana ngabakatweire mungoye nga nkali lira bwa bulire baatweta fenafena batukebera oba tutairemu engoye isatu munda. Akana yatukobera nti bamutweire mungoye okuva mukina biro eya bawala. Aye nta waira mulineirosemo alidaabamuloge. Akana ya lopa eri aba zairebe, abazairebe baaja eri omusomesa eya tolamu omwona we ngoye. Okuva kwolo tibona ngaku omwana gwe batoolamu ngoye mulino esomero.</p> <p>- Kabi John Paul, 13 years. Sir Apollo Kaggwa Primary School, Mengo. Kampala</p>	<p>There was a day when I was sitting somewhere, and I saw a teacher punishing Akaana. I tried to counsel him to stop it and let go. The teacher told me to stop being contumacious and go do that to my brother. I told him that I was trying to save my friend. From there, the teacher started to beat me with a stick, and I cried. I went to my bed crying. With my friend the teacher called us again also to check if we are putting on more than one underwear.</p> <p>Akaana told me he was being punished because the teacher saw him carrying his laundry from showers meant to be for girls. After the punishment Akaana reiterated that he would never come back in that school. He reported the matter to his parents who came to school to find the teacher who undressed him. Since that day I have never seen it happening in the school.</p> <p>- Kabi John Paul, 13 years - <i>English translation:</i> Muyanja Michael</p>
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Kabi John Paul's story has a bearing on education provided by co-educational boarding schools. As we know already, in Uganda, such schools provide education for boys and girls who also reside on the school premises. Be that as it may, Kabi John Paul's school permits teaching and learning using students' mother tongues (he comes from the Basoga tribe of the Bantu ethnic group in Uganda). To be sincere, even though I can try to understand his language, I faced serious challenges in translating it. In my closer look at Kabi John Paul's story, it sustained Tikly's (2008) argument that "issues of education quality in Africa are intimately tied up with culture and language" (p. 33). In Uganda, most schools in urban areas are now highly diverse in terms of contact with students of different ethnic backgrounds or identities and this makes some of the

languages spoken by minority groups of learners highly trivialised. As art educators we need to consider the existence of minority groups as we plan to construct a critical curriculum of art education. This can help to bolster or strengthen students who are commonly discriminated against due to lack of a good command of using a common official language. Such chauvinisms make cultural histories of minority groups of students invisible; this gives rise to school dropout rates and in most cases, limits economic and employment opportunities of ethnic minorities. In fact, being able to converse in an official language of the privileged class of people in many modern societies is used as a tool to penetrate access to some of their societal privileges. This lack of equality explains the continuing underrepresentation and chronic educational failures which tend to exist among immigrants, poor and minority groups of students.

Hence, Kabi John Paul's story is mindful of education that aims at fostering "language rights [which] have increasingly been argued for from within a paradigm of human rights" (Mooney & Evans 2007, p. 147). As a scholar of globalisation, I have come to learn that when the school includes teaching using mother tongues from a wider range of cultural and educational backgrounds, learning is more heartened than when using a compulsory hasty acculturation of a single dominant language. To demonstrate reasons for this assumption, Kabi John Paul's story corroborates Zajda's (2005) intimation concerning "schools for the future". Solutions require combined efforts of increasing "diversity and uniformity [to make] equality of [opportunities fairer. They are some of what] needs to be considered" [for a critical curriculum of art education to allow minority groups to subsume their identities] (p. xxiii). Also see, *Going native*.

Kabi John Paul's story furthermore illustrated an out-of-classroom situation, attesting to hooks' (2010) *To Love Again*; it achieves this by explaining "love as a combination of care, commitment, knowledge, responsibility, respect and trust" (p. 159). Peter Roberts (2017) expands on this point: Love is commitment, care, and respect in our relations with others. It arises from our recognition that we are all engaged, each in our own ways, in a process of trying to make sense of ourselves and the world in which we live (p. 6). Accordingly, his story helps us to use love as a tool for building thriving self-confidence and esteem at school. Not only that, his story supports the truth of existence of power and authority between the student and the teacher. In this way, Kabi John Paul's story validates Monchinski's (2008) statement, which deplores that even out of the classroom "students learn that the authority of the teacher [involves heading the classroom and it should] not be challenged" (p. 20). This may have caused Kabi John Paul to receive corporal punishment, yet his intentions were to host an amicable dialogue in view of resolving the matter at hand. Once more, Kabi John Paul's story points to hooks' (2010) argument that "teachers simply have not been trained to know how to respond in a constructive manner when confronted by their students displaying overwhelming feelings" (p. 81). The story also sustains Freire's (2009) concept of critical hope and humanisation put forward to encourage teachers to "be ... dialogical—from the outset" (Freire, 2009, p. 60). From this sort of situation, Kabi John Paul's story also confirms the declarations of various critical pedagogy scholars (Darder 2009), interrogating dialogue in the school:

Dialogue requires an intense faith in others, faith in their power to make and remake, to create and re-create, faith in (their) vocation to be more fully human which is not the privilege of an elite but birth right of all. Faith in people is an a priori requirement for dialogue; the 'dialogical man' believes in others even before he meets them face-to-face. (p. 574)

As art education teachers pursuing a critical curriculum of art education, we can now understand that the process of dialogue in the school necessitates empowering intense faith in students' deliberations. The faith strategy of empowering students can include promoting the struggle for critical dialogue to arrive at socially constructed awareness about acting with kindness towards others and/or avoiding discrimination. In this way, the school can also increase respect and trust between teachers and students. This move, in turn, minimises the authoritarian personality of the teacher; a reduction in high school dropout rates and it keeps their relationship with the student perfect.

b. Students' art: Deploing corporal punishment

The child who draws a picture of his interaction with the neighbourhood bully is emotionally more involved with the situation than with the outcome of the drawing as a finished piece. (Day & Hurwitz, 2007, p. 58)

Akuei Sarah comes from South Sudan. Her artistic narrative erases contradictions within which the story was conveyed. Put another way, her artwork tells us that it is possible to succeed in defying the odds of institutionalised education and put strategic focus on what the student believes to be his/her "lived realities" (Monchinski, 2008, p. 123). Akuei Sarah did not present her artistic idea about corporal punishment exactly, as her actual story tells. We may say at this point that she used her artwork to validate Ashcroft et al.'s (2000, 2007) alterity:

Alterity is derived from the Latin word *alteritas*. It means 'the state of being different, otherness. The term 'alterity' shifts the focus of analysis away from actual philosophic concerns and links its realities with otherness – or the 'epistemic other', the other that is only important to the extent to which it can be known – to the more concrete 'moral other'. (p. 9)

Rather, by embracing the *Other* in her artwork, we are also able to learn that formulating a critical curriculum of art education necessitates a focus on "alterity". This can help petrified students to hide their critical reflections about repressing lived experiences in the visual language



of abstract art expressions. Day and Hurwitz (2007) cast a wider net when it comes to advising art teachers about abstract art: "They should help students to learn that [art] can be representational or abstract or non-objective, depending on the expressive purposes ..." (p. 96).

Figure 14.
Akuei Sarah, 13 years: Corporal punishment

In this sense, Akuei Sarah's artwork fosters critical awareness through a visual language of abstract art, whereby, she could have wanted to show us that her parents practise corporal punishment, too, or, she was informing us about some of the complexities, contradictions and diversities which existed in her bewildering lived experiences controlled by corporal punishment. It is also possible for us to think that due to her timid drawing skills, inherent within acts of art education censorship and bowdlerisation at her school, may have caused less interest and/or justified a tricky situation that led her to come up with a drawing, which was not worthy of comparison, as her story is narrated.

Moreover, one can argue that Akuei Sarah's artwork points concisely to Freire's (2009) *Pedagogy of the Oppressed*, which proclaims that: "The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world" (p. 53). Clearly, then, Akuei Sarah could have intended to tell us that she was conscious of transformation and liberation by presenting her lived experiences via art education, which seeks to redress the many ways students experience corporal punishment. In some sense, her perspective sits comfortably with the belief of allowing students to present and discuss their prior knowledge and experiences "... on what they know best, so that they will be, in a sense, treated as experts..." (Bartolome, 2009, p. 350).



Figure 15.
Kajumba Enock, 14 years: Corporal punishment

Kajumba Enock's situation is not far from Akuei Sarah's. I mean, the point of a reminder is based on both dimensions of their stories, which deal with suffering corporal punishment in the school and how the same act was carried out by a teacher/parent trying to exercise authority and power on each of them. One thing I liked about Kajumba Enock's artwork was the way it uses the teacher's hands to demonstrate proof of power when it comes to enforcing corporal punishment. His artwork testified to Monchinski's (2008) vindication concerning the teacher's fascination towards maintaining their hegemonic power towards the student; it viciously argues, "the work we do with our hands doesn't have to pay less or receive less respect" (p. 68). Actually, the standpoint of Kajumba Enock's artwork mainly tells us about the kind of work teachers do through the influence of power and authority, which also continues to emerge in various school practices; sustained by "coercive hierarchies [in order to maintain] a fixed notion of order, of ensuring that the teacher will have absolute authority" (hooks, 2009, p. 140).

In addition, Kajumba Enock's artwork to a greater extent validates the globalisation notion of "hyper-masculinity," which "celebrates and values stereo-typically male characteristics of physical strength" (Mooney & Evans, 2007, p. 128). As we learnt earlier, this point is vividly demonstrated with Kajumba Enock's image of a sturdy man holding two sticks. hooks (2010)

reminds critical thinking students that “so much of what they do is constantly seen as suspect and interrogated by those in power [earnestly interested] in status quo” (p. 38). Here we see that his artwork is providing critical awareness to teachers who are more oriented towards fortifying their positions with power and authority to understand that power should also be challenged. In fact, Kajumba Enock’s artwork informs art teachers planning to formulate a critical curriculum of art education to free themselves from power claims and refer to dialogue which provides help to those who seek to ensure and promote change that can intervene in the disputes of power. To put it another way, his artwork tells us more about the teacher’s absolute power and “authority that has for so long imposed ... violence, but even of its own claims to authenticity. [Unfortunately,] claim to authenticity [in decolonisation implies that] the teacher’s position in the school ... is not subject to change” (Ashcroft et al., 2000, 2007, pp. 110, 18). In short we can also argue that Kajumba Enock’s artwork and story attempted to demonstrate an adamant fact about power. He substantiated Monchinski’s (2008) critical pedagogy insinuation that indeed “in the school students are asked to unquestioningly accept the authority of their teachers” (p. 18). This means that as art educators we need to plan a critical curriculum of art education that emphasises possibilities of mediating the human interaction of the student and teacher through dialogue, not power.

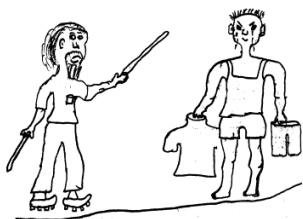


Figure 16.
Kabi John Paul, 12 years: Corporal punishment

Kabi John Paul was afflicted with corporal punishment for the sake of trying to do what he thought was right, to plead for forgiveness, requesting the teacher not to thrash his friend. Apart from that his artwork validates survey responses conveyed by UNICEF &

Ministry of Gender, Labour and Social Development’s (2018) *Physical Violence Against Children* ratifications:

In Uganda, corporal punishment is still used by many parents and teachers as the primary form of discipline, this helps to explain the high prevalence of physical violence suffered by children at home and in the community. (p. 72)

Considered carefully, in Kabi John Paul’s artwork there are two characters that appear to be men of different age range facing each other, as if they are limbering up for a fight. Through the perspective of critical pedagogy vindicated by Monchinski (2008), we can also observe that Kabi John Paul has recognised “differences between students and teachers” (p. 129). by indicating the identity of a teacher with a long goatee beard, dressed in a pair of trousers and shoes, holding two sticks. The student was illustrated as a barefooted male, only partly clothed, with tears running down his face, holding a T-shirt and a pair of shorts in his hands. “Perhaps the largest difference is that the teacher is an authority figure” (Monchinski, 2008, p. 129). Kabi John Paul’s art also gives prominence to tears as a conspicuous demonstration of annoyance and mourning by the student facing his teacher. To say the least, his artwork endorses hooks’ (2010) astonishment when she

“witnessed a communication breakdown in the classroom setting ... tears and sorrow were easier for students and teachers to cope with than expressions of disagreement evoking covert and overt feelings of rage” (p. 86). In fact, hooks even goes further and adds, breakdown in communication amongst students and teachers brings about fear that “can actually work to silence discussion and/or completely eradicate the possibility of dialectical exchange” (hooks, 2010, p. 86). In other words, Kabi John Paul’s artwork presents a glimmer of interest to art educators pursuing formulating a critical curriculum of art education to pay attention to dehumanising values revealed through corporal punishment. Likewise, art education should not deny students the opportunity to lay stress on resisting preclusions of corporal punishment from inveighing against systems of domination in the school.

To minority and marginalised students, such art education can provide them with knowledge and skill to help them to crack/crush bounding walls culturally defined by those with authority in the school and accepted as legitimate. Needless to say, Kabi John Paul’s artwork signifies “the nexus between power, ideology and control in education and society” (Zajda, 2005, p. xxvi). Not only that; his artwork corroborates Loomba’s (1998, 2005) *Colonial Discourse Knowledge*, which states that

... all manner of oppositional ideologies or resistant groups or individuals are contained by power structures. (p. 48)

This means, even if teachers of art education can try to re-envision ways of formulating a critical curriculum suggesting the struggle against institutional power, it is vital to ascertain oppositional ideologies and resistant groups of individuals in the school systems who are still affected.



Figure 17.
Bukanya Joel, 12 years: Intimidation

We can begin by reminding ourselves about a solemn fact from Bukanya Joel’s story; his school life is occupied with intimidation and fear attributable to physical violence from teacher Richard. In short we might argue, Bukanya Joel’s artwork eternalises bell hooks’ (2009) “*Confronting Class in the Classroom*”, in which she describes fear cultivated by teachers as a situation that comes when they are afraid of “losing control of the classroom. [This] often leads individual [teachers to fall] into a conventional teaching pattern wherein power is used destructively. [As an example, the teacher can be forced to] maintain a fixed notion of order [that makes them the] absolute authority” [in everything] (p. 140). I probed more deeply into the other side of Bukanya Joel’s artwork: as we can see, it shows two figures, which are obviously male. The one in the position of a teacher is standing up, with both hands aptly touching the small boy’s head, who is in a kneeling position. In fact, the image of the boy student signifies surrendering. Bukanya Joel’s artwork appears to be simple but very subjective and expressive. It is not just about intimidation, but, indeed, it is an enthralling artwork that tells of “deep feelings of low self-esteem” (hooks, 2010, p. 121). I also imagined, Bukanya Joel’s artwork

endeavoured to show that in Uganda, it is culturally polite for all young people, especially females, to conduct conversation with others who they consider to be their superiors while they are kneeling down. In fact, Bukenya Joel's artwork confirmed Otiso's (2010) sentiments, well-stated in his *Culture and Customs of Uganda*:

Respect is conveyed in many ways, such as by kneeling or bowing slightly when greeting an elder. (p. 100)

Not only that, Bukenya Joel's artwork validates hooks' (2010) perspective concerning "touch":

Touch is a way to unite, to bring our bodies into communion. Touch can take the form of an embrace, a hug, a handshake, a tap on the shoulder, or even simply a hand gently resting on an arm. Effective use of touch in the classroom creates a space of comfort beyond words. It may be a small intervention when words stated are particularly difficult or painful to hear. (p. 155)

From this we can understand that Bukenya Joel's artwork uses hook's "practical wisdom" to counsel teachers on intimidation. Rather than enabling and enforcing their power and control through intimidation upon students, hooks' tips encourage teachers to consider the importance of using words or dialogue, hugs and a handshake. These should also be included in a critical curriculum of art education in order to actualise the symbolic gesture of felicitation as an alternative to persecution, hate or enmity by teachers against their students and vice versa. If indeed, meaning can be fixed through hooks' practical wisdom, then a simple touch is important to a mortified student. In school, a hug/handshake can be used to build aspirations of collective hopes and humanisation in both the teacher and the student. "Hope is an expression of the human capacity to struggle and to strive, to imagine and build better worlds" (Peter Roberts 2017, p. 7). "Schools are contested spaces where greater or lesser humanisation is possible" (Monchinski, 2008, p. 42). Hence, we need to embrace effective use of touch in the classroom, and this ability inevitably necessitates art teachers re-envisioning a critical curriculum of art education to pursue a human vocation which embraces uninhibited speaking, consolation, sympathy, honour, respect, love, dignity and friendship. From this, students can achieve conscious learning, enabling critical art which is also free from intimidation.

Through the same artwork, we can learn that having second thoughts about respect towards elders controlled Bukenya Joel's possibilities of communicating about intimidation exercised by his teacher. Plainly, one can argue that society's shared values in Uganda are courteous, but by linking Bukenya Joel's artwork to postcolonial contexts, his teacher's actions are implied in "mimicry [a concept which strongly suggests that violence perpetuated by teachers in the school is a replica] of the colonising culture, behaviour, manners and values by the coloniser and it consists of both mockery and a certain 'menace'" (Ashcroft et al., 2000, 2007, p. 125). Obliquely, Bukenya Joel's artwork goes on and tries earnestly, with all attempts to reveal compelling evidence reflecting the agency of critical action to students affected, particularly when it comes to addressing problems concerning their human rights.

UNICEF and UNESCO (2007) describe human rights by considering "discipline [toward desires and dreams for vitalising the importance of protecting children. Such,] should be

administered in a manner consistent [to their] dignity and with the right to protection from all forms of violence ...” (p. 8). Clearly, then, it is feasible to argue that Bukenya Joel’s artwork demonstrated that touch supersedes intimidation; therefore, the anticipated critical curriculum of art education should include activities based on a pat on the back for a student to maintain and achieve congenial relations with the teacher. As indicated earlier, corporal punishment is an archetypal approach used by teachers, parents and sometimes supervising adults to inflict fear, humiliation, pain, stress and psychological torture on students. However, it does not happen by default and/or due to negligence; it can happen because some students are ill-favoured; for others, it can be inflicted with intent to control anticipated delinquencies or transgression. Many teachers use it to set an example for other students not to make the same mistake.

Accordingly, we have learned that corporal punishment and intimidation legitimise the traditional teacher’s authority structures in the school. Perhaps this is what Monchinski (2008) means when he uses the term “authoritarianism: [it] manifests itself in how we address our students when some form of punishment needs to be meted out” (p. 136). In this sense, corporal punishment includes different kinds of authoritarian retributions and the most common one is using a stick on the child’s buttocks. Case in point; a student who is “a single mother” in hooks’ (2010) *Teaching Critical Thinking* laments that, “I have a son and I have to beat him. He has got to learn or he will end up dead on these mean streets, killed by some [... policemen.] Similarly, “a male student spoke about how his mama would beat him with anything within reach—broom, an iron, a lamp [irrefutably, he wound up stating] that he would never forgive her” (p. 81). Other enforcers do it differently, like in Akuei Sarah’s situation, she was ordered to sit on an invisible chair. Through the anticipated critical curriculum of art education, teachers should be encouraged to enforce discipline in their students by using critical expressions that avoid the use of corporal punishments, such as, the “critical expression [conducted through] tolerance and it is founded on the basic human principle of respect, discipline, dignity and ethical responsibility” (Darder 2003, p. 576).

a. Storytelling: Exploring resistance to verbal and emotional abuse

One of the most humiliating experience was to be caught speaking Gikuyu in the vicinity of the school. The culprit was given corporal punishment – three to five strokes of the cane on bare buttocks – or was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. (Thiong’o, 1895, p. 11)

For this dissertation, Ngugi wa Thiong’o’s novella reminds us that storytelling in the mother tongue of students is a revolutionary way of openly resisting rules and/or regulations of the school in many parts of Sub-Saharan Africa, particularly Uganda. The tendency to include conceptions of education imposed through domination and oppression is condemned by McLaren (1995), that “schools are presented as free of all ideological contestation and struggle” (p. 35). This is where we find that in the school, ideological contestation and struggle aiming at promoting native languages is unacceptable, because teachers believe it diminishes possibilities of extending what they believe

to be legitimate knowledge practices. Case in point, the offensive operations against legitimising minority mother tongues in the school, which include verbal and emotional abuse along with so many frustrations, harassment and humiliations.

As such, art teachers formulating a critical curriculum of art education ought to try to establish political knowledge which can use resistance for engaging education reforms aimed at introducing political action and change against a dominant school culture that engenders school violence veiled in verbal and emotional abuse. This should not be done in the way Monchinski (2008) enunciates in his *Teacher Against Student, Student Against Teacher* that “most of the kids I know who challenge authority today do so in a loud, abrasive and disrespectful manner” (p. 122). In fact, we can say that placing reliance on storytelling that upholds effects of verbal and emotional abuse centred on the use of mother tongues in the re-envisioned critical curriculum of art education is one of the many ways teaching can manage and sustain “manifestations of students’ resistance [in a positive way; not to be seen as] disruptive behaviour in the” [classroom] (Monchinski, 2008, p. 121).

In Uganda, despite recent government amendments after unveiling a new primary school thematic curriculum to lessen the ban on mother tongue use, it is still a very complicated educational stance to put into effect, mainly, because many parents prefer to have their children learn and speak English more fluently than their own mother tongues. In this way, teachers of art education re-envisioning a critical curriculum need to try to find students’ silenced and disempowered voices by exploring their individual lived experiences, which include verbal and emotional abuse. One may reason with globalisation and education scholars that storytelling in the student’s mother tongue can incite political resistance and provoke “teachers to use both English and indigenous languages” in the school (Zajda, 2005, p. xxxi). In fact, scholars of education and globalisation argue that the influence of Western languages is “one of the most serious issues in the globalisation and education policy nexus, [since it has got a very important role] in the new knowledge ... and outcomes-based education in Africa” (Geo-Jaja and Zajda, 2005, p. 117). The important question in this storytelling exploration is to what extent can students write and express the details of their lived experiences concerning verbal and emotional abuse by using their individual mother tongues in order to show appreciation for linguistic diversity in the classroom? To create a common mind-set, we can discuss our answers to the question via Lisa’s (2003) *Language Diversity And Learning* which encourages us to “recognise the linguistic form a student brings to school, because it is intimately connected with loved ones, community and personal identity” (p. 391). Here is how students presented their own linguistic dimensions through storytelling to discuss verbal and emotional abuse from their own sets of lived experiences:

Parents

Parents pay our school fees every term. I love my parents because they provide me with clothes, food, shelter. My parent put me in good and quality schools, like Kitebi bright primary school, parents teach us good morals. Our parents punish us because they want us to be good children. Allah give life to my parents. [sic]

- **Muhammed Ahmed**, 15 years. Kitebi Bright Primary School - Rubaga, Kampala.

The theme of Muhamed Ahmed's story was the compassion he receives from his parents. His nationality is Somali, however, by writing his story in English he generated contradictions and conflicting views concerning the role of the vernacular in the day-to-day communication of students and its cultural authenticity. This dissertation determined that such a contradiction was realised and confronted by Freire (2009) in his *Pedagogy of the Oppressed*, arguing: "Education must begin with the solution of the teacher-student contradiction ..." (p. 53). This means that as teachers we are not supposed to always reason and focus on coercing the student to achieve the main goals of our art education anticipations exactly as they might be stated in the lesson plan. To illustrate, Muhamed Ahmed's storytelling contradictions allowed us to contemplate and attest to Monchinski's (2008) inconsistencies brought forth due to over-reliance on "a proliferation of teacher-proofed materials that includes scripted lesson plans and lockstep official curriculums," such misunderstandings contribute to losing the anticipated opportunity in which "teachers can try to increasingly become objects in the learning process as well" (p. 122). Not only that, Muhamed Ahmed associates his story with hooks's (2010) *Love Again*: it is tremendously related to "principles of love [in a specific connection with] "success" among young children, because it includes "a combination of care, commitment, knowledge, responsibility, respect, and trust" (p. 159). Accordingly, we can try to say "love again" via his story was expressed by indicating opportunities for access to basic necessities of life, like food, clothing, and shelter; not to mention education provided by his parents. At some point Muhamed Ahmed attempted to distract us from our capacity to connect the actual sense of "loving again," which consists of typical good values that appraise the child's dignity and worth. He showed passiveness and submissiveness towards receiving retribution from his parents.

According to Zadjia (2005), the values of the "good society... [implied for children's worth should be the conceptual basis for] equality, justice, peace, tolerance, cooperation, and friendship ... [This can] provide a global bridge between ... the values of Allah, prophet Mohammad, and the Imam ..." (p. 372). From this sort of situation, I discerned that Muhamed Ahmed's story took pleasure in Laye's (1954) *The African Child*: Laye Camara had an uncle who was a follower of Islam. "His interpretation of the Koran was scrupulously correct. [He always tried to do what was] absolutely correct [all the time. Contrastively,] "he wore European clothes when he went to work... Back home, he would undress and put on a *boubou* which had to be immaculate and then, say his prayers... The *Koran* guided him in everything he did. [...] I never saw my uncle in a temper or enter into any dispute with his wives; he was always calm, master of himself and infinitely patient... I looked upon him as a saint" (p. 125). Clearly, then, even though Muhamed Ahmed goes to a secular school he also insists on connecting his story to the moral dimension of his Muslim faith, originating from his family. hooks (2010) argues, "to most of us, spirituality is about practice, how we live in the world and how we relate to self and others" (p. 150). Eventually, apart from promoting mother tongues, we have also learned that religion has a special significance in the lives of some students. For that reason, the anticipated critical curriculum of art education for primary school level in Uganda should not only focus on promoting mother tongues without paying attention to liturgical languages. To some students, sacred languages are also used as their mother

tongues, therefore, art education should be used to promote political conservatism, which pays attention to the sacred values of such students' religions and to keep their devotions with their God/Allah in the most effective ways possible or their areligious cultures.

<p>Verbal and emotional abuse Olwatuka waliwo omwana nga abeera ne bazadde be. Olunaku lumu lwakya bazedde be ne bamutuma amazzi ku luzzi. Nasangayo abantu bangi. Nebamuyambako okusena amazzi nebamuttika ne bamuttika nokumutiika. Yali akyayambuka olusozi, ensuwa ne'mugwako ate neyatika. Naddayo ewaka nebamuyombesa nga kwebatadde nokumukuba obubi nyo. Mukazi watu nafuna ebisago bingi. Nasalawo adduke yegendere ku kubo jaba abeera. Yiyi. Abazadde abo bazibu ddala! - Nabadda Doreen P, 12 years. Sir Apollo Kaggwa Primary School, Mengo. Kampala</p>	<p>At some time in the past there was a child who lived with her parents. One morning her parents sent her to go fetch water at the well and there were many people. They helped her to draw the water and assisted to place the pot on her head. As she was climbing the hill from the well the clay pot fell off her head and it got broken into pieces. When she got home, her parents quarrelled over it and punished her too. The poor girl got too many bruises and she decided to run away from home to go and live on the streets. Parents, sometimes you are very complicated! - Nabadda Doreen P - <i>English translation:</i> Muyanja Michael</p>
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Nabadda Doreen's story is a life lesson. It is connoted with telling the "story [in a manner, which can] provide the framework for contextual awareness" about ways young children suffer (hooks, 2010, p. 52), whether inside or outside the classroom. Nabadda Doreen's story blended recent times with the authenticity of local cultural artefacts in Uganda, namely; the clay pot along with her mother tongue. Unfortunately, both of them are disallowed in her school. She expounded her life lesson by endorsing Ngugi wa Thiong'o's (2004) strategy of preserving cultural artefacts by ways of "transmitting or imparting to reality a conscious picture of the world through the spoken and the written language" (p. 15).

Prominently, her story also permits us to understand that it contained a subliminal message or symbolised deeper moral values. To put it another way, she concealed the laborious process elders such as her parents go through to teach and/or effectively transfer cultural knowledge and skills to young people, as exemplified via a pottery artefact, from one generation to the next. To some youngsters, it is difficult to comprehend, hence, it could be the rational explanation as to why the pot might have toppled over and fell down at the stage of climbing a hill. Within those formulations, Nabadda Doreen connects her story to a globalisation perspective that suggests causal factors which lead young children to live as vagabonds on the streets, especially those coming from dysfunctional families:

Many young people are displaced to cities by a range of other factors such as rapid population growth in rural areas, effects of climate change on agricultural productivity, livelihood [/economic reasons] and internal conflicts. (UNESCO, 2012, p. 258)

Hence, we can also affirm that indeed Nabadda Doreen's story recognised verbal and emotional abuse as conditions which make juveniles run away from home. Not only that; her story encourages us to increase students' awareness about being responsible and show them basic heuristics of humanity: case in point, lending a helping hand, respect and honesty. In other words,

neglect of the ethical in terms of disregarding laid-down standards of conduct and/or practices of good behaviour can lead to consequences of children having no settled home. This sort of condition further helps us to understand the importance of managing verbal and emotional abuse, since it can create vagabonds and paupers. Accordingly, teachers re-envisioning formulating a critical curriculum of art education should not only attend to cultural methods of transferring indigenous (art) knowledge, history and heritage from one generation to another, which is of course threatened by the increasing infiltrations of Western civilisation. Rather, they are also supposed to pay attention to the plight of forsaken children. As an example, art education activities should also consider giving disenfranchised children positive attention that includes recognising their emotional distress and psychological injuries affecting their means of securing the necessities of happy life. This can be done by introducing entrepreneurship skills in art education activities, which can later improve their livelihood through self-employment.

Verbal and Emotional Abuse

Once upon a time, I was at home after bathing in the afternoon. I heard a friend of mine called Sheila calling me, at first I thought that she is calling my neighbour because I and my neighbour had identical names of the same religious sect. I quickly got out of the bathroom to see whom she is calling, I had soap in my hands with a basin when I was opening the gate the basin fell down and got a small crack on its side. I thought that it had no crack, but I just opened the gate, and no one was there. I went to wear my clothing so that I can go and see that friend of mine. After ... I came back home. I found my grand mum very annoyed, at first, I thought that she had other problems, she told me to kneel down and tell her why I broke the basin. I asked, what basin did I break? but continued shouting at me and telling me that I am pretending. She quarrelled a lot and I told her to let me see the basin. [sic]

- **Muhumure Patricia**, 13 years.

Kitebi Bright Primary School, Kampala

Muhumure Patricia's story began with an obscure reference to religion. Not only that, at the outset, she wrestled with verbal and emotional abuse of her guardian, because she cracked a basin by mistake when an interruption occurred in the course of taking a bath. As critical pedagogy scholars, we can validate Muhumure Patricia's story by following Monchinski's (2008) suggestions put forward towards her granny, to "start with talking," not quarrelling. This is what makes "dialogue essential to critical pedagogy and the everyday classroom." Certainly, it also means a critical curriculum of art education should include knowledge and skills that can enable students to "talk to their parents and guardians" instead of exchanging verbal and emotional abuse (p. 164). Her story sustains hook's (2010) scepticism towards religion in the school: "... it is best to keep God talk out of the classroom because there are many students who are not believers who might feel silenced and/or excluded by such talk" (pp. 147-148). To elucidate, this type of argument cannot expand to posit heretic and infidel notions toward the community in which Muhumure Patricia's school is located. Its population is built on devotees of the Christian religion. According to Tikly (2008), "formal education systems emerged in Africa as an aspect of the spread of global religions, especially Islam and Christianity" (p. 23). Hence, to Muhumure Patricia religion is a factor of interest, it is her other identity. As a staunch Christian, Patricia is her baptismal name.

Be that as it may, Muhumure Patricia wanted to substantiate the impact of "religion" and how "the nature and function of 'post-colonial sacred' are becoming increasingly prevalent in what some

refer to as a ‘post-secular age’” (Ashcroft et al., 2000, 2007, p. viii). It may be said that both Muhumure Patricia and her grandmother still demonstrated the difficulty of constructing a clear consensus on a less complicated issue, in spite of their strong desire to exercise what is in the UNCRC (1995). Article 14 requires that we respect “the child’s right to freedom of thought, conscience and religion” (p. 144). To expand on this notion, Muhumure Patricia’s story evaluated and related scenarios of her grandmother’s character with doubt against her spiritual values of life. It is of interest to us to say Muhumure Patricia’s story also signified Monchinski’s (2008) statement that:

Religion is something that I, as a nonbeliever, am always coming up against. (p. 24)

Finally, Muhumure Patricia does not see it that way, otherwise, she would have detested religion. We can even push this argument further and raise a suggestion for a critical curriculum of art education where, if religion is included in methods of teaching, it needs to lay stress on helping parents and guardians to understand the importance of preparing students to be ushered into building and promoting greater consensus. This is especially true when teachers and/or parents are encouraged to practice meditation, particularly “through the daily implementation of specific social norms, expectations and behaviours.” In its light, we know now that the lack of consensus in the personality of Muhumure Patricia’s grandmother “incidentally [indicated how hegemony] conserves the interest of those with power” (Darder et al., 2009, p. 6).

<p>I nino mo acel mamana arora ka willo mo dek ki lela ci an acako cito ka wil. I kare ma atye ka dugu anongo laco mo i yoo ci laco ni okwero weyo yoo ci an ayoko ki lela ci opoto i ngom ci an acako koko. Ci laco ni opoto piny ci ocalo koko kwero weyo yoo.</p> <p>- Kinyera Walter, 13 years. Holy Rosary Primary School, Gulu, Northern Uganda</p>	<p>One day my mum sent me to buy cooking oil using a bicycle. When I was riding back, I found a man on the path who refused to give me way.</p> <p>As a result, I knocked him with my bicycle, and I fell on the ground and started crying. The man also fell down and started crying about not giving way.</p> <p>- Acholi to English translation: Justine Okoth</p>
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Kinyera Walter’s story was very precise. Firstly, it was written in a forbidden language not permitted at his school. Arguably, his story endorses Tikly’s (2005) perspective that “there are pedagogical and psychological benefits to learning in one’s own language, especially in the early years” (p. 306). To elucidate, by writing the story in his mother tongue Kinyera Walter clarified that in the school, we find “colonised intellectuals [that were] schooled in the coloniser’s language [and] simultaneously assert their claim over their mother tongues... adhering to Loomba (1998, 2005, p. 160). This also reminds us of the extent to which non-native speakers of English have continuously been harassed for not being eloquent in school. His story considered the use of an errand to give prominence to the “many circumstances faced by ordinary folks [which] require them to examine reality beyond the surface, so that they can see the deep structure” (hooks, 2010, p. 187). In essence, Kinyera Walter’s story explicitly targets emergent tensions and disagreements in critical thinking which students face out of school premises. We may further argue, for example, that Kinyera Walter’s story alluded to “helping students [to] analyse their own experiences outside

of ... the master's house" (McLaren, 1995, p. 42). Under such circumstances; outside the master's house could be other locations away from the school grounds.

We can also argue that his story illustrates how muddled reasoning becomes apparent to us when we are faced with a difficult situation such as determining right and wrong choices in life. Upon such an important sentiment, I was forced to consult Kinyera Walter about what he was attempting to rationalise in his story. He told me that "I fully considered how we, as human beings tend to show strong emotional reactions to situations that involve badly behaved children and I also wanted to point out what happens if such delinquent children become victims of their own circumstances" (Kinyera Walter, personal communication. 15 June 2016). Kinyera Walter's descriptions designated clearly "mimicking, a compassion for the one" facing unfair treatment and oppression. His narrative also suggested "an inversion, a mockery" and derision beneath "the surface" [in order to undermine the oppressor's dominance] (Ashcroft et al., 2000, 2007, p. 126). The inversion in Kinyera Walter's errand story is in the knowledge that tries to sanction the status quo in power relations. Not just that; his story corroborates other scholars of Western literacy and globalisation; such as "Said [who insists] knowledge cannot be separated from the power relations within which it is produced" (Mooney & Evans, 2007, p. 186). Therefore, at the heels of formulating a critical curriculum of art education, it is important for teachers to prepare real knowledge that can enable students to learn that power and its various forms of oppression need to be negotiated daily, between their comrades, parents or guardians, not only their teachers, to regulate social order grounded in concerns of their lived experiences.

<p><i>I kare mo ael wa tye ka ceto ikulu ka twomo pii ci anongo larema mo ma wa dege marac ci en ocako cela ki lakidi ci oweko wacako lweny. Awaci jali aye ocako cela ki lakidi ci wan dong wacako lweny. Watenyo lweny ikare ma ladit moni oo. Laditi owaci lweny rac ka ngat mo ocako yeli ter bot ladit mo keken nek en ocob loke. - Labus Winnie. 13, Holy Rosary Primary School, Gulu, Northern Uganda.</i></p>	<p>Once when we were going to the water spring to fetch water we met a former friend where we now hate each other. She threw a stone at me and we ended up fighting and at that moment an elder came by. I told the elder that the other person started the fight by throwing a stone at me and we ended up fighting. Then the elder said it's not good to fight. She said we should take such cases in future to an elder and let the elder solve the case without fighting. - Acholi to English translation: Justine Okoth</p>
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By writing the story in a preeminent language of her geographical area, Gulu, we are reminded that Labus Winnie was among the few students who took much interest in opening up to challenge dominant assumptions in which Ugandan schools operate when it comes to enforcing use of a dominant coloniser's language. Upon such an important point, we can also indicate that Labus Winnie impugned or questioned the necessity of the coloniser's language in her school. Her story corroborates Ngugi wa Thiong'o's (2004) concept of language dominance:

The domination of a people's language by the language of the colonising nations was crucial to the domination of the mental universe of the colonised. (p. 16)

How presumptuous it should be, if all students at primary school level in Uganda had the ability to write and say what they know in their own mother tongues, not with the coloniser's

language. Central to Labus Winnie's story is "the fight. [In other words, in it, she revealed and validated views of critical pedagogy scholars that warned art educators] never to forget [that] "... a fight [means] to overcome obstacles [leading to the attainment of] humanisation of all" (Monchinski, 2008, p. 42). That is to say, Labus Winnie's story suggests energy devoted towards expressing ways of solving disputes or contentious matters among young people through announcing the values of humanisation. Her story upholds hook's (2010) perpetual concern regarding conflict in the school: "It was a source of constant concern for me to witness students fearing to exercise their right to disagree or to engage in a critical exchange" (p. 88). Clearly, then, it is important for teachers to know that critical exchange also "demands a project of political praxis in which every group [teacher/student should be] encouraged to [express individual distrust of their own certainties and for both to] strive [and meet others'] needs among competing groups situated asymmetrically in relations of power" (McLaren, 1995, p. 244). This is perhaps the reason why we must pay more thoughtful attention to the complexities and uncertainties of school life, not to use the power and authority of a teacher and encourage conflicts between students by using them to spy on each other in order to keep the teachers' hands clean. This is what Labus Winnie's story calls "throwing a stone at me and we end up fighting". In fact, this may result in hate among each other and the teacher, as well. Labus Winnie's story, furthermore, fought explicitly over numerous social problems affecting girls and women, to voice their opinions on matters having an impact on them and their possibilities of gaining social empowerment skills that can improve their self-confidence. In reality, her story validates Tikly's (2005) suggestion that "female skill formation needs to take account of the broader social relations within which women's skills are embedded, in a way that challenges patriarchal cultural norms and values" (p. 305). This means society sometimes rejects the existence of girls by denying them possibilities for equal learning, so ruining their meaningful future expectations.

This is a mirrored fact observable in the task of going at the spring to fetch water carried out by female characters. Within such expressions, Labus Winnie did not renounce herself to failure in the fight as conveyed in the story. Actually, her narrative supports Monchinski's (2008) purpose of "recognising and confronting limit situations" through an implicit argument that "we live in societies where the subjection of women is condoned, encouraged, or turned a blind eye" particularly when it comes to the assimilation of their tragic realities; concerning suffering (p. 8). No wonder, Labus Winnie maintained her stand to the far side of the fight, contingently expressing implicit criticism of the challenges girls face. To the best interest of the story, she indicated a solution by encouraging respect for authority and practising reporting to a concerned elder as drastic political action once girls encounter a limiting situation constraining their dignity and humanity. Crucial to Labus Winnie's story is also the importance of providing proper guidance needed to parley with girls' latent unanswered questions while they are at school and to solve some of the tacit problems they face in the society where they live by using empowering art education knowledge, in general. This is what needs to be reflected upon and supported in educational reforms that accentuate the development of critical thinking in a critical curriculum of art education.

<p>I kare mo kicel ma an atye icaro babana awaci ni ater dyang ilum kacam.</p> <p>Ci ikare ma an atye ka kero dyang aneno twol ci acako ngwec, ci atyeny dyang tye tye kawot atata. Ma dong aneno ni dyang tye ka wot atata atemo leko gi ento pelare pien mogo tye ka ngwec. Aringo adoko gang. Abana apenya ni dyang kono?</p> <p>Ci an awaci ni tye ilum. En openya ni itero dyang idwol?</p> <p>Ci agamo ni dyang oket ata pien an aneno twol ci aringo. Abana olwonga ni “Bin! Ci acito. Abana ocako ngwec ci omwaci an bene ngwec me cito ka libo ko dyang.</p> <p>- Adong Tracy Oliver, 13 years.</p> <p>Holy Rosary primary school, Gulu, Northern Uganda</p>	<p>Once when I was in *the village, my dad told me to take cattle to the pasture to graze.</p> <p>When I was taking the cattle to the pasture I saw a snake and got scared and started running, leaving the cattle wandering randomly. When I saw that the cattle were moving about uncontrollably I tried to regroup them and take control but I couldn’t because some were running. Then I ran back home from there my dad asked me, “what about the cattle?”</p> <p>I told him that the cattle are scattered because I saw a snake and started running. My dad told me “Come here!” And when I went to him, he started running and told me to run too to go and check out the cattle.</p> <p>* the village—also means countryside</p> <p>- Acholi to English translation: Justine Okoth</p>
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Adong Tracy Oliver is a young female student who studies in the once wartorn areas of Uganda. She belongs to an Acholi tribe and also speaks Acholi language. It is worth noting, however, that Adong Tracy Oliver’s story attested to Shor (1992) and Freire’s (2003) argument that sometimes students “fear standing out as radicals, as people who rock the boat ... fear is not an abstraction [it is] ... something very normal... [Fear leads to reflection about the need] to be very clear on matters concerning choices, which in turn demands some kind of concrete procedure or practices” (p. 480). In this context, Adong Tracy Oliver explored origins of fear and agitation in her story and endeavoured to find a possible course of action, one with active awareness and which demands strong and deep commitment toward empowering students in the face of everyday social barriers. Crucial to this corroboration is an important fact that Adong Tracy Oliver’s story helps us to understand the bloody drama in which fear, agitation and needs of the student can be negotiated via predatory culture, by using McLaren’s (1997) verifications, “in predatory culture we need not worry too much, [the art teacher can use a critical curriculum of art education to] console and reassure students’ fears” about the unknown (p. 7). This means, through art, students can interrogate fear of the unknown by consolidating critical thinking “with habits of inquiry and critical curiosity about society, power, inequality and change” (Shor, 1992, p. 15). Put another way, this can also give students a motivational space for putting fear aside and adopting non-expert critical thinking skills in order to diminish the power of the trespasser’s knowledge from taking charge of their existential freedom.

Furthermore, Adong Tracy Oliver’s story looked into using a critical curriculum of art education to build girls’ self-esteem, to be assertive when it comes to opposing negative space created due to fear caused by traditional gender roles. Such learning can offer students a new mode of life with art education opportunities, which can enable them to think critically about the world. Her story also deliberated and reflected circumstances of everyday life through hook’s (2010)

practical wisdom:

Everyone engages in thinking in everyday life. There are many circumstances faced by ordinary folk that require them to ponder the question of who, what, where, when, how and why and thereby start on the path of critical thought. (p. 187)

Adong Tracy Oliver's path of critical thought was located in the ambiguous phrase "cow-girl" that I coined to make this point. Her story endorsed Ashcroft et al.'s (2000, 2007) "agency, [in the postcolonial, refers] to the ability to act or perform an action. [The action *Adong Tracy Oliver* took in her cow-girl situation was to tackle (a snake) an invader or encroacher with tough ambitions of collaborative (action or) agency. Agency] hinges on the question of whether individuals can freely and autonomously initiate action, or whether the things they do are in some sense determined by the ways in which their identity has been constructed" (p. 6). As has been noted earlier, Adong Tracy Oliver was a female trying to run an errand for her father, which involved doing what is culturally considered as a masculine role. From her story, I also observed that she wanted to accentuate gender differences and verify that girls are still among victims of discrimination and related intolerances. Not only that, Adong Tracy Oliver exposed the speculation in her school that the difference between boys and girls are groundless.

According to UNESCO (2015), Schools represent a critical space for learning, which also includes children's understanding of gender roles. "Unchecked gender discrimination and power imbalances" in the school "encourages attitudes and practices that subjugate schoolchildren; uphold unequal gender norms and allow the toleration and continuation of gender-based violence" (p. 2). Generally, this also tells us that the anticipated critical curriculum of art education should endeavour to ensure that girls' fights are not to be portrayed in stereotypical ways. To put it another way, a critical curriculum of art education should make mandatory the implementation of discussion of gendered ideologies and practices. It needs to give empowering space beyond stereotypes during learning; rather it should not uplift notions of learning rooted in sexist assumptions that claim girls are not capable of doing things as boys do and do not have the ability to contribute to ways of knowing in society and/or at school. hooks (2010) puts it this way: "the culture of our schooling [is] dominated by notions of learning rooted in the sexist assumption that females [are] not as capable of learning as males and that [many have] not contributed to ways of knowing" (p. 91).

Nino mo acel wa aa ki i poto. Wa woto ki inget kic ci kic okayo an. Onongo watye wan ki omera matidi. Ci wan ki omera co oringo. Omera kic dok pe okayo.
Ci wa oo gany wa nongo lamera, babana, ki mamana ci wa titigi ci gu waco ni pe wa nwor wot ki i yoo ma wato ki inget bong kic.
- **Rubangakene Robert**. 13 years,
Holy Rosary primary school, Gulu, Northern
Uganda

Once we were coming from the fields and we walked by a beehive and bees stung me. I was with my younger brother, we ran! The bees did not sting my brother. When we reached home we found my sister, my dad and mum and we narrated the story. They told us never again to walk by the path that goes near the beehive.
- Acholi to English translation: Justine Okoth

Before going further into the moral sense of Rubangakene Robert's story, it is worth noting,

however, that one of his parents was disabled. He wanted to draw a veil over living under the care of a disabled parent who had devastating bullet injuries in the battlefield during a civil war that ravaged his home and surrounding areas. Hence, his story masked the unknown reality of what exactly happened at his home to his family. Despite facing continued difficulties that consisted of detestations opposing art education and possibilities of expressing himself through his mother tongue Rubangakene Robert also insisted and resolved to write his story using euphemisms, because he believed it was unpleasant to discuss the lived reality and experiences about himself, openly. He told me that “by writing about a bee-sting, ... I want to tell disability happens with ease ... And, I do not want to remind myself about the war, as well as my family and friends. So, I think a bee sting can stand for the pain of a bullet or bullet-riddled body.” He also added (pointing at his artwork). “... this beehive is where soldiers came from!” (Personal communication, 15 June 2016).

In other words, Rubangakene Robert conveyed his lived experiences with interest to break exclusion and silence surrounding disability issues by using a written similitude:

They told us never again to walk by the path that goes near the beehive.

To him, the path where a beehive is located is an analogy to a place which accommodates soldiers with guns that can shoot and cause severe physical disabilities. Rubangakene Robert's story extended his claims about the importance of inclusive education for the disabled. It should be included in a critical curriculum of art education to help all students, disabled and able-bodied to create art with a focus on their deprivations and to struggle to get a rightful place in the society where they belong. Most importantly, his story attempts to encourage us to use art education as a way of diagnosing underlying problems of people with disabilities. To illustrate further, Rubangakene Robert's story backs up Ware's (2009) postulation concerning disability in the current context, built on notional views that underpin scholars of education who note that

disability is a long overdue conversation among critical theorists, pedagogues and educationists who fail to recognise disability as a cultural signifier; nor do they include disability as a meaningful category of oppression. (p. 403)

In a larger sense, Rubangakene Robert intended to explain how mainstream culture in school and/or society at large should include equal education opportunities for disabled students; many struggle with societal disadvantages such as isolation and no access to effective education. Within Rubangakene Robert's story formulations, art educators should aim at providing a critical curriculum of art education which can embrace the importance of rectifying the many ways in which disabled students experience marginalisation and exclusion in the school. In such ways, art education shall be able to increase disability awareness and actively knock down other limit situations that students encounter, particularly those who are disabled. As an example, disabled students are seen as incompetent when it comes to day-to-day activities and many undergo isolation, which makes them fail to attend to the everyday realities of social life.

b. Students' art: Implying in/tangible cultural heritage

... artists create works that convey ideas and values from their cultural heritages. (Day & Hurwitz, 2007, p. 208)

In this section, I discuss artworks created by students from the preceding stories to augment their lived experiences. From the same point of view, I read further on in Bach Hedy's (2008) *Visual Narrative Inquiry*; it imparted a "method that adds the layer of meaning so that [drawings or] visual images become ways of telling one's stories" as a voice to an experience (p. 938). Artworks created by students embraced discussions about the role of their mother tongues, indigenous art knowledge, beliefs and folklore. In a different manner, their artworks guided this dissertation to seek underlying emphatic voices and to propose changes in practices of teaching, delivering content and confronting controversial "topics taken from knowledge of their own lived experiences" (Kincheloe, 2008, p. 11). In general, knowledge made available from artworks created by students presenting their lived experiences visually was used to facilitate school reforms by raising critical consciousness for a critical curriculum of art education. Students' artworks provide discussions and analysis for clarifying "the critical means of examining their own lived experiences [surrounded with verbal and emotional abuse], deep memories [concerning their cultural history] and subordinate knowledge forms," which bring about denial toward opportunities for engrossing emancipatory possibilities obtainable through art and mother tongues of students (McLaren, 1995, p. 42).

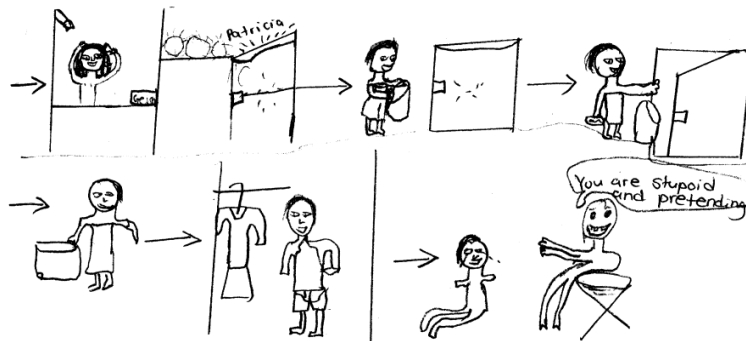


Figure 18.
Muhumure Patricia, 13 years: Verbal and emotional abuse by my parent

Muhumure Patricia's tale of verbal and emotional abuse happened at home where she lived with her grandmother. Her artwork validates Article 5 in the UNCRC (UNESCO et al., 1995) on "parental guidance and the child's evolving capacities". It also insists upon a stipulation which demands that "the State must respect the rights and responsibilities of parents and the extended family to provide guidance for the child which is appropriate to her or his evolving capacities" (p. 143). To all intents and purposes, Muhumure Patricia's artwork underpinned the responsibilities of elders, guardians, parents and/or the felt need to provide care for children by extended families.

Her artwork, furthermore, put attention on her grandmother's language, speaking English impolitely. From this sort of circumstances, Muhumure Patricia's artwork backs up Walcott (1995) whereby, "the tone of the past [by her grandmother became] an unbearable burden [perceivable by quarrelling in English. She] ... must [use verbal] abuse [with a dialect of the other] master, [which is not her own] language, [implying self-deceit and] "a groan of suffering" (p. 371). In essence, Muhumure Patricia's artwork showed her grandmother's claim to authority and superiority. This restricted self-expression and possibilities of engaging in constructive dialogue and/or the ability to talk in the right way.

Her artwork substantiates Monchinski's (2008) *Critical Pedagogy Across the Curriculum*. In it, the art teacher is encouraged to think profoundly about "talking to the parents and guardians of students... to get to know the people their children live with" (p. 164). In fact, Muhumure Patricia's artwork indicated that she was an inattentive girl who made her granny very angry by breaking a basin during showering, because of a distraction. Concerned with her grandmother's rage, Muhumure Patricia's artwork directs us to the significance of practising dialogue, bearing in mind corroborations stemming from hooks (2010):

Much knowledge acquisition comes to us in daily life through conversations. As a teaching tool, both in and outside the classroom, conversation is awesomely democratic. Everyone talks, everyone engages in conversation. (p. 44)

From Muhumure Patricia's artwork, I discerned that talking and conversation are very crucial teaching tools needed by art teachers and need to be included in the envisaged critical curriculum of art education. A critical curriculum inspired by Muhumure Patricia's artwork is expected to lay stress on art education which encourages everyone to talk and share their views freely, without intimidation and/or verbal and emotional abuse. Through such conversations, the student can improve and enjoy attention validated by the assurance of dialogue as an irresistible move toward freedom of expression with their guardians, parents and/or elders.

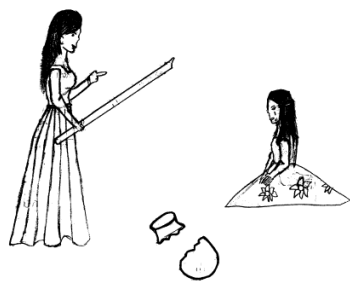


Figure 19.
Nabadda Doreen, 12 years: Verbal and emotional abuse

Nabadda Doreen's artwork hinted at the importance of traditional crafts, which she depicted with a broken pot. In point of fact, Nabadda Doreen's artwork validates UNESCO's (2017) motivations of safeguarding our in/tangible cultural heritage:

Safeguarding intangible cultural heritage is about the transferring of knowledge, skills and meaning. In other words, safeguarding focuses on the processes involved in transmitting, or communicating intangible cultural heritage from generation to generation, rather than on the production of its concrete manifestations ... (p. 8)

Furthermore, her artwork communicated intangible cultural heritage via kneeling. This is what

Otiso (2016) refers to as “the excellent cultural tradition of Ugandans which embraces ‘respect’ conveyed by kneeling or bowing slightly when greeting or talking to an elder” (p. 100). Not only that; Nabadda Doreen’s artwork had a different wider frame of meaning which is otherwise Western: it was indicated with a particularly exotic style of dress. Her artwork verifies Ashcroft et al.’s. (2000, 2007) *Exotic/Exoticism*. It constitutes “the key-conception [of colonialists situating] the introduction of the exotic [fashion dresses for women and men] from abroad into a domestic economy” [of Uganda] (p. 87). This is also affirmed by Otiso (2006) that “popular modern dress came to Uganda with the advent of Christianity and colonialism” (p. 76).

In addition, Nabadda Doreen’s artwork attests to Mooney and Evans’ (2007) “diaspora” concept. In globalisation “this may be expressed in the formation of communities in new nations ... specifically, through [actions] such as the maintenance of language, cultural practices ... religious practices, modes of dress and so on” (p. 67). This means, as teachers of art education re-envisioning formulating a critical curriculum for art education, it is also necessary for us to plan methods of promoting our own cultural heritage beyond the boundaries of school premises. The purpose for this can be to enable students to share, promote, export and develop their own heritage and cultural practices abroad.

Furthermore, Nabadda Doreen faced “psychological bullying.” According to UNESCO (2019), this “includes verbal abuse, emotional abuse and social exclusion” (p. 14). From this sort of position, her artwork showed two people who are both female; as a further consideration, the girl is sitting or kneeling down facing her mother, with hands resting calmly on her dress or lower limbs. This could be a sign of surrendering and giving respect to her mother, who appears annoyed, showed by lifting her left hand up high with a single index finger pointing at a wailing girl, as if mother was giving cautionary advice. Also, we can see the right hand of her mother holding what seems to be a thick stick raised and pointing in the direction of the girl. Literally, Nabadda Doreen’s artwork takes priority in treasuring our symbolic historical artefacts, specifically pottery. This provides suggestions to art teachers working towards enabling the anticipated critical curriculum of art education to promote such cultural artefacts. In effect, this can adequately contribute to the advancement of our coherent history and cultural heritage not to alienate it. Ultimately, with the help of a critical curriculum for art education, the teacher can guide students to arrive at distinctive potential political arenas for promoting and protecting our in/tangible cultural heritage from obscure contemporary oppressions.

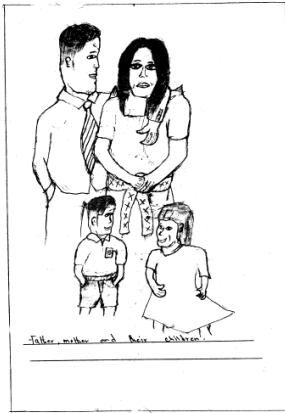


Figure 20.
Muhamed Ahmed, 15 years: Parents

Muhamed Ahmed's nationality is Somali. Therefore, his social behaviours, ideas, language and customs are presumed to be culturally following the religion of Islam. According to Monchinski (2008) "religions provide their followers with moral do's-and-don'ts" (p. 60). Sad to say, in Muhamed Ahmed's artwork, he opposes some fundamental aspects of his culture and religion by representing his imagined family portrait as intermixed, with alien fashions or dress codes. Case in point, the figure of the father was dressed in typical Western/European

formal wear; a tie, long-sleeved shirt and trousers.

Within this formulation, Muhamed Ahmed's artwork substantiates Ashcroft et al.'s (2000, 2007), "surveillance [concept; in it, they argue that] the colonised subject accepts imperial views, [including the array of values], assumptions and cultural expectations on which their values and beliefs emerge, and fine-tunes his or her behaviour [accordingly]. This produces" [colonial subjects who are 'more English than the English'] (p. 208). Moreover, in Muhamed Ahmed's artwork, the figure of his mother was dressed in a traditional women's dress of the Baganda people, commonly known as *gomesi* or *busuti*.⁴² His artwork emphasised the importance of parents, contrasted with family, as shown by the title. Thus, we see two children (a boy and a girl) standing below father and mother. The boy seems to wear a school uniform and the girl wears a plain white dress. The following brief text was included, below:

Father, mother and their children

If we try hard enough to go deeper, Muhamed Ahmed's artwork also ratifies hooks' (2010) epistemic significance of family in society, by indicating a version of truth about how "we live in a culture that in many ways is not child-loving" (p. 144). This is equated with the hope necessary to radically love and be human as it is expected from people in a family. His drawing expressed the importance of an all-embracing education which considers varying global religions, especially Islam and Christianity, per se. Crucial to this argument, one can still say that Muhamed Ahmed's artwork ratifies Mooney and Evans' (2007): "Universalism [it] refers to religions which are explicitly tolerant of other denominations, seeking common ground rather than differences," in globalisation (p. 241). Generally, Muhamed Ahmed did not promote anything related to his cultural background where women and girls are expected to put on a long plain dress and/or cover their heads. The larger agenda in his artwork calls for teachers of art waiting to formulate a critical curriculum of art education to pay attention to knowledge construction which reflects more open considerations of

⁴² *Gomesi* or *busuti* is a Victorian dress designed be suit ankle-length, it was designed by missionaries for women in Uganda and became a national dress. For further reading see Otiso (2006, p. 76).

heterogeneous sacred belief systems and/or religions that allow “social practices expressed through ... dress, religion, language and ... [the student’s] social values” (McLaren, 2009, p. 66).

Figure 21.
Adong Tracy Oliver, 13 years: At a swamp



Adong Tracy Oliver is among many school girls I met in Gulu (Northern Uganda), a place that had recently experienced a 20-year civil war (that lasted from 1986 until 2006). Her artwork was not directly connected to the events which happened in her story. Crucially, in Adong Tracy Oliver’s artwork there are two females (appearing as mother and daughter) walking towards what she mentions to be a swamp. The central precept of Adong Tracy Oliver’s artwork was her attentiveness to giving expressions relating to feminism. Actually, her artwork authenticated hook’s (2010) perspective that informs “educators to recognise the importance of feminist thinking in the classroom, since it brings energy of opposition and dialectical exchange of views...” Also, it “restores integrity towards learning and it ensures that sexist biases no longer corrupt knowledge and the learning process” (p. 94). In fact, through Adong Tracy Oliver’s artwork art teachers are encouraged to lay stress on issues concerning girls such as gender inequality along with the promotion of the rights and interests of women. This can help students understand feminist criticism and how it impacts their inclusive success; politically, socially and economically to pave their road towards achieving greater freedom and social reform, including female emancipation. “Critical theorists, for example, argue that inequitable social structures create educational and gender inequalities, so those structures need to be challenged and dismantled” (Monkman, 2021, p. 4).

Her artwork in turn leads us to another important fact concerning confronting and recognising limit situations women and girls face, particularly, the challenge of presenting the true appearance of who they are in accordance with existing eras or generations. In such ways, her artwork verifies hook’s (2010) argument that “the individual women who broke through sexist boundaries were beacon lights” (p. 92). Here we see that Adong Tracy Oliver’s artwork illustrates the importance of women empowerment in society. Put into a critical curriculum of art education, girls can learn to look and appreciate what other celebrated women have done and get inspired, stay focused and keep working hard in order to advance in life.

Most importantly, her drawing reveals a little girl walking in front of her mother, as far as one can see, to be “SHOWED” (Peterson, 2009, p. 313) a natural source where local materials can be extracted. In essence, Adong Tracy Oliver’s artwork recognised the importance of our natural resources, which provide clay, water, wood/tress, grass and papyrus as materials necessary for producing indigenous art and crafts. In this sense, art teachers re-envisioning formulating a critical curriculum of art education are encouraged to show students the primary source or origins of specific art materials. Along these lines, students will be able to treasure and protect available natural resources for future generations.

Another further matter of interest is that her artwork indicated two female characters appearing to be outfitted in Western-style fashions, walking towards something similar to a cultural site or a natural deposit like tourists. Clearly, then, Adong Tracy Oliver's artwork validates Mooney and Evans' (2007) "heritage tourism": it pays attention to globe-trotting by making journeys of pleasure, in which people go to visit

historical and cultural sites as tourist destinations where the way of life of a particular historical period or group is displayed. At some sites hosts also dress in the costumes of the day and may re-enact the way of life of the historical period in question or put on cultural performances for the tourists. (p.122)

This tells us that teachers of art education can encourage students to go and discover more about cultural practices of their individual local culture and cultural sites located around their homes. Then, at school, students can share some of those life experiences, embracing art and craft production, traditional wear, food, music and art by replication and for cultural tourism awareness targeting the promotion of our cultural and heritage. Away from that, Adong Tracy Oliver's artwork expands on the idea that in many African societies women subordination is unrestrained: case in point, the widespread preferences to educate boys over girls. Hence, it is worth noting that Adong Tracy Oliver's artwork substantiates Ashcroft et al.'s (2000, 2007) concern that "there have been vigorous debates in a number of colonised societies over whether gender or colonial oppression is the more important political factor in women's lives" (p. 93). In a larger sense of Adong Tracy Oliver's artwork, it directs art educators to begin to be more aware of gender-sensitive teaching practices, in particular feminism. In this way, teachers planning to formulate a critical curriculum of art education are supposed to explore themes linked with girls. Lastly, in Uganda female attire largely gives prominence to resistance against cross-dressing views. For standards of modesty, older women, in particular, seldom dress like men; even though in the traditional cultural sense no woman can be charged or prosecuted for dressing like a man.

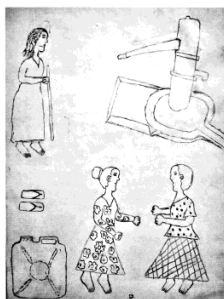


Figure 22.
Labus Winnie, 13 years: Fight

Labus Winnie's artwork disclosed a fight that she was involved in with her friend at a spring; a place where they always went to fetch water. In my view; even though Labus Winnie's artwork seems to show girls fighting, it is reasonable to suggest that she wanted to portray the extent to which girls suffer from lowered self-esteem. In this dimension, her artwork correlates hooks' (2010) critical thinking rationalisations:

It is the teacher who must first recognise the hidden treasure in the student with wounded self-esteem. Working to uncover that treasure is the mutual process that prepares the ground for a student to build healthy self-esteem. (p. 124)

The reason for fighting resulted from persistent misunderstandings or lack of dialogue between two girls. According to Monchinski (2008), "dialogue allows the free exchange of

opinions, the airing of differences, the reaching of consensus and reflection upon action” (p. 133). In this sense, dialogue can be used to resolve conflicts and increase hope, which can enable students to reassert the promise of egalitarian thinking and good behaviours realisable with the help of a senior figure. In addition, her artwork revealed three female figures dressed in Western fashions, well-kept hair, along with a pair of flip-flops (or slippers) placed aside. In short we might clearly argue they were all bare-footed. Literally, Labus Winnie’s drawing communicated a postcolonial concession to Western fashion among natives.

To extend her artwork to globalisation and postcolonial discourse, we can argue that it endorses Soudien’s (2005) clarification; “in the colonial world, the new terrain of domination for the indigenous [culture and forms of knowledge includes a] ... strategy for a range of new/not-so-new fashions” (p. 507). Moreover, in her artwork, there was one woman holding a stick walking towards a bore-hole. Obviously, the cultural variability justified in seeing someone holding a stick while walking in the spaces of an agitated group of young girls could mean that they intend to execute corporal punishment or some kind of violence. From this sort of connection, Labus Winnie links her artwork to UNESCO et al.’s (2017) meaning of violence:

The intentional use of physical force or power, threatening or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation. (p. 67)

Finally, even though we are not able to learn from UNESCO that the act of fighting can be equated to violence, in educational terms, we can arguably understand that Labus Winnie’s artwork tells art educators re-envisioning a critical curriculum of art education to secure feminine rights in order to assure young girls a dependable future, which can amount to being independent. Most importantly, art teachers should establish creative procedures which can help students to learn the value of having a cautiously respectful attitude towards each other and everyone, rather than fighting.

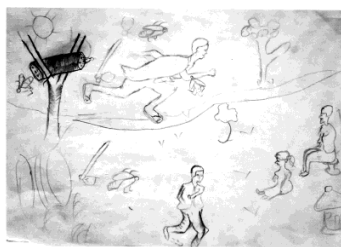


Figure 23.
Rubangakene Robert, 13 years: Beehive attack

Rubangakene Robert was a young school boy; we met in Gulu, the Acholi sub-region in the northern part of Uganda. Rubangakene Robert’s artwork bestows an exceptional pictorial composition showing features and objects which are deeply entwined with Acholi culture: namely, a low wooden stool and a small grass thatched hut; commonly built with cow dung mixed with mud, sticks and reeds to support its wall structures, along with grass for roofing it. There is also an image of a hoe used as a garden tool and a beehive hanging on the branches of a tree. To be specific, his artwork tried to reveal his traditional cultural heritage. Accordingly, Rubangakene Robert’s artwork gives support to UNESCO’s (2017) mainstream purpose of appreciating our cultural heritage and distinctiveness,

which includes objects that can be held and buildings that can be explored ... and stories that can be told. Whatever shape they take, these things form part of a heritage, and this heritage requires active effort on our part to safeguard it. (p. 3)

As a scholar of art education, I learnt from Rubangakene Robert's artwork that the moral imperative for putting forward a wooden-stool, a hoe and a grass-thatched hut was that the artist could have wanted to indeed justify the need to emphasise the importance of teaching about cultural artefacts, stories and buildings in a critical curriculum of art education. Some of those can help students to learn about the crucial role art education plays in increasing awareness about our cultural history when studying art appreciation and aesthetics.

Otiso (2006) reminds us that "Ugandans make extensive use of functional and aesthetic art and crafts for the home" (p. 56). So, to reason on that matter, our indigenous art and crafts constitute tangible and intangible cultural heritage. However, it is also important to remember that Rubangakene Robert's story initially substantiated intimate knowledge concerning the UNCRC stipulated in Article 39 about *rehabilitative care*:

The state has an obligation to ensure that child victims of armed conflicts, torture, neglect, maltreatment, or exploitation receive appropriate treatment for their recovery and social reintegration (UNESCO et al., 1995, p. 144).

His artwork encourages us to understand the importance of recovery and social reintegration for children affected by armed conflicts. As teachers of art education re-envisioning a critical curriculum, his artwork informs us to try to include peace education as a source of therapy which can restore damaged personalities of students like Rubangakene Robert. In this way, children affected by experiences of armed conflicts can be rehabilitated through art education. His artwork also tells us to depend on a prescription of value education that meets the criteria of avoiding armed conflicts, torture, neglect, maltreatment or exploitation.



Figure 24.
Kinyera Walter, 14 years: Bicycle errand

Kinyera Walter's story tells us about an errand. He was sent by his mother to a convenience store to buy cooking oil on a bicycle. On the way, he knocked down a man. From his story, we were able to understand that in Uganda a person who occupies the position of Kinyera Walter's mother is an elder or a senior. Such a person has more dignified authority than a younger child.

Mweru (2011) reminds us that:

The seniority principle means that older individuals are always in charge and younger individuals must always respect and obey their elders. (p. 251)

Clearly, then, Kinyera Walter's drawing was not only totally linked to his story, but was also able to verify hooks' (2010) contention that in the school "it is important [for] a learning community to dismantle unnecessary hierarchies" (p. 56). We can call it the authoritative

understanding of hierarchy tensions which provide soft conditions to teachers by making them well-entrenched in positions of bureaucracy at the helm of school systems. Chinua Achebe (1960, 2002) fulminates against unnecessary hierarchies, asserting that: “You devised these soft conditions for yourselves when every European was automatically in the senior service and every African automatically in the junior service” (p. 140).

Through the same mourning experience, Kinyera Walter seems to use his artistic expressions to symbolically challenge the accepted hierarchical structuring of authority in the community he comes from, not to mention his school. In globalisation and education, hierarchies are very “significant concepts” used in the perspective of “bureaucracies” of “Western democracies, of some sort. The central criticism of [hierarchies] is that [authority figures responsible for running them] often enjoy permanent positions of power” (Mooney & Evans, 2007, p. 17). In a mirrored sense, Kinyera Walter’s artwork warns us against occurrences that restrict dialogue when it comes to hierarchies within school systems. It also informs authority figures to teach young people how to share open critical dialogue for mutual concessions (or support of humble minds). Put another way, his artistic ideas prepares art educators with views and knowledge which should be included in a critical curriculum framework to guide students on how to honour, obey and respect elders or people with authority.

The postcolonial scholars Ashcroft et al., (2000, 2007) remind us that “European ... thinking initiated a hierarchy of human variation that has been difficult to dislodge” (p. 181). In this sense, teachers of art education are also notified to guide students on how to critique the deeper social inequities that come with traditional human hierarchical structures in society, such as a lack of ability to transform power and authority by sharing and granting every individual basic freedom over criticising authorities rationally and independently. Ultimately, Kinyera Walter illustrated how society perpetuates oppression through hierarchies practiced with such forthright coercion or by actions violating the freedoms of others.

Conclusion: Interventions and underlying outcomes

The main theme of this dissertation is concerned with traditional indigenous art connotated by art from home to school, re-envisioning a critical curriculum framework of art education for the purpose of reforming teaching and learning in primary schools of Uganda through contexts of globalisation and postcolonial discourses. It is of interest to report that this dissertation reveals the extent to which art education was foisted on pupils and/or into classrooms where this investigation took place. Also, it is worth noting, however, that firstly, art education at primary school level in Uganda is terribly censored. Students also go through excessive stringent controls aiming at discouraging them from speaking their mother tongues due to modernist trends resulting from complex conditions of postcolonial and globalised policies in education. Such educational circumstances drastically alter our self-preservation and also disorganise the processes of transmitting our historical and cultural heritage, by holding us back. To put it mildly, school authorities, mainly teachers, suppress art education and mother tongue use through coercive school policies enforced via persecution, not to mention, putting in place sanctions with intent to punish those who break the rules or regulations brought about by adopted colonial curriculums aiming at enforcing Western imperialism as valid knowledge.

Crucial to the same argument, this dissertation gives promotion to the pre-eminent purpose of teaching (indigenous) art, protecting it and transforming it in order to contribute to our sense of identity and continuity. Moreover, by using indigenous art in the school, students shared and learned more about their antiquities. Art lessons promoted awareness about cultural differences and diversity through the use of mother tongues. This also involved teaching by using critical thinking “reflections and reconceptualisation between what goes on in the classroom, why it goes on, what and whose ends are served” (Monchinski, 2008, p. 1). Teachers in Uganda still believe “art is a minor subject”. Hence, they tend to focus on only four so-called “core subjects,” namely: “Maths, English, Science and Social studies” for the reason that they are “assessed by the national examinations board” (Senoga Badru, personal communication, 21 April 2016). To tip the balance in favour of globalisation and education, Mooney and Evans (2007) point out that such deprivations or distresses in education engender “ethnocide. [A term used to] refer to actions which seek to destroy an ethnicity.” For this dissertation, such scholars warned art educators against obstructing, restricting or hindering the normal use and transmission of students’ cultural heritage. Accordingly, ethnocide is equated to “language discrimination, cultural imperialism and homogenisation [in view of the fact that it can cause] extinction of cultures. [Actually,] ethnocide is also referred to as cultural genocide or culturecide” (p. 82). In general, this dissertation examined the link of “our past with the present and into our future” by using a contemporary cultural interpretation manifesting “in/tangible cultural heritage” (UNESCO 2011, p. 5). Intangible and tangible cultural heritage expressions complemented the purpose of preserving our autochthonous distinctiveness, which is vital for global cultural diversities. In similar conditions, students were cross-examined for this dissertation to clarify whether they had ample knowledge about art and/or indigenous art. Within such circumstances, I presented three different types of baskets as cultural

artefacts, locally obtainable from communities surrounding their school, or from places near their homes.

Showing baskets to students was a polite way of bringing art (education) back into the classroom. To put it another way, in this dissertation, baskets as cultural artefacts were used as a means to protest and reclaim our violently destroyed artefacts and history due to colonialism and globalisation. Based on this and on further arguments, baskets provided a great deal of social meaning and political significance in regard to introducing critical thinking to students. Not just that; the importance of baskets was to serve as an euphemism for primordial awareness ensured by using a problem-posing method of education in the classroom. By doing so, students did not only benefit from enjoying their right to education, but they also discussed their cultural history and personal life via “problem-posing education [to arrive at provocative] generative themes” (Monchinski, 2008, p. 3) which facilitated the use of their mother tongues. Censoring mother tongues of students through persecution and/or school violence legitimised the purpose of the generative themes for this dissertation.

Problem-posing and generative themes provided the standpoint for critical pedagogy in the art education classroom. Both explored issues connected to teaching and learning art aimed at reforming the school system at primary school level in Uganda. According to Monchinski (2008), “Generative themes are contextually, drawn from the everyday lives of students. Such is one of their main strengths for a critical pedagogy, as generative themes serve as student-centered foundations for problem-posing” (p. 126). Through such learning, students achieved a sense of empowerment accentuated by Freire’s *Pedagogy of the Oppressed* (2009, p. 53). Within Freire’s formulations, this dissertation affirmed that *Pedagogy of the Oppressed* is a pivotal monograph on which knowledge and practice regarding art education in primary schools of Uganda was supposed to be formulated. By using *Pedagogy of the Oppressed* in art education, oppressed students can learn and develop critical consciousness for political struggle to confront inequalities and reclaim their humanity; students can also achieve emancipation through art education practices; increase their cultural awareness; challenge existing limits and oppressive policies; and create possibilities for necessary reforms. For this dissertation to effect critical pedagogy aims focusing at reaching intended goals of transforming the school with a critical curriculum of art education. I considered works of intellectual scholars, namely; Tony Monchinski, Paulo Reglus Neves Freire, Henry Armand Giroux, Peter McLaren, bell hooks, Darder, Marta Baltodano and Rodolfo D. Torres, etc.

Furthermore, through the analysis regarding globalisation and the postcolonial world, this dissertation tried to contemplate human rights education put forward through notions of the UN Convention on the Rights of the Child. The significance of this was threefold. First, it looked at education systems and discovered that they are extremely controlled with widespread use of “corporal punishment” and/or violence. Secondly, it discerned current education systems and noted that they are bureaucratic in nature; characterised by highly teacher-centred and authoritarian approaches of teaching and learning; with excessive emphasis on rote learning examinations (Tikly, 2008, p. 24). Thirdly, in society and in the school systems, particularly of Uganda, the poor, disabled and girls are stratifications not well provided with empowerment due to various informal cultural

norms and criticisms. All those indicated that this dissertation was supposed to discuss and explore the critical role of augmenting educational equality and equity issues. In general, globalisation and postcolonial discourses were used to cultivate and compare educational knowledge related to fields of social justice with the purpose that art education in a formulated critical curriculum can suggest interventions to manage some of those existing challenges in education, not to deskill and/or disempower teachers *per se*.

In addition to equality of educational opportunity in globalisation and postcolonial discourses, this dissertation hinted at a big social divide in the education system of Uganda caused by privatisation and liberalisation of education. This was included with a brief discussion concerning consequences of the global Education-For-All policy, planned through coordinated international efforts to contribute to improving student retention and increase learning and the quality of education in schools: hence, the launch of Universal Primary Education (UPE) in 1997 in Uganda. All these were discussed with the help of scholarly texts regarded as important from writers such as Bill Ashcroft, Gareth Griffiths and Helen Tiffin, Ngugi wa Thiong'o, Leon P. Tikly, Annabelle Mooney and Betsy Evans, Chinua Achebe, Joseph I. Zajda and Camara Laye, to mention but a few.

This dissertation promoted storytelling ramifications. According to Nsamenang and Tchombe (2011), "storytelling based on themes driven learning exercises, allow students to relate learning to real practice" (p. 215). The intended learning outcomes were to show solidarity and commitment towards encountering oppressive practices and violent tendencies in the education system of Uganda. This process involved methods of qualitative inquiry and ethnography supported with works prepared by Paul Atkinson, Amanda Coffey, Sara Delamont, John Lofland, Lyn Lofland and more. From all their edited compilations, Martin Cortazzi's work about narrative analysis was most closely connected with storytelling activities investigated by this dissertation. Arguably, according to Cortazzi (2001) "a narrative is often preceded by ... a 'proposal' to tell a story" (p. 390). To put it another way, storytelling made plain everyday experiences of students. Importantly, stories written in students' mother tongues depicted an expressive voice that problematised struggles for justice and humanisation. As a consequence, when formulating a tentative proposal for a critical curriculum framework of art education, language use, particularly mother tongues was promoted through storytelling for this dissertation to examine the self of a student, expressing repressions, along with revealing the existence of diverse minority cultures and marginalised people in the school. This implied the formulated critical curriculum should campaign for recognition, protection and respect for our cultural heritage along with presenting the reality about global diversity.

Mother tongues and storytelling codified official knowledge legitimating norms of mainstream cultural life. Other than that, this dissertation proclaimed that art education content should pay attention to ensuring that students get to know the importance of indigenous art and knowledge as one major contributor to economic growth. This can ensure local employment opportunities via cultural tourism. Therefore, reforming school curriculums should not only focus on art education, which can enable critical thinking; we also need to provide students with knowledge and skills that

can make them globally competitive to struggle against economic exploitation. Art education should acclaim environmental protection and sustainable development. As an example, in Uganda, the tribal people of *Buganda* give clan names according to amenities of natures, namely plants, animal, birds and some rare foods among others. A person whose name is attracted to a totem indicated in the mentioned list is supposed to protect it, not kill it or eat it. In this way, *Ganda* people historically created a system of conserving nature and the environment from extinction.

This dissertation surmises that critical art can provide political reflections which can prompt social and political change, via peaceful protests, debates and art exhibitions, aiming at indicating struggles of resistance to reform institutionalised knowledge systems. The brief further suggests that critical art activities devoted to the furtherance of indigenous art education should be corroborated with narrated stories written in mother tongues of students to achieve language effectiveness. Such teaching and learning should attest to the need to make “generative themes” a priority from “the point where the personal lives of students intersect with the larger society and the globalised world” (Kincheloe, 2008, p. 11). In the next section, I discuss a tentative critical curriculum framework of art education formulated around political change, aiming at providing pedagogies of hope, corroborating Monchinski’s (2008) vindication that “critical pedagogy offers us hope that things can change but it is up to us to change them” (p. 3).

The proposal of a critical curriculum framework of art education

Through this dissertation, I have discussed the theoretical stance underpinning attempts to promote art education at primary school level in Uganda. This has been guided by contexts and perspectives of critical thinking, globalisation and postcolonial discourses. Hence, in this section a hypothetical critical curriculum framework is formulated to actualise a supposition that indigenous art education necessitates critical pedagogy structured within a new “way of thinking about, negotiating and transforming the relationship” [of] “classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society and nation state” (Monchinski, 2008, p. 2). As a consequence, this was the question to be addressed: *How might we re-envision a critical curriculum of art education for primary school level in Uganda through contexts of globalisation and postcolonial discourses?*

The ultimate answer to the question is situated in the importance of fostering teaching indigenous art in relation to critical thinking educational arenas within contexts of globalisation and postcolonial discourses as measured out below:

Themes and content	<p>Artefacts that we make at home:</p> <ul style="list-style-type: none"> - To play, for example, ropes, dolls, figurines made with clay or sticks. <p>Household articles: pottery, mortar/pestles, mingling sticks, ladles, hats, drums, spears, shields, masks, mats, baskets and personal ornaments, such as necklaces, or bracelets, ear-rings and finger rings.</p> <ul style="list-style-type: none"> - Others: architecture, bark-cloth, furniture ie; wooden stools and chairs, ornamental art and footwear.
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Literacy competence and social skills	<p>Debating and speaking:</p> <ul style="list-style-type: none"> - Speaking to name, describing any familiar and commonly used indigenous artefact at school or at home. - Telling a story using an indigenous artefact commonly used at home and its communal functions. - Talking short stories referring to creative methods of producing a known indigenous artefact. - Enquiring and sharing knowledge about places where indigenous artefacts can be viewed or bought. - Discussing practices that limit fostering critical awareness in learning about indigenous art.
Language effectiveness	<p>Vocabulary in mother-tongue expressions:</p> <ul style="list-style-type: none"> - Converting words to mother tongues; mat, rope, pot, basket, mask, spear, shield, stool, chair, mortar/pestle, mingling stick, ladle, antique, drum, museum. - Spelling words out loud of the local (native language) name for each mentioned artefact. - Using mother tongue to compose short sentences and stories about each artefact. - Mentioning examples of architecture, furniture and ornament art recognisable as indigenous artefacts near the school or at home in mother tongues. - Organising topical debates in mother tongues on the subject matter of indigenous artefacts.
Critical art	<p>Avenues for art expression and reflection:</p> <ul style="list-style-type: none"> - Cultural performances and arts events; concerts, presentations, acting, festivals, ceremonies, galas, demonstrations, public displays and exhibitions. - Using local materials to design an artistic tag name in mother tongue announcing a household article of cultural importance to be used for showcasing an international drama show about how people struggle to revive their lost cultural heritage. <p>Function and action:</p> <ul style="list-style-type: none"> - Using one type of indigenous artefact, decorate it with a treasuring statement expressing its aesthetic value as a protest based on nonviolent resistance. - Constructing art installations using one type of indigenous artefact; giving prominence to resistance against Western art: for example, bark-cloth in local fashions. - Initiating fraternity debating art clubs to increase historical self-awareness regarding protecting the rich in/tangible cultural heritage for future generations.
<p>By the end of the lesson, students will learn to appreciate local art, achieve effective mother-tongue communication concerning indigenous art, “self-consciousness, to strip away distortion” (McLaren 1995, p. 74); critical and creative thinking, along with improving interpersonal relationships and responsibility anticipated in showing consideration for the importance of in/tangible cultural heritages. To protect it or use it creatively for generating possible viable income. “The development of an indigenous capacity for research is considered essential for tackling Africa’s problems and breaking the chains of dependency on the West” (Tikly, 2008, p. 29).</p>	
Themes and content	<p>Materials used to produce exclusive indigenous artefacts, at home:</p> <ul style="list-style-type: none"> - Banana fibres, sisal, palm leaves, reeds, papyrus, raffia, cotton, clay, grass, sticks, straw, wood, stone, feathers, bones, tree bark, tree/plant sap, reeds, bamboo. - Others: found objects and natural art materials obtained from home and school surroundings to declare recycling and for environmental education.
Literacy competence and social skills	<p>Conversing about indigenous art materials:</p> <ul style="list-style-type: none"> - Mentioning characteristics, possibilities and the potential of one type of art material, bearing in mind, the end product, versus common expensive materials imported from abroad, for example, clay. - Describing characteristics of readiness for each art material. - Talking about environmental conservation problems, including natural resources that produce some types of art materials, e.g wetlands/swamps. - Discussing and writing down processes of preparing commonly used art materials by following traditional methods

Language effectiveness	<p>Describing and problem-posing:</p> <ul style="list-style-type: none"> - Discussing local art materials using mother-tongue: banana fibres, sisal, palm leaves, reeds, papyrus, raffia, clay, grass, straw, sticks, stone, wood, feathers, tree bark. - Using mother tongue; tell a story about one art material mentioned above. - Writing short stories about processes of harvesting one type of art material in mother tongue. - Using mother tongue to mention and explain traditional ways of caring for rare art materials. - Talking about environmental benefits and damages of producing artworks out of recycled materials in mother tongue
Critical art	<p>Preparing and functioning: Role-playing problem situations:</p> <ul style="list-style-type: none"> - Preparing public displays: showing the process of harvesting and extracting a particular ancient art material, for example, tree bark. - Using one type of local art material to produce a work of art expressing resistance with a purpose that validates subjugated knowledge in one of these approaches: painting, weaving, moulding, carving, sculpturing, stamping or painting. - Exhibiting artworks showing the process of preparing; in order to facilitate the purpose of preserving a particular the process of preparing; in order to facilitate the purpose of preserving a particular indigenous art material from a destroyed natural resource and for cultural conservation, for example, wood from forests. - Making a visual presentation to debate found objects which can be used to make recycled or repurposed art by activists struggling against environmental damage.
<p>If it suits, this art lesson aims at trying to give the student a role of an education expert. It emphasises the use of problem-posing education, since “in such education [students can] develop their power to perceive critically the way they exist in the world with which and in which they find themselves ...” (Monchinski, 2008, p. 123). Also, here, art education emphasises learning by using mother tongues. “Such information and knowledge are said to be the common heritage of the whole of humanity and let alone the appropriation of... [collective action committed to conserving our destroyed natural resources]” (Mooney and Evans 2007, pp. 31-32).</p>	

Themes and content	<p>Origin: listing (primary source or) places where materials used to produce indigenous artefacts through traditional craftsmanship are extracted.</p> <ul style="list-style-type: none"> - Garden, forest, swamp, lakes and rivers, seeds (make beads available), animals (provide skin, ivory and bones), birds (feathers and bones). - Cultural tools and equipment used; Knife, hoe, shovel, axe, nails, hammer, stone, needle, mallet, machete, fetching-container, such as pot, basket, a bota (or a leather bottle), sisal sack
Literacy competence and social skills	<p>Consulting and exchanging views without restriction:</p> <ul style="list-style-type: none"> - Expressing a shared sense of solidarity in regard to encouraging the strict use of locally extracted art materials and promoting locally produced indigenous artefacts - Seeking autonomous advice from expert elders about rituals and practices involved in extracting specific art materials from a main natural resource supply, for example, stone, clay or animal skin. - Asking questions in connection with the effectiveness of specific local craftspeople’s art tools, locally made, relating to the importance of producing some types of indigenous artefacts.
Language effectiveness	<p>Vocabulary in native expressions for each art material.</p> <ul style="list-style-type: none"> - Converting into mother-tongue; leaf (palm leaves), mining, banana plantations, trees and shrubs, spear, sand, stone, forest, swamp, sisal, hoe, machete, axe, knife, garden and museum. - Using mother tongue, write down a list of various locations where natural art materials can be extracted. - Using mother tongue; write a short story about the process of extracting one type of

	natural art material from its source. As an example, sisal for making ropes or matting.
Critical art	<p>Extracting and creating from the point of origin and action:</p> <ul style="list-style-type: none"> - Drawing or painting natural resources which are depleted: oppose careless use and be against extinction caused by multinational corporations. For example, swamps, rivers, lakes, soapstone, wood and ivory. - Illustrating an official implicated in silencing opposition that places priority on designing local tools intended to replace those which deplete natural resources for making art materials. For example, one who owns a tractor, which cuts down trees in the forest. - Using art tools and equipment to do imitation protests aiming at encouraging people to buy and use locally made art products and materials.
<p>By the end of the art lesson students will understand and become aware of the best source or origins of local art materials as well as tools and equipment necessary for creating artistic productions. This art lesson also supports the use of mother tongues when conducting classroom activities. However, the main goal of this art lesson is to help students to understand that local production of art materials, tools and equipment is not only economically inexpensive; it can also create jobs locally. Loomba (1998, 2005) is more enlightening: “the more colonised peoples imitate Western skills in the former sphere, the greater the need to protect the latter” (p. 159).</p>	

Using generative themes in planning a critical curriculum framework of art education

In 2008, Monchinski noted in his *Critical pedagogy and the Everyday Classroom* that when (art) educators want to theorise and practice critical theory, they need to read Paulo Freire’s *Pedagogy of the Oppressed*, about “culture circles”, “problem-posing education” and “generative themes” (p. 3). In particular, culture circles can enable oppressed students to cross-examine their reality and also find solutions, while in problem-posing education, students “develop their power to perceive critically the way they exist in the world with which and in which they find themselves ...” (Monchinski, 2008, p. 123). “Generative themes [as we have already learnt, discuss] life experiences of students” (Peterson 2009, p. 308). At primary school level, in Uganda, students covertly experience instances and/or manifestations of violence by teachers largely because of expressing themselves in their individual mother tongues: along the same lines, art education is censored. Hence, their cultural heritage is deprived of positive human qualities.

Other types of violence faced by students include “corporal punishment, bullying, verbal and emotional abuse, intimidation, persecution and assault...” (UNESCO 2017, p. 1). These and more are conducted by fellow students, teachers, parents and/or guardians. Loomba (1998, 2005) laments that “punishment ... by the colonial authorities was excessive, ritualised and ceremonial. It was designed to strike terror in the rebellious native” (p. 50). So far, we now know what school violence means; it includes censoring curriculum materials like art education. In its entirety, students are denied the possibility of appreciating the diverse aspects of their cultural heritage, in terms of indigenous art and language, more apparently due to the greater influence of global modernities and postcolonial propensities. For this dissertation, all that is considered to be violence.

Here is a continuation of the proposal for a re-envisioned critical curriculum of art education set upon school violence:

Themes and content	Preserving and setting up mother-tongue continuity: <ul style="list-style-type: none"> - Focusing on traditions of conserving tangible and intangible cultural heritage expressions. - Reading histories from books and/or daily local newspapers written in mother tongue. - Insisting on speaking mother tongue in public places and school compounds. - Celebrating mother tongue day.
Literacy competence and social skills	<p>Appreciating the value of our history, cultural heritage, identity and nation:</p> <ul style="list-style-type: none"> - Debating to increase awareness and appreciation of the full worth of our language rights. - Speaking personal opinions to testify about mother-tongue censorship for liberty and posterity. - Telling the role of heritage languages, connecting them to forefathers.. - Talking to appreciate linguistic diversity, led by cultural literacy (for example, where, father and mother come from different minority ethnic groups). - Listening and speaking strange words from a non-native language.
Language effectiveness	<ul style="list-style-type: none"> - Reading short sentences from translated books or local newspapers of popular and less-known local languages. - Composing and reciting a rhyme in mother tongue to show high opinion about speaking it. - Writing and publishing short stories about cultural preservation using mother tongue. - Saying assertive poems intended for continuance of mother tongues through monologues. - Writing down translated meanings of a few important words from ethnic dialects commonly used by different neighbouring communities (such as greetings) for appreciation and for the restoration of cross-cultural balance
Critical art	<p>Protest art:</p> <ul style="list-style-type: none"> - Drawing, painting and/or making posters, placards expressing an unfavourable opinion about non-mother tongues. - Drawing pictures of daily school experiences happening in education systems which cause systemic violence to users of mother tongue in the school, like TOEFL tests. - Creating artworks recognising the special importance of mother tongues as a commendation for identity construction. - Using a selected indigenous art/craft, decorate it with mother tongue texts as a protest against would-be subjugators. - Illustrating slogan texts in mother tongues commemorating 21 February as International Mother Language Day.
<p>At the end of this lesson, students should be able to adequately use their own mother tongues in speaking and writing, freely. The purpose of this art lesson is to enhance appreciation and understanding of our marginalised history and heritage, tolerate dialectal diversity and openly; and/or critically confront oppressors of minority language speakers. Mooney and Evans (2007) provide a rich insight when it comes to dealing with such an endeavour that even as “globalisation can be argued to foster and indeed spread diversity, [speakers of marginalised languages feel uncertain] whether that diversity” [can extend demands involved in learning other non-mother tongues] (p. 147).</p>	
Themes and content	<p>Lived experiences; encountered due to defying operant conditioning in the school.</p> <p>School violence: Teasing, bullying, verbal and emotional abuse, intimidation, sexual - harassment, bad touches, fighting, swearing and sexual assault.</p> <p>Punishment: Corporal punishment caning/spanking or flogging and manual work.</p> <p>Effects:</p> <ul style="list-style-type: none"> - Displeasure, outrage, annoyance, fear, humiliation, inconvenience, depression, misery, deafness, lameness, loneliness, shame, death and isolation
	<ul style="list-style-type: none"> - Negotiating strategies to deal with bad behaviours in the school: - Talking about right and wrong to mediate and give support; in terms of physical and/or

Literacy competence and social skills	<p>mental wellbeing to children in imminent danger.</p> <ul style="list-style-type: none"> - Asking and answering questions relating to good acts, like; would you like to...? kindly help. - Talking about empowering words connected with child protection, for example: “Kids rise up. It is my right”. - Exchanging views on ways of using persuasive language; to apologise, request and thank. - Discussing dangers of inhumane conditions; reveal problems and suggest solutions using fundamental human rights. - Conversing to play judge and jury about school violence. One student validates all kinds of violence; the other states facts about the effects of violence. - Explaining reasons and consequences of weight-based teasing and bullying
Language effectiveness	<p>Vocabulary in mother-tongue expressions:</p> <ul style="list-style-type: none"> - Converting into mother-tongue; touch, fight, abuse, swearing, offensive, insulting, shaming, flogging, depression, persecution, death, fear, outrage, lameness, sexual assault, embarrass and humiliate. - Reading a descriptive text on how violence overwhelms victims, both inside and outside a school setting in mother tongue. - Using mother tongue; write a short story on bad or good acts for a path to critical consciousness. - Writing short sentences mentioning reasons for the (apparent) failure to curtail aggression and violence in the school using mother tongue. - Telling a story using mother tongue about a friend who is always left out by others due to hate, bullying, fear of teasing and fear of not being understood. - Using mother tongue to speak out words used in weight-based teasing.
Critical art	<p>Art expression and reflection:</p> <ul style="list-style-type: none"> - Cultural performances; acting out skits or role-playing about effects of violence. - Writing banners or artistic communication leaflets denouncing school violence. Include talking-compounds* - Designing signposts, posters and placards giving cautionary advice on fundamental individual rights. - Creating playbills announcing presentations relevant to a peaceful protest linked to effects of violence. - Drawing bullying or corporal punishment; indicate potential problems with a solution. - Using the subject matter of weight-based teasing or bullying, show facts via videos, magazines, newspapers and books. To improve awareness, use art to form a school club. - Drawing empowering role models to rescue emotional lives of obese children and to rectify misconceptions through pro-social avenues
<p>At the end of the lesson the student should be able to recognise how they have been oppressed; in terms of violating their human rights and fundamental freedoms. Also, the student should be able to realise the power of generative themes, how they benefit everyone’s lived experiences when it comes to defeating school violence. Provenzo (2009) argues that generative themes help “learning to be connected directly to the actual life and experience of learners, and thus provides the foundation for them to become socially and politically engaged citizens” (p. 193).</p> <p>* Talking Compounds are signposts used in school compounds to give reminding information and positive messages, which promote safety, deplore all kinds of human rights abuse and promise assurance, inspiration and guidance. They are strategically placed in high-traffic areas in school compounds in Uganda.</p>	

Themes and content	<p>Establishing equal opportunities and equal privileges to fight against discrimination.</p> <ul style="list-style-type: none"> - Supporting girl children’s efforts in combating patriarchal domination. - Convincing girls that they can do what boys are able to do. - Promoting assurance of equal access to shared prosperity, human dignity and rights. - Calling out critical expressions on blatant inequality that affects opportunity gap, like, opposing claims that people with disabilities should use separate classrooms.
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	<ul style="list-style-type: none"> - Promoting affirmative action to guarantee equal opportunity for discriminated individuals to participate and contribute to society, such as the disabled, the marginalised due to socioeconomic status, social class, ethnicity, race, age and gender.
Literacy competence and social skills	<p>Conversation and free speech:</p> <ul style="list-style-type: none"> - Discussing actions aiming at promoting gender equality. - Speaking loudly against discrimination and inequality encountered by the poor, people of different ethnic minority groups, disabled and immigrants. - Conversing about effects of autocratic parents, guardians and teachers. - Speaking up about equal opportunities for boys and girls, like taking up varying subjects by reason of gender stereotypes. - Speaking out (home or school) activities, which boys do, and girls do. - Talking about benefits and drawbacks of delegating responsibilities to others at lower hierarchical levels. - Mentioning descriptive reasons that lead to delinquency, absenteeism and eventual dropping out of school. Talking to girls, in particular; not to make fun of those who are poor, fat, dark skinned, albino, disabled, tall, short and ugly.
Language effectiveness	<p>Vocabulary in native expressions.</p> <ul style="list-style-type: none"> - Converting into mother-tongue; girl, boy, gender violence, the poor, parent, friend, disabled, teacher, elder, uncle, aunt, help, stubborn, counsellor, police, delegate, errand. - Telling and retelling of stories about discrimination against the poor, immigrants, girls, the disabled in mother tongue. - Writing stories about things boys can do that girls cannot do at school or at home in mother tongue. - Writing short words and sentences related with exercising delegated authority in mother tongue. For example, about student-spies targeting immigrants deemed as suspects due to their race or skin colour. - Using mother tongue to discuss the importance of respect for self and others, particularly for girls. - Writing stories condemning cultural habits that pave the way for child abuse and violence using mother tongue. Case in point, some religions promote early marriages and some cultures still practice female circumcision.
Critical art	<p>Creation and action:</p> <ul style="list-style-type: none"> - Painting a (girl) child in a situation of humiliation. - Drawing a scene of a child isolated and hidden away because of a physical disability or hate due to racism. - Using clay to mould and depict boys and girls in a happy home. - Drawing/sketching to show people within the school's social hierarchical positions such as, head teacher, deputy heads of departments, teachers, prefects, class monitors and students. - Writing artistic slogans condemning inequalities. As an example: Black Lives Matter, poverty hits illiterate girls, tolerate emigrants, be kind to disabled children. - Designing a poster showing the difference between rich and poor children, at school. For example, consider; a situation where there is no aspiration to wearing a school uniform or if everyone has got to wear a school uniform.
<p>The expected learning outcome is situated in understanding and participating in art education activities substantiated with narratives revealing and giving a voice to children, especially emigrants, girls, the poor, the marginalised and the disabled. This lesson aims at helping learners to focus on possibilities of genuine critical reflection and action, to demand change and equal opportunities. "Despite overall progress in enrolling more girls and boys in primary school, insufficient attention has been paid to eliminating inequality in education at all levels; not to mention, "the probability that children from the poorest 20% of households in low and middle income countries that would not be able to complete primary school ... compared to "children from the richest 20%" (UNESCO, 2015, pp. 15-16).</p>	

Teaching methods

Teaching methods are a means to an end, humanising education to promote academic success for students historically underserved by the schools. (Bartolomé 2009, p. 352)

Conversation	Dialogue	Negotiations	Codification
Debate	Problem-posing	Privileging and Othering	Reflection and action
Conservation	Nonviolent resistance	Critical appreciation	Exhibition
Peaceful protest	Restoration	Reformation	Transformation

Along the same line of thought, a disabled student should only do suitable dissent activities in regard to what can be proper within the school circumstances and their condition.

Different voices can be used to arrive at concessions in an envisaged critical curriculum of art education:

Picketing	Poetry	Leaflets	Storytelling
Protest art	Shouting matches	Posters	Placards
After arriving at a feasible persuasive voice needed for a specified art education lesson, it is recommended that students themselves make group discussions in order to agree on how to draw up critical art content, which can be adequately linked to their disqualified or subjugated knowledge. Tavin (2003) reminds us that “student voice refers to the various measures by which students actively affirm their own stories, histories and subjectivities, often through the raising of subjugated knowledge” (p. 66).			

Life skills and attitudes

For this anticipated critical curriculum of art education to accomplish some of its transformation objectives, it is necessary to support and enable students’ personal life skills and attitudes during teaching and learning so as to achieve positive emancipation that can permit a liberatory pedagogy. Life skills and attitudes can involve different ways of preparing art education classrooms to nurture traits such as assessing and analysing individual students’ needs and this also gives rise to greater self-enquiry. Generally, life skills and attitudes help students to practise:

Peer resistance	Negotiation skills	Conflict settlement	Critical thinking	Self-awareness
Assertiveness	Self esteem	Appreciation	Independence	Responsibility
Respectfulness	Effective communication	Dealing with emotions	Leadership	Decision making
Tolerance	Problem solving	Creative thinking	Patience/calmness	Togetherness
Defensiveness	Fair-mindedness	Self-confidence	Precaution	Sympathy

My final thoughts, if favourable, are situated in nurturing art education practices that

encourage social justice and equality in the school and in society with the purpose that students can achieve necessary life-changing transformation. This means teaching and learning should be centered on the concept of political freedom, humanisation and transformation topics. Along the same lines, Kincheloe (2008) argues, “once we engage in a critical form of listening to the life experiences of subaltern people, the decolonisation of consciousness becomes a real possibility” (p. 193). The other and more important learning aim is that art education needs to continuously involve a constant display of critical reflections challenging the pervasiveness of violence in institutionalised practices and/or schools that engenders censorship of students’ cultural heritage. To put it another way, art teachers should try to reaffirm their commitment towards the interests of marginalised, persecuted and oppressed students. In the school, teachers have a tendency to come up with authoritative decisions, without considering who, in the classroom is not attended to and/or who suffers. Authoritative decisions affect and control valid students’ knowledge and achievements. It repudiates real learning when the power of the teacher cannot be shared with the student. Rather, authoritative control practices maintain and/or regulate knowledge by enforcing standardised corporatised courses or subjects. By preference, teachers planning to implement a critical curriculum for art education should do thorough investigations about equal rights, because in globalisation and education, equality is significantly important when it comes to transforming students’ lives, striving to establish greater levels of critical awareness attitudes. Uddin (2019) reminds us that “Freire wanted a society where every person had equal rights and opportunities. Thus, he advocated for an education which would empower the oppressed and would give an understanding of social justice to the oppressors” (p.112).

Furthermore, during debates in art education, knowledge should always be moved out of the classroom environment for students to learn by connecting real-world concepts with authentic existing challenges and local issues. This can enable students to think profoundly and at length about how to connect oppositional ideas with critical perspectives. However, the full potential of exploring indigenous art knowledge for a critical curriculum was not conclusively investigated in this dissertation. This suggests to future critical art education researchers that much more investigation is needed into art education in a nation at risk and towards a radical critical curriculum in postcolonial and globalisation perspectives, exploring social media as the digital platform for raising the next generation. As an extra topic, future art education researchers can try to lay stress on formulating a curriculum confronting globalisation practices and the legacy of the colonial and postcolonial world, encountering the role and origin of religious pluralism united by a common language to solidify their authority while undermining African ways of naming. In 2010, Dale et al. noted in their *Pedagogy of Humanism* that “the renaming of the world assumes a dynamic state of human language, values, modes of existence and requires constant critique” (p. 98). It is expected that refinements can be made to the suggested research topics: this can occur through guidance and justifications put forward by the teacher.

Finally, as art educators, we should help students to see themselves as change-makers by giving art lessons that aim at promoting emancipatory proclamations that can direct learning to a humanising education. Art teachers should also continue to encourage students to act justly;

without that, whatever they learn in the school could easily be thought of as cynicism and/or scepticism.

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APPENDIX A

MAKERERE



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COLLEGE OF ENGINEERING, DESIGN, ART & TECHNOLOGY (CEDAT)
THE MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ART (MTSIFA)

23rd March 2016

To: Whom it may concern

Dear Sir/Madame

RE: INTRODUCTION LETTER FOR ART TEACHERS REBEKKA MUYANJA AND
MICHAEL MUYANJA

I hereby introduce Rebekka Muyanja (Master of Arts in Art Education, Makerere University ARTS, 2011) and Michael Muyanja (Master of Arts in Graphic Design, Makerere University ARTS, 2011). The above mentioned are conducting a study project called "EMBOOZI LABATO" in Art Education for primary schools in Uganda. The goal is to create a story bridge between Ugandan and Finnish primary schools, where children are empowered to educate each other about their cultures by exchanging stories and artworks between the two countries. The project aims at introducing storycrafting method step-by-step to the school collaborators. All collaborators including the children who take part in the project and handed out booklets containing stories and artworks the children have created.

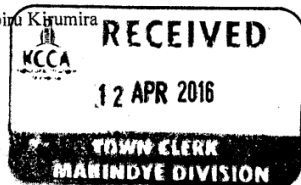
The storycrafting method was developed in Finland by Liisa Karlsson. Through storycrafting, teachers can listen to the pupils and involve them in planning and producing actions in a natural way. In storycrafting, each individual's skills are highly regarded and a child is recognized as a producer of knowledge and culture.

In October 2015, Rebekka Muyanja arranged pilot workshops on storycrafting for Primary 3 pupils in Simonkallio School in Finland. In Uganda, children will write and tell stories in their own language and/or English to be shared with Finnish School children. The purpose of the project is to promote international education that is realized when children in Finland and Uganda get to learn about each others' cultures and lifestyles through the stories and artworks.

Finnish collaborators are Ugandan Community in Finland, Simonkallio Primary Finnish Network of Children's Cultural Centers School in Vantaa, and Culture for Children and Young People of Vantaa Culture Services.

Yours Sincerely,

Dr. Rose Namubiru Kikumira



Ref: LUB/KCCA/308

19th April 2016

TO WHOM IT MAY CONCERN

This is to introduce to you REBEKKA MUYANJA and MICHEAL MUYANJA who qualified in Master of Arts in Art Education, Aalto University ARTS and Masters of Arts in Graphic Design, Aalto University ARTS respectively.

They are conducting a study project called "EMBOOZI ZA'BATO" in art education in selected primary schools in Uganda. The goal is to create a story bridge between Ugandan and Finnish primary schools through cultural education.

The purpose of the project is to promote international education that is realized through exchange of cultural education.

The purpose of this letter is to request you permit and facilitate her in any way possible.

Your cooperation in this regard will be highly appreciated.

Thank you.

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Supervisor Education Services

C.c Town Clerk – Lubaga Division Urban Council



MAKERERE UNIVERSITY

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COLLEGE OF ENGINEERING, DESIGN, ART AND TECHNOLOGY (CEDAT)

THE MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ART

10th June 2016

TO WHOM IT MAY CONCERN:

This is to certify that Muyanja Micheal is a PhD student registered at Aalto University Finland.

He is carrying out a research under the title "Art from home to school: Toward Critical Art Education, a Globalised Post Colonial Context – in Primary Schools of Uganda".

In this research, I am the local supervisor.

Kindly assist Muyanja to get the information he is looking for.

Yours faithfully

Prof. George Kyeyune

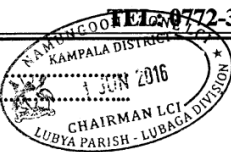


**NAMUNGOONA ZONE 1
LUBYA PARISH, RUBAGA DIVISION
KAMPALA DISTRICT**

TEL: 0772-302011/ 0758-466450

Your Ref:

Our ref:



Date:

01 June 2016

TO WHOM IT MAY CONCERN

Dear Sir/ Madam,

Re: Mr. /Mrs. / Ms:

MUYANDA MUCHEAL

We introduce to you the above named person is a Ugandan and a resident of this village.

Mr. / Mrs/ Ms:

Muyinda Mucreal

is personally known to us for a long time and he / ~~she~~ has no bad record since he / ~~she~~ has been here.

We therefore recommend him/~~her~~ to your office for assistance.

Thank you.

Yours faithfully,


MALE DAVID
CHAIRMAN L.C.I

MALE DAVID

CHAIRMAN L.C.I



OUR LADY OF FATIMA SHRINE NAKULABYE CATHOLIC PARISH

P.O Box 16441 , Kampala - Uganda
Tel: +256 - (0)414 - 540 838
E-mail: nakolofs@yahoo.com

11th-June-2016

TO WHOM IT MAY CONCERNED

Dear Sir/Madam,

RE: RECOMMENDATION FOR MUYANJA MICHAEL

I greet you in the name of our Lord Jesus Christ. I wish to recommend the above gentleman that he is my Parishioner from Namungoona Sub- Parish. Mr.Muyanja Michael is carrying out a research on Christian/Missionary founded School in Uganda.

The aim is to understand and promote students individual skills, which are highly regarded in the current education settings of Uganda. "The title of the research is Art from Home to School toward Critical Art Education in a Globalised Post- Colonial Context in Primary Schools of Uganda".

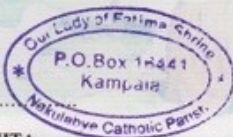
He is well known to me, hardworking and above all trustworthy.

You can also trust him in other areas.

God bless you.

Fr. Kasiita A.

REV. FR. ANTHONY KASIITA
ASS. PARISH PRIEST



Art from Home to School is an investigation, which examined various aspects to transform the school curriculum, restore a stronger sense of historical cultural awareness; promote tolerance and cultural diversity through art education at primary school level in Uganda.

Art from Home to School argues against censored cultural heritage; earmarked as indigenous art and mother tongue use in primary schools of Uganda. It provides an inquiry into colonial and postcolonial educational policies that promote a Euro centered school curriculum that stresses rote learning, encourages school violence through corporal punishment and ultimately that may result in physical abuse, along with dropping out of school.

Further, Art from Home to School attends to other antagonisms in the society and school where the student persists; which cause socioeconomic inequalities and exploitation by reason of globalisation in education. It builds its knowledge base on Paulo Freire's *Pedagogy of the Oppressed* to transform teaching and learning focused on social change. In it, ethnographic research was used to review art works produced by students as resistance to previously silenced voices and obtained results were used to plan a hypothetical critical curriculum of art education suggesting a captured vision of decolonising reforms.

Mr. Muyanja Michael is a Ugandan art educator, illustrator, author and visual artist. He has worked and trained in Finland for over 15 years. With his vast background in art education – stemming from Kyambogo University, Uganda.



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