An Investigation of the assessment of the Continuous Assessment Portfolio component of Art, Craft and Design in Botswana Junior Secondary Schools

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A minor dissertation submitted in *partial fulfilment* of the requirements for the award of the degree of Masters of Education

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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ABSTRACT

In this study, I undertook to investigate how the requirements of formative and summative assessment influence the practices of teachers of art, craft and design in Botswana junior secondary schools (BJSS) in relation to the continuous assessment portfolio (CAP). I used qualitative research methods for data collection, mainly using in-depth interviews with individual teachers of art, craft and design. I also used grounded theory approach to interpret and analyse the collected data. The sample was chosen from different junior secondary schools near Gaborone, in Botswana. Interviewees had common qualification entry requirements while their experiences and backgrounds were different theoretical and conceptual frames underpinning the study are mainly Bourdieu's theory of practice and Lave and Wenger's theory of communities of practice. I focused my study on using these theoretical and conceptual frames to help describe the basis for the participants' choice in their judgements during their development of students' CAP. The outcome of this study makes claim that the teachers of art, craft and design who participated in the study clearly understood the requirements of the CAP. However, they chose to ignore these requirements due to the pressures originating from the tensions between formative assessment at school level and summative assessment at the level of the national examinations. These choices result in teachers undertaking activities which emphasize doing well in the national examinations rather than developing the students' skills for future use. This practice results from teachers' efforts to gain recognition for themselves and their schools as a result of outstanding national examination results. Good performance by their students in national examinations enhances their reputation as teachers and makes them eligible to be entrusted with national responsibilities such as being appointed moderators and examiners

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DEDICATION

This study is dedicated to the loving memories of my late father, mother and sister, who passed on during the period I was working on this study.

May their souls rest in eternal peace.

ACKNOWLEDGMENTS

I would like to express my heartfelt gratitude to Associate Professor Jeff Jawitz, for guiding the process of this study. Working under your guidance has been inspirational and a very fulfilling academic experience. Your patience, suggestions, constructive criticism from the beginning to the completion of this thesis is priceless. They shall forever be cherished and remain my academic mentors. I am so grateful Jeff.

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Kealeboga bagaetsho.

LIST OF ACRONYMS

BEC   Botswana Examination Council

BJSS   Botswana Junior Secondary Schools

CAP   Continuous Assessment Portfolio

CRT   Criterion Referenced Testing

COP   Communities of Practice

LPP   Legitimate Peripheral Participation

RNPE   Revised National Policy on Education

SSA   Sub-Saharan Africa

CHAPTER 1: INTRODUCTION TO THE STUDY

This chapter outlines the background of the study detailing the nature of assessment in Botswana Junior Secondary Schools in general and the environment under which assessment of Art Craft and Design in particular is done in schools. The chapter also details the aim, the focal research question and the problem statement of the study. It further briefly introduces the theory chosen for the study, and finally sketches out the overall structure of the study, outlining chapters succeeding this one.

1.1 Art Education in Botswana Secondary Schools

This section gives a brief background to Botswana and her secondary education system. It also discusses the context of development and implementation of a continuous assessment portfolio framework as recommended by the (Government of Botswana, 1994). This section further elaborates on the assessment of art, craft and design as a subject in Botswana Junior Secondary Schools (BJSS).

Botswana is one of landlocked countries located in the southern part of Africa sharing borders with, South Africa, Namibia, Zambia and Zimbabwe. Before gaining independence from Britain in 1966, Botswana was under British protection and known as the Bechuanaland Protectorate. Botswana has a population of approximately 2 million people and a land mass of approximately 582 000 square kilometres (Government of Botswana, 2003). The country is divided into ten administrative districts: Central, Chobe, Ghanzi, Kgalagadi, Kgatleng, Kweneng, Ngamiland, North East, and South East and Southern (Figure 1).

The teachers participating in this study were selected from some schools in the Central, Kgatleng and Kweneng districts, as well as the capital city Gaborone.
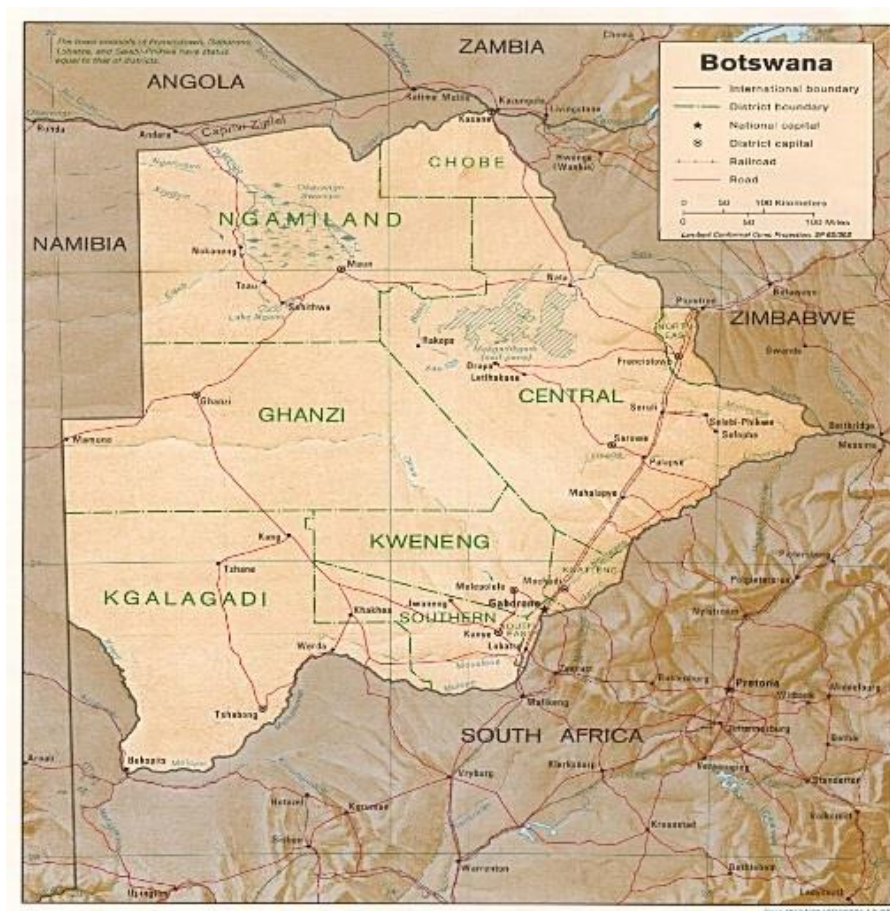
Figure 1: The Administrative Map of Botswana
(Source: www.Vidian.com/detailed-political-and-administratrive -map-q-botswana/)

1.2 The Context of Continuous Assessment Framework

The introduction of the 1994 Revised National Policy on Education (RNPE) by the Botswana Government marked the beginning of curriculum change and a relatively new assessment regime in the education system. This was in response to the recommendations of the report by the National Commission on Education, which was conducted in 1992 to prepare the education system for the 21st century (Government of Botswana, 1994).

In particular, the inception of the RNPE shed insights into inadequacies of the curriculum framework in use in Botswana Junior secondary schools at the time. Amongst other things,

the RNPE recommended that the then existing two-year curriculum of junior secondary schools be replaced by a three-year curriculum. The three-year curriculum was fully implemented in 1996. Essentially, the three-year curriculum guided the development of a shift towards the greater use of criterion referenced testing (CRT) (Government of Botswana, 2002). Through CRT, teachers are expected to assess students' performance outcomes through continuous assessment portfolios (Government of Botswana, 2002). This model is in line with what Nitko (1994b) described as "Curriculum-based criterion-referenced continuous assessment" which is explained as, "a framework that focuses on student's learning the important outcomes set in the curriculum. The learning targets described in the curriculum become the criteria against which students are assessed" (Nitko, 1994b:3).

The foregoing explanation suggests a link between students' performances and the subjects of the syllabus. It is because of this link that the art, craft and design syllabus expected teachers to use CRT and continuous assessment to assess students for diagnosis, remediation and selection. This requires art teachers to shift from the key assessment of achievement in art, craft and design based on subjective qualities of expression, perceptions and creativity towards assessment of objectives and marking criteria. However, the shift posed a challenge to the art teachers' understanding of policy procedures and assessment guidelines (Molwane, 2000 and Weeks, 2002). Weeks (2002), for instance, observed the challenge with teachers in Botswana junior secondary schools generally precipitated by lack of "understanding of the new independent approach to continuous assessment" (Weeks, 2002: 26).

Molwane (2000) also observed that the three-year programme for Botswana junior secondary schools presents critical assessment challenges for design and technology teachers. The challenges start from Form 1 with what he termed 'inward facing formative priorities',

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developing to 'outward facing summative priorities' in Form 3. Form 1 in Botswana's school system refers to the first grade in the three-year junior secondary programme. In elaborating each stage of the assessment procedures, Molwane (2000) highlighted the following;

- In Form 1 of junior secondary schooling, the teachers' focus is on skills development, with teachers organizing tasks and projects based mainly on materials students have difficulty in using.

- Form 2 focuses on students being encouraged to work as individuals through the design process approach.

- Form 3 is where the teachers make sure that students are working on a major project (portfolio and artefact) which is externally assessed and the results add to the final junior certificate mark.

Molwane (2000) further identified external demands and pressures as concerns that influence Design and Technology teachers' assessment activities and tasks. Consequently, Design and Technology teachers turned away from "formative assessment which enables students to get feedback on their progress" (Molwane, 2000: 4) throughout the three-year learning period. It is worth noting that, the practice of foregrounding the formative over the summative area of assessment "limits theory and other skill coverage in the quest for excellence" (Molwane, 2000: 124). Therefore, teachers facing assessment challenges concentrate on and explore activities where their students can most likely succeed, resulting in less focus placed on what students can do and how they have improved, hence encouraging success rather than looking for growth in skill.

Therefore, the inclusion of continuous assessment as espoused generally by the three-year curriculum, and in particular by CRT, called for the art teachers' incorporation of a wide

range of teaching activities designed to promote accessibility to various modules of the syllabus. Thus, from 1996, students' success in art, craft and design required them to be tutored through a variety of activities aimed at a better understanding of art, craft and design concepts; the knowledge of art, craft and design process tools and materials in each module. To achieve this, teachers had to follow both theoretical and practical approaches through modules (Government of Botswana, 1996). A module in this context refers to a course of study from which teachers select a single activity to teach. Modules are grouped into three main areas of the art programme namely, fine art, craft, and design. These are arranged in the following order:

- Module 1: Introduction to Art, Craft and Design

- Module 2: Drawing

- Module 3: Painting

- Module 4: Sculpture

- Module 5: 2D crafts

- Module 6: 3D crafts

- Module 7: Graphic design 1

- Module 8: Graphic design 2

These modules are further classified in the diagram below (Table 1) to illustrate the main areas of the art-teaching programme (modules) in each of the three years of learning in BJSS.

FORM	TERM 1 JANUARY-APRIL	TERM 2 MAY-AUGUST	TERM 3 SEPT-DEC
1	Introduction to art craft and design	Drawing	Painting
2	Sculpture	2D Crafts	3D Crafts
3	Graphic design 1 (2D Design)	Graphic design 2 (3D Design)	Project Work and Essay

Table 1: Module Allocation Grid

Overall, these modules aim to help art teachers address different topics and sub-topics that are taught in the first three years of secondary schooling in Botswana. Art teachers also use continuous assessment and criterion reference testing when assessing students' performance and achievements from year to year.

1.2.1 Assessment of the BJSS Art Program

The three-year art, craft and design syllabus is assessed through three components, namely; multiple choice questions, the continuous assessment portfolio (CAP), and the final project accompanied by an art appreciation essay as outlined in Table 2 below. These three assessment components form the summative assessment set by the Botswana Examination Council (BEC) to determine the overall performance of an individual student. The BEC is the body within the Ministry of Education that regulates and conducts examinations in Botswana schools. The BEC uses moderated and examined grades obtained from junior secondary school art teachers to generate a representative mark of a student's performance.

COMPONENT	TYPE OF QUESTIONS	MARKS	%WEIGHING OF PAPERS	TIME ALLOCATION
Paper 1	Multiple Choice Questions	50	25	1 hour
Paper 2	Continuous assessment portfolio	90	45	2.5 years
Paper 3	Final Project and an art appreciation essay	60	30	6 weeks

Table 2: Assessment Grid

1.2.1.1 Paper 1: Multiple Choice Questions

There are 50 items in this paper worth a total of 50 marks, which are selected to test students' understanding of concepts, materials and techniques as well as historical and cultural aspects of art, craft and design, (Government of Botswana, 1996).

1.2.1.2 Paper 2: Continuous Assessment Portfolio (CAP)

The Curriculum Blueprint (Government of Botswana, 2002) requires that the programme be assessed formatively as it is designed such that students' achievements and performances are evaluated through continuous assessment procedures and examinations. Assessment strategies should, "identify objectives to be assessed by continuous assessment…and specify guidelines for setting performance standards to be used for the award of grades A, B, C and D" (Government of Botswana, 2002:11).

A maximum of 90 marks is awarded to this section, based on artworks from each of the three main areas of the art programme over three years as outlined below:

- **Fine art:** In this category, a student is required to submit an artwork on any of the three components of fine art (drawing, painting and sculpture).

- **Crafts:** Here a student is required to submit an artwork on either of the two components of crafts, (2D and 3D crafts).

- **Design:** A student is required to make an artwork on any of the two design components, (2D and 3D design).

Art teachers make judgments concerning students' performances from a set of three artworks, which are part of the CAP. The marking of students' artworks should be aligned with the national standards sent to schools. These give teachers the basis upon which to discuss and agree on grades to make judgments concerning student's performances. The purpose is to allow teachers to internalize the marking process and generate agreed standards to work on. After engaging in discussions, teachers need to make sure that every student's artwork has been seen, marked, recorded and checked by all teachers in the department. The CAP requires students to have attempted "all the modules of the 3-Year Junior Certificate course in accordance with the period stipulated" (Government of Botswana, 1996).

1.2.1.3 Paper 3: Final Project and an Art Appreciation Essay

The final project is supported by an art appreciation essay supplement. A maximum of 60 marks is awarded to this paper. Students are given the opportunity to select their own problem and research area and the choice to explore and experiment with any media. They are expected to apply learnt knowledge, skills, techniques, and any other personal experiences they would find useful in creating their artworks (Government of Botswana, 1996).

1.3 Standards in Art, Craft and Design

Standards in the context of this study refer to a set of artworks selected by external moderators and sent to schools, either manually (e.g. a booklet) or electronically (e.g. DVD) to confirm a level of achievement or a quality of performance expected from students. Utlwang (2003) contends that "no system can exist without standards that can measure and sustain it. Such standards are formulated by local professional officers who produce benchmarks for future reference" (Utlwang, 2003:5).

The standards are determined by exemplar materials selected from the previous year's Form 3 students nationally. These artworks are selected from drawing, crafts, and design, painting and sculpture modules and are used as benchmarks for marking the current Form 3 students' performances.

The standards are used to establish criteria in the continuous assessment portfolio. They are essential in assessing students on a variety of capabilities and in accommodating a descriptive analysis of students' achievements (Government of Botswana, 2002). Specific criteria would therefore be used to interpret "a student's score by comparing it to a domain of performances that a student is expected to learn" (Nitko, 1994:5). In this way, teachers are expected to assist students' skills development by strongly emphasizing the standards. This assessment, "clearly depends on an understanding of the national criteria and acquisition of appropriate skills and techniques" (Bennett, 1989:243).

Art teachers align the marking of the students' artworks with the national standards sent to schools, and make judgments concerning students' performances from a set of three artworks (see examples of standards sent by BEC in DVD form in figure 2 and 3 below). All Form 3

teachers in the art department at a given school are expected to be involved in marking together to internalize the process. They use pictorials to generate agreed standards to use for marking and moderation. Bennett (1989) cites that the exercise of using pictorial "exemplar material represents an attempt to develop teachers understanding of the criteria by providing a visual context" (Bennett, 1989:245).

Below are examples of standards BEC sent in a DVD form. These are support works that serve as evidence to justify student as the real owner of the project.

Figure 2: Example 1
(Artwork Credit: Kgosi Thema)

Figure 3: Example 2
(Artwork Credit: Kgosi Thema)

Figure 4: Example 3
(Artwork Credit: Kgosi Thema)

Figure 5: Example 4
(Artwork Credit: Kgosi Thema)

Below is an example of a finished final artwork

Figure 6: Completed Artwork
(Artwork Credit: Kgosi Thema)

Art teachers standardize and moderate CAP before the actual marking takes place. Standardization in relation to this study should be understood as a process where a norm sample of standards represents the performance of a student in relation to a large population of students. Moderation refers to an exercise done to establish consistency of judgments made about students' performances.

Standards, as a regulatory means for art teachers to use in assessing, are employed to fulfil art, craft and design syllabus objectives. They also help art teachers establish uniformity of their decisions when marking. In addition, standards together with written commentaries assist students by describing the qualities which their projects should display. They present students with the opportunity to satisfy requirements outlined in the record form (Figure 8). A sample of a record form shows "Knowledge with Understanding", "Creative Response" and "Research/Support Work" as grading themes to guide art teachers during the marking of CAP. The grade criteria used in the record form is general, which inevitably leads to different interpretations by the art teachers in different schools.

Below is an example of an individual student record form marked by teachers and moderated by external moderators. Teachers enter students' names and the school particulars and circle the domains they have to assess. Moderators adjust marks as shown.

Examinations Research and Testing Division
Ministry of Education

REPUBLIC OF BOTSWANA

JCE ....
33/2 Art, Craft and Design Paper 2
Individual Candidate Record

| Centre Number | | Centre Name | | | | | | | |
| Candidate Number | | Candidate Name | | | | | | | |

Knowledge with Understanding				Creative Response				Research/Support Work	
Effectiveness in rendering form or structure	Organisation of space and spatial relationships	Effectiveness in use of media	Use of art elements and principles	Visual organisation of ideas in logical coherent way	Originality in individualistic and personal way	Demonstrate quality of idea as seen by interpretation & good craftsmanship	Ability to make artistic and aesthetic judgement	Impress with personal vision and commitment relevant to the project	Research from varied and appropriate sources	Show the development of ideas in a series of rough layouts and experimentation
Max 4	Max 3	Max 3	Max 2	Max 3	Max 3	Max 2	Max 2	Max 2	Max 2	Max 1
Mark Obtained: 4				2						

| TOTAL MARK 29 | Knowledge with understanding (out of 15) 13 | Creative Response (out of 10) 9 | Research (out of 5) 5 |

Figure 7: Individual Candidate Record Form

Bennett (1989) suggests specific assessment criteria where teachers are drawn in to deciding the extent to which a student has satisfied the assessment aim.   Bennett (1989) argues that though photographic reproduction of artworks helps teachers understanding by providing the visual perspective it does not wholly incorporate the elements of the original copy thus making the tool inadequate for assessment. Consequently and procedurally, when art teachers mark students' continuous assessment portfolios, they expect to be provided with a set of criteria upon which their assessment should be based, an approach which Bennett (1989) believes is prescriptive rather than informative.

1.4 The use of Theory

To clarify assessment concepts, the theoretical tools and the explanations to art teachers' interactions in the workplace, Bourdieu's (1997) theory of practice and Lave and Wenger's (1991) communities of practice will be used as theoretical and conceptual frames to guide this study. The theoretical concepts will help answer the research question as well as providing a context for interpreting the findings.

These theoretical tools have been found to be useful in helping to explain the art teachers' practices, what they decide to do and how their decisions impact on their practice. This is in

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agreement with Jones (2000) who says theory "needs to be practical, exploring middle ground questions and providing the link between pragmatic, operational questions and the principles and coordinating concepts which might offer a consistent and systematic approach" (Jones, 2000:2). Bourdieu's theory speaks to levels and differences in peoples' accumulated knowledge and experiences, whilst Lave and Wenger's talk essentially to how knowledge is acquired through relational interactions and participations especially in working relationships. It is therefore essential to understand "theory and practice relationship as a way to reconstruct professional knowledge, to promote the learning culture and support participating teachers' cooperation" (Lopez-Pastor, Monjas and Manrique, 2011:154).

1.5 Aims of the Study

This study seeks to investigate the assessment practices of the teachers of Art, Craft and Design in Botswana junior secondary schools (BJSS) in relation to the continuous assessment portfolio (CAP).

1.6 Focal Research Question

The focal research question for this study is "How do the competing requirements for formative and summative assessment of continuous assessment portfolios (CAP) influence the practices of Art, Craft and Design teachers in Botswana Junior secondary schools?"

1.7 Research Problem Statement

As a teacher of Art, Craft and Design for fourteen years and a moderator in schools at BJSS level, I developed a need to understand the impact and influence CAP has on the art teachers' assessment practices. Additionally, taking assessment related courses and reading widely in the area during my study for the degree of Masters in Education, I developed further interest in the undertaking of this study.

From my experience, the current assessment procedure for CAP poses challenges for teachers of Art, Craft and Design at junior secondary schools. For instance, art teachers have limited understanding of the exercise and use external assessment procedures to assess CAP in schools. Furthermore, the assessment of the three components of CAP is usually done in a short period of time during the second term of Form 3, just in time for external moderation. This study therefore sets to investigate practices and challenges associated with the CAP in relation to Art, Craft and Design at junior secondary schools.

1.8 Structure of the Thesis

In addition to this introductory chapter, the thesis consists of the following chapters in order of presentation.

The second chapter presents the literature reviewed and the theoretical frame for this study. The literature reviewed explores continuous assessment with a view of establishing if and how it incorporates both formative and summative process of assessment Nitko (1994). The chapter closes by addressing tensions that may exist between formative and summative dimensions of assessment and how these manifest. The theoretical framework illuminates Bourdieu's concepts of capital, field and habitus as well as the notion of social situated learning and participation as espoused in the context of communities of practice (Wenger and Snyder, 2000; Wenger, 2005; Wenger, 1998 and Jawitz, 2009).

The third chapter presents the research methodology where I describe the methods of data collection and analytic framework used for the development of the analysis activity. The chapter details procedures used in selecting the informants and the instrumentation used to gather the data. Lastly, the chapter deals with the ethical considerations of the study.

The fourth chapter presents the findings from the data provided by the respondents, in which a number of issues emerged. The emerging issues were categorized into themes deemed most relevant to my research focus. These themes and sub themes are discussed throughout the chapter.

The fifth chapter discusses the findings of the study and presents conclusions drawn thereof. The chapter answers the research question by linking the findings to the literature reviewed and the theoretical framework.

This section has outlined information about Art, Craft and Design as a discipline and its forms of assessment in Botswana JSS context. The chapter has also touched on the art teachers' use of standards on the use of the criteria to students' achievements, for the purpose of deciding the level of the quality of the artwork. However, as art teachers interact during their discussions to determine the quality level of their students' projects, constructive arguments ensue on what one qualifies as a good project. It is through the use of communities of practice tools that I will explain the teachers' engagements, whilst theory of practice concepts explains the empowerment of practitioners to help elaborate on their engagements.

CHAPTER 2: THE LITERATURE REVIEW

2.1 Introduction

This chapter outlines the theoretical framework guiding this study followed by the relevant literature on assessment in the Botswana Secondary Education system. I also clarify some of the key concepts paying close attention to possible tensions raised in the literature between the summative and formative dimensions of continuous assessment.

2.2 Theoretical and Conceptual Framework

The theoretical and conceptual frames underpinning this study are mainly theory of practice by Bourdieu (1990) and communities of practice by Lave and Wenger (1991). These are explored as conceptual models, which when appropriately utilized should significantly help inform and understand assessment practices of teachers of art, craft and design in BJSS.

The concepts of capital, field and habitus by Bourdieu (1990) were used to shed light on how the competing requirements of formative and summative assessment shape the teachers' practice. In addition, Hodkinson and Hodkinson (2004) conceptual tools of collaborative cultures and loose integration were similarly helpful in investigating the way the idea of communities of practice play out in Botswana junior secondary schools art departments. The notion of legitimate peripheral participation by Lave and Wenger (1991) were also employed to explore the opportunities for teaching and learning of assessment available to the art teachers. This chapter explains these concepts and discusses them in relation to the assessment of art, craft and design in BJSS.

2.2.1 Bourdieu's Theory of practice

Bourdieu's theory of practice places emphasis on creation of objective and social structures with the agents understanding of their benefits and use (Bourdieu, 1990).

Bourdieu also sees the activities of a group of people as not only defined by behaviours and actions of individuals but rather by practices that are formed through the influences of culture and traditions of the concerned society (Jenkins, 2002). The central issue in Bourdieu's theory of practice is concerned with explaining and understanding agents' practices within and according to the structures of the field. In fact, Bourdieu conceptualizes capital, field and habitus as working together to produce contestations, challenges and changes that shape the practices. Swartz (2002) asserts, "Practices conceptualize human action as the outcome of a complex relationship between habitus, capital and field" (Swartz, 2002:66). As a result, thinking of practice in relation to art teachers might be interpreted through laid down procedures within an organization that govern the teachers' social practices where habitus and capital come to play.

2.2.1.1 The Concept of Capital

For Bourdieu (1977), capital includes "all the goods, material …that present themselves as rare and worthy of being sought after in a particular social formation" (Bourdieu, 1977:178). Capital can thus take different forms to include economic, social, cultural and symbolic capital, that represents an exceptional power a person has which can be used to improve or maintain their positions within the field Swartz (1997). The aforementioned emphasizes that rare skill and resources sought after in fields by individuals or groups draw on various species of capital to advance their interests in the social order. Noteworthy is that, all forms of capital

that "social agents" hold are products of investment in time and labour, but also include power inherent in recognition and prestige (Harker, Mahar and Wilkes, 1990)

Bourdieu (1993) defines "cultural capital as a form of knowledge, an internalized code or a cognitive acquisition which equips the social agent with empathy towards, appreciation for or competence in deciphering cultural relations and cultural artefacts" (Bourdieu, 1993:7). Cultural capital as a result exists in the form of educational experience. It puts emphasis on non-economic goods in the form of educational credentials as it can only be appreciated by those understanding their meaning, in this context the art teachers understanding of art, craft and design as subject.

According to Jenkins (2002), cultural capital is "primarily legitimate knowledge" (Jenkins, 2002: 85) that one possesses. Art teachers enter the schools with the art, craft and design subject matter or content they acquired during training, consequently qualifying in a "form of cultural knowledge, competences or dispositions" (Bourdieu, 1993: 7). These then form art teachers' cultural capital since it is primarily concerned with the knowledge and competencies which equips them with understanding.

The art teachers' possession of cultural competence enables them to understand the meaning and have interest in their students CAP activities. This capital however is built over a period of time and includes associations with fellow art educators in pedagogical activities (Bourdieu, 1993). Social capital here is seen to be contributing in the form of support from the shared relationships within an art department. Membership of an art department provides each art teacher with support that entitles the department to the collective reward of their students' good results.

The perspective of symbolic capital according to Bourdieu (1993) refers to "degree of accumulated prestige, celebrity, consecration or honour and is founded on a dialectic of knowledge and recognition" (Bourdieu, 1993:7). Symbolic capital therefore exists in the form of prestigious titles, honours and positions Jenkins (2002) that when converted, form part of recognition and reputation. It is in the form of recognition of an art teacher who enters a department with the title of "moderator", a position that carries with it the power of being acknowledged during CAP activities. It is also in the form of reputation that some art teachers are already established as successful artists, and this gives them the power to be recognized in their teaching field. Harker, Mahar and Wilkes (1990) similarly views that "such a position carries with it the power to name (activities, groups), the power to represent common sense and above all the power to create the official version of the social world" (Harker, Mahar and Wilkes, 1990:13). This kind of authority which signifies recognition and reputation is embedded in symbolic capital, and gives agents a public and recognised identity. It is therefore worth noting that symbolic and cultural capital are significant attributes of power in recognition and prestige that are suitable in the teaching field and therefore suitable to be pursued.

2.2.1.2 The Concept of Field

The term field refers to Bourdieu's idea of a social space in which activities are socially organized by a group as a collective. Bourdieu (1993) defined field as a "structured space with its own laws of functioning and its own relations of force" (Bourdieu, 1993:6). I find the concept of field relating to the assessment of CAP as a developed model with structural rules that govern teachers' practices. Furthermore, the way in which the concept of 'field' is to be understood in this study is to explain these structures of art teaching in an art department. A field makes available activities that agents should take part in during the interactions of their

practices. Individuals working together and competing amongst themselves within the field are able to create results that determine the field's progress (Bourdieu and Wacquant, 1992).

The assessment of CAP can therefore be regarded as a field, and the department of Art, Craft and Design as a sub-field within the field of education (Fig. 8).

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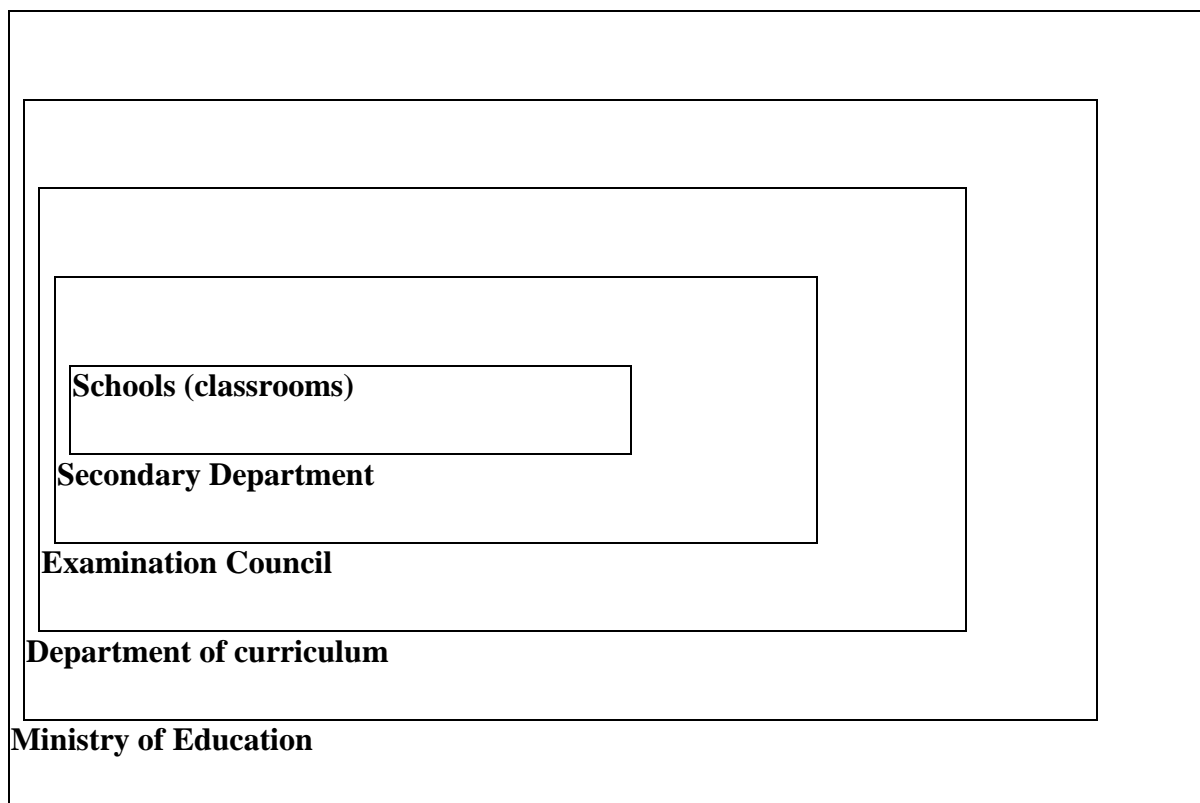
Figure 8: The Structure of Botswana Education System

The influence of field can also be explained in terms of Bourdieu's notion of a 'social space'. Within this social space there is an arrangement of relations between positions in forms of capital (Swartz, 2002). Thus capital affords agents with different potentialities and determines which agent has a potential to win that position. Bourdieu (1993), also sees field as not always based on mindful calculation like in the "cultural (literacy) field, competition often concerns the authority inherent in recognition, consecration and prestige" (Bourdieu, 1993:7). It is within this angle that the two forms of capital (symbolic and cultural) will be used to explain the efforts and different set of skills (habitus) with which the individual art

teacher activate their expertise (cultural capital) to compete for good results and good positions for themselves, their students as well as their schools.

2.2.1.3 The Concept of Habitus

Bourdieu and Wacquant (1992) cite that "habitus is a restructuring mechanism that operates from within agents" (Bourdieu and Wacquant, 1992:18). Habitus develops as individuals incorporate behaviours, beliefs, cultures and practices that they interact with in their lives. Jenkins (2002) notes that habitus can be seen as present "inside the heads of actors" and is also evident in the "practices of actors and their interaction with the rest of their environment" (Jenkins, 2002:75). It goes without saying therefore that the habitus of the individual as manifest in their values, cultures and beliefs, develops through interactions with other individuals, increased practice and growing personal understanding. Jawitz succinctly maintains that:

"Each agent in a field carries the habitus formed out of the past experiences and socialisation processes, which includes the embodied and embrained knowledge they have acquired" (Jawitz, 2007:33).

Moreover, habitus can also be viewed as consisting of internalized habits, types of expertise and competences.

"Habitus gives practices a particular manner or style. The disposition of habitus identifies certain individuals as risk takers, others as cautious, some as bold, others as timid, some balanced, and others awkward. Individuals do not conform to the external constraints and opportunities given them. They adapt to or resist, seize the moment or miss the chance in characteristic manners" (Swartz, 2002:63).

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Art teachers enter their places of employment with a similar training with respect to art, craft and design as their specialist subjects. They develop a learned practical sense of what is expected of them in line with the kind of work done in art departments. Their habitus may be different in terms of their interactions and opportunities available in their different settings but it provides an orientation that reflects the practices and contexts they are developed in. Such an opportunity provides art teachers with a way of going about their activities without thinking too much about them.

Having given a descriptive overview of Bourdieu's theory of practice, and demonstrated activities that take place in time, settings and show interactions that connect art teachers and their organizations, in the next section I identify the art teachers' assessment practices, their interactions and their choices of activities for their departments.

2.3 Communities of Practices

The focal point of communities of practice (COPs) in this study is its importance in helping to explain and understand art teachers' practices. COP involve working together with others culminating over time in the development of a particular way of doing things. When that happens, we say a COP has emerged. Briefly put, "communities of practices are groups of people who share concern or a passion for something they do and learn how to do it better as they interact regularly" (Wenger, 2005:1).

Wenger (2005) emphasizes that COPs are groups of people who engage in joint practices and in shared tasks of their settings. He stresses that these engagements can operate in different forms since "some are quite small, some are very large, often with a core group and many peripheral members" (Wenger, 2005:3). Whatever form these operate in, they should have the characteristics of "a domain", "a community" and "a practice" (Wenger, 2005:2). In

Wenger's terms, "a domain has an identity defined by a shared…interest. Membership implies a commitment to the domain, and therefore a shared competence that distinguishes members from other people" (Wenger, 2005:1).

 Drawing on the work of Lave and Wenger (1991), Smith (2001) defines a COP as a "group of people who engage with each other over a sustained period of time to develop skill or area of knowledge through collaboration, conversation and exchange" (Smith 2001:3). Smith's description of COPs includes members' exchange of ideas and the influence of their interactions on the development of their setting. The teaching of art, craft and design is a "domain" of interest to the art teachers. Art teachers' commitment and ability to share their skills in their area of expertise distinguishes them from the other teachers in different subject areas in their schools. Wenger (2005) adds that "in pursuing their interest in their domain, members engage in joint activities and discussions, help each other and share experiences" (Wenger, 2005:2).

The art teachers' involvement in common approaches through interactions in helping students with various art techniques and skills display the dimension of practice in a community of fellow participants. This notion of social interaction relates well with patterns practiced by art teachers when teaching, internally moderating or marking CAP as a joint activity. Wenger (2005) argues that "where members of a community are practitioners, they develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems- in short a shared practice" (Wenger, 2005:2).

From their development of COPs, Lave and Wenger (1991) observe that the achievement of certain forms of knowledge is through increased participation in practice within social relationships through a process they call legitimate peripheral participation (LPP). LPP

involves a newcomer being kept back from full participation, "often legitimately from the broader perspective of society at large" (Lave and Wenger (1991:36). Through engagement with peripheral activities, newcomers become familiar with duties, expressions and principles of a community. "Newcomers" slowly learn to become "old timers" by carrying out duties that shape them in a community that they are becoming part of (Lave and Wenger, 1991).

Hodkinson and Hodkinson found value in the concept of legitimate peripheral participation and conceptualized it in two ways within the teaching profession (Hodkinson and Hodkinson, 2004). Firstly, newcomers are new members to the teaching profession who have to participate within the norms and learn everything from the art teachers in the department who joined before them and are thus considered full members.

Secondly, newcomers can be teachers who have transferred from other schools or have changed jobs. As these teachers participate in the department, and drawing on their prior experiences, they are able to share with older members of the department.

2.3.1 Collaborative Cultures and loose integration

Hodkinson and Hodkinson (2004) concepts of collaborative cultures and loose integration expands further on the notion of communities of practice by Lave and Wenger (1991). They describe collaborative cultures as characterized by relationships of openness, reliance and support among the schoolteachers they studied. A department exhibiting a collaborative culture displays close working patterns, where teachers collectively participate in their daily activities (Hodkinson and Hodkinson, 2003). This regular working together of teachers might include visits to one another to see their colleagues' students' work in progress, or collectively engage in the preparation for their lessons. It might also include teachers

spending their non-teaching time together in common areas (Hodkinson and Hodkinson, 2004).

In their study, Hodkinson and Hodkinson (2004) also identified departments that reflected a different kind of working culture from the one described above, one that they refer to as "loose integration". In a loose integration arrangement, teachers' work is mainly done independently although at times teachers might discuss and share ideas. Most teachers in the loose integration arrangement would have the attitude that "you plough your own furrow to a great extent, but that does not stop us from being supportive of one another" (Hodkinson and Hodkinson, 2003:2).

Within the loose integration environment, art teachers are dependent on their own knowledge of art craft and design as their specialist subject and spend most of their teaching time alone in their classrooms. An important aim in their individual classrooms is to help their students improve their skills, techniques and process of preparing portfolios with support works for the CAP. They might, however, periodically share their students' progress and discuss it with other teachers within the department and neighbouring schools.

This section has described the teaching of art craft and design as a social practice. Social practice in reference to this study should be understood as common activities that art teachers are known to engage in. Art teachers' assessment of CAP is a common activity of interest to the department, and is therefore a shared responsibility in the preparation of students' CAP projects. It is during the period of CAP preparation and its assessment that art teachers are influenced by the challenges brought about by its requirements. These challenges arise from the competing formative and summative requirements that influence the art teachers'

practices. These competing requirements and their influence on practice will be discussed in the next section.

2.4 The Continuous Assessment (CA) Framework

Continuous assessment is a "classroom strategy implemented by teachers to ascertain knowledge, understanding and skills attained by pupils" (EQ, 2003:1). It can also be described as the "move to make assessment a more integral part of the learning process, the shift from assessment of content to assessment of process" (Ellington and Earl, 1997:3). Among the benefits of CA, Ellington and Earl (1997) argue that, it provides students with feedback on their performances whilst working their way through the course or unit (Ellington and Earl, 1997). This enables teachers to give students proper remedial in time as it indicates their areas of need.

A significant aspect in continuous assessment is that it should account for the entire performance of the students during a given period. Similarly, CA should help in identifying students' capabilities and helping them to develop their abilities to the fullest. The process includes monitoring students as new knowledge is introduced and finding out how they progress. This however depends on whether suitable comparable standards have been used in the continuous assessments of the students' records (Oyedeji, 1994).

Art teachers normally use on-going activities including continuous assessment in supporting students' skill and technique development throughout the course. They carry out assessments in different ways over a period of time. This is done as a way of identifying techniques and skills students have gained and to gather information on what they can attempt for CAP. Such assessments take a wide range of forms, such as end of month theory tests, multiple choice

questions, and practical tasks on skills and technique development. These assessments form part of an art teacher's continuous assessment strategy.

2.4.1 Formative and Summative Elements in the Continuous Assessment Framework

An understanding of assessment concepts is important for the successful application of a curriculum-based criterion referenced continuous assessment framework. A "common framework of understanding is most important in formulating a continuous assessment policy" (Nitko, 1994:9). These have to be reflected in a framework, which would allow all teachers to access it without difficulty. Studies on the significance of the formative and summative elements of assessments and their interrelationship show that they have different purposes but what they yield can be used interchangeably (Crooks, 2004; Wynne, 2005 and Nitko, 1994).

Nitko (1994) argues that the nature and the interrelationship of formative and summative dimensions of the continuous assessment of student learning are extremely important. In Nitko (1994)'s view, what differentiates formative and summative assessment techniques are not their prescribed procedures but the purposes for which the students' results are used (Nitko, 1994). For instance, formative continuous assessment monitors and guides students' progress on the curriculum. It assists in identifying difficulties encountered by students in the learning process within a given period of time, while at the same time providing students with feedback on the progress of their learning (Nitko, 1994). Formative assessment results do not determine final or official grades. Rather, such results serve as the teachers' record for administrative purposes. On the other hand, summative assessment models are usually linked to curriculum learning outcomes and are part of the student accountability system (Nitko, 1994).

Feedback is an important feature in the analysis of a student's development. Wynne argues that "for assessment to have a formative purpose it is necessary to be able to report not only the students' final performance, but also what process students need to improve in order to raise their performance" (Wynne, 2005:3). This argument is supported by Crooks (2004) who posits that while summative assessment is primarily focused on awarding a final mark, it also has formative effects. This is so because the process of preparing for the summative assessment helps to form and retain the particular knowledge and skills students have acquired.

There are ways in which assessment information can be used for both functions as long as there is a clear distinction between evidence and its interpretation (Wynne, 2005). The student progress on the expected outcomes on a given exercise helps to interpret evidence of formative assessment. It also informs teachers on what they ought to do in order to enhance improved learning, irrespective of the level or grade that the student achieved. Wynne (2005) also argues that it is important to apply standard criteria for summative purposes as achievement is generally summarized in relation to grades that have the same meaning for all students. Therefore it is important that information accruing from formative assessment should be reviewed against the broader standards that explain what the grades mean before it can be used for summative purposes.

Formative and summative assessment also serve the purposes of assessment 'for learning' and 'of learning' respectively. However, to some extent these two can be in disagreement with one another and hence pose a potential challenge to teachers (Crooks, 2004). When providing feedback for instance, teachers are not always sure whether the feedback should focus on justifying their marks or should advise students on how to perform better in future

activities. Crooks (2004) further posit that "assessment 'for learning' needs to occur early enough for students to learn from, remedial actions, while assessment 'of learning' should occur when those actions have taken full effect" (Crooks 2004:7). A key aspect in achieving this is the amount of time available and the timing of assessment events.

In addition, Crooks (2004) suggests that giving students numerous opportunities to re-do activities in which they did not perform well may prompt them to pay particular attention to what they initially got wrong. The author also argues that feedback on the earlier tasks would more likely be attended to than similar feedback on unrelated tasks (Crooks, 2004).

According to Crooks (2004) another approach that promotes attention to feedback is the "subdivision of a relatively large task into a series of smaller stages, with feedback available at each stage but the grade based principally or entirely on the final product" (Crooks, 2004:5). This often "involves tension for the teacher in deciding how detailed and extensive feedback can be before it raises doubt about whether the final product is more the work of the teacher than the student" (Crooks, 2004:6).

2.5 Assessment in Art and Design Education

The key element in art and design assessment seems to focus on the creative potential of a student displayed through their artwork. Mason and Steers (2006) argues that there is no uniformity on the importance and functions of art and design assessment, but rather that these vary from one country to another. For instance, countries have in place different procedures and instruments to assess students' artworks. These are linked to a variety of art curriculum instructions, goals and concepts obtained in each country. Standards, portfolios and criterion referencing are structural rules that direct art teachers during assessment of CAP. These standards, portfolios and criterion referencing are the resources available to the teachers

within the classroom. They amount to competitive exchanges of various resources chased after as goals and adhered to as distinctions to those who are involved. Below, I review standards, criterion referencing, and the use of portfolios as resources available to teachers when assessing in art and design education.

2.5.1 Assessment Standards and Criterion Referencing

Standards are described as statements of what students should know and be able to do in art and design (Popovich, 2006). In other words, standards are benchmarks to gauge the quality of an artwork. Standards can be used in a variety of ways, one of which being the selection of students' samples to measure their understanding of particular concepts like the use of monochromatic colour. The other way is to focus on students' understanding of processes, media and techniques, or the creative aspects of the work and the value of its meaning. There is a difference between standards and criteria. Criteria describe the elements to be assessed in an artwork, while standards represent the level for determining the required outcome expected of the student's artwork (Boughton, 1997).

There is general agreement in the literature that standards are a point of reference relative to criteria and as such, their principles apply interdependently (Mason and Steers, 2006; Sabol, 2006; Sadler, 1987 and Popovich, 2006). However, "criteria can exist without standards but standards do not function independently of criteria" (Beattie, 1997:218). A well-designed assessment approach to art curriculum depends on the criteria linked to a standard of artwork (Sabol, 2006 and Popovich, 2006). Sabol (2006) sees criteria as something that could be used to decide the quality of the artwork and the content of instruction including the knowledge and skills that students are taught.

Beattie (1997)'s suggestion that criteria can be described as either "interim" or "exit" (Beattie, 1997:218) provides another helpful distinction. Beattie (1997) defines 'interim' criteria as those frameworks planned internally by teachers to continually monitor and review students' artworks such as in formative assessment. On the other hand, 'exit' criteria are those that decide students' achievement at the completion of the course and are linked to summative events such as final examinations (Beattie, 1997).

Although criteria and standards share some characteristics in that they both have linkages with the grades and actual achievements, their interpretations are dependent on the teachers' understandings (Mason and Steers, 2006 and Sadler, 1987). As such, criteria and standards "draws upon the professional ability of competent teachers to make judgments of the kind they make constantly in teaching" (Sadler, 1987:193).

2.5.2. Portfolios as Assessment Tools

Portfolios are a common assessment tool used in art and design, as is the case in Botswana. Wagner (1998) defines portfolios as, "purposeful collections of materials over a period of time that can communicate students' interests, abilities and achievements in a certain area" (Wagner, 1998:50).

Any collection of student work in a portfolio must serve a purpose. Wagner (1998) provides two kinds of classifications of the purpose of portfolios as "showcase" and "work in progress" (Wagner, 1998:50) which broadly correspond to summative and formative purposes respectively.

'Showcase' portfolios are those that present the students carefully selected outstanding samples for summative purposes. These are used for evaluation in which case students are required to choose a well-developed final project for presentation (Arter and Spandel, 1992).

For a summative purpose, a portfolio focuses on refining the presentation of artworks that records the skill students have achieved (Cho, 1999). The portfolio therefore provides evidence of skill achievement and the opportunity for a student to independently and skilfully display a variety of techniques and abilities with little or no teacher supervision (Cho, 1999). This "showcase" summative purpose is the one that applies to the continuous assessment portfolio (CAP) in Botswana junior secondary schools. Within the CAP, a student's artworks are refined, collected and organized to provide his or her best work. Each piece of artwork must be documented as evidence of the student having demonstrated competence in a particular skill towards an outcome. This suggests that the CAP is primarily a summative tool.

However, if the portfolio's purpose is to show how students go about doing the project, then a complete record of activities should be compiled. This constitutes the 'work in progress' kind of portfolio (Wagner, 1998:50). Such a portfolio should include a range of artworks from sketches to work showing progress, through to those showing well-defined processes. The students' development shown in "work in progress" portfolios can also be used to provide formative assessment as they give the teacher an opportunity to reflect on student growth throughout the course (Wagner, 1998). Portfolios in art education as a formative assessment tool, are important in helping to improve the student's skills and techniques, and should be able to demonstrate the student's progress both in terms of skills and development and the application of acquired knowledge.

Nevertheless, portfolio assessment poses some challenges as well. While they are a valid form of assessment that helps in revealing inconsistencies that are part of the development of the student's capabilities, it is often difficult for teachers to reach agreement in giving a mark to the artworks in the portfolio (Cho, 1999). Similarly as a portfolio involves feedback, refining and evaluation, it includes a collection of artworks in which students were assisted thus making it difficult for the work to be regarded as the students' independent effort (Gearhart and Herman, 1998). In other words, it is a challenge because the student does not do the entire work alone but their peers and teachers also contribute to the final product.

2.6 Art, Craft and Design Examination System in Botswana

Much of the literature available on assessment in art, craft and design education relates to the contexts in Europe and USA. There is very little research documented on assessment in art, craft and design education in Botswana. However, in the limited number of studies found, some explored the history of art education (Brennan, 2006) while others concentrated on investigating the curriculum for training art teachers in BJSS (Dichaba, 2002 and Mpowe, 2002).

There is not much literature on the tensions between the formative and summative dimensions of continuous assessment in art, craft and design in Botswana. In the process of reviewing literature on the subject area, I found studies that focused on other aspects of art education (e.g. Brennan, 2006; Dichaba, 2002; Molwane, 2000 and Mpowe, 2002). However, none specifically targeted formative versus summative assessment, which forms the basis of the present study.

In chapter 1, I explained that for many years the Botswana school system made use of norm-referenced assessment. In realizing that norm-referenced testing had limitations in serving the

Revised National Policy on Education (Government of Botswana, 1994) goals, the Botswana government engaged Nitko (1991) who emphasised that, "continued use of norm-referenced examination in Botswana will continue to have misleading examination results" (Nitko,1991:12). Norm-referencing for the sake of this study refers to a variety of ways to evaluate a student's achievement in comparison to other students' performance. Criterion-referencing on the other hand measures student's achievements against specified performance standards (Nitko, 1993). The government therefore opted for a criterion-referenced model for its examinations in all subjects, and engaged teams of teachers, education officers and curriculum developers to develop criterion-referenced testing structures for its examinations (Nitko, 1991).

As teacher training is an important element in the realization of a workable school based assessment policy (Tsheko, nd) teachers were provided with training based on their subjects' blueprints, to ensure continued progress for the implementation of criterion reference based testing on an ongoing basis at school level. Similarly, pre-service courses were introduced to ensure that all teachers were able to set criterion-referenced tests and had adequate understanding of the context in which it should be applied. This necessitated that there should be links between academic programs designed to prepare teachers and those designated to be implemented in schools (Nitko, 1991).

In a study done by Leyendecker, Ottevanger and Akker (2008) of countries in Sub-Saharan Africa (SSA), including Botswana, it was noted that evaluations and experiences in SSA countries have shown that because of the practical problems on the ground, the current assessment realities look less promising than the well-meant plan outlined in the curriculum. The study also revealed that although the curriculum has a clearly outlined plan, the

challenges on ground and the realities of the current assessment procedures crippled the success of the exercise. These challenges included failure to use more learner centred and competency based education assessment instruments, lack of clear assessment instruments thus causing challenges of maintaining standards (validity), reliability and practicality.

The study reveals that stakeholders use students' results to measure educational success. For instance, Form 5 students' results catch the attention of a lot of people, as these are used to make determinations for admission into tertiary institutions (Leyendecker, Ottevanger and van den Akker, 2008). This would therefore require that teachers prepare learners to do well in these examinations, and as such there is the risk that the curriculum is narrowed to meet the examination requirements (Tsheko, nd).

Leyendecker, Ottevanger and Akker (2008) reported that the national examination ranking is one of the reasons teachers focus on preparing students to do well on the examinations than equipping them with the necessary skills. They cite that "Teachers teach for examination success" is a frequently recurring expression all over SSA (Leyendecker, Ottevanger, and van den Akker, 2008:58). Teachers therefore teach for the test, thus leaving out significant features of the curriculum, which are intended to equip learners with lifelong education or skills and not just a mere written examination (Tsheko, nd).

While official documents on assessment in SSA countries declare that different assessment methods are used to evaluate students' knowledge, skills and attributes, Leyendecker, Ottevanger and Akker (2008) showed that this was not the case. They argue that in SSA countries, assessments do not measure the objectives of the modern curriculum to the latter and the content which is not assessed is often not covered in the classroom (Leyendecker, Ottevanger and van den Akker, 2008). Tsheko (nd) contends that assessments conducted by

teachers are viewed as being less important than the isolated final examination. In her view, the continuous assessment of learners in Botswana that goes on throughout the year is not given the attention it deserves (Tsheko, nd).

The above literature has provided insights into assessment approaches in the education system. The various authors' contributions covered a broad spectrum ranging from general to specific subject areas, including the subject area of my study. In the present study, I was particularly interested in exploring the tensions that exist between formative and summative aspects of assessment in art, craft and design in the context of the Botswana education system.

The literature has also provided one important characteristic of social practice. It's explanation in the engagement of fellow practitioners of the same interest towards creating mutual relationships. Art teachers' engagement during preparation of CAP displays characteristics of "mutual engagement, joint enterprise and shared repertoire" (Wenger, 1998:73). This structure of COP is represented in the preparation of CAP in a social space where art teachers create a basis for collaborative participation.

Continual use of standards, criterion referencing and portfolios are norms that teachers refer to during standardization and marking of CAP to establish the quality of an artwork. Standards, criterion referencing and portfolios would therefore act as structures to follow during the participation of teachers as they guide their contributions and give meaning to their practice. Bourdieu (1990) would term these activities as "the practical world that is constituted in the relationship with the habitus, acting as a system of cognitive and motivating structures" (Bourdieu, 1990:53).

CHAPTER 3: RESEARCH METHOD

3.1 Introduction

The data collection and analysis processes of my study is dealt with in this chapter in which I seek to answer the research question: "How do the competing requirements for formative and summative assessment of continuous assessment portfolio (CAP) influence the practices of Art, Craft and Design teachers in Botswana Junior Secondary Schools?"

3.2 Research Design

My design was based on Strauss and Corbin (1990)'s view of grounded theory as a method, which places emphasis on contexts, the emergence of theory and themes from the data, and the creation of social activities. In Strauss and Corbin (1990)'s description of the grounded theory method, regular comparison of data has to be used throughout the analysis to create ideas, group them and identify their differences.

I interviewed informants from art departments in nine different junior secondary schools. Within each department art teachers applied themselves in different ways when assessing continuous assessment portfolio (CAP). Their different engagements influenced their practices across the art departments. I analysed these interviews drawing on the theory of practice by Bourdieu (1977) and the concept of communities of practice by Lave and Wenger (1991), along with the understanding of Hodkinson and Hodkinson (2004).

3.3 Insider Research

This study uses "insider research" Rooney (2005) in which I share a point of identification with the participants. As a member of the community of the art teachers in the study, I classify myself as an 'insider'. According to Rooney (2005), the phrase 'insider research'

describes research projects in which "the researcher has a direct involvement or connection with the research setting" (Rooney, 2005:1). This emphasis on direct involvement forms an important aspect of my study. I used my experience of being a teacher, moderator, examiner and the resultant accumulated "insider" knowledge, to carry out this study in my work setting.

Undertaking such a study in a familiar setting of the workplace has had its advantages. One such advantage is that being familiar with the marking of CAP and having already established relationships with other teachers during standardization, marking and moderation processes helped me to find teachers to participate in the study. Being familiar with CAP structures, events and process, and having already established relationships provided me with the opportunity to find participants easily. It also enabled me to be privy, as an "insider", to information that otherwise would not be entrusted to an outsider.

From the outset, this study has drawn on my own experience and "insider" knowledge. Over the years of being involved as an art teacher and moderator in Botswana, I developed professional relationships with many of the art teachers and moderators in the country. In order to identify art teachers to participate in the study, I relied on teachers I had met during the annual standardization workshops. For the teachers I knew, a personal invitation was made initially to ascertain their interest. I outlined the project verbally, giving them time to consider whether they wished to be involved or not. Follow up telephone calls were made to confirm their involvement and to arrange for a time and place to meet.

However, past knowledge, personal bias and preconceived ideas can also be a disadvantage to "insider research". Having started a study that would depend on colleagues meant being engaged in direct social interaction and professional mutual relationships. I therefore took

precautions to make certain to maintain a distinction between my role as an art teacher and as a researcher. Once the interviews were conducted and transcribed, I gave each of the interviewees a copy of the transcripts of their interviews to read through and comment on. Thereafter, I met with each interviewee to verify whether the transcripts were a true record of their responses. Some of the interviewees asked questions during these revisits to clarify their earlier responses and check points and spellings. This also gave the informants an opportunity to change, delete or add any information they deemed necessary. It should be noted though that most of the teachers did not make any significant changes to their transcripts.

3.4 Sampling Procedure

The sample for this study was chosen from junior secondary schools in the Central, Kgatleng, Kweneng districts and in the city of Gaborone for purposes of easy access. These junior secondary schools, like others throughout the country, admit students who have completed seven-years of primary education. Art classes in these schools have boys and girls taught together from Form 1, through to Form 3.

Since the study aimed at investigating art teachers' assessment practices and teachers were my principal sources of data, I employed the purposive sampling procedure. Judgemental or purposive sampling empowers those undertaking an enquiry to select sources based on their judgement or the purpose of investigation (Babbie and Mouton, 2001). To establish which teachers were to be interviewed; I considered those who had experience in moderation exercises and those who did not, those with extended teaching experience and those with few years of teaching, and those who held positions of responsibility and those who did not.

These sources (Babbie and Mouton, 2001) were purposively selected because they are teachers that I knew personally who I considered would be willing to be involved in my study on the basis that I had worked with them during the moderation exercises. These interactions created additional interest in my work, with these teachers suggesting other teachers' names as possible participants. This social networking produced a rolling sample technique (Miles and Huberman, 1994). The technique involves selected informants assisting in obtaining other potential informants (Miles and Huberman, 1994). In total, nine teachers in schools in and around Gaborone were selected for the study. All the schools in the study were subject to government funding, regulations and policies.

3.5 Departments and Participants' Profiles

The respondents in this study have been categorised according to teaching and moderation experience, nationalities, schools, gender and positions of responsibility as illustrated on Table 3 below. I used the notion of novice as explained in Lave and Wenger (1991) to represent teachers with less than five years teaching experience and experienced teachers are those with more than five years. All names of persons and schools mentioned have been changed to protect their identity.

School	Teachers Names	District	Moderating Experience	Gender	Nationality	Post Held	Teaching Experience
Seka JSS	Modiri	Gaborone	Yes	M	Motswana	Senior Teacher	Exp
Tshedilo JSS	Tsotlhe		No	F	Motswana	Teacher	Exp
Phudugo JSS	Kgori Gumbo		No Yes	F F	Motswana Motswana	Teacher Teacher	Nov Exp
Gotshwane JSS	Selepe	Kweneng	Yes	M	Motswana	Senior Teacher	Exp
Modimola JSS	Mulilo	Kgatleng	Yes	M	Foreigner	Teacher	Exp
Tshosa JSS	Tsonga		No	M	Foreigner	Teacher	Nov
Tsopi JSS	Letsholo Pene	Central	Yes No	F M	Motswana Motswana	Teacher Teacher	Nov Exp

Table 3: Departments and Participants Profiles

Key: *- Teachers who were interviewed in pairs

M - Male
F – Female
Nov- Teachers with less than five years teaching experience
Exp – Teachers with more than five years teaching experience

The following section summarizes the profiles of the participants and that of individual art departments. It also briefly outlines the arrangement of an art department in the context of my data. "Department" in the context of this study should be understood as a team of art teachers in a school who share a common interest in teaching the subject Art, Craft and Design. Art departments are generally characterized by a small community of two or three members. Generally the teachers are all doing the same teaching job. Each department in the study was teaching students aged between 13 and 15.

From the sample of interviewees, six teachers had studied art at an institution of higher learning within Botswana and three had studied outside the country. There were four females and five males amongst the interviewees.

Botswana Junior Secondary schools that are close to each other are often grouped into clusters. All schools represented in this study form part of a cluster in their area. Teachers within these schools meet regularly to discuss the CAP processes and difficulties they may encounter. During these discussions teachers work together to make the most important decisions regarding the activities in the moderation and marking of CAP in Art, Craft and Design.

The Gaborone schools cluster includes Seka, Tshedilo and Phuduga JSS. The art department at Seka JSS included Modiri a male teacher who is a senior teacher and two colleagues who were not present at the time of interview. The art department therefore had three teachers. Modiri and his colleagues use two learning spaces as their art classroom. They take turns using these class rooms.

Tshedilo JSS had Tsotlhe and two of his colleagues who were not part of the interview in the art department. Two teachers in the department, including Tsotlhe had three years' experience teaching, the third had taught for five years. Only Tsotlhe participated in the interview as her other colleagues were not comfortable enough to accept the invitation to be interviewed. The department has two classrooms where their art teaching takes place. They use a departmental schedule to manage the alternating use of the classroom.

Phudugo JSS is also a school in the District of Gaborone. Its art department has three teachers, two female teachers who participated in the study and one male who did not. Kgori had joined the department in the past year but was coming in as a transfer from a different school. She had three years of teaching experience. Gumbo was an experienced teacher with eight years of teaching. Her experience was coupled with her annual participation in the moderation exercise. The department had only one teaching space, and the challenge was to teach different Forms at the same time. They always made a plan in such eventualities.

Gotshwane JSS is the only school in Kweneng District I chose because of its accessibility. Selepe was one of the teachers in a department of three, who participated in the study. The department had two male teachers and one female. Selepe has nine years teaching experience and has taken part in the moderation exercise.

Modimola JSS was one of the two schools chosen in Kgatleng District. Mulilo is in a department of three teachers with two of them participating in the study. It is a well-resourced department with three teaching spaces and ample special education equipment. Mulilo is a foreign national with twelve years teaching experience from his home country. He also has experienced moderating at national level. The department has a female teacher with four years teaching experience and a male teacher with three years.

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Tsonga, a foreign national at Tshosa JSS had thirteen years teaching experience from his home country. He however had four years teaching experience in Botswana which he regularly made reference to during the interviews. Tsonga and two of his colleagues were using two laboratories for their teaching. They took turns in using these facilities.

The art department at Tsopi JSS had Letsholo, a female teacher who had four years teaching experience. She also had experience in the moderation processes and procedures. Pene was also a member of the department who had eight years teaching experience and had never had any involvement with moderation. Letsholo and Pene were using only one classroom for their art teaching. They tried to manage the clashes but at times this proved difficult.

3.6 Data Collection

Since I planned to obtain data on how teachers make sense of their assessment practices, open-ended semi-structured interview questions were used (Cohen, Manion and Morrison, 2000). Kvale (1996) defines semi-structured interviews as informal dialogues that are guided by a sequence of predetermined questions and themes to be covered during the interview session. It is for this reason that interviews of this nature were considered appropriate for gaining access to art teachers' working practices. I started with a few pilot interviews with a view to improve and test my interview skills. This provided information about issues that I may have overlooked as I designed this study.

The use of interviews was preferred because it gave me an opportunity to gather teachers' views about their assessment practices. In addition to the teachers answering questions prepared by me, participants were also asked to share their own conceptions of their everyday lives (Kvale, 1996). During the interviews, participants were able to discuss their assessment

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practices and to express what they viewed their roles to be in the marking of the CAP (Cohen, Manion and Morrison, 2000).

Interviews were conducted at participants' schools, in their departments. During the meeting, I introduced myself as a student at the University of Cape Town and explained the nature of my research to the participants. I also explained my intentions and requested permission to record their interviews on tape. Further explanations of ethical considerations regarding confidentiality of data collected, anonymity of participants and informed consent from the employer to participate in the study were fully disclosed verbally.

The initial step was to obtain the background profile of the participants, that is their qualifications, where they obtained them, their number of years of teaching experience, position held in the department as well as their nationality. The main part of the interview consisted of questions that allowed probing and prompting to provide further insight into art teachers' assessment practices. In these questions I aimed to find out the following:

- Views of the art teachers on the preparation, management and marking of CAP.

- Influence old teachers have over novice teachers during the preparation and marking of CAP.

- Measures put in place to guide new art teachers when preparing and marking CAP.

- External support structures in place to help the art teachers in managing, preparing and marking the CAP.

- The influence moderation experience has during the assessment of CAP.

- The weight senior teacher post brings to the discussion of the CAP.

- The authority individual qualifications exert during the CAP processes.

Participants in the department responded freely to questions posed to them. There was sufficient time allocated to allow each interviewee to respond. As interviews involved lengthy questioning and discussions with participants, a tape recorder was used to record the process, for purposes of capturing everything, including bits and pieces that could be easily missed. I transcribed the taped interviews into written texts, thus forming "artificial constructions from an oral to a written mode of communication" (Kvale, 1996:163). As such the transcribed text contains only that which was audible from the text. Some of the words such as "I mean", "ke raya gore" were removed to avoid repetition. Where Setswana words were used, it is clearly indicated by bolding the font. In addition, ellipses- "…" have been used to indicate the omission of some words.

3.7 Method of Data Analysis

This section focuses on the analysing my data using grounded theory as explained by Strauss and Corbin (1990). Examples drawn from my findings will be used to describe the methodological ideas. According to Strauss and Corbin (1990), the method of grounded theory is referred to as a process of "constant comparison" whereby concepts used repeatedly are grouped according to their conceptual categories.

[Grounded Theory is]

> "One that is inductively derived from the study of the phenomenon it represents. That is, it is discovered, developed and provisionally verified through systematic data collection and analysis of data pertaining to that

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phenomenon. Therefore, data collection, analysis and theory stand in reciprocal relationship with each other" (Strauss and Corbin, 1990:23).

The initial step involved listening to the audio tapes to transcribe the interviews into a written form and familiarize myself with the data. The audio tape data was repeatedly listened to as it was transcribed with much caution to limit data loss. To avoid loss of data, I used words such as "interrupted", "pause" and "laughs" to include the data recorded in the transcript. I went over the transcriptions many times and re-played the tapes to make sure I understood my data. After re-reading each transcript I noted down the initial ideas on note pads and flip charts as a draft of the key subject matter that I felt would be useful later. All the raw data was transferred into clearly readable form of analysis. In the process of data familiarization, similar ideas were grouped as activities that were noticed in the data. Strauss and Corbin (1990) describe this process as "discovering categories".

Throughout the process, I noted words and expressions that highlighted issues of importance. These important issues were again described in the same manner as I compared one interview data to the next, a process called "open coding" (Strauss and Corbin, 1990). The comparison of one interview to the other was to make sense of expressions and actions, a process that produced a theory. For example, from the data an art teacher showed the importance of delaying CAP projects. I compared the value of the situation to which she was referring with another statement from different interviews. I found out that most teachers complained about students' undeveloped skills and techniques hence the delay of the students' projects, which I assigned the code 'delay of summative activities'. As the analysis continued, every comment similar to this was looked into to decide whether it did, or did not, refer to the same code.

3.8 Ethical Considerations

In accordance with the policy of the Ministry of Education and Skills development, I was required to obtain permission from the Regional Education Office at the Secondary Department to visit schools. At schools, I informed the school heads that I was a Master's Degree student from the University of Cape Town conducting research on continuous assessment portfolio in Junior Secondary Schools, and that I wished to interview art teachers. As an employee of the Government of Botswana, negotiating access to conduct interviews was not a problem.

From the outset, I assured the informants of confidentiality and that information they provided during interviews would not reveal either the teachers' or schools' identities. Teachers were further assured that they would not encounter any deception nor be subjected to any embarrassing experiences. Consequently, I used pseudonyms throughout the study, essentially so as not to reveal the identities of the informants. After the interviews, I wrote letters to the interviewees thanking them for their participation in the study.

CHAPTER 4: INVESTIGATING ART TEACHERS PRACTICES

4.1 Introduction

The study sought to explore nine art teachers' experiences of working with continuous assessment portfolio (CAP) in seven Botswana Junior Secondary Schools (BJSS). Specifically, I wanted to investigate the following question; "How do the competing requirements for formative and summative assessment for continuous assessment portfolio (CAP) influence the practices of the teachers of Art, Craft and Design in Botswana Junior Secondary Schools?"

A number of issues related to working with CAP emerged from the art teachers' responses. In this section, I present the themes and sub-themes which were most relevant to my research focus. During interviews, seven of the art teachers said they had completed a diploma in education in Botswana as the required qualification to be able to teach at educational institutions at this level. Mulilo and Tsonga did not attend the same institution as the other seven, since they were foreigners. However, they had similar qualifications as their fellow Botswana colleagues.

Art teachers enter their locations with similar training but different habitus based on their personal experiences and upbringing. As these experiences are acquired throughout their personal history, they also have influence on their life chances for their practices and future path. The habitus develops out of previous experience and the development of a regular way of doing things, so art teachers individually find ways to meet teaching challenges and settings or to respond to them.

4.2 Experience of a Newcomer in a School

This study shows three types of new comers. These are: a) a new art teacher in a school and also new to the teaching profession with no experience b) a local new teacher transferred to a school but experienced in the teaching of art, craft and design and c) foreign teachers who are new to a school but experienced in the teaching of art from their countries of origin. Lave and Wenger (1991) cite that learning new knowledge occurs through participation in social relationships. They define legitimate peripheral participation (LPP) as a process whereby newcomers' participation in COP's, gradually move towards full understanding of knowledge and skills in the practices of these communities (Lave and Wenger, 1991). Kgori's expectation as a new teacher is that the old teachers should explain "how to mark the paper and how to assess the different types of artworks" (Kgori, pg. 1).

In general experienced art teachers in the study showed the marking and assessment process to new comers with no experience. The new art teachers then developed a learned practical sense of what was expected of them during assessment interactions. As learning took place through participation, individual art teachers' habitus developed as they interacted. As a result, shared participation amongst themselves, through discussions was further enhanced. Also character, behaviour and appearance were also shared in these interactions in a more non communicative manner. Art teachers' experiences and opportunities contributed towards a jointly and socially shaped individual. Thus the habitus evolves as the joint culture and individual past shape the body and mind, and the resulting habitus shapes social action in the present (Bourdieu, 1977).

Art teachers in this study got varied help from their relationships with their colleagues. New comers expected to get help with their professional growth through their association with

experienced teachers. When joining their departments, they expected to become familiar with standardization, moderation and the marking of CAP. However some of the new art teachers' expectations seemed not to be met because some of their departments did not enable LPP. Some art teachers were posted to a department where they were alone, while others were sent to schools where all the teachers were new to teaching art in Botswana. In both cases there were no experienced colleagues to support them.

Tsotlhe's entry in to her department as a newcomer to the teaching field provides an example of a context that inhibits LPP. She expected to work closely with her colleagues, because she came in as new comer in the teaching service at that school. Her expectation was to observe and learn from the existing practices. She found an expatriate who had run the department briefly but who was not familiar with Botswana's context. Tsotlhe explained that

> "she was a foreigner, I think she did not know what was actually happening
>
> with our system. So maybe that was the reason why she did not want to help
>
> me" (Tsotlhe, pg. 4).

The expectation is that art teachers on transfer from other schools or changing jobs would be drawing on past experiences when participating as a new member in the department. The new teachers would share their past experiences with the current department as well as benefiting from the practices of their new colleagues. However, it seemed many new teachers at a school, either on transfer, a new posting or from outside the country were left on their own to figure out the processes, and the structures that were involved in the art teaching field. That inevitably discouraged participation of learning skills that could foster exchange of ideas and develop future networks within their departments.

Tsotlhe also perceived that these departments they were posted to as new members significantly influenced their practice either in a helpful or unhelpful way. Some adapted to the practices of the new department to become a full member. She expressed the view that;

> "I am just doing continuous assessment because when I got in to the field I found people doing that and I followed that… I am dancing to the tune I found people dancing to" (Tsotlhe, pg. 2).

The expectation of the newcomers was to join the schools and learn the CAP activities from experienced teachers while they were still at the periphery (Lave and Wenger, 1991). As they became competent with the CAP requirements and processes they could confidently take on full participation in the CAP activities (Lave and Wenger, 1991). However, there seemed to be resistance from some of the art teachers in the schools due to lack of training and guidance. Since they were not clear themselves, they were not able to assist newcomers in CAP activities.

This lack of guidance in CAP activities inevitably necessitated assigning experienced teachers to induct beginning teachers into new programmes. It was apparent that in the quest for growing a new teacher in the job, pairing with an old teacher was encouraged. This was mainly done to prepare a new teacher for future encounters like running a department entirely on their own as the only art teacher in the school.

The interview data revealed two distinct learning opportunities that occurred for art teachers during the preparation and assessment of the CAP. One learning opportunity was of a new art teacher to a school being supported by more experienced staff. The other learning opportunity was of an art teacher who was given the opportunity to participate in moderation exercises as

a moderator. In both arrangements, learning assessments for art teachers was about participating in CAP frameworks within their departments. They learned from observing and interacting with fellow art teachers in marking or moderating settings.

> "I was taught by my colleagues who gave me a form… the marking form and told me that, this is what we use for marking. We sit down together, discuss the drawings… mmm portraits etc. we discuss the way the students did the work and folios. The senior colleagues taught us that folios should show how students did the work and the efforts shown in the folio should show the continuous effort that the student has been doing all the time" (Kgori, pg. 24).

As these new art teachers interacted with their experienced colleagues they found out more about marking CAPs. Experienced teachers therefore cultivated skills and habits that facilitated new teachers to learn in and from their practice.

Similarly an art teacher who was newly appointed in the moderating exercise saw it as an opportunity to continue learning, coupled with building their confidence towards CAP assessment. Engaging in the moderation exercise increased the involved art teachers' cultural and social capital. Cultural capital is increased in that knowledge learned was transferred to fellow colleagues at schools and departments, and the social capital was gained from the newly created networks which provided opportunities for further learning. In her experience with the moderation exercise Gumbo said;

> "The exercise (moderation) itself is good in the sense that you tend to see other ways of students expressing their ideas… maybe (wena) you know this kind of

crafts and then you go to the other side of the country you see that they do it in a different way. So in that way you gain a lot of experience" (Gumbo, pg. 55).

From his experience in moderation, Sediko expressed the view that "most of the people who go out for moderation… have that chance of learning from other colleagues" (Sediko, pg. 58). Experienced art teachers and moderators helped new art teachers to be comfortable by cultivating an understanding of CAP preparation, marking and moderating. They also equipped them with skills to tackle challenges in their practice.

4.3 Art Teachers' Interaction in the Workplace

Art teachers in this study were interviewed in their small departments of two or three, where they engaged in discussions of CAP activities. In cases where there was only one art teacher in the department, their discussions extended to other art teachers in neighbouring schools that formed part of a cluster. Clusters characterize art teachers' partnerships as a community of practice because of their interest in the teaching of the subject and their shared competence in this area of expertise (Wenger, 2005). To explain and understand the art teachers' practices, I focus on their contribution within their school's art department and cluster level. I also look at the agency of the individual art teacher when moderating and marking within the art departments at schools and cluster level.

As mentioned in chapter 3, I used the concept of communities of practice (Lave and Wenger, 1991) to help analyse the key features of art teachers' practices. Although Lave and Wenger provide a framework for analysing a close-knit practice, it is in the application of this concept by Hodkinson and Hodkinson (2004) that I wish to ground my conceptualizing of communities of practice. Hodkinson and Hodkinson (2004) examine the conceptual potential of collaborative cultures and loose integration as another way of understanding CoPs. I

looked at whether departments in my study reflect loose or collaborative cultures and how this might influence the teachers' practices.

4.3.1 Collaborative Cultures

Hodkinson and Hodkinson (2004) view collaborative cultures as reflecting relationships of openness, reliance and support among the secondary school teachers who participated in their practices as a community. Collaborative culture is used here to cover a range of different types and levels of working together that art teachers bring to their art teaching field. These include art teachers' daily class activities developing students' skill and techniques, internal moderation, the marking of CAP and teachers working within their clusters.

Within the departments teachers worked together with regular visits to one another to observe colleagues' students' artwork in progress. They helped students to explore and experiment their individual work through an on-going exchange of ideas. In other instances they helped each other in reaching out to students who they found difficult to reach. They preferred working together as they found it appropriate when they worked across their different areas of expertise, as one might be a sculptor and another good in drawing or painting. Kgori and Gumbo commented on the value of collaborative teaching for the development of their students towards the CAP. When they had the opportunity, they chose to teach together.

> "As we are, we have different classes… we just teach together. You would find out that my colleague is having period 1 and 2 and I do not have a lesson, I just teach with her" (Kgori, pg. 53).

Gumbo found the arrangement helpful because the more they got involved in shared teaching and making decisions the better the collaborative benefit. She found working together as a

means of achieving something they could not accomplish when working alone. She found collaborative arrangements as a way of overcoming difficulty to succeed and facilitate a culture of trust and feedback amongst themselves as a desire for improvement.

> "We share ideas, if I may be failing to reach one student in class, sometimes she would object that… that student you haven't been discussing anything (with her) she is able to pick it up. Generally we just work together in everything, like she said her classes are almost mine" (Kgori, pg. 53).

Another way in which art teachers engaged in the collaborative culture was through moderating and marking students' artworks together at the end of the year. This helped push teachers into forms of shared and communal working. Prior to marking, art teachers discussed standards, establishing criteria representing them and shared any available exemplars amongst themselves.

In engaging in discussion with each other, they began to appreciate how their individual understanding may have been different from those of other teachers. In order for art teachers to successfully and cooperatively work closely together, they had to appreciate that despite having a common goal of assessing and moderating the students' projects, they each have different understanding and ways of interpreting student projects. Pene emphasized that when moderating and marking CAP they referred to standards as a way to help them align the current students' artworks with the exemplar materials of previous Form 3 students' artworks.

> "We sit down together and discuss the domains of a marking sheet, align it to the national standards and give a student a mark" (Pene, pg. 3).

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The foregoing suggested that cooperation for these individual teachers meant joining to share ideas on possibilities of how best to address their work challenges. Art teachers working in collaborative cultures tend to collectively manage their students' activities and agree upon solutions as a department. For them "collaborative cultures" involved being flexible to the extent of discussing and agreeing on activities that would help their students perform well in their outcomes.

4.3.2 Loose Integration

In contrast to collaborative cultures, loose integration involves the situation where teachers prefer to work individually and seldom discuss and share ideas. Most of the time individual teachers focus on their own students and classes. In the process of skills and technique development, teachers mainly attend to their own students. However on occasion they might discuss with one another how to help students improve certain skills or techniques or how they could work to achieve best results for their students.

Loose integration can also be seen in the small departments, where art teachers would go to neighbouring schools within their cluster to discuss and share ideas with other colleagues concerning the CAP. Pene held the view that;

> "We usually have to agree on our students' works as a department, but we work as a cluster, which is composed of all schools in this area. Different schools within the cluster visit each other to discuss their difficulties and inquire from other what they do not understand" (Pene, pg. 13).

Selepe explained during the cluster meetings they see how other people approach the projects. Selepe and Pene had to rely on their own knowledge of the subject, their

competence in the different skills and techniques and the support from their network to be able to assist their students. They relied on their peers in these loose integrated cultures to comprehend and focus on the problems that would disadvantage their students.

Despite the difference in the working cultures of the departments, the art teachers seemed to have a common goal of achieving good results, but different ways of going about achieving this through their practices. The "loose integrated" culture called for more individuality with minimal interactions with each other, whereas "collaborative cultures" involved teachers in the department willing to make joint decisions and coordinate plans to meet their collective result.

4.3.3 Experience of serving as a moderator

Teacher moderators draw on moderation experiences gained during external standardization and moderation meetings. Teacher moderators are appointed by Senior Education Officers and are trained how to grade different students' artworks according to national standards. This exposure gives them advantage over other teachers who have never moderated because they gain cultural capital in the form of increased knowledge and experience. They also gain symbolic capital through the recognition and prestige they get. As a result, teacher moderators possess important skills and experiences in the form of cultural and symbolic capital, which they activate when working with CAP. Having served as a moderator therefore would involve recognition, which to the art teachers is a "potential opportunity" (Bourdieu, 1990:64).

"I have been a moderator for some time [mmm] you know that one gives you a slight advantage over the teachers who had never moderated before" (Modiri, pg. 11).

Modiri suggested that as he worked on the CAP activities he drew on this experience gained from moderation exercise. In this sense, teachers who are selected to be moderators appear to understand CAP better than those who have never been involved in the moderation exercise. Teachers believed that the moderating experience gave one a lead in the understanding of CAP.

> "…but when you are in moderation and you are doing the exercise there is so much information that you come across and you learn" (Modiri, pg. 11).

As a moderator, Modiri also justified being more confident over a teacher who had never moderated. This confirmed that both the moderators' cultural and symbolic capital accounted for their competence in creating and selecting the CAP activities over other colleagues who have never moderated.

> "I have got a broader understanding of allocation of marks because I have been involved in the discussions, almost every year, two or three discussions of standardization, so you have a better [mmm] analytical point of view" (Modiri, pg. 15).

Kgori confirmed the confidence the experience of moderation gave over those colleagues who had never moderated.

> "I have never gone for moderation, but as for my colleague she knows better, she has shared a lot with me" (Kgori, pg. 3).

Moderators are also involved in standardization meetings on a yearly basis where they are also exposed to working with standards and thereafter visiting different schools. Gumbo also saw the exercise as developing moderators because as they visited other schools they got a

chance to see how a topic could be tackled differently. The experience they got, gave them an opportunity to share with their colleagues and this gave them a leading role in CAP issues. The practice gave moderators the opportunity to see how other schools were performing in different topics (and how they were doing it).

> "the exercise itself you know is good in the sense that you tend to see other ways of students expressing their feelings and ideas you know… maybe wena (you) know this kind of crafts and then when you go to the other side of the country you see that they do it in a different way" (Gumbo, pg. 3).

From the above statement, it can be concluded that the cultural capital gained from moderation exercise to some extent plays a vital role in students' level of performance. Moderators get to see how other teachers approach different topics and they in turn can use such ideas to improve on their students' artworks.

4.4 The Art Teaching Field

In this section, I present a descriptive account of art teachers' interactions that emerge from practice which highlights Bourdieu's conceptual tool of field. The syllabus is a key component within which the teaching activities in the art departments take place. Most interviews with art teachers in the study, provided insight into a set of practices in the syllabus, which art teachers strove to adhere to.

Form	Term 1 January-April	Term 2 May-August	Term 3 September-December
1	Fine Art – Introduction to art, craft and design	Drawing	Painting
2	Sculpture **submission of project 1 (fine art)**	2D crafts	3D crafts **submission of project 2 (crafts)**
3	Graphic design 1 (2D design)	Graphic design 2 (3Ddesign) **submission of project 3 (design)**	Project work

Table 4: Module and Projects Submission Grid

N.B.: The use of asterisks in the grid is to highlight expected submission of projects.

Table 4 shows that during the first term, the subject of Art, Craft and Design which includes drawing, painting, sculpture, crafts and design is explained to the Form 1's as they begin junior secondary school. It appears the purpose is for art teachers to introduce the students to the requirements of the subject. The syllabus requires formative followed by summative assessment for each section. For instance, in the fine art component which is made up of drawing, painting and sculpture, students have to be tutored in the skills, processes, procedures and techniques of drawing, painting and sculpture making.

In the process, art teachers monitor their students' progress giving them feedback through the process of creating their artworks. Then in the first term of Form 2, students are expected to submit project 1 from any of the three aspects of fine art for summative assessment. A similar process applies to both crafts and graphic design. Students are introduced to the work, spend some time developing their skills and then submit a completed project for summative

assessment. The results of these projects are aggregated for summative purposes at the end of the third year.

Mulilo, Modiri, Pene, Selepe and Sediko summarized the art teachers' actions that include influences from the syllabus. In his explanation, Modiri said,

> "In Form 2, term 1, the students are supposed to produce a fine art for the exam, the continuous assessment paper 2, the project basing on fine art. Ga kere [that is] that time they would have learnt drawing, painting and sculpture. So they choose one of those and they are supposed to be assessed immediately. Then Form 2 term 3 they are supposed to produce a craft and then when they come to Form 3 term 3 they are supposed to produce [mmm] a commercial art project. So the continuous assessment is supposed to be finished in Form 3 term 2" (Modiri, pg. 2).

Similarly Selepe pointed out that,

> "Continuous assessment should be conducted as early as form 1. That is, all the work that they do from form 1 you have to keep it. When they start to do all in Form 2, you have to keep it as well and then when they do the last work in Form 3 you have to keep it all that it can be used in paper 2 exam as continuous assessment" (Selepe, pg. 43).

Most of the interviewees referred to the syllabus as a structure that prescribed different formative and summative activities for their students. They expressed their understanding of the syllabus in their own ways, but agreed that students were expected to engage in CAP activities as early as form 1.

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In the following section, standards will be discussed as these were also identified as a structure that teachers referred to when assessing summative activities. Standards serve as a framework against which the students' outcomes of the summative activities are judged.

4.4.1 Standards Structure

Standards should be understood as a set of artworks selected by the moderators to establish the level of achievement or the quality of performance expected from each student. They "act as a guide in showing the maximum effort a student has applied" (Pene, pg. 13). The selected standards are used to describe achievements that are used to indicate the different levels of students' attainment. Standards as explained in chapter 2 (figures 4 and 5) are exemplar materials of art from previous Form 3 students. Gumbo confirmed that, "these are examined work from the previous Form 3's" (Gumbo, pg. 28).

The standards are sent to the schools in the form of DVD's or booklets. Letshotlo confirmed that, "we use standards in a DVD form sent by the BEC to schools to help us align with the national standards" (Letsholo, pg. 13). Gumbo also confirmed that, "they sent us pictorial standards although they are in black and white but at least they try and send us a complete work" (pg. 25).

The use of previous Form 3 exemplar artwork as standards appears to have been adopted as a benchmark for the internal moderation and marking of current years' students' performances.

Some art teachers' expressed concerns over the level of these standards when compared to the levels of achievements of the students they were supposed to assess. They felt standards set at Form 3 levels were not appropriate to judge artworks done at Form 1 and Form 2 levels. They argued that as these standards were set high it made it difficult for the Form 1

and 2 artworks to meet the requirements of the set criteria. Tsonga argued that the exemplars should rather be taken from Form 1 and Form 2 artworks.

> "Actually when you look at these standards they are only specifically for the final projects…whilst they (moderators) are supposed to make a CD beginning from Form 1. How do we assess the Form 1 work" (Tsonga, pg. 40)?

Tsonga's argument was that the exemplar materials sent to schools in DVDs or booklets were not inclusive of Form 1 and Form 2 artworks. They were only based on Form 3 artworks. In addition to the standards in DVDs or booklets, the assessment forms sent to schools did not explicitly show teachers how the Form 1's and Form 2's artworks should be categorized and graded. Gumbo remarked that, "looking at the assessment criteria in this sheet, I wonder where we would categorize the Form 1 and Form 2 artworks" (Gumbo, pg. 28).

Modiri added that,

> "we are looking at projects… where students have already acquired better skills, so in that case it will be disadvantaging the students because the level of work that they have produced means that they will be much lower" (Modiri, pg. 4).

As a moderator, Modiri felt that if the standards were representing the level of each form, the exercise would be easier. He felt the students would be assessed based on the capabilities of their counterparts and that it would be fairer to the Form 1 and Form 2 students. He reflected,

> "We do not moderate them at the end of each year, it could have been ideal if it was done like that. It could give children a more fairer chance… because when you come to moderate Form 1 artwork you would use standards as in the previous Form 1 artwork, so it would be fairer" (Mulilo, pg. 17).

This shows the tension that is created by trying to balance the requirements of the syllabus and the use of the standards. Teachers are expected to teach their students according to the syllabus. However, because of this tension, teachers resist the syllabus activities such that instead of submitting artwork at an expected stage, they delay the submission until they feel that their students' abilities meet those of the standards.

It is evident that the tension that arises from balancing the syllabus and standards requirements creates challenges that shape the art activities. Instead of art teachers ensuring that they provide meaningful feedback on students' learning progress through formative activities, they concentrate more on summative activities. They push students to pass the examinations in order to gain symbolic capital for themselves and their schools by gaining recognition for best positions.

4.5 Assessment Practices

Formative activities are those done to help students experiment with different media and techniques to better their skills in different art, craft and design areas. Summative activities are those done specifically to work on the projects that are to be submitted for moderation and marking. Art teachers are supposed to help their students in developing their skill and technique during class activities and have to attend to their projects at a later stage during the preparation of CAP.

4.5.1 Formative Assessment

Even if students do formative activities for different purposes, times and expectations, they have one thing in common. Formative activities provide meaningful feedback to art students on their performances.

Teachers used formative activities as feedback strategies. The students received feedback on their performances and this helped them to focus on the skills that they had not developed well. In the process, teachers assist their students by giving them feedback on areas where they needed to improve and on those that they should maintain where they showed some strengths. In some cases formative activities appeared to be used to improve those skills and techniques, which seemed not to have been learnt at primary schools. Selepe explained that some students were still working on their art skills since they just started doing art in Form 1.

> "I just give students work from Form 1, Form 2 but at the end of mmm… when they (students) are doing Form 3…I sit back and look at what they have done and try to work to improve what they have done" (Selepe, pg. 43).

Gumbo felt that they used class exercises to measure students' knowledge, understanding and ability. This implied that when students were in Form 1 and Form 2 teachers expose them to various exercises to master certain kinds of skills and techniques during class. Gumbo felt that as teachers they were committed to giving students feedback at every stage particularly in Form 1 and in Form 2 to try and address difficulties and uncertainties that students may encounter while working on their exercises.

She went on to emphasize that from these class exercises, teachers assembled collections of artworks as evidence of the students' progress and level of skills development. In her words, the artworks could include "stickman drawings". "Stickman" refers to a non-form of drawing which often characterises an initial drawing skill of a student.

> "By the time we are teaching them we do like daily exercises, we mark and give them (students) feedback during this time, but the point is we are

preparing for the exam. The exam demand does not want stickmen in a portfolio. If you bring anything looking like a stickman there, I mean you are obviously failing the child" (Gumbo, pg. 27).

Generally, the responses from the interviewees seemed to indicate that the level of art skills for students entering Form 1 and Form 2 was very low. As a result teachers had to expose their students to a variety of activities during class time. Not only did teachers expose their students to skills and techniques but also to the realization of art concepts, which were to be incorporated into their skill development. Furthermore, as high quality artworks are associated with high standards, teachers were keen to guide their students in the achievement of good grades. Because of the need to produce high quality artworks teachers dispose of the artworks students did during Form 1 and Form 2. This is because these artworks did not usually meet the expected quality of an examinable artwork at Form 3 level.

Formative activities are also carried out in preparation for CAP projects. Interviews with Selepe and Gumbo provided information about how the compilation of students' CAP was administered at the end of the course, in this case during Form 3. Students undertook a practical assessment in which they had to submit a collection of three artworks. The teachers explained that during the preparation of these artworks students were guided through the process of feedback to keep on recreating the artworks that are to be submitted for the continuous assessment portfolio. They felt it was necessary for the teachers to encourage the students to re-do the artworks, a strategy which the teachers believed could help their students meet the criteria set by the external assessment body. Selepe and Gumbo described the use of feedback on their students' artworks as an encouragement to the students in helping them develop a better artwork to be submitted for the examinations.

"You have to change the examination, re-do works, which can be used for examination" (Selepe, pg. 43).

Gumbo also said:

"So the reason we correct them [mmm] give them feedback we expect them (students) to build, which is to try to come to the standards of exam. To correct them (students), we use it (feedback) to correct and help them develop the idea, you know of the end products. That is the more reason why we give them (students) feedback" (Gumbo, pg. 52).

The above findings highlight the difference in the use of feedback for formative activities. Giving feedback firstly involves teachers updating their students on their individual progress at the developmental stages. Secondly, for CAP formative activities, feedback is carried out in preparation for handing in the final CAP. Furthermore, the outcome of the CAP formative activities determines if the student should be considered to have satisfied the course requirement which contribute to the final grade.

4.5.2 Summative Activities

Summative activities were also identified. Selepe and Tsonga explained that some summative activities were done at the end of each module. They emphasized that assessed artworks are those done during class exercises. Students could either be assessed on artworks or written tests to monitor their understanding of art concepts. They further explained that these report on the progress of the students at the end of each module.

"With what they do in Form 1 and in Form 2 [mmm], they sometimes at the end of the month… they write tests. So with my students it is either they write

theory or I mark the projects that they have done in Form 1, on monthly basis"
(Selepe, pg. 44).

In Tsonga's view:

"We assess our students in a different way. [mmm] what we do is that as we
are teaching we give them projects [ok] the end of the month at times we give
them projects" (Tsonga, pg. 5).

The general idea about results obtained from the general summative activities is that they are
used to inform the administration, teachers and parents about the progress of the students for
the term. CAP summative activities grades inform the external results, largely suggesting
they are more important than any other form of assessment. Art teachers focus on these CAP
activities because their results contribute towards their recognition and that of their students'.

"You will find that the projects that they (students) did in form 1, we do away
with them, the projects that they (students) did in form 2 we do away with
them, now we start concentrating in the final project for form 3" (Tsotlhe, pg.
5).

Similarly, Letsholo and Selepe indicated how much emphasis was put on examinations. They
felt the artworks previously done in form 1 and form 2 in their understanding should be kept
to show the progress of the students from the time the student started to the time they gained
competence in skills on the subject. In his observation, Letsholo remarked:

"I do not think we are continuously assessing the students' even though we
know but we are just fulfilling the requirements of the exam" (Letsholo, pg.
3).

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Selepe stated:

> "to be honest, since we are looking for better results at the end of three year JC
>
> you have to change that for the examination, re-do the artworks which can be
>
> used for the examination" (pg. 1).

CAP requirements also seemed to influence the teachers' approach to their practices. Taking part in the CAP shaped the art teachers' habitus which in turn influenced the teachers to advise their students to re-do their artworks. Gumbo felt there was need to change the projects because they were to be handed in for examination. Selepe also felt that students' projects had to be re-done for better results, in order to ensure that his class would not be among the worst performers. The teachers acknowledged that there was a tendency to place emphasis on training their students in strict repetitious procedures to meet the examination demands. The syllabus structures and the use of national standards with all the consequences for examinations results, has a significant influence on the art teachers' CAP practices.

4.6 Delay of Summative Activities

The syllabus defines the year plan and lays out the activities that are to be carried out for the junior certificate programme. The expectation is for teachers to follow the syllabus however according to the art teachers who were interviewed in this study not all teachers observed this plan. They explained that teachers preferred to wait until students were in Form 3 and then tutored them to do all of the projects for the CAP at the same time. Individual teachers gave the low level of skills development in the students as the major reason for doing this.

"Teachers know that they are supposed to assess students at every level" (Modiri, pg. 1), but "basically that doesn't happen because there are so many factors which make the child do all the courses in Form 3" (Mulilo, pg. 15).

"Truly speaking our students at that time are still learning, there is nothing much that they know, so we squeeze everything to year three" (Gumbo, pg. 26).

"If we use them as the finished works from the three categories for paper 2, we will be disadvantaging the students because these artworks were done while their skills were not polished" (Letsholo, pg. 17).

"This confusion has been caused by the set standards that have been put so high" (Sediko, pg. 53).

The art teachers interviewed also revealed that they delayed the summative activities because their professional progression depended heavily on their students' performance at the junior certificate (JC) level. They said that the low standards of students' artworks were used to label the teacher as "dead wood" or as an underperformer. According to Modiri, teachers even went to the extremes of cheating the system by drilling students to pass the examinations in order to avoid such labels.

"So definitely teachers know that they are supposed to assess students at every level, but if the students produce very low artworks it means that their results will be very low. And the teacher will be looked at as dead wood and somebody who is not producing, so that is why the teachers wait until they are sure that students have really gained confidence and skill" (Modiri, pg. 3).

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It appears the use of the standards influences a delay of the summative activities. This delay provides students with a chance to re-do the CAP projects to help them meet the set criteria. Each activity and the approach developed by the teacher depend on the skills students display in their artworks. The more the teachers encouraged a variety of techniques and skills with their students the greater the chances of success.

4.7 Seeking Recognition and Building Reputation

Art teachers struggled to either maintain or advance the recognition which came from the results of their teaching efforts. In Modiri's view art teachers' leave their students CAP projects until a stage where they were competent and that usually earned the teachers the acknowledgement of being seen to be hard workers.

> "Right now the success of the teacher is based on the results that the teacher
>
> produces at the end of the year, JC results" (Modiri, pg. 3).

The ranking of schools according to the students' performance encourages competition amongst the teachers. Interviews with the nine art teachers in the study provided insight into their struggle over the elements of symbolic capital (recognition and reputation) in the subfield of art teaching. One of the achievements being sought is good students' results which, when attained places the teachers and their schools in a favourable position. From the interviews one could also observe the impact of letters written by the Principal Education Office in the Ministry of Education. While some received letters of praise for the good work done, when their students performed well in the final examinations, other art teachers had to explain the poor performance of their students in writing.

"Remember at one point there was even grading of schools when the results were out. The schools would be graded according to their students' performances, so that thing made teachers' to be so scared" (Modiri, pg 4).

As teachers realized that their individual teaching strategies could afford them the opportunities for good positions for their schools, they strove to develop a set of practices that would improve their performance.

4. 8 Overall Argument of the Analysis

Interviews with art teachers showed that there were pressures encountered in their assessment of CAP. The pressures originated from the implications of assessment at school and assessment for the purposes of national examinations. Assessment at school level was supposed to be formative where art teachers were expected to teach in line with the syllabus modules and provide feedback and support for their students. In assessments for national purposes, art teachers used standards in order to align the artworks with broader requirements to determine the student achievement for certification. This generates tensions which will be discussed in relation to data analysis.

4.8.1. Teaching for Summative versus Formative Assessment

One of the dilemmas that were observed from interviews with art teachers was the type of pedagogy that is suitable for developing learners' skills and techniques in art. Teachers seemed to be uncertain as to whether the teaching of skills and techniques development should be towards the standards linked with summative assessment or whether priority should be given to formative assessment for future artistic skills.

These tensions are attributed to a failure to distinguish between the role formative and summative assessment play in CAP (Crooks, 2004; Wynne, 2005 and Nitko, 1994). The role the formative assessment process plays in CAP is that it gives students practice in skills and techniques at a certain stage mainly to identify students' strengths and weaknesses. It also gives feedback and sets individual targets that would raise their performance to meet the required standard at Form 3 level.

In my view, art teachers find it difficult to distinguish between the role of formative and summative processes because the value of art teachers' feedback during these activities relates to the students' existing levels of performance and its relationship to the standards. As such, art teachers often provide feedback on their students' artworks bearing in mind the specific value of "students doing well" for examinations rather than students "learning best" for future artistic skills. This view is consistent with other studies (Molwane, 2000 and Leyendecker, Ottevanger and Akker, 2008) which reported that teachers carried out CAP activities not so much with the view to fostering learning but for examinations purposes.

Data analysis reveals that in many cases the formative process represented by the collection of the students' artworks that reflect their growth from Form 1 and Form 2 are thrown away. The reason is that teachers are expected to teach to the standards set according to previous Form 3 exemplar materials. Therefore, for summative purposes, students' artworks have to be re-done during the first term of Form 3. By this time, ideally, students' skills should have developed enough to meet the expected standards. For the art teachers, the dilemma is if "assessments are not fully representative of the curriculum, the teachers will ignore those parts of the curriculum that will not count towards certification or selection decision" (Nitko, 1994:7).

By teaching to the criteria, art teachers intend to produce outstanding students' outcomes, hence risking the curriculum objectives in an effort to meet the examinations requirements (Tsheko, nd). These benefit art teachers by being known as good teachers who produce excellent students' art works and their schools stand to benefit by being ranked at good positions regionally and nationally. Outstanding examination results are also preconditions for teachers to be selected as moderators and examiners. This explains why art teachers find it more important to concentrate more on producing better results for their students and less on skills development.

The results reveal that art teachers, in particular, moderators, produce a pattern of consistently outstanding outcomes. Participating in the moderation exercise gives them the privilege to be able to benchmark from other schools and exposure to standards expected. This benefit is rarely experienced by art teachers who are not moderators. The importance of social capital among moderators during standardization meetings contributed to the variation of approaches of artworks they advise their students to do. It is against this background that art teachers delay Form 1 and Form 2 formative activities in the process of which they run the risk of altering the syllabus specifics to meet the examination requirements.

4.8.2 Appropriateness of Testing Criteria

Facing art teachers is the challenge of whether the criteria used to test student skills are to be applied at the right time or whether the students' skills are to be assessed with the wrong criteria at the wrong time. Data shows that the standards (criteria) used are the previous Form 3 exemplar materials which describe the elements expected in the end product of a current Form 3 artwork. Since there are no exemplar materials sent by BEC to assess Form 1 and Form 2 artworks, the exemplar materials do not provide relevant criteria with which to judge

artworks for the students in form 1 and Form 2. It is against this background that the "process for the standard setting must be carried out very carefully in order to assure that they are fair to all and that they represent comparable performance from one year to the next" (Nitko, 1994:11).

In my opinion, fairness in this study should be understood as an equitable challenge given to art students that gives them the same opportunities. Thus, fairness should be applied across Forms 1 to 3. Decisions about the fairness of CAP depend on the uses and interpretations of the assessment results. As a remedial measure, shifting the assessment of CAP artworks from Form 1 and Form 2 to form 3 helps address some of the concerns of the art teachers. This explains why art teachers delay summative activities in an effort to ensure that CAP assessment method will yield consistent and fair results.

This would give Form 1 and Form 2 students equal opportunity to demonstrate what they have learned by the end of Form 3. Their artworks would be assessed using methods and procedures appropriate to addressing their skill, technique, knowledge and experience at that time. It also helped in limiting the unfairness of describing and justifying the interpretation of the current Form 1 and 2 students' results against the exemplar of the previous Form 3 artworks. The frame of reference for the delayed summative activities accord the current Form 3's a fairer interpretation of their performance in relation to that of their previous peers. This, to the art teachers, meant a comprehensive effort to reach a compromise on what would represent fair assessment for Form 1 and 2 art students.

From my observation, art teachers as end users of the products and services resulting from the decisions and practices between BEC and the syllabus, feel they have the responsibility to protect themselves in the assessment process. Due to factors such as grading of schools

according to which one performed better, the real challenge for the art teachers then is to find the tools that allow them to draw a clearer picture of an individual art students' performance. Since it was evident that the tool provided did not afford a flexible assessment process for the Form 1 and 2 artworks, art teachers then ensured that for fair CAP assessment practices and valid results a delay in CAP artworks for students at Form 1 and 2 would better demonstrate their competence, knowledge and skills.

4.8.3 Interpretation of Continuous Assessment Portfolio

The other tension observed among the teachers' concerns was the interpretation of the CAP. Art teachers seem uncertain as to whether their understanding of the syllabus should steer the continuous assessment portfolio or whether the standards should influence the art teachers' interpretation of continuous assessment portfolio. Perhaps one of the challenges that contribute to this tension is that art departments in different schools are becoming performance driven communities with art teachers being held accountable for the positions of their schools and the performance of their students in the final examinations. It is for this reason that art teachers help their students explore and demonstrate important skills in creating artworks that would meet the quality of the expected standard.

Contrary to Weeks (2002), that teachers generally lack understanding of continuous assessment, art teachers in this study revealed their understanding of continuous assessment and that because of external pressures they largely teach for examinations. The CAP is therefore reliant on examinations which favour the students' ability to re-do projects that would reflect skill that match the standards.

According to the informants the syllabus clearly clarifies that CAP is designed to monitor and encourage the learning process by providing guidance to the students through feedback across

the Forms, where students had to produce an artwork at the end of each course. However, due to lack of clarity amongst standards for Form 1 and Form 2 artworks, teachers rigidly opted for a favoured time where students' ability to reproduce artworks in which valued skill would be obtained. The effect of this tension on the art teachers could be understood as resulting from the lack of alignment between the syllabus and the continuous assessment portfolio standards as well as the external pressures. CAP then relied on art teachers being worried about continuous assessment, not so much because they think their practice is failing the students to help them learn. Rather, they are concerned that without assessment evidence in the form of good grades, teachers will be regarded as not having done their job properly.

It therefore became important that when art teachers help their students with CAP projects, they differentiate between collecting evidence of the student's progress from Form 1 to Form 3 and collecting artworks that show achievement of the required skill. The danger is that if the art teachers' conceptualization of CAP is concerned with the collection of evidence from Form 1, then the artworks at these forms may not meet the standards used at Form 3. In this sense, CAP becomes self-important rather than part of an educational process. The criteria set for students to meet the standards are related to controlling a particular academic skill, and the set standards inform art teachers what is valued in their students' artworks. The standards then become intended educational outcomes that contribute to both the art teachers' and students' understanding of what really matters.

4.9 Conclusion

The account describing art teachers' assessment practices shows varied forms of knowledge, experiences, understandings and how these are used by teachers to suit their specific purposes in their practices. Swartz (2002) cites that "habitus gives practices a particular manner or

style" (Swartz, 2002:63). From the analysis of the data in this study I learnt that participants choose their practices based on what they want to achieve.

Art teachers' teaching contexts reflect both collaborative cultures and loose integration settings. Teachers in collaborative cultures use their cultural and social capital to achieve good results for their schools and to gain symbolic capital for themselves. There is teamwork and good interpersonal skills among teachers and they are able to make joint decisions to meet collective results.

In a context characterised by loose integration, there is minimal interaction as teachers mostly work individually. Teachers mostly use cultural and symbolic capital for personal benefit as they aim to gain recognition by their students performing better than others in the department.

The analysis shows that the competing requirements for formative and summative assessment for continuous assessment portfolio (CAP) influence the practices of teachers of Art, Craft and Design in Botswana junior secondary schools. The expectation is for teachers to follow the requirements as laid down in the syllabus. However, their different habitus influence their choice of practice thus creating a tension with the requirements. This is displayed by teachers compromising the expectations of formative activities for better summative results.

CHAPTER 5: CONCLUSION

This study investigated the assessment practices of teachers of art, craft and design in BJSS in relation to the CAP. The findings show how the competing requirements for formative and summative assessments influence art teachers' practices.

Interviews with art teachers showed that they encountered pressures in their assessment of CAP that originated from the implications of assessment at the school level versus assessment for the purposes of national examinations. Assessment at the school level is supposed to be formative, where art teachers are expected to teach in line with the syllabus and provide feedback and support for their students. This gives students practice in skill and technique development at a certain stage mainly to identify students' strengths and weaknesses. The feedback at this stage should help them set individual targets that would raise their performance to meet the standard required in Form 3.

The role summative assessment plays in CAP activities is to enable students to show competence in their artworks. In assessment for the national examinations, art teachers use standards to align the artworks with broader requirements to determine the student's achievement for certification.

Contrary to the findings by Weeks (2002) that teachers lack understanding of continuous assessment, the teachers in this study revealed a clear understanding of the requirements of the continuous assessment but due to external pressures they chose to teach to the national examinations. This is in line with the findings by Rayment (2007) that art teachers do not necessarily follow the stipulated curriculum requirements but rather teach to the criteria. In my view teachers do so because outstanding examination results gain them recognition, enhance their reputation and are also the precondition for teachers to be selected as moderators and examiners. Participating in moderation and marking exercises also gives them exposure to expected standards which they can use to improve their students' performance.

The standards used as criteria in the national examinations at the end of Form 3 are drawn from exemplar materials from previous Form 3 students and describe the elements expected in the current Form 3 artwork. The Form 3 exemplar materials do not provide appropriate

criteria against which to judge artworks for the students in Form 1 and Form 2, an exercise which in my opinion poses a challenge of fairness.

Fairness in this sense should be understood as the provision of appropriate opportunities for Form 1 and Form 2 students to demonstrate what they are able to produce using methods and procedures appropriate to addressing their skill, technique, knowledge and experience at that point in their development.

In the final analysis, the study found that art teachers learnt to ignore the processes as outlined in the syllabus. Instead, they adopted a strategy in pursuit of opportunities to serve as moderators and examiners and to produce excellent results to enhance their reputations as teachers and that of their schools. The practice of developing student's skill through the processes of continuous assessment had been ignored because of the inappropriate standards sent to schools by the BEC.

In concluding, I suggest the model in Table 5 below to address the issue of teachers not adhering to syllabus expectations, to ensure art teachers equip students with the necessary skills to be able to meet appropriate criteria at their relevant form, and for each project done would provide an opportunity for formative feedback. In Form 3 term 3 students should produce one project from a module that they are confident in to add to their CAP.

Finally, this thesis has raised issues that have the potential to take the findings of this study further. I would recommend that the proposed model in Table 5 be tested in a pilot project at a few schools in Botswana. I believe the suggested model would result in a fairer system of assessment of students' art work, and would enable teachers to help students produce high quality products at the end of form 3.

Form	Term 1 January-April	Term 2 May-August	Term 3 September-December
1	Fine Art-Introduction to Art, Craft and Design	Introduction to drawing	Introduction to painting Submission of projects done in Form 1 for CAP
2	Introduction to Sculpture	Introduction to 2D crafts	Introduction to 3D crafts Submission of projects done in Form 2 for CAP
3	Introduction to 2D	3D Graphic Design Submission of projects done in form 3 for CAP	Assessment for national examination *submission of one project as per student's choice from one of the Modules

Table 5: Proposed Module and Projects Submission Grid

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APPENDICES

Appendix A: Permission to Conduct Study Letter

TEL: 3957134

FAX: 3956580

REPUBLIC OF BOTSWANA

MINISTRY OF BASIC EDUCATIONT
MOGODITSHANE/THAMAGA SUB-REGION
P/BAG 47
MOGODITSHANE

Reference: MTS 1/12/2 I (122)

Bitha Kontle
Private Bag 001
Mogoditshane

27th June 2008

Dear Sir /Madam

PERMISSION TO CONDUCT A RESEARCH STUDY

This communication serves to grant you permission to conduct research study in Kweneng Region. The study addresses the following research topic:

An investigation of the assessment of the continuos assessment portfolio component of Art, Craft and Design in Botswana Junior Secondary Schools.

It is, however, expected that all professional ethics will be followed during the exercise.

School Heads are by this correspondence allowed to permit the researcher to interact with the school community as need be.

Yours faithfully,

L K Masitara
For/Director – Kweneng Region

BOTSWANA
Our pride, your destination

Appendix B: Permission to Use Artworks

Private Bag 001
Mogoditshane

2nd July 2008

TO WHOM IT MAY CONCERN

Dear Sir

This is to certify that I **Kgosi Thema of ID NO: 151118229** authorized **Bitha Kontle** to use my Artwork in her dissertations.

For any further questions do not hesitate to contact me on **267756927279**.

Thank you.

Yours Faithfully

....

Kgosi Thema