

**The role of gender polarisation in visual
interpretation by Zimbabwean undergraduate
art teacher education students**

**DD Dziwa
25477358**

Thesis submitted for the degree *Doctor Philosophiae* in
Curriculum Development at the Potchefstroom Campus of the
North-West University

Promoter: Dr L Postma
Co-Promoter: Dr L Rathbone

April 2016

It all starts here™



**The role of gender polarisation in visual
interpretation by Zimbabwean undergraduate art
teacher education students**

Dairai Darlington Dziwa

25477358

**Thesis submitted in fulfilment of the requirements for the degree
Philosophiae Doctor in Curriculum Development
at the Potchefstroom Campus of the North-West University**

Promoter: Dr Louise Postma

Co-Promoter: Dr Louisemarié Rathbone

North-West University (Potchefstroom Campus)

Declaration of originality

I declare that this thesis is my own work and that all the sources that I have used have been acknowledged by complete references. This thesis is being submitted in fulfilment of the requirements of the *Philosophiae Doctor* in Curriculum Development at the Potchefstroom Campus of the North-West University. I have not previously in its entirety or in part submitted it at any university for a degree.



.....
Dairai Darlington Dziwa (25477358) April 2016

Copyright©2016 North-West University (Potchefstroom Campus)

All rights reserved

DEDICATION

To the sighted who are visually blind and illiterate, who by serendipity read from the relentless efforts of those who fashionably speak through images.

ACKNOWLEDGEMENTS

I am grateful and indebted to my promoter, Dr Louise Postma for her invaluable guidance, advice and encouragement. To Dr Louise marié Rathbone my assistant promoter - I acknowledge your invaluable assistance, encouragement and guidance as well. I am sincerely grateful for your leadership, mentoring and nurturing.

I am also indebted to Professor Robert Balfour (Dean of the Faculty of Education Sciences), Dr Shan Simmonds (Curriculum Studies, Philosophy and Research Methodology, subject chair) and Dr Biggie Samwanda (Deputy Dean School of Creative Arts, Chinhoyi University of Technology in Zimbabwe) my proposal's critical readers. To Professor Emeritus Vernon Trafford (Anglia Ruskin University-UK), thank you for the impetus you provided during the PhD induction week at NWU-Potchefstroom Campus (20- 25 January 2014). I am sincerely grateful for the part you all played and the contributions you made. You all were there from the beginning and shaped the way. For the language editing of the thesis final draft, I am indebted to Professor Annette L. Combrink. Thank you for the job well done in putting the icing on the cake.

The staff of North-West University Ferdinand Postma and the Library of the Faculty of Education Sciences, you were there all the time for me. The staff and the 2015 students of *Stonehouse University* in Zimbabwe (not real name) in the Curriculum Studies department, Art and Design section, your assistance is immeasurable.

I would like to also sincerely acknowledge the unquantifiable moral, material and financial sacrifice and unconditional support that I received from family and friends throughout my studies. My wife Nokulunga '*Mabhe*' Dziwa, our children, Rumbidzai, Rutendo, Dairai (Jnr) for bearing time alone fatherless. Your prayers, moral and financial support fuelled the journey. No amount of words can suffice to thank you. I have set the pace for you, God bless you abundantly in your academic and life pursuits.

My mother, Sarah Susan Dziwa (*Chihwa*) for your everlasting love - no words can match the gratitude I have in my heart. The moral, financial and spiritual sacrifices you made are beyond par. God bless you. I also want to acknowledge the

embodiment of my father's wish (the late Rev Nisbert Shingirai Dziwa). From my tender years he addressed me as 'Doctor'. Though he is now resting, I here acknowledge the living words which have always remained. My brother and family (Davidson, Hellen, Tare, Nyari) thank you for the special way you supported me throughout.

I would also want to express my sincere gratitude to my colleagues and friends for their comments and support in one way or the other on my doctoral journey. At the risk of omitting names I want to say thank you to all my colleagues, relatives and friends I interacted with during my doctoral journey. Thank you ALL and may God bless you.

I also acknowledge funding for my studies through the NWU post-graduate bursary 2014-2015 and the NWU international bursaries 2014-2016. Opinions expressed and conclusions arrived at in this thesis are those of the author and are not necessarily to be attributed to the funders hereby mentioned.

Above all, Glory be to God who has taken me this far.

Abstract

Dichotomous and asymmetrical relationships between masculine and feminine gender categories are encoded and decoded variably by males and females in visual culture. This study interrogates the influence of gender polarisation on artistic and reader-viewers' interpretation by undergraduate art teacher education students at a purposively selected university in Zimbabwe.

Literature established that gender differences which are arbitrarily related to sex are manifested in doing gender but escapable in redoing/undoing gender. Gender constructions influence and shape the individual's engraved perceptions and precepts. In this study I argue that making meaning of an image is determined by the propositional and perceptual attitudes of the artist and reader-viewer at encoding and decoding levels respectively. Learners also primarily exploit visual interpretation (decoding) skills in visual learning. Thus, I deductively argue that visual learning is also indexed on learner's socio-cultural background such as gender identity and polarisation which restrict meaning making within the dictates of that gender orientation. The study therefore aimed to establish the influence of gender polarisation on visual interpretation among teacher education students with the aim to develop a suitable critical visual learning pedagogy to emancipate the art student teachers as artists and reader-viewers in visual interpretation. This interdisciplinary study, therefore, drew inspiration from three disciplines: gender studies, pedagogy and visual interpretation studies (visual social semiotics).

A qualitative critical-interpretive research paradigm and a phenomenological design informed the data-gathering procedure. The qualitative paradigm was found suitable to uncover from purposively sampled twenty (20) in-service art student teachers how gender constructions influenced visual interpretation. Data generation utilised pilot-tested visual narratives, structured individual interviews, focus groups and observations techniques to gather data which was analysed through a hybrid critical discourse analysis (CDA) for textual data and critical visual discourse analysis (CVDA) for visual data. The analysis established deep layers of plural meanings and hidden consequences of gender ideologies represented in visual displays. The research findings revealed that gender polarisation informs

dichotomous and asymmetrical gender constructions which are evident in the visual narratives. Both male and female art teacher education students revealed a heightened level of critical consciousness through emancipatory displays of gender reversals from stereotype roles. Critical visual pedagogy in art is therefore an emancipatory tool for these and other social prejudices. The findings of the study set a springboard and need for further studies to explore multi-gender society and action research to test, verify and improve educational experiences of art learners (male or female) through critical visual pedagogy.

Key words: Gender polarisation, gender stereotyping, patriarchy, critical consciousness, visual interpretation; visual semiotics, critical visual pedagogy,

Opsomming

Tweeledige en asimmetriese verhoudings tussen manlike en vroulike geslagskategorieë is sigbaar in die visuele kultuur en word variërend deur mans en vrouens geënkodeer en gedekodeer. Hierdie studie ondersoek die invloed van geslagspolarisasie op kunstenaars en die interpretasie van die leser-kyker as voorgraadse kunsonderwysstudent by 'n doelbewus geselekteerde universiteit in Zimbabwe.

Literatuur dui daarop dat geslagsverskille wat arbitrêr in verband gebring word met geslag gemanifesteer word in die uitvoer van geslag maar kan vermy word in die her- of ont-doening van geslag. Geslagskonstruksies beïnvloed en vorm die individu se persepsies en beginsels. In hierdie studie argumenteer ek dat die betekenisvorming van 'n beeld bepaal word deur die proposisionele en persepsuele houdings van die kunstenaar en die leser-kyker op die vlakke van enkodering en dekodering respektiewelik.

Leerders maak ook primêr van visuele interpretasie-vaardighede gebruik in visuele leer. Daarom argumenteer ek deduktief dat visuele leer geïndekseer is op die leerder se sosio-kulturele agtergrond soos geslagsidentiteit en polarisasie wat betekenisvorming binne die voorskrifte van daardie geslagsoriëntasie beperk. Die studie het daarom ten doel gehad om die invloed van geslagspolarisasie op die visuele interpretasie van onderwysstudente vas te stel met die doel om 'n kritiese visuele pedagogie te ontwikkel om leerders as leser-kykers in visuele interpretasie te emansipeer.

Hierdie interdisiplinêre studie het daarom inspirasie geput uit drie dissiplines: geslagstudies, pedagogie en visuele interpretasie studies (visuele semiotiek).

'n Krities-interpretatiewe navorsingsparadigma en 'n fenomenologiese ontwerp het die data-insamelingsprosedure toegelig. Die kwalitatiewe paradigma was gepas om die geslagskonstruksies van 'n doelbewus-geselekteerde groep van twintig (20) voor-diens en in-diens kunsonderwys-studente te bepaal wat hulle visuele interpretasie beïnvloed het.

Data is gegeneer deur vooraf getoetste narratiewe, gestruktureerde individuele- en fokusgroeponderhoude en observasietegnieke. Die data-analise het 'n hibriede kritiese diskoersanalise (KDA) vir tekstuele data en 'n kritiese diskoersanalise vir visuele data gevolg, wat die diep lae van meervoudige betekenis en die versteekte gevolge van geslagsideologieë wat uitgebeeld is, onthul het.

Navorsing het bevind dat geslagspolarisasie tweeledige en asimmetriese geslagskonstruksie inlig wat sigbaar is in die visuele narratiewe. Beide manlike en vroulike kunsonderwys-studente het 'n verhoogde vlak van kritiese bewustheid getoon deur emansipatoriese uitbeeldings van geslagsverskuiwings. Kritiese visuele pedagogie in kuns is aanbeveel as 'n emansiperende instrument vir hierdie ander sosiale vooroordele. Die bevindings van die studie skep 'n vertrekpunt en behoefte aan verdere studies om die multi-geslag-samelewing te verken en aksie-navorsing om die opvoedkundige ervarings van kunstleerders (manlik of vroulik) deur visuele pedagogie te verbeter.

Sleutelwoorde: Geslagspolarisasie, geslagstereotipering, visuele interpretasie kritiese visuele pedagogie, kritiese bewustheid

Table of Contents

Declaration of originality.....	i
Dedication	ii
Acknowledgements.....	iii
Abstract.....	v
Opsomming.....	vii
Table of contents.....	ix
List of appendices.....	xvi
List of tables.....	xvii
List of figures.....	xviii
List of acronyms.....	xxii

Chapter 1

Introduction to the research problem

1.1	INTRODUCTION.....	1
1.2	CONTEXTUAL DEFINITIONS OF KEY TERMS.....	2
1.3	BACKGROUND TO THE PROBLEM.....	7
1.4	PROBLEM STATEMENT AND RESEARCH QUESTIONS.....	12
1.5	RESEARCH AIM AND OBJECTIVES.....	13
1.6	THESIS STRUCTURE.....	13
1.6.1	Chapter 1: Introduction to the research problem.....	13
1.6.2	Chapter 2: Gender identity.....	14
1.6.3	Chapter 3: Visual interpretation.....	14
1.6.4	Chapter 4: Critical visual learning pedagogy.....	15
1.6.5	Chapter 5: Research design and methodology.....	15
1.6.6	Chapter 6: Findings - Gender constructions landscape in Zimbabwe.....	15
1.6.7	Chapter 7: Findings - Gender displays in visual images.....	16
1.6.8	Chapter 8: Summary, conclusions and educational implications.....	16
1.7	SUMMARY.....	17

Theoretical framework

Preamble to the theoretical framework chapters (2, 3 and 4).....	18
--	----

Chapter 2

Gender identity

2.1	INTRODUCTION.....	21
2.2	WHAT IS GENDER?.....	22
2.3	GENDER THEORIES: DOING GENDER, UNDOING/REDOING GENDER.....	25
2.3.1	Doing gender.....	26
2.3.1.1	<i>Cultural hegemony and hegemonic masculinity</i>	27
2.3.1.2	<i>Cultural capital</i>	28
2.3.1.3	<i>Doing gender in Zimbabwe</i>	29
2.3.2	Undoing/redoing gender.....	33
2.3.2.1	<i>Redoing/undoing gender in Zimbabwe</i>	35
2.4	GENDER IDENTITY AND POLARISATION.....	38
2.4.1	Personal approach to identity.....	39
2.4.2	Socially constructed identities.....	40
2.5	SUMMARY.....	45

Chapter 3

Visual interpretation

3.1	INTRODUCTION.....	46
3.2	DEFINING VISUAL INTERPRETATION.....	47
3.3	'OLYMPIA' CASE STUDY.....	50
3.3.1	Sender.....	50
3.3.2	Content/message.....	52
3.3.3	Viewer or receiver.....	53
3.4	VISUAL SEMIOTICS.....	54
3.4.1	The sender (encoding).....	56
3.4.2	The message (the object).....	59
3.4.2.1	<i>Sign system</i>	60
3.4.2.2	<i>Theory of symbols</i>	63
3.4.2.3	<i>Icons in iconography and iconology</i>	65
3.4.3	Receiver (Reception theory).....	66
3.5	VISUAL SOCIAL SEMIOTICS.....	69

3.6	VISUAL INTERPRETATION AND GENDER.....	71
3.7	SUMMARY.....	73

Chapter 4

Critical visual pedagogy

4.1	INTRODUCTION.....	75
4.2	RELEVANCE OF MEDIA IN VISUAL LEARNING.....	75
4.3	VISUAL LEARNING AS A CRITICAL PEDAGOGICAL APPROACH.....	79
4.4	PSYCHOLOGIES FOR CRITICAL VISUAL PEDAGOGY.....	81
4.4.1	Multiple intelligence theory.....	81
4.4.2	Learning styles.....	83
4.5	CRITICAL VISUAL PEDAGOGY AND SOCIAL LEARNING.....	86
4.5.1	Social development theory.....	88
4.5.2	Social learning theory	90
4.6	CRITICAL PEDAGOGY IN ART EDUCATION.....	92
4.7	VISUAL MEDIA AND GENDER.....	93
4.8	SUMMARY.....	96

Chapter 5

Research design and methodology

5.1	INTRODUCTION.....	98
5.2	CRITICAL-INTERPRETIVIST RESEARCH PARADIGM.....	99
5.2.1	Interpretivist paradigm.....	99
5.2.2	Critical research paradigm.....	101
5.2.3	Philosophical orientations.....	102
5.3	PHENOMENOLOGICAL RESEARCH DESIGN.....	104
5.4	SITE SELECTION.....	105
5.5	ETHICAL CONSIDERATIONS.....	105
5.5.1	Gaining entry.....	106
5.5.2	Contracting the participants.....	106
5.5.3	Risk mitigation.....	107

5.6	SAMPLING.....	108
5.6.1	Sampling procedure.....	108
5.7	METHODS OF DATA GENERATION.....	108
5.7.1	Data-planning matrix.....	109
5.7.2	Visual narratives.....	110
5.7.3	Individual interviews.....	111
5.7.4	Focus group interviews.....	112
5.7.5	Observation and memoing.....	113
5.8	PILOT STUDY.....	114
5.8.1	Reflections from the pilot study for the main study.....	115
5.9	DATA-GATHERING PROCESS AND REFLECTIONS.....	116
5.9.1	Visual narratives.....	117
5.9.2	Individual interviews.....	118
5.9.3	Focus groups interviews.....	119
5.9.4	Observations and memoing.....	120
5.10	DATA ANALYSIS.....	122
5.10.1	Analysis of transcribed textual data.....	122
5.10.2	Analysis of visual data.....	125
5.10.2.1	<i>Critical visual discourse analysis (CVDA)</i>	125
5.10.2.2	<i>Justification for using CVDA</i>	129
5.10.3	Reflections on data analysis.....	130
5.11	TRUSTWORTHINESS AND CREDIBILITY.....	132
5.12	POSITIONING THE RESEARCHER (REFLEXIVE INTERPRETATION).....	133
5.13	SUMMARY.....	135

Chapter 6
The gender construction landscape in Zimbabwe

6.1	INTRODUCTION.....	136
6.2	DATA PRESENTATION.....	137
6.2.1	Demography of the participants.....	137

6.2.2	Main gender constructions categories.....	139
6.2.3	Gender constructions by sex.....	140
6.3	VERBATIM DATA.....	143
6.4	ANALYSIS AND DISCUSSION.....	148
6.4.1	Demography and gender identity constructions.....	148
6.4.1.1	Sex.....	149
6.4.1.2	Age.....	149
6.4.1.3	<i>Marital status</i>	150
6.4.1.4	<i>Birth order positions</i>	151
6.4.1.5	<i>Family sex compositions</i>	153
6.4.2	Gender role dichotomy and gender polarisation.....	154
6.4.2.1	<i>Roles typified by gender</i>	155
6.4.2.2	<i>Male independent leadership</i>	156
6.4.2.3	<i>Male provides income, protection and security</i>	157
6.4.2.4	<i>Female care for family and provide food</i>	158
6.4.2.5	<i>Male provides decisions and solutions</i>	159
6.4.3	Gender division of labour and gender polarisation.....	160
6.4.4	Polarised gender attitudes.....	161
6.4.4.1	<i>Content with performing male roles</i>	162
6.4.4.2	<i>Content with performing female roles</i>	162
6.4.4.3	<i>Content with male leading roles</i>	163
6.4.4.4	<i>Reluctant conforming to gender division of labour</i>	165
6.4.5	Gender identity reversal.....	166
6.4.5.1	<i>Comfortable with mixing gender roles</i>	166
6.4.5.2	<i>Discontent with gender roles stereotyping</i>	167
6.4.5.3	<i>Critical about gender role stereotyping</i>	169
6.4.5.4	<i>Discontent with male dominance in marriages</i>	172
6.4.5.5	<i>Male care for family</i>	173
6.5	SUMMARY.....	174

Chapter 7

Gender displays in visual images

7.1	INTRODUCTION.....	176
7.2	GENDER DISPLAY CATEGORIES.....	177
7.3	GENDER DISPLAYS ACCORDING TO SEX.....	179
7.4	ANALYSIS OF GENDER DISPLAYS BY SEX.....	186
7.4.1	Colour preferences are gender-specific.....	187
7.4.2	Voyeuristic attraction is preferred by men.....	187
7.4.3	Males display male dominance and superiority.....	188
7.4.4	Males dominate the workforce.....	190
7.4.5	Females display critical awareness.....	190
7.5	EXPLORING GENDER IDEOLOGIES AND GENDER DISPLAYS.....	193
7.5.1	Gender hierarchy.....	193
7.5.1.1	<i>Body relative size</i>	194
7.5.1.2	<i>Stratum</i>	195
7.5.1.3	<i>Complementarity</i>	199
7.5.2	Gender attitude.....	200
7.5.2.1	<i>Seeking on-looker attention</i>	200
7.5.2.2	<i>Aesthetic attitude frame</i>	203
7.5.2.3	<i>Emotional attitude frame</i>	205
7.5.3	Gender performance.....	208
7.5.3.1	<i>Labour division frame</i>	209
7.5.3.2	<i>Function frame</i>	210
7.5.4	Gender role stereotype reversal.....	215
7.5.4.1	<i>Egalitarian perspective</i>	216
7.5.4.2	<i>Feminine fighting for identity</i>	218
7.5.4.3	<i>Gender role reversal</i>	221
7.6	DISPLAY OF INTERNAL COHERENCE: GENDER CONSTRUCTIONS AND GENDER DISPLAYS.....	225
7.6.1	Gender hierarchy.....	225

7.6.2	Gender attitudes.....	226
7.6.3	Gender performance.....	227
7.6.4	Gender stereotype reversals.....	228
7.7	SUMMARY.....	229

Chapter 8

Summary, conclusions and educational implications

8.1	INTRODUCTION.....	230
8.2	SUMMARY OF CHAPTERS.....	231
8.3	SUMMARY OF FINDINGS.....	234
8.4	CONCLUSIONS.....	238
8.4.1	Gender polarisation in visual interpretation.....	238
8.4.2	Gender shifts in visual interpretation.....	238
8.5	CONTRIBUTIONS TO NEW KNOWLEDGE.....	238
8.5.1	Critical awareness	239
8.5.2	Guidelines for critical visual pedagogy.....	241
8.5.3	Art at school as an agent of critical consciousness.....	244
8.6	REFLECTION ON THE POSSIBLE LIMITATIONS OF THE STUDY.....	247
8.7	RECOMMENDATIONS FOR FURTHER STUDY.....	248
8.8	SUMMARY.....	249
	References.....	250

List of appendices

Appendix A:	Visual images.....	285
Appendix B1:	Ethics approval certificate.....	313
Appendix B2:	Application letter.....	314
Appendix B3:	Consent letter from <i>Stonehouse University</i> (not real name).....	315
Appendix C1:	Lecturer's consent form.....	316
Appendix C2:	Invitation to participate in research.....	318
Appendix C3:	Participants' consent form.....	320
Appendix C4:	Focus group participation consent form.....	321
Appendix D1:	Interview guide: Gender constructions.....	323
Appendix D2:	Interview guide: Visual interpretations.....	324
Appendix E1:	Transcriptions of individual interviews on gender constructions....	325
Appendix E2:	Transcriptions of focus group on gender constructions.....	345
Appendix E3:	Transcriptions of visual narratives interviews- Prompt 1.....	347
Appendix E4:	Transcriptions of visual narratives interviews- Prompt 2.....	377
Appendix E5:	Transcriptions of visual narratives interviews- Prompt 3.....	413
Appendix E6:	Observation notes.....	441
Appendix F1:	Textual data analysis: Gender construction codes and Categories.....	445
Appendix F2:	Visual analysis: Codes and categories.....	447
Appendix G:	Certificate of proofreading and editing.....	451

List of Tables

Table 4.1:	Functions of each aspect of intelligence.....	82
Table 5.1:	Data planning matrix.....	109
Table 6.1:	Demographical data of participants.....	138
Table 6.2:	Gender constructions categories.....	140
Table 6.3:	Female gender constructions.....	141
Table 6.4:	Male gender constructions.....	142
Table 6.5:	Gender construction quotes.....	144
Table 7.1:	Gender display categories.....	178
Table 7.2:	Female gender displays.....	181
Table 7.3:	Male gender displays.....	183
Table 8.1:	Critical visual interpretation model.....	243

List of figures

Section A: Diagrammatic visual illustrations

Figure 5.1: Research process.....	131
Figure 6.1: Summary of gender constructions.....	175
Figure 7.1: Gender hierarchy displays: internal coherence.....	225
Figure 7.2: Gender attitudes: internal coherence.....	226
Figure 7.3: Gender performance: internal coherence.....	227
Figure 7.4: Gender stereotype shifts: internal coherence.....	228

Section B: Visual artworks¹

Figure 1: Manet, Édouard (1863) *Olympia*. Oil on canvas; 130.5 x 190cm;
Musée d'Orsay, Paris. Accessed from
www.manetedouard/Olympia (**see p. 50**)

Figure 2: Vecellio Tiziano (aka Titian) (1538) *The Venus of Urbino*. Oil on canvas;
1200 x 844 cm; Uffizi Galleria Florence, Italy. Accessed from
<https://www.google.co.za/search?q=titian+artworks>
(**see p. 51**)

Figure 3: *Bonus time* (Female participant 1, prompt 1) (April 2015), Poster on
board; 58 x 42 cm; in possession of the researcher (**see p. 185**)

Figure 7: *Life in the rural Areas* (Female participant 5, prompt 1) (April 2015),
Poster on board; 58 x 42 cm; in possession of the researcher.
(**see p. 199**)

Figure 8: *Domestic violence* (Female participant 6, prompt 1) (April 2015),
Poster on board; 58 x 42 cm; in possession of the researcher.
(**see p. 222**)

Figure 15: *The habitant* (Male participant 15, prompt 1) (April 2015), Poster on
board; 58 x 42 cm; in possession of the researcher. (**see p. 214**)

¹ List of section B visual figures here includes only those in chapters, not those in appendices. (see Appendix A for a complete list of all visual images used in the study)

- Figure 17: *The hunter and the hunted* (Male participant 17, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 211)**
- Figure 20: *Workmates* (Female participant 4, prompt 2) (May, 2015), Photograph magazine cover; 28 x 22 cm; in possession of the researcher. **(see p. 197)**
- Figure 21: *Warm it up* (Female participant 5, prompt 2) (May, 2015), Photograph- newspaper; 58 x 42 cm; in possession of the researcher. **(see p. 221)**
- Figure 23: Manet, Edouard (1862) *Luncheon on the grass*. Oil on canvas; 1280 x 720 cm; Musée D'Orsay, Paris. Accessed from http://www.artchive.com/artchive/m/manet/manet_dejeuner.jpg&imgrefurl **(see p. 202)**
- Figure 24: De Chirico, Giorgio (1914) *Melancholy and mystery of the street*. Oil on canvas; 88 x 72 cm; Private location. Accessed from <https://www.google.co.za/search?q=melancholythestreetbygiorgiodechirico> **(see p. 219)**
- Figure 26: *Beauty* (Female participant 10, prompt 2) (May, 2015), Photograph-magazine; 28 x 22 cm; in possession of the researcher. **(see p. 201)**
- Figure 32: *Waiting in Zimbabwe* (Male participant 16, Prompt 2) (May, 2015), Photograph – magazine; 15 x 24 cm; in possession of the researcher. **(see p. 205)**
- Figure 33: *After a busy time* (Male participant 17, prompt 2) (May, 2015), Photograph-magazine; 24 x 17 cm; in possession of the researcher. **(see p. 210)**
- Figure 34: Kruger, Barbara (1989) *Your body is a battleground* Photographic silk screen 285 x 285 cm; Washington, D.C., United States of America. Accessed from <https://www.google.co.za/search?q=your+body+is+a+battleground> **(see p. 220)**
- Figure 35a: (Presentation view) *Matende eshungu* (Calabashes of anger) (Male participant 19, Prompt 2) (May, 2015), Oil on canvas; 49 x 84 cm; Masvingo, Zimbabwe. **(see p. 206)**

- Figure 35b: (Working view) *Matende eshungu* (Calabashes of anger) (Male participant 19, Prompt 2) (May, 2015), Oil on canvas; 49 x 84 cm; Masvingo, Zimbabwe. **(see p. 207)**
- Figure 36: Makiwa Mutomba (2007). *Three sisters*. Oil on canvas; 79 x 79 cm; The Cape gallery, Cape Town, South Africa. Accessed from http://www.capegallery.co.za/makiwa_mtomba1.htm **(see p. 212)**
- Figure 37: *The Doll family* (Female participant 1, Prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 194)**
- Figure 38: *Chick family* (Female participant 3, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 215)**
- Figure 40: *Parents and playing children* (Female participant 5, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 189)**
- Figure 41: *Man at work* (Female participant 6, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 209)**
- Figure 43: *Fish family* (Male participant 10, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 218)**
- Figure 44: *Storks* (Male participant 11, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 198)**
- Figure 49: *Father and mother* (Male participant 16, Prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher. **(see p. 196)**
- Figure 51: Gentileschi, Artemisia (1620-1621). *Judith and Holofernes*. Oil on canvas, 158.8 x 125.5 cm; National Museum of Capodimonte, Naples. Accessed from <http://www.uffizi.org/artworks/judith-and-holofernes-by-artemisia-gentileschi/> **(see p. 222)**

Figure 52: Cranach, Lucas the Elder (1530), *Judith with the head of Holofernes*. Oil on Linden; 89.5 x 61.9 cm; Museo e gallerie nazionali di apodimonte. Accessed from <http://library.artstor.org/library/iv2.html?parent=true> **(see p. 223)**

List of acronyms

CD-ROM:	Compact Disk Read-Only-Memory
CEDAW:	Convention on the Elimination of all forms of Discrimination Against Women
CVDA:	Critical Visual Discourse Analysis
CVIM:	Critical Visual Interpretation Model
DBAE:	Discipline Based Art Education
DVD:	Digital Versatile Disk
EMT:	Educational Media and Technology
LGBTI:	Lesbian; Gay; Bisexual; Transsexual; Intersexual
LGBTIQ:	Lesbian; Gay; Bisexual; Transsexual; Intersexual; Queer
MKO:	More Knowledgeable Others
UNAIDS:	United Nations on Acquired Immune Deficiency Syndrome
UNIGEI:	United Nation Girls Education Initiative
UDHR:	United Nations Universal Declaration of Human Rights
UZ:	University of Zimbabwe
VAK:	Visual-Auditory-Kinaesthetic
VRM:	Visual Research Methods
ZNGP:	Zimbabwe National Gender policy
ZPD:	Zone of Proximal Development

Chapter 1

Introduction to the research problem

1. Introduction

Zimbabwe has a predominantly patriarchal social setup (Chabaya & Gudhlanga, 2007). This implies having asymmetrical values and opportunities between men and women in society (*ibid*). Men are considered as superior and dominant to women while women are viewed as inferior and dependent on men more than men depend on them. Males and females the world over view themselves differently and have differences in terms of world views, desires, perceptions, precepts and preferences.

Many studies to date have established that these differences include the way in which we interpret visual images and cultural production (Goffman, 1976, 1987; Kress, 2003; Kress & van Leeuwen, 1996) yet not much has been studied on what underlies these differences in perceptions particularly on how gender polarisation or orientation influence visual interpretation (encoding and decoding) in Zimbabwe. This study explores the influence of gender polarisation in visual interpretation among undergraduate art teacher education students in Zimbabwe guided by a critical-interpretivist research paradigm. I adopt this paradigm to illuminate the interpretations which the participants have made of their lived gender experiences. This is undertaken in the light of problematic gender polarisation and concomitant gender injustices associated with patriarchy which learners bring to the school when interpreting visual images.

I have become aware of the malign effects of gender asymmetry which is deeply embedded in social experiences and visible in visual artefacts as also alluded to by Chandler (2002; Cary (1998) and Freire (2000). The study focuses on bringing to light the influence of gender polarisation on visual interpretation among Zimbabwean undergraduate art teacher education students with a view to expand our critical consciousness on engraved gender prejudices and its implication on visual learning pedagogy. This chapter highlights the problem under study and what the study sought to achieve. Key terms are defined and contextualised before elaborating on

the background to the problem which motivated this study, after which the purpose of the study is discussed and the chapter outline of the thesis is presented.

1.2 Contextual definitions of key terms

Gender polarisation refers to a dichotomous situation which suggests that men and women are perceived and perceive things differently. The two genders are seen as operating at two ends of a continuum (Bem, 1993; Ingraham, 1996; West & Zimmerman, 2002, p. 137). Based on these perceived differences that are ascribed to gendered social ideologies of maleness and femaleness, men and women are believed to also assume different responsibilities, identities and perceptions. Such gender differences quite likely also create diverse 'lenses' through which men and women shape how they perceive, conceive, discuss and interpret social reality (Viljoen, 2005). Bem (1993:96) identifies three lenses of gender: (i) androcentric, which means male-centeredness; (ii) gender polarisation, which is concerned with the male-female binary social difference and (iii) biological essentialism, which refers to the different intrinsic biological natures of women and men relating to sexuality. Thus, gender polarisation may be a result of gender socialisation and sexual stereotyping or biology.

For the purposes of this study, the focus is on gender polarisation of male and female binary positions where biological sex and social performance of gender coincide. The binary positions have been coined a heteronormative gender division by Butler (1990). The heteronormative gender division is also used in the thesis as a structuring principle where masculinity is related biological males and femininity is related to biological females. Gender polarisation refers to male and female binary social differences which are often inevitably determined by biological essentialism. For example, in such a context a biologically male sexed individual is expected to act and behave in accordance with socially constructed notions of masculinity, thus satisfying societal gender expectations of males hence being polarised towards masculinity. Therefore, gender polarity in this study refers to the construction of self-identity according to a particular sexual orientation and related gender role as either masculine or feminine. In other words, other categories of gender such as transgender, queer or other states of so-called in-betweenness as defined by Butler (2011) or 'third genders' (Jacobs, Thomas & Lang, 1997) are not used as a lens in

this study (compare with 2.3.2). The binary perceptual differences between maleness and femaleness form the polarity of gender which is central to this study.

Gender stereotyping refers to societal expectations of women and men to perform gendered roles in accordance with physical sexual characteristics (Greenbaum, 1999). The term gender role refers to society's conception of how men and women are expected to act and how they should behave (Bem, 1993). Gender stereotyping is a result of socialisation and deeply entrenched historical gender perceptions. This inevitably influences their worldview, expectations and polarity. For example, Diamond (2002) suggests that in certain cultures, masculine roles are typically associated with strength, aggression, and dominance, while feminine roles tend to be associated with passivity, nurturing, and subordination. Adherence to these characteristics has been associated with the fulfilment of social expectations but does not necessarily reflect personal preference (Diamond, 2002).

Related to the notion of stereotyping is the concept of heteronormativity, which is the belief that people can be divided into distinct and complementary genders as man and woman with 'natural roles' in life based on a heterosexual norm. While there are individuals who identify with the role that is ascribed to the opposite of their biological sex, for example, transgender (Graeme, 2011:139; Potgieter, 2006:122) or queer (Butler, 1990), heteronormativity is a gender role stereotyping indexed by sex. In Zimbabwean culture, identifying with a queer gender identity is socially and politically unacceptable but nevertheless present. The Zimbabwean State president, R.G. Mugabe has unequivocally denounced expressions of transgender and queer gender identity (Lavers, 2013) hence it is a significantly suppressed phenomenon which is not included as gender categories for this study. Furthermore, although multiple gender constructions (such as LGBT²) exist, gleaned from Butler (1991) and Goodloe (1993, 2010), I argue that all these constructions are varying expressions of masculinity and femininity arbitrarily indexed to biological sex such as a homosexual gay is a male sex makeup body with a female identity. (Compare with 2.2: What is gender?). Thus gender polarity in this study is defined between masculinity and femininity.

² LGBT means Lesbian, Gay, Bisexual and Transgender.

Often the phrase 'gender stereotype' is interchangeably used with 'sex stereotype'. In this study, sex stereotype is not used interchangeably with gender stereotype because 'sex' implies innate biological distinctions and causes or differences which are not the focus of this study. Gender stereotype recognises cultural, social and experiential factors causing binarity which are arbitrarily related to genital differences (Freize & Chrisler, 2011). Adding on to that, Zalk (as cited in Frieze & Chrisler, 2011) also supports the use of the term 'gender' because its implications are clearly broader and more inclusive of social determinants than those of the term 'sex' which are limited to innate determinants. Thus gender stereotyping in this study refers to the gendering of socially expected male and female performances and preferences which underlie the choices and meaning of things like preferred colours, clothes, occupations, choice of words, roles and more significantly the total world view or interpretation of visual images, as this study aims to examine.

Mutekwe and Mobida (2012a) define **patriarchy** which is another key word for the study as one of the predicators of hegemonic masculinity. Patriarchy refers to a system of society or government in which the father or eldest male is the head of the family, and descent is traced through the male line only (*ibid*). It also refers to a system of society or government in which men hold the power and women are largely excluded from power structures (Chabaya *et al.*, 2009; Gudhlanga, Chirimuuta & Bhukuvhani, 2012; Kambarami, 2006). Patriarchy is therefore premised on a belief exalting supremacy of males over women which enables the former to dominate the latter (Connell, C., 2010). It may also mean that men are typically hierarchically in positions of authority because of their ability to exert control through violence or threat of violence, and that certain power-related personal attributes and social activities are closely tied to men. This situation can also be described as hegemonic masculinity (Connell, C., 2010).

Hegemonic masculinity was popularised by the sociologists Connell and Messerschmidt (2005:829) who refer to it as the practices that guarantee the dominant social position of men, and the subordinate social position of women. This also relates closely to what Bourdieu (2001:15) calls cultural-capital or cultural hegemony (Gramsci, 1994:119) where there is unequal oppressive distribution of power resources in the family and in society in favour of men. Zimbabwe is largely

defined as a patriarchal country (Chabaya *et al.*, 2009; Mutekwe & Mobida, 2012a). Patriarchy has been severely criticised by feminists especially on account of such power asymmetry. Kambarami (2006) highlights the fact that radical feminists advocate for a reversal of patriarchy in society. Patriarchy therefore in this study refers to a social system in which men appropriate all authoritative social roles and keep women in subordinate positions. This state of awareness of the oppressiveness of gender inequality is crucial for the emancipation of women.

Critical consciousness according to Freire (2000, 2007) is the deepened awareness of the situation by individuals which leads to the apprehension that the situation is a social contemporary reality susceptible of transformation. Taylor (1993) suggests that it means to become aware, that is, the process of revealing the truth and entering into a dialogical unity with the practice of transforming reality (Shor & Freire, 1987). Thus critical consciousness involves a critical reflection by individuals on themselves in the world and as a result challenges and obligates them to respond to that challenge. In this study critical consciousness therefore refers to a process of reflection and apprehending the world reality in order to transform it and not adapt to it.

Another key concept for the study is **critical visual interpretation** which has been defined by Barnett (1997:13-14) as “the setting forth of meaning(s) of works of art”. Pimenta and Poovaiah (2010:25) define visuals as the sum total of all artistic and non-artistic creations that appeal to the sense of sight; that is, anything which can be seen such as photography, painting, graphics, films, sculpture and comics. Rose (2013) defines interpretation as the act of explaining meaning. Therefore, visual interpretation is defined as explaining the possible meanings of such visuals which is a focus of this study. Athelstan and Deller (2013) propound that visual images do not utter words but wait to be read; and therefore it is the interpretations we connote to them which give them meaning.

Interpretation is different from judgement, but often the concepts are mistakenly used interchangeably primarily because they are both functions of critics. Barrett (2012:7) propounds that when critics interpret works of art, they often seek to determine what the works are about and when critics judge works of art, they seek to determine how good the work is or is not, and why, and by which criteria it should be judged. This

study focuses on interpretation only, which is concerned with generating meaning about a visual by basing the meaning on either evidence in the image or providing inferences for the meaning obtained without passing judgement. Critical interpretation unveils those hidden influences that shape knowledge by identifying; questioning and subverting false dichotomies. Thus it produces plural meanings and hidden consequences from the visual images.

Visual semiotics is a sub-domain of semiotics which analyses the ways in which visual images communicate a message (Barrett, 2012; Rose, 2013). Many studies of meaning evolved from semiotics, which is a philosophical and also a practical approach that seeks to interpret messages in terms of signs and patterns of symbolism (Pierce and Saussure, as cited in Culler, 1976). Visual semiotics emphasises the ways in which visuals communicate as well as the systems that dominate their usage (Kress, 2010; Rose, 2013). Semiotics predominantly explores the ways in which meaning is created rather than simply investigating what it says (Parsa, 2013:844).

Visual semiotics in this study is concerned with the meaning construction (encoding) process and its interpretation by the reader at the perceptive (decoding) level. Parsa (2013:846) suggests that visual semiotics deconstructs the communicative aspects of visuals while attempting to determine their meaning and ideology. Visual meaning is generated from evidence gleaned from the artwork as well as the viewer's background, perceptions and knowledge base (Viljoen, 2005). What is of importance to the current study is the notion that gendered perceptions influence the meanings that individuals derive from visual images, hence the diversity and multiplicity of meanings derived. As an apparatus directly associated with culture, Kress and Van Leeuwen (2008) and Kress (2010) suggest that social semiotics is fundamentally different from traditional criticism. Particular, contemporary semiotics recognises the presence of subjective multiple meanings attributed to signs and symbols according to various social backgrounds and culture of the viewers as opposed to traditional criticism which depended on the meaning held by the artist. The term *visual semiotics* in this study refers to a critical practice of allocating meaning to visual signs and symbols which are socially constructed and are value-laden. Being value-laden means that meaning is not fixed in opposites but it is

located somewhere along a continuum between two extremes thereby subverting the asymmetrical hierarchies and contesting the natural order of gender binaries (Derrida, 1982). There are multiple possible meanings along the continuum away from the two extreme poles of defining social condition.

Critical visual pedagogy is a set of propositions in which the schools can engage the art world or the visual world as a means to liberation and justice; it is not a fixed instructional methodology. These propositions can be adopted by art learners and art makers in particular places at particular times for purposes of recognising power imbalances in terms of, for example, gender (Carry, 1998). Critical visual pedagogy is radical in its advocacy of the democratisation of society and transformation of practices through education. It advocates for change since it is guided by critical theory. Critical visual pedagogy is not only concerned with art criticism or finding meaning in art; instead it promotes the search for justice and engages in critiquing social inequality with the aim of uncovering implicit sources of oppression in people's lives. Cary (1998) suggests that critical visual learning encourages a revitalised conversation about freedom, knowledge, power and contemporary gender culture between participants in the institutions of the art world and art education. In this study, the term critical visual pedagogy will embrace all ways of engaging with visual images with a view to promote critical consciousness in education.

1.3 Background to the problem

The gender inequalities in Zimbabwe have a long history which can also be attributed to the practices and policies related to the colonial era (Chabaya *et al.*, 2009; Gudhlanga *et al.*, 2012). In Zimbabwe, the government that existed before 1980 had put in place a number of education policies that were racially dividing as well as patriarchal in nature, and which served the interests of the white and male-dominated colonial socio-economic order (Chabaya *et al.*, 2007; Gudhlanga *et al.*, 2012). Furthermore, the colonial education system had a policy of bottlenecking in the education of African children. Consequently, only 12.5% of all African children, especially boys, completing primary education could be allowed to proceed to

secondary education (F2 schools³) (Chinyamunzore, 1995). Such oppressive policies particularly marginalised female children who were already under-represented in the education system due to repressive patriarchal ideologies which undermined the education of girls. The poor level of women's status was further exacerbated during colonial rule when the customary law was introduced in which women wielded very little power, if any, in both civic and social circles (Gudhlanga, 2010). Freire (2000) laments the reality that any situation which hinders personal pursuit of self-affirmation as a responsible person is one of oppression. It constitutes violence because it interferes with the individual's ontological and historical position to be fully human.

The problems of access to primary education have now largely been overcome and Zimbabwe nearly has relative equality in terms of the overall enrolments of girls and boys at primary and secondary school as well as at tertiary level (Swainson, 1995; Chabaya *et al.*, 2009; Gudhlanga *et al.*, 2012; Gordon, 2000); however, gender equity has still not yet been achieved within the school curriculum practices as it has in society at large. Gender differentiation still exists within the school curriculum. In an effort to increase the number of female students at the University of Zimbabwe (UZ), the government introduced the Affirmative Action Policy in 1993 that allowed female learners to enrol with marks a little lower than their male counterparts (Bunyi, 2003; Gordon, 2004). The participation of females in post-secondary education in Zimbabwe is enhanced by affirmative programmes, but enrolment at the University of Zimbabwe (UZ), which was the only university ten years after independence, showed a very low percentage of female enrolments as a result of the patriarchal nature of the Zimbabwean society which privileged male dominance and kept women subordinated (Zinanga, 1995:5). Unfortunately, the lowering of females' entry point criteria further perpetuated in girls' minds the superiority of males and the subordinate role they occupied. In terms of enrolments, Bunyi (2003) reports that such initiatives have indeed seen the proportion of females enrolled in tertiary institutions steadily increase from 30% in 1997 to 48% in 2009. However,

³ F1 schools -Secondary school education was divided into two types during the colonial era in Zimbabwe as F1 and F2 schools. F1 offered in its curriculum academic subjects and was considered superior during the colonial era while F2 offered mainly practical subjects and was considered inferior during the colonial era as it was designed for the black Africans and less gifted students (Chinyamunzore, 1995; Nherera, 1999).

participation by females in scientific and technological disciplines, including art, still remains below 30% (UNIGEI Report, 2010)⁴.

Furthermore, Mutekwe and Mobida (2012a) note that despite the increase in the number of female learners which has opened up opportunities for more young girls to enter higher and tertiary education, the challenge remains to ensure that equitable teaching is maintained and gender equity is enhanced. In this regard, it is significant to note that, as has been observed, teachers still use gender-biased teaching and learning visual media and pedagogy (Mutekwe & Mutekwe, 2013). In other words, despite women's increased access to schooling and extended years in education, the quality of education, the knowledge and skills they acquire in school tend to reproduce rather than alter polarised gender ideologies acquired during their upbringing (Stromquist, 1995, Mutekwe & Mutekwe, 2013).

Therefore the culture in Zimbabwe has for a long time socialised women to be subjected to the status of dependents in which they submit to the will and wishes of their husbands or any male figure among the relatives in order to survive (Chauraya, 2012). Kambarami (2006) also notes that women were in fact reduced to perpetual minors. Zimbabwe is a patriarchal society which believes in male superiority and female subordination (Kambarami, 2006; Mutekwe, 2012; Rutoro, Jenjekwa, Runyowa, & Chipato, 2013). Thus, the patriarchal Zimbabwean society places women in subordinate roles in the family and often elsewhere in the larger society. The patriarchal attitudes are inevitably bred in the family initially but enforced in the larger community or society and especially by the school through the socialization process.

Schools in Zimbabwe also play a significant role in perpetuating and reinforcing these patriarchal attitudes in the curriculum through the choice of books and the selection of visual media (as alluded to by Mutekwe & Mobida, 2012a and Chauraya & Manyike, 2014). Cary (1998) and Freire (2000) lament the fact that education has become an act of depositing, in which the students are the depositories and the teachers are the depositors. There is a lack of creativity, transformation and knowledge creation. Gender beliefs are presented as truths especially when such

⁴ UNIGEI Report United Nation Girls' Education Initiative

beliefs reinforce gendered power structures. Therefore, the schools have become agents in maintaining the patriarchal status quo. Cary (1998) argues that beliefs are postulates which are subject to adoption or rejection. In schools, subject choices, extra-curricular activities and sports also tend to be different for boys and girls. Girls are often directed into feminine subjects such as Needlework and Cookery (Gordon 1995). Success was and is still measured in terms of masculine behaviour and standards. For example, Stromquist (1995: 2405) and Mutekwe and Mobida (2013) note that school textbooks transmitted heavily stereotyped images of men and women with women adopting low profiles and having traits of passivity and dependency on men, low intelligence and a lack of leadership. Such practices develop and enforce deep-seated perceptions of the male self who should dominate in all cases, where superiority or dominance is the norm, where unequal distribution of power and resources is valued more than equality and where contrast in roles is complementary and valued as the epitome of the social order.

This study argues that ideologies supporting gender dichotomy and oppressive practices inevitably foster gender polarised precepts which affects underlying perceptions of self-identity and meanings ascribed to visual images encountered in the classroom or anywhere else in this contemporary visual culture. Cary (1998) suggests that embedded ideological perceptions affect information brought to viewing a visual image. It is worth noting in this regard that the use of visual images has become a pre-eminent part of our daily lives; the classroom is no exception and many classrooms abound with visual information (Kress, 2010).

Spencer (as cited in Rose, 2013:26) refers to the proliferation of the use of visuals in everyday life as a “contemporary mass visual culture”. Evans and Hall (1999); Smith (2008); Mirzoeff (2009) and Sturken and Cartwright (2009) concur that there is general consensus that there is “hyper visibility” in contemporary everyday life. Jay (as cited in Rose, 2013) uses the term ocularcentrism to describe the apparent dependence on visuals in contemporary life. As a result of this contemporary mass visual culture, images in the sphere of teaching and learning media in education are gaining supremacy everywhere as a means to communicate in the place of words and texts (Kress & Van Leeuwen, 1996; Kress, 2003). These are in form of charts,

slides, pictures, magazines and websites yet they are clouded with diverse gender perceptions.

Goffman (1987) from a study of several gender advertisements recognised intentional representations of gender inequality in advertising images showing feminine subordination and masculine superiority. On the same issue, Barnett (2010:13-14) concurs that a viewer has a particular perspective on everything, which is conditioned by his/her sex and/or by how he/she has been socialised. Samwanda (2013) further confirms that the reception of a visual image by a gender-polarised public is therefore dependent upon the viewer's historical, social and cultural gender socialisation. While preceding studies have established that there are gender differences in visual interpretation, this study sets to establish to what extent the personal gender identities and polarisation to engraved ideological power inequalities cloud the propositions for visual interpretation.

Thus the study guided by critical interpretivist paradigm interrogates the diversity of visual interpretations by males and females exploring the influence of gender polarity in the meanings and interpretations obtained by undergraduate art teacher education students. Furthermore, the study aims to address the problem of gendered binary perceptions of stereotypes and asymmetrical responsibilities which are deeply engraved and which affect underlying perceptions in interpreting visual images in art learning at teacher education level.

Cary (1998) suggests that gaining emancipatory knowledge involves the task of identifying hidden sources of oppression in individuals' lives and the distortion of social relations that cause resistance to change. Teachers and learners are increasingly exposed to visual media and the interpretations thereof are (consciously or unconsciously) clouded by diverse gender perspectives which maintain or subvert the status quo depending on the level of critical consciousness. Freire (in Shor, 1992) recommends that at this moment in history, we need to favour the dream of changing the world rather than adapting to it. Cary (1998) suggests that the world of images in art is in itself a complex social institution that invites appropriation for purposes of establishing and maintaining power. Art media and instruction can be used to achieve liberating ends and the promotion of critical consciousness (Shor, 1992; Cary, 1998; Osei-Kofi, 2013). This study therefore ultimately makes

recommendations for critical visual art pedagogy at teacher education level to enable student teachers to become conscientised to oppressive gendered practices and eventually to become agents of change in their own teaching practice. Art and visual material could therefore become a tool for emancipation.

1.4 Problem statement and research questions

Zimbabwean patriarchal culture entails that men are considered as superior and dominant to women while women are viewed as inferior and dependent on men more than men depend on them. This gender ideology perpetuates asymmetrical dichotomous male and female world views. That is, we perceive ourselves as having gender based differences in terms power, desires, perceptions, precepts and preferences. This notion is also supported by evidence from many studies to date which have established that gender differences are also evident in the way in which we interpret visual images and cultural production (Goffman, 1976, 1987; Kress, 2003; Kress & van Leeuwen, 1996) yet not much has been studied on what underlies these differences in visual perceptions particularly on how gender polarisation between masculine or feminine gender identities influence visual interpretation (encoding and decoding) in Zimbabwe. This phenomenological study explores and interrogates the extent to which gender polarisation influences visual interpretation guided by the following main research question and sub-questions.

How does gender polarity affect visual interpretations by art teacher education students in Zimbabwe, and how can this enhance critical visual learning?

The following research sub-questions directed this study:

- 1 How do gender cultural ideologies in Zimbabwe influence gender constructions?
- 2 How do gender constructions influence the visual interpretations made by males and females?
- 3 Which gender ideologies are reflected in the meaning(s) constructed from visual texts by males and females?

- 4 Which visual pedagogy guidelines can be developed to enable neutral spaces which enhance critical visual learning at teacher education level?

1.5 Research aim and objectives

The main aim of the study was to critically examine the role and the extent to which gender polarisation influences visual interpretation among art teacher education students.

The research objectives were:

- 1 To critically explore how cultural ideologies influence gender constructions and identities in Zimbabwe
- 2 To examine the extent to which gender constructions relates to and plays a part in constructing meaning in visual interpretation.
- 3 To investigate the gender ideologies reflected in the interpretation of visual displays by males and females.
- 4 To provide visual pedagogy guidelines for critical visual interpretation which enhance neutral spaces..

1.6 Thesis structure

The thesis has a total of eight chapters which include an introduction to the problem chapter, three theoretical framework chapters, a research methodology chapter, two chapters on research findings and finally conclusions and recommendations form the last chapter.

1.6.1 Chapter 1: Introduction to the research problem

As a background to the study, the chapter discusses the problem in the light of how it has motivated this study. Gender diversity in Zimbabwe is dissected with reference to how this perpetuates gender inequality, identity and performativity and has a bearing on differences in perception and, hence, in terms of visual interpretation. The chapter therefore highlights the major research questions and objectives which guide the study. In this chapter I argue that there is an unequal distribution of power

between the gender poles or binary perspectives in Zimbabwe's oppressive patriarchal culture which is engraved in learners' minds; I argue that this situation can be alleviated through a critical attempt to liberate visual arts interpretation from gendered stereotypes.

1.6.2 Chapter 2: Gender identity

This second chapter examines the literature in terms of other research conducted on gender and more specifically on gender polarisation. I examine how other researchers have dealt with gender polarity and/or biological essentialism/stereotyping in teacher education and how this polarity or binary view has a bearing on visual interpretation. With reference to other research, the focus of this study is on stereotyping or patriarchal ideologies which are projected onto visual images at school and in teaching, the gendered differences in terms of visual interpretation, and the effect of gender differences on visual inquiry pedagogy. With evidence from literature I argue that gender differences that children are socialised with influence their perceptions and self-identities to the extent that it has a bearing on their underlying decisions when interpreting visual images.

1.6.3 Chapter 3: Visual interpretation

This chapter consists of visual interpretation theoretical points of departure which guide this study. In the preceding chapter I examined gender theories which determine gender polarity or gender identity and how these affect visual interpretation. In this chapter I examine the theories that explain how meaning is generated or inferred from visual images. I therefore trace the history and developments in the field of semiotics from structuralist semiotics to contemporary semiotic practices and particularly social semiotics, as described by Kress and van Leeuwen (2008). I examine these as a means of suggesting how critical analysis illuminates tacit coercive and oppressive gender conditions of society. Cary (1998) argues that all knowledge in terms of visual interpretation is constructed within a complex social context together with the ideological premises and values within the social context which shape it.

1.6.4 Chapter 4: Critical visual learning pedagogy

The fourth chapter argues that critical visual learning is grounded in social learning theories primarily because it involves using social interpretive skills and adopting from the social environment to examine, critique, and understand visual content meaning. Thus the chapter demonstrates that learning from visual images as learning media is crucial and can make important contributions to our understanding and creation of knowledge. It encourages a deepened conversation between our inner soul or underlying perceptions and the physical world which could never occur with any other method. The chapter therefore concludes that visual learning is imbricated in the context of critical reflection on gender ideologies, culture, beliefs and experiences of the learners hence can be a tool for critical consciousness.

1.6.5 Chapter 5: Research design and methodology

This chapter examines and justifies the choice and usage of critical and interpretive research paradigms, particularly the phenomenological design as well as the data-gathering techniques adopted for the study. After justifying the choice of research paradigm and design for this qualitative study, I elucidate the relevance of the purposive sampling method which was used to select participants at teacher education level who have experience of the phenomenon of visual interpretation. Data generation is done by means of visual narratives, structured individual interviews, focus groups and observations. The data analysis adopted a hybrid critical discourse analysis for textual data and critical visual discourse analysis for visual data which established how participants make meaning from visual discourse illuminating deep layers of plural meanings and hidden consequences of gender, social and political ideologies represented.

1.6.6 Chapter 6: Findings - Gender constructions landscape in Zimbabwe

There are distinct binary gender views in Zimbabwe which divide gender performance into dichotomous poles, namely masculinity and femininity. Males are socialised to provide income and security for the family, to be strong and to take decisions, as opposed to females who are socialised to be caring, submissive and to depend upon their male counterparts for security and decisions. Hence, in doing

gender the participants have distinct polarised gender constructions with a hierarchical order. Freire (2000) hints that the oppressor consciously tends to transform everything surrounding it into an object of its domination. Thus there are indications of gender reversals in gender performance which are affecting gender heteronormativity, undoing and redoing gender. This possible reversal of gender roles shows critical awareness among the participants of the problematic gender conditions which currently prevail in Zimbabwe.

1.6.7 Chapter 7: Findings - Gender displays in visual images

The range of the indicated gender displayed is culture-specific because gender is a social construct of culturally established correlates of biological sex. Therefore, gender displays refer to the normative portrayals of these constructs which are biologically determined. This critical-phenomenological study explores how the participants have interpreted their own gender culture and how this is reflected in their visual interpretation at the production (encoding) and reader-viewer (decoding) levels. The chapter explores how the participants have interpreted their own gender culture and how it is reflected in their visual interpretation at production level (encoding) and at reader-viewer level (decoding). It has emerged that there are four (4) broad gender categories which have emerged prevalent from eleven (11) gender display frames exhibited from the fifty-one (51) visual images which the participants made and collected for the study. Critical discourse analysis of the transcriptions and critical visual discourse analysis of the visual images was used to analyse data gathered. Categories which emerged showed that there are indeed polarized dichotomous gender attitudes reflected by the participants as well as critical gender reversal awareness. Visual images are agents for critical awareness which show that tacit asymmetrical hierarchies can maintain and contest the dominance of the so-called normal gender behaviour.

1.6.8 Chapter 8: Summary, conclusions and education implications

In this chapter I reflect on the study presenting the findings of the study, conclusions drawn and the contributions which the study makes to the field of knowledge. The chapter revisits the aims and objectives and the conditions which necessitated this study. Conclusions drawn from the findings are discussed establishing the role of

gender polarisation in visual interpretation which has implications for a critical art pedagogy which exploits the latent potential in visual images to be an emancipatory tool.

1.7 Summary

The chapter highlights the point of departure for the problem under investigation that males and females view themselves differently and have different world views in terms of power, desires, perceptions, and preferences. The ways in which they interpret visual images and cultural production correlate with their socio-cultural ideologies. The chapter establishes that the study interrogates the diversity of visual interpretations by males and females to explore the influence of gender polarity in the meanings and interpretations obtained by undergraduate art teacher education students. Furthermore, the chapter highlights that the study aims to address the problem of gendered binary perceptions in terms of stereotypes and asymmetrical responsibilities which are deeply engraved and that affect underlying gender perceptions in visual interpretation.

THEORETICAL FRAMEWORK

Preamble to the theoretical framework chapters (2, 3 and 4)

The theoretical framework and literature review is divided into three interrelated chapters which deal with the theoretical points of departure and literature that guide this study. Relevant theoretical issues are drawn from the spheres of a contested arena of gender identity, critical visual interpretation and critical visual pedagogy. Evidence from other research studies carried out in Zimbabwe and beyond will guide the discussions.

The first theoretical framework chapter, Gender identity (Chapter 2) interrogates critical theories of gender, issues of doing gender and explores ways of undoing/re-doing gender. These are critical to this study which explores and critiques the binary division of gender identities of masculinity and femininity.

Gender is a social construct that influences and shapes the individual and collective appropriation of binary (masculine and feminine) socio-cultural values, ideologies and stereotypes into gender identities that are either or not fixed to one's biological sex. The approach towards gender in this study is based on a binary-based 'doing gender theory' (the masculine and feminine dichotomy) and 'undoing gender theory' (subverting or undermining this binary view of gender) and 'redoing gender theory' (expanding or altering the norms associated with gender). In this chapter, I claim that gender polarisation refers to aligning and identifying with either masculine or feminine gender category not fixed to and by biological sex, but to its socio-cultural values and ideologies which significantly affects identity perception, behaviour and attitude when reading a visual image.

The discussion of gender identity which is predicated on engraved gender cultural values is followed in the subsequent chapter by a review of critical visual interpretation. In this chapter I argue that critical visual interpretation is a means or way of gaining meaning of visual images and understanding the contemporary cultural challenges, knowledge and experiences including gender imbalances and inequalities (compare with Gibson, 1972; Foucault, 1974b; Kress & Van Leeuwen, 2001). Bal and Bryson (1991) also contend that gender differentiation is pervasively

relevant as a crucial basis for the heterogeneous and polysemic nature of semiosis. I therefore more specifically argue in this study that gender polarisation is a socio-culturally indexed gender identity construction which significantly informs underlying perceptions, beliefs and behaviour and forms the *a priori* knowledge or contextual material which is drawn from in the interpretation of visual images. Due to the dynamic nature of gender, the interpretation of visuals can only be aptly done through the lens of fluid and polysemic post-structuralist thinking. In this frame of thinking, there is an emphasis on the differences within and between genders and the diversity of forms of power (Beasley, 1999:81).

Using such points of departure I argue in this chapter that gender and its relation to critical visual interpretation are not fixed by time, space and; immobile and static rules but rather are socio-culturally dynamic in a *perpetuum mobile*⁵ (see Derrida, 1982). As such, critical visual interpretation is an emancipatory reflection of male and female binarity based upon their asymmetrical world view aimed at transforming it. Meaning therefore depends on the chain of signifiers which, in turn, depends on the inferential network of culture, knowledge and experiences of gender. Signifiers cannot exist in isolation but rather are dependent on a socio-cultural system within which they must be deciphered within the context of sender, message and reader-viewer (Jakobson as cited in Clarke, 2013).

The third chapter presents a review of critical visual pedagogy integrating the use of visual interpretation skills in order to enhance emancipatory learning. Learning through visual media has theoretical antecedents which aver that learners retain knowledge better when they gain it through visual means (Rwambiwa & Driscoll, 1984; Gibson, 2006; McLeod, 2007). In this chapter I argue, deducing from Shor (1987, 1992); Cary (1998); Gay (2000); Freire (2000, 2007), that education is not an act of depositing content to the students who are the repositories or receptacles to be filled. Critical visual pedagogy should stimulate student's creative power and participation developing critical consciousness of the gender world undergoing constant transformation. Therefore this chapter on visual learning grapples with literature on how visual interpretation influenced by gender polarisation and its

⁵ Derrida (1982) uses the Latin phrase *perpetuum mobile* (perpetual mobility in English) to refer to the dynamic nature of meaning which shifts as a result of ever-evolving circumstances of culture, history, values, purpose and time.

related oppressive nuances of dichotomy and asymmetry affect critical visual pedagogy. Visual images can be exploited as emancipatory vehicles in critical visual pedagogy because they contain latent information which can increase our critical awareness through interpretation.

These three chapters are pertinent to this study which is predicated on the interrelationship of the phenomena, gender polarisation, visual interpretation and critical visual learning. De Vos et al (2011) argue that literature provides context of the study and clarifies the relationship between the proposed research and previous research, both empirical and theoretical. Theories of gender, visual interpretation and pedagogy are interrogated here to explain, predict, and understand phenomena under study and, in many cases, to challenge and extend existing knowledge within the limits of critical bounding assumptions as alluded to by Maree (2012). This theoretical framework therefore holds or supports the theory of the research study as it connects the researcher to existing knowledge. A review of literature therefore permits an intellectual transition from simply describing a phenomenon as theories are the conceptual basis for understanding, analysing, and designing ways to investigate relationships within social systems.

Chapter 2

Gender identity

2.1 Introduction

Boydston (2008:561) asks a critical question which is a very interesting spring board for this chapter: “Are physical bodies (sex) also bearers of purely socially constructed meanings of gender?” This critical question is relevant to the contested gender multiple perspectives debate. That is, is gender fixed to and by sex? Webster and Rashotte (2010) and Connell, C. (2010) concur that there are multiple expressions of gender between the binary extremes of masculinity and femininity which are not fixed to and by sex (see item 2.3.2 *Undoing and redoing gender*). The terms *male* and *female* in this study refer to a sex-determined gender category (biological essentialism); while *masculine* and *feminine* refer to the socio-cultural gender perspectives not indexed to or by sex but to ideology. In its essentialist formulation, gender as a social construct implies that a male sexed body can only have masculine gender traits; the same is true for a biological female who is believed to have feminine traits (such as being passive, nurturing and submissive) and no other. The tendency in Zimbabwean culture towards gender polarisation is based on the biological essentialist view where an individual with male genitalia is expected to possess masculine gender traits. Though it is a notion still held by many, it is, however, held not to be absolutely true to date.

This study takes note of more expansive perspectives of the gender debate. For example, gender is viewed as a contested arena which offers gender performativity as a solution to the notion that there are multiple gender positions (such as LGBTIQ). In this context, I argue that the binary view of gender is a springboard for discussing other more fluid conceptions of gender categories. Though the third gender⁶ positions or categories are multiple (i.e. LGBTIQ), they are ironically nonetheless defined from the binary position of masculinity and femininity. For instance, a lesbian as another third gender category is a female biological sex body with a tendency

⁶ The third gender is also considered as the ‘other gender’ with multiple gender categories of Lesbian, Gay, Bi-sexual, Trans-sexual, Inter-sexual and Queer identities.

towards a masculine gender identity; and in the same vein, one could suggest that a gay man has a male biological sex with a relatively feminine gender identity (Graeme, 2011). Thus the gender identity is defined from binary masculine and feminine genders.

For purposes of the current study I use the point of departure that gender polarisation is exemplified by binaries (male and female or masculine and feminine). In this chapter, I therefore acknowledge that gender polarisation refers to the alignment of masculine or feminine gender categories that are socially constructed - not fixed to and by biological sex, but these categories are, however, deeply ingrained. As such, these categories influence behaviour, thoughts, actions and passions in line with ideologies of that particular category. In the section below I interrogate the notion of gender further before discussing gender theories that explore the gender identity formation from which gender polarisation stems.

2.2 What is gender?

Traditionally the term gender has been used to refer to social or cultural distinctions associated with being biologically male or female (Chrysoula, 2010). Feminists, including Butler (1990) also contend that gender is a social distinction of differences based on sex. Connell, R. (1987) in the same vein contends that the notion of gender entails adding certain roles to biology. Sokoya and Muthukrishna (2003) also concur that a child's representation of maleness or femaleness is derived from his or her biological sex (anatomy and physiology of the genitalia). It has long been the case that socialisation agents tend to relate to the biological sex of a child, and innate biological tendencies that are capable of moderating attitudinal and environmental forces (Stoller, 1968). Therefore, the definition of gender oscillates between biological determinism, gender performativity (Butler, 1990) and gender being understood as a social construct, meaning that it is not only innately connected to biological sex but relates to social environment (ontological determinism) and to personal identity (desire determinism) (Chrysoula, 2010).

Tracing back the definition of gender to Platonic idealism, gender like any other concept was believed to have an essential reality (an ideal form). LeVay (1991); Birke, (1992) and Hamer, Hu, Magnuson, Hu, and Pattatucci (1993) define biological essentialism or determinism as the basic proposition that men and women are anatomically essentially different. Idealism in the Platonic sense is a theory which holds that there is some sort of an unchanging essence that makes anything and concepts what they are, which is natural and innate (Barker, 2012). Aristotle's view concurs largely with this notion and highlights that essentials are "those inherent properties that make the thing what it is, and without which it would not be that kind of thing" (Barker, 2012:222). Platonic idealism and Aristotelian essentialism therefore correspond with the notion of biological essentialism⁷. Therefore gender according to biological essentialists is the difference between males and females in their physiology, acts, preferences, capabilities, intelligence and in many other respects due to the innate dichotomous dispositions they essentially have. This assertion, however, continues to be a matter of debate and controversy.

Gender is a social construct inevitably hinged on societal expectations which correspond to biological make-up (Connell, R., 1987; Coltrane, 2000). The societal expectations are built over masculinity and femininity traits which may or may not be related to sexuality. Thus, gender is not restricted to distinct 'male' and 'female' binaries. Multiple gender categories are a result of different possible combinations or relations of gender and sexuality. Simmonds (2013:78) categorises gender into the following categories: heterosexual (male sex make-up with male gender identity/female sex make-up with female gender identity); transgender (gender identification differs from sex identity); homosexual lesbian [butch]⁸ (female sex make-up with male identity); homosexual gay [femme] (male sex make-up with female identity); and bisexual (male sex make-up male and female identity / female

⁷ Lynda Birke (1992) argues that human biology often presents clear-cut differences between genders with regard to chromosomes, genetics and biological inheritance. Simon LeVay (1991; 2013) in his gay genes theory suggests that there is a difference between a gay and straight men in a key sexual centre of the brain that would imply sexual orientation was influenced by the anatomy.

⁸ Butch and femme are terms used to describe individual gender identities in the lesbian, bisexual, transgender, and cross-dressing subcultures to ascribe or acknowledge a masculine (butch) or feminine (femme) identity along the popular gender constructions in the line of heterosexuality such as being active, strong, dominant, initiating, and on the other being passive, weak, submissive respectively, which controls and shape behaviours, styles, self-perception and so on (Goodloe, 1993, 2010).

sex make-up with male and female identity). It is interesting to note that in every gender category which is stated above there is polarisation into either feminine or masculine behaviour. In the same vein Anderson (2003) concurs that in each of the multiple gender categories there is gendered behaviour which is categorised into the binary oppositions of feminine and masculine behaviour. Goodloe (1993) also argues that the identities of both butches and femmes are built on popular cultural stereotypes of male and female behaviour. Thus, polarisation in this study is viewed from a bi-polar position.

Herbert Mead (1934) and William Thomas (1931) (as cited in Mutekwe, 2013) are symbolic interactionists who argue that human behaviour, such as gender identity, arise from various processes of interaction rather than from biological determinism alone. Gender constructions go beyond gender roles which very often relate to biological sex, where biological males are socialised in roles that relate to masculinity while females correspond to roles that relate to femininity. The meanings that individuals come to perceive themselves in terms of gender are negotiated social constructs between their sex and culture such as normal or queer. In this regard, Lorber (2012) argues that gender is an elusive social status not defined by the physical or that which someone is born with (compare with Beauvoir, 1953).

Butler (1990) departs from the essentialist or socially constructed view of gender and defines gender as a form of performance. The performativity of gender is lodged in the notion that it entails a stylised repetition of acts, an imitation or miming of the dominant conventions of a particular gender role (Butler, 2011). The structure or discourse of gender for Butler is bodily and non-verbal (performance). Butler's theory does not accept a stable and coherent gender identity. This points towards the idea that gender is not something one *is*, it is something one *does* as Beauvoir (1953) in an earlier well-known dictum states that "one is not born a woman, but, rather, becomes one". Thus Simmonds (2013) argues that if gender is indeed negotiated, the one who becomes a male is not necessarily a biological man. In addition, Foucault (1977) echoes that sex is a cultural discourse of gender which in this study can be seen in visual representations by art student teachers as performances.

According to Butler (1990), gender performativity also interrogates the basic understanding of gender binaries, that is, either one will act as a male or female either according to the sex or as *queer*⁹ identity. Gender is not the physiological anatomy but performativity defined by societal roles, ideologies and expectations which differentiates gender categories between masculinity and femininity.

Bem (1993) and Coltrane (2000) in the same vein assert that men and women are different because they are ascribed socially different roles and behave differently as a self-fulfilling prophecy. Gender could therefore be largely understood in terms of the extent to which individuals have the perceptual latitude to perform gender in ways that help them to realise their dichotomous human potential and distinctions. Thus gender identity is much of being aware of the 'I' and performing in congruence to the expectations of the identified self. This, I argue, has a bearing also on spheres such as visual interpretation. The following section further looks at theories of gender focusing on how gender identity is created through doing and undoing/redoing gender and how these perpetuate gender polarisation.

2.3 Gender theories: doing gender, undoing/redoing gender

This section critically discusses the gender theories of doing and undoing/redoing gender. Frye (2005:196) postulates that human beings live in social groups that are heterogeneous and function through processes of social power, obligations and expectations in which interacting and intersecting roles, statuses and identities evolve. Gender identities are discussed here in relation to two approaches, the traditional 'fixed-roles' and the 'situated actions' approach. According to Webster and Rashotte (2010), the traditional approach postulates that men and women are characterised by dichotomous, stable and enduring binary dispositions, while the more recent situated action approach views males and females' gender dispositions as varying from one situation to another. These two approaches have great implications for gender identities and ultimately for gender polarisation.

⁹ Queer focuses on mismatches between sex, gender and desire based on heteronormative standards. Queer has been associated most prominently with bisexual, lesbian, gay, homosexuality, cross-dressing, intersex and gender ambiguity (Foucault, 1981, 1986; Butler, 2011; Jagose, 1997).

2.3.1 Doing gender

West and Zimmerman (1987; 2009) view gender as the result of social interaction indexed on biological status of being man and woman. In a related argument, Deutsch (2007:109) describes doing gender as: “acting with the possibility that one will be judged according to normative standards applied to one’s sex category and to be accountable to that sex category”. Therefore to do gender is to perform according to gendered socially prescribed norms and sex stereotypes. Doing gender can therefore be perceived as predicated on social interactions that reproduce gender difference and identity, and evoke conformity (Deutsche, 2007:122). Geber (2009) suggests that the ‘fixed-roles approach to gender socialisation entails that children are socialised into different specific gender-sex roles which they maintain fixed and stable so that by adolescence they display behaviours only associated with their gender. The manner in which people do gender traditionally in individual, interactional and institutional dimensions creates power and privilege structures that may be accommodated or accepted as gender identities or status (Simmonds, 2013). Gaidzanwa (1997) and Mutekwe and Mutekwe (2013) argue that gender equity or neutrality (egalitarian gender ideology) is still far to be achieved especially in Zimbabwe because of the domination of males (masculine identity) over females (feminine identity) which is prevalent in many aspects of the culture.

Gender polarisation entails conformity to a gender with which you identify or are identified with. Cultural hegemony (Gramsci, 1994), masculine hegemony (Connell, R., 2005); cultural capital (Bourdieu, 2001) and Latour’s (1986) theory of ‘power as diffused’ are valuable concepts in our understanding of how ‘doing gender’ interacts with the dimensions of the social power structure. The ascendancy given to hegemonic masculinity over femininity (Connell, R., 2005) and patriarchy is a result of this superior and subordinate relationship which socialises polarised world views. Ideologies of masculine hegemony, cultural capital and patriarchy ideologies will be discussed in this study because masculinity and femininity which guides polarity in this study are based on dichotomous ideological values of doing gender. The study is predicated on gender polarisation which is an ideological alignment to a gender pole regardless of sex. These masculine gender-dominant ideologies are prevalent

(but not exclusive) in Zimbabwe and perpetuate gender dichotomy, therefore they are included in this discourse. Zimbabwean culture tends to perpetuate binary views of gender indexed to sex and associated performances.

2.3.1.1 Cultural hegemony and hegemony masculinity

The term 'cultural hegemony' which emanates from Marxist philosophy, describes the domination of a culturally diverse society by the ruling class, who manipulates the culture of that society, the beliefs, explanations, perceptions and values (Donaldson & Poynting, 2004). The initial theoretical application of cultural domination was a Marxist analysis of economic class. Gramsci (1994) developed the concept of cultural hegemony to circumscribe social class, namely men, as the controllers of economy. Cultural hegemony is a philosophic instrument of social-class domination or male domination in gender studies. Hegemony is a concept that refers to forms of supremacy obtained by some social groups (males) primarily by consent rather than coercion, by moral and intellectual leadership rather than by domination (Morrell, Jewkes & Lindegger, 2010). The gender relationships between males and females in Zimbabwe to date have been based on certain forms of supremacy, moral and leadership domination by males over females and in this way, doing gender actually perpetuates polarity.

Gramsci recognizes that the power of a leading social group is maintained by a combination of consent and coercion. According to Gramsci (in Mutekwe, 2013) every social structure has its own common sense and its own good sense, and these are agreed upon in society. Every belief and value practised leave behind sedimentation of common sense as the document of its historical effectiveness. For example, if time after time only males are responsible for decision-making in the family, the practice and belief become common sense which is agreed upon in the whole community. It is such common sense knowledge in gender-role socialisation which predisposes girls and boys to particular asymmetrical positions of power division and eventually is entrenched as beliefs and may affect perception and/or interpretation of culture and its artefacts. As a result of these polarised beliefs and perceptions boys in Zimbabwe pursue practical subjects and girls domesticated subjects at school not by coercion but as common sense. Thus Gramsci (1994) concludes that cultural hegemony explains the social order stratum of life with

classes. Doing gender in cultural hegemony is manifested in and maintained by an existence of different hierarchical classes such as the male dominant class and female subordinate class which concretise gender polarised practices, perceptions and beliefs.

Citizenship identities in Zimbabwe are predicated on patriarchal customs and laws and also show entrenched ways of doing gender. One's citizenship is based on paternity, the citizenship of his or her biological father and not of the mother. Kambarami (2006) and Mutekwe (2013) also note that even though more women in Zimbabwe are getting equal opportunities for employment, to a greater extent they are getting lower class jobs as subordinates to men. Thus doing gender is here produced, reproduced and perpetuated every day with an asymmetrical position of power and life. Hegemonic masculinity and cultural hegemony are therefore conceptually useful for understanding these asymmetrical power relations of doing gender.

2.3.1.2 Cultural capital

Cultural capital according to Bourdieu (2001) refers to resources; all goods, material and symbolic, which individuals possess that perpetuate differences and inequality. In the same vein Choby (2010) defines cultural capital as forms of knowledge or skill, both tangible and intangible that has value in a given society in relation to status and power. According to Bourdieu (2008:47) each individual occupies a position, status or class in a multidimensional *social space*. This implies that one is not defined only by social class membership, but by every single kind of capital he or she can articulate through social relations. Hence it confers power and dominance which also accounts for asymmetrical gender relations and that is the act of doing gender. Through this practice, a certain disposition for social action that is conditioned by societal positions such as being dominant or being dominated and orthodox or heterodox positions are perpetuated as the only two possible ways of positioning the classes of gender. Therefore according to Bourdieu (2008) it can be concluded that power relations in gender entail dichotomous positions only between conventional associations with male and female as the dominant and dominated respectively.

Bourdieu (2001) posits that men and women in doing gender generally accept a symbolic order which renders gender differences natural and eternal, and thereby justifies men's domination over women. Berger (1995) also agrees that ideology tends to support the status quo which maintains the interest of the dominant class. The division and inequality of the sexes appear completely natural and taken for granted and serve as an organizing principle of the society. Males and females act according to what is socially expected of their respective gender roles and classes. From his study of Kabyle society, Bourdieu (2001) noted that individuals don't have to be intentionally socialized to think and act like men and women; rather, their gendered habitus aligns them in accordance with the androcentric principle where men dominate over women. In the next section I contextualise doing gender in Zimbabwe where the study is situated.

2.3.1.3 Doing gender in Zimbabwe

Doing gender in Zimbabwe according to Kambarami, (2006); Chabaya *et al.* (2007); Mtekwe (2012) and Rutoro *et al.* (2013) is bred through the socialization process, which begins in the family, and infiltrates into other sectors of society like religion, the economy, politics and mostly in education where the children spend most of their time during the critical tender years of acquiring an identity. Thus doing gender in Zimbabwe creates deep-seated perceptions and self-identity from a tender age. This study is based on the assumption that gender binary asymmetrical practices have a bearing on visual interpretation. According to Kambarami (2006) in Zimbabwean culture, patriarchal practices shape and perpetuate gender inequality precepts and strip women of any form of control over men. Thus doing gender in Zimbabwe in the context of family, religion, politics and school levels accelerates gender binaries and man's domination over women as discussed in the sub-sections that follow.

The Family

Kambarami (2006:3) propounds that the family, as a social institution, is a brewery for patriarchal practices where the young are socialised to accept sexually differentiated roles. This notion is also supported by Sokoya and Muthukrishna (2003) who concluded from a study they carried out on gender identity construction in Nigerian farm families that inclusionary and exclusionary practices of gender role

division of labour are not limited to schools but include all human agencies, including the family and society. This implies that the socialisation process in family systems is central to gender identity construction. From a tender age in Zimbabwean culture there is distinct gender stereotyping, a process which differentiates the girl child from the boy child in the roles they later play in society (Gordon, 2000; Kambarami, 2006; Mtekwe, 2013). Males are socialized to view themselves as breadwinners and heads of households whilst females are taught to be obedient and submissive housekeepers. As soon as a girl reaches puberty all teachings are directed towards pleasing one's future husband as well as being a gentle subservient and obedient wife (Kambarami, 2006; Mtekwe & Mtekwe, 2014). These teachings foster a dependence syndrome, where meaning in female experience is defined in relation to significant others, namely the male (Gordon, 2000; 2004).

In the *Ndau* community in Zimbabwe, a son has a father-daughter relationship to his female siblings. Kambarami (2006) also concurs that even if the male child is not the eldest, he is consulted for decisions about the family matters ahead of the elder female child(ren). The act of dominance and subordination clearly begins in the family relations.

Doing gender in such societies is also generated in the nature of the toys the children are provided with to play from kindergarten onwards. Boys are given cars, guns and equipment which socialise them to be aggressive and masculine in their behaviour. On the other hand, girls are exposed to baby dolls, knitting materials and housekeeping tools such as brooms and mops (Chabaya *et al.*, 2006). As a result, the girl child is socialized to become a mother, caregiver, soft, emotionally sensitive, and to have all the motherhood characteristics.

Kambarami (2006) highlights that, furthermore, boys who cry easily, are shy or avoid fights are often scolded by their parents for behaving like girls. Such labelling fosters the spirit of aggression and resilience in men to stand against any adversary and challenge. Some discourse also used in doing gender includes the use of proverbs such as '*respect is glorified as cattle and men*'. Thus the value of what they call respect is equated to the value of cattle and men. Cattle are the most prized possession in Zimbabwean society and other traditional African societies. A family is recognised and respected by how many cattle they possess. A man's proposal for

marriage is only accepted after evaluating the number of cattle they pay for *lobola*¹⁰. Therefore to equate the value of men to cattle is to give the highest accolade any one can be accorded in the land. Thus the language and discourse perpetuate the patriarchal ideologies valued in that community and instil perceptions of male superiority and female inferiority.

Men are allowed to marry as many wives as they wish but women should remain faithful to one husband. Kambarami (2006) argues that it is a sign of female oppression and an indicator of patriarchy. Married women are expected to be sexually passive and submissive to their husbands; men are the initiators of sex and also set the conditions for the sexual encounter (Messer, 2004). Thus the male figure in a polygamous or very often also in a heterosexual relationship has total control of relations and activities.

The family in doing gender initiates and perpetuates in women virtues of obedience, submission, dependence, subordination, passivity, softness and emotionally sensitivity which are the opposite of what men possess.

Religion

Patriarchal attitudes found in Zimbabwean Christianity strengthen the traditional customs of doing gender in which men control women's sexuality (Human Rights Monitor, 2001). Zimbabwe is a predominantly Christian country with isolated sects of other minor religions. The creation story of Eve from Adam's rib accordingly denotes an inferior position which has caused women to occupy a subordinate position in the Church as well as in the family as they are defined as products of man. Also, St Paul's letter to the Colossians is one example of the letters which Zimbabwean men quote as a justification for their control over women. The woman is expected to submit to her husband (Colossians 3:18) whilst the husband has to love his wife (Colossians 3:19). Women are therefore viewed as second-class citizens. In some churches in Zimbabwe women are not supposed to stand up in front of men and

¹⁰ Lobola is a custom involving the provision of marriage payments in cattle or cash, from the groom's family to the parents of the bride, can often prove to be taxing on a couple's finances (Posel & Rudwick, 2011). The price for the [bridewealth] varies depending on the bride's culture. Typical payment include cows but however, to date there are considerable variations where monetary value is calculated for cow payments (*Ibid*).

preach. In some events in the Bible such as Matthew 14:21 where many people are gathered, women are not counted which further diminishes their position. Doing gender through religion therefore exacerbates the dominance and the asymmetrical relationship of men and women.

Education

The school as an institution serves as an agent of doing gender through the dissemination of hegemonic ideologies which are embodied in the curricula in both the formal and hidden forms (Gramsci, 1994). Several components of the whole education system propagate unequal relations to power such as content in text books, uniform, role stereotyping and language. In this study I suggest that when pupils are surrounded by this type of gendered environment their world view or perceptions inevitably become gendered. Hence education and educational institutions play a central role in gender socialisation and polarisation.

Existing literature on gender inequality in Zimbabwe indicates the school curriculum as another propagator of doing gender (Dorsey, 1996; Gordon, 2000; Nhundu, 2007; Mutekwe & Mutekwe, 2013). According to Nhundu (2007) gender socialisation is enhanced within the curriculum practices in Zimbabwe which are an influential agent for shaping gender identity. Mutekwe (2012) reiterates that Zimbabwean boys generally have access to all the *educational goodies*, or relevant cultural capital (Bourdieu, 2008), which are systematically denied to girls largely because of the ideology of patriarchy embedded in the curriculum.

The content and images in textbooks that are used in schools depict boys as tough, rough and mentally skilled people who are adventurous whilst girls are depicted as soft, gentle people who enjoy carrying out household duties (Gudhlanga *et al.*, 2012; Mutekwe & Mobida, 2012b). Chabaya and Gudhlanga (2007) noted that the prescribed History and Literature textbooks in Zimbabwe schools have more heroes than heroines. Bhusumane (1993:88) observed that, reading through most textbooks creates a feeling that men are creators and rulers of this world. Dudu, Gonye, Mareva and Sibanda (2008) also reiterate that there are both gender inequality and masculine hegemony from the findings of a study investigating the gender sensitivity in Zimbabwean secondary school English language textbooks.

The enrolment ratio for girls also declines with the increase in the level of education, for instance in secondary schools, the enrolment ratio for girls is only 42% (UNAIDS, 2004). This is due to the patriarchal attitude which views educating girls as a waste of money since they will marry and benefit another family (Human Rights Monitor, 2001). The practice to give preference to boys when resources are limited is now beginning to fade and to date all children are given equal opportunities regardless of sex. The enrolment discrepancy can also be attributed to the fact that pregnant girls are dismissed while the school going boy, i.e. the father of the child, is allowed to attend school. The education system as a whole therefore perpetuates this way of doing gender and inevitably socialises and inculcates gender binary perspectives and polarisation to children from their tender ages.

My next discussion highlights a critical paradigm shift in doing gender. The contemporary post-industrial society is characterised by equality of opportunity and high social mobility, as a result of education and change in the family structure. Kambarami (2006) also notes that an increase in single-parent families, especially female-headed families, inevitably bestows the responsibility to fend, protect and make decisions on the female parent, hence subverting the male domination ideology. Undoing/redoing gender expands and subverts the asymmetrical gender tendencies. These are some of the practices of doing gender in Zimbabwe which shape gender polarity and perception and can transcend to affect even visual interpretation.

2.3.2 Undoing/redoing gender

The discussion around undoing gender and/or redoing gender hinges here on an interrogation of whether undoing and redoing gender can pave the way for other gender identities. Doing gender has been criticised for documenting how gender oppression is maintained; undoing gender and/or redoing gender draws attention to its potential to dismantle gender inequities (Deutsch, 2007). Feminist theories question a traditional 'fixed-roles' approach of doing gender arguing that why are women subordinated on the basis of their sex? Why is social oppression based on gender? Why does society maintain oppressive situations based on binary fixed gender views? This questioning is important to this study because it critiques the

dichotomous gender binary view which perpetuates the apparent alignment to gender poles or gender polarisation which is core to this study.

The term to 'undo' has been received and reviewed from different angles. Exploration by feminist scholars (e.g. Butler, 2004; Deutsch, 2007; Messerschmidt, 2009; Connell, C. 2010) has revealed what it might mean to 'undo gender' as opposing or reversing. West and Zimmerman (2009:118) however, argue that "gender cannot be 'undone' but rather can be redone" since the accountability structures that maintain gender may shift to accommodate other diverse ways of doing gender but are never entirely reversed. Connell, C. (2010:32) uses her research on transgender people as a context to make a distinction between the notions of 'redoing gender' (expanding or altering the norms associated with gender) and 'undoing gender' (subverts or undermines the gender binary in daily interactions). Undoing and redoing gender recognise the presence of LGBTIs as other gender classes or identities.

Gender identity is informed by the ideologies held by an individual. Gerring (1997:958) defines ideology as a belief system that includes a wide range of opinions, high attitude consistency and abstract conceptualisation. Kroska and Elma (2006:12) in relation to gender defines gender ideology as referring to attitudes regarding the appropriate roles, rights, and responsibilities of women and men in society. Gender ideology therefore is based on the notion that being male or female is determined by cultural factors which affect the underlying perception (Viljoen, 2005). In a nutshell, one can choose whether to be a male or a female despite physical and biological attributes. Thus a female-sexed body can have a male gender polarised (butch) ideology and therefore behave like a male in walk, talk, dress, preferences and desires. Gender ideology therefore is the mental philosophy which determines polarity and is exhibited in gender performance of both straight and queer gender identities.

Traditional gender ideologies discussed under doing gender, emphasize the value of distinctive roles for women and men according to sex, but liberal and critical theorists advocate that gender is, instead, fluid. To date the main agenda of feminism's gender ideologies is to subvert the ideology and polarity of masculine hegemony and patriarchal attitudes.

Undoing/redoing gender is a direct challenge to the biological essentialism of the binary gender perspective. Connell, R. (2010) therefore asserts that the essential purpose of undoing and redoing is to destabilise the bipolar perspective and as a result redefined the identities of gender, sex and sex category into other wide categories. As a result of undoing and redoing the roles to provide income, lead and make decisions which were normally prerogatives for males would be done by anyone without sex stereotyping. The 'theory of translation' maintains that power rests in the hands of people in very different and unique ways as some may choose for instance to modify, deflect, betray, add and/or appropriate power (Latour, 1986:267). The theory of 'power as translated' explains the enabling force for individuals to subvert the hegemonic thinking about power in the domain of undoing/redoing gender.

The 'situated actions approach' to gender socialisation by Webster and Rashotte (2010:1030) concurs that "people learn the behaviours that are associated with various gender status positions and the cues for when particular behaviours are indicated". Therefore many different forms of gender identities can emerge such as LGBTIs, lesbian (male sex with feminine gender identity); gay (female sex with masculine identity) bi-sexual (hermaphrodite with either feminine or masculine gender identity); transgender (male or female sex with feminine and masculine gender identity respectively). These positions presuppose that in terms of gender identity, the sex category has no importance beyond genitalia and reproduction (Simmonds, 2013). These gender identities are primarily theoretical because they all revolve around the binary asymmetrical view of male and female. This study therefore acknowledges the main tenets of undoing/redoing gender identities which may prove insightful for negotiating, disrupting, resisting, redefining and/or changing gender identities. These identities will bring some variations theoretically; but I argue in terms of gender categories that, in a gender-polarised patriarchal context, there remains to exist only binary gender categories, masculine and feminine.

2.3.2.1 Redoing/undoing gender in Zimbabwe

The Zimbabwe National Gender Policy (ZNGP) was developed and adopted in 2000 with the primary mandate to eliminate all negative practices that impede equality and equity of the sexes through gender mainstreaming in all aspects of the development

process (ZNGP, 2000). Gender mainstreaming seeks to produce transformative processes and practices that will concern, engage and benefit women and men equally by systematically integrating explicit attention to issues of gender into all aspects of an organization's work (Cornwall, Harrison & Whitehead, 2007:124). The government of Zimbabwe has therefore taken pains to eradicate the unequal distribution of women in all spheres of politics, employment and education in particular in an attempt to subvert the asymmetrical power relations of men and women. Zimbabwe has signed and ratified the protocol of the African Charter on Human and People's Rights (1986) on the rights of women in Africa. It has also signed the solemn declaration on gender equality in Africa. Zimbabwe has also signed, ratified and acceded to the United Nations Universal Declaration of Human Rights (UDHR) Convention on the Elimination of all Forms of Discrimination against Women (CEDAW), the Beijing Declaration and the Platform for Action on gender equality and women empowerment (1996).

The efforts by the government of Zimbabwe to improve the status of women alter the norms associated with gender and subvert or undermine the gender binary in daily interactions. However, a survey carried out by United Nation revealed that though there are gender policies in place, gender-based discrimination which impedes the full participation of girls in education prevails in Zimbabwe mainly through the lack of support for the mechanism for policy implementation and weak monitoring of gender related policies and activities (UNGEI, 2010). The efforts to create a gender equity non-discriminatory environment are therefore hampered during implementation.

The process to undo/redo gender in Zimbabwe is at the level of creating binary equality especially by raising the social level of women and not accepting other genders. Thus females are also recognised or identified with traits of aggression, domination, superiority, as opposed to a weak, subordinate and inferior status. Bunyi (2003:3), however, notes that there is very little research evidence in the available literature showing the impact of gender interventions being measured, especially at higher education level in Zimbabwe. This study focuses on taking a step towards closing this knowledge gap by creating critical awareness of the extent to which gender bi-polarisation and orientation influence the encoding and decoding of visual images illuminating asymmetrical power relations and male hegemony. Chabaya *et*

al. (2007) and Mutekwe (2003) among other researchers on gender inequality in Zimbabwean schools show that teaching and learning materials and textbooks predominantly show male hegemonic traits.

Innovations by the government and other universities in Zimbabwe that aimed at increasing female participation and enrolment in universities include the lowering of entry points, the bridging programme and quota reservations (Chauraya & Manyike 2014:409). This, however, still has negative implications for females' self-image and status perception because they continue to be regarded as being lower than their male counterparts. Females are admitted on lower points into university into the same programmes as males (Gordon, 2000; Chabaya, 2009; Chauraya & Manyike, 2014). This scenario causes the women's status, views, interpretations and thoughts not only to be marginalised but also continues to perpetuate the asymmetrical power distribution and patriarchal attitudes towards women. It is therefore ironical to claim that the gender policies are aimed at undoing/redoing gender, creating equality among men and women when the playing ground itself is not level, not by default but actually by design. The lowering of the criterion for admission was not extended to leniency in grading during examinations or in the teaching and learning, hence discrepancies in male and female performances continue to exist where males perform better than females. However, due to the same qualification obtained after university and employment opportunity obtained thereafter, the self-identities of women have now in some cases been raised to try and equal that of men as they have become breadwinners, providers of income in the homes, leaders and decision-makers at home and in workplaces.

Mawere (2013) carried out a study to evaluate the implementation of ZNGP in teacher education in Zimbabwe. The study sought to evaluate the implementation of the National Gender Policy (NGP) (2000) in teacher education colleges in Zimbabwe. Findings revealed that teacher education colleges did not have their own college gender policies and had neither engendered their curricula nor their budgets. Female students are far outnumbered by male students (Mawere, 2013). Males dominated decision-making at student, lecturer and non-lecturing levels. The study concluded that teacher education colleges as part of the education and training sector had not fully implemented the NGP (2000). Thus the teaching and learning

activities, media, policies, teaching methods and instructions are not gender sensitive to undo gender. Rutoro *et al.* (2013) suggest that within the education and training sector, teacher education colleges were expected to have been in the forefront with gender specific policies and programmes three years after instituting the NGP (2000).

Doing gender is based on binary gender identities which are fairly indexed on sex but redoing and undoing gender subvert and expand the gender categories not to be indexed on sex such as female sex body with a male gender identity. Efforts in Zimbabwe are directed towards creating equal gender opportunities only because efforts of redoing and undoing gender expressing orientations of queer gender identities are not easily accommodated politically, socially and culturally. The following section defines, discusses and contextualises gender polarisation as a perceptual issue that pervades self-identity and world view.

2.4 Gender identity and polarisation

In this section I pursue the notion of gender identity and how it perpetuates polarisation.

Identity is an influential and powerful mental construct that allows individuals to draw strength from their affiliation with social groups (Brewer & Hewstone, 2004). British sociologist, Giddens (2002:53) refers to self-identity or personal identity, as that which is “understood by the person in terms of his or her own biography”. Biography is defined by Popkewitz (1997:132) as “particular, historically formed knowledge about self that ensure rules and standards” by which the individual reasons about the world and herself as a member of that world. Vignoles, Schwartz and Luyckx (2011:5) advocate that identities are both personal and social “in the processes by which they are formed, maintained and changed over time”. That is, perpetual or dynamic identities are influenced by both personally constructed positions and socially determined positions or the ‘expectance states’ (Berger *et al.*, 1998). Therefore Samuel and Stephens (2000:477) conclude that the “cultural and personal baggage” which individuals carry as perceptions has an impact on their identity and behaviour. It is imperative to discuss the gender identity from the self and social positions since this study is guided by the critical-interpretivist philosophy which

underpins an analytical understanding of the world from the subjective experiences of the individuals.

The gender identity theories discussed below focus specifically on personally and socially constructed gender identities with emphasis on how gender polarity stems from gender identity.

2.4.1 Personal approach to identity

The personal approach to identity enjoyed currency as an autonomous view until the 1980s before other expanding and elaborated views were developed (Spears, 2011). It still, however, remains a viable theory to the practices of gender identity to date as it was not opposed but rather used as a base to build the contemporary theories of gender identity hence its inclusion in this discourse. The personal approach views self-identity as a part of human consciousness which remains static and fixed throughout an individual's life. This view draws inspiration from Enlightenment thinkers such as John Locke (1632–1704) and René Descartes (1596-1650), who believed in the perpetuity of identity or 'static portraits' which did not change with circumstances and time (Vignoles *et al.*, 2011; Kearney, 2003). However, the belief in perpetuity of identity is flawed in the sense that, to assume that circumstances which surround an individual and his or her ambitions remain static is unrealistic in this dynamic world. In reality, one can assume various identities in a lifetime.

Identity of the self is the idea that can only develop if individuals can experientially get outside themselves in such a way as to become an object to themselves (Mead, 1934). Mead distinguished between the 'me' and the 'I' in the development of identity (*ibid*). 'Me', is one's definition of him or her in a specific social role while the 'I' implies one's opinion of him or herself as a whole. It is the 'I' which represents an individual's self-concept (Mead, 1934). Mead argues that the 'I' can exercise a considerable influence over one's behaviour and gender polarisation. The self-concept is thus not inborn but a product of one's enculturation from childhood (Ballantine & Spade, 2004). The development of a conscious self is an essential part of the process of having an identity. It provides the basis for gendered thought and action as well as the foundation for polarised human society. Without an awareness of the self, the individual cannot direct visual perceptions and interpretations or

respond to visual stimuli according to meanings they have developed in their lives (Barrett, 2012:4).

According to Mead (1934) the 'me' in self-identity is defined according to self-reflection against specific social roles and expectations. Thus it is important to note that according to Mead's theory, self-identity is dependent on the environment (culture) but the 'I' is a personal opinion of self. Geber (2009:353) reiterates that these behaviours become personal, fixed and resistant to change as individuals typically are only able to display the behaviours only associated with their identified gender category and they become grossly polarised to it.

In the following section, the construction of self-identity in relation to the socio-cultural environment, as advocated by social identity theorists, is discussed.

2.4.2 Socially constructed identities

Spears (2011) avers that 19th century scholars queried the personal identity theories. The earlier writings of the German philosopher Marx (1818-1883), Austrian psychologist Freud (1856–1939) and Swiss linguist de Saussure (1857–1913) approached identity from a socially constructed perspective (Geber, 2009). Though they held diverse perceptions about identity, they all concurred that individuals make sense of who they are through an understanding of the relationship between themselves and the society to which they belonged (Brewer & Brown, 1998; Gerber, 2009). This is also supported by Erikson (1956) who concludes that psycho-social factors are important in identity development. Psycho-social thinking ushered in a transition from a preoccupation with personal identity, towards a recognition and understanding of the significance of social identity (Gerber, 2009). Social identity theory thereafter became significant in debates around identity (Brown, 1996; Kearney, 2003; Gerber, 2009; Spears, 2011). Identity from a socially determined position means that reference needs to be made to key markers of culture, which specifically includes gender in this study (Hall, 1996, 1997; Wetherell, 1996; Alcoff & Mendieta, 2003; Kearney, 2003; Vignoles *et al.*, 2011).

Brown (1996) defined social identity as referring to an individual's knowledge of belonging to a certain social group. Building on this notion, Newman (2002) described identity as the individual's definition of the self in terms of social group and category membership. This definition is useful because men and women define their identity according to the gender group they belong to, and become loyal to it and hence become polarised. Norman (2002) maintains that the individual's identity consists of the traits ascribed to the members of the group, who study refers to as his /her gender group. To locate the individual in the social world, Newman (2002) contends that an individual's identity thoroughly affects everything an individual does, feels, says and thinks and I postulate that it does also include the way of visual interpretation.

Harro's (2000) theory of the *Cycle of Socialization* describes how socialisation begins when individuals are born into a particular set of social identities and are shaped into particular identities by already existing structures such as history, traditions, beliefs, prejudices and stereotypes, and influenced by powerful social, religious and cultural agents including schools and religious institutions. In support of this theory Marojele (2012:4403) contends that social constructionism brings into focus the role of discourse, or the historically constituted repertoires, systems of social relationships, belief or knowledge, which have implications for diverse gender roles and identities. Gender identity therefore has fluid dimensions¹¹ inseparable from the social environment. Burr (1998) also elaborates that our [gender] identity therefore originates not from inside the person, but from the social realm, where people swim in a sea of language and other signs, a sea that is invisible to us because it is the very medium of our existence as social beings. Hence the social environment is inseparable from identity in the sense that the realm of language, signs and discourse is to the person as water is to the fish (Burr, 1998:53).

Gender identity, however, is more complex. Hogg and Vaughan (2002) suggest that apart from the self, a person has multiple social identities given and derived from

¹¹ Sokoya and Muthukrishna (2003:49) support this notion that gender identities and gender roles are not static. They are fluid, and are socio-culturally constructed. Green, (2004:57) avers that although identity is a complex phenomenon and cannot be bundled into neat categories. In terms of identity, 'people accommodate to and adapt to identities to varying degrees, but are not totally bound by them'.

perceived membership of social groups. Individuals are labelled in society, and label themselves, by using social categories such as race, occupation and gender as African, teacher and female or male respectively (Jarvis, 2013). Identities are socially constructed and draw on meanings held in the larger cultural context. As such, they provide a way of linking social structure and individual behaviour in interactions (Raggatt, 2010). Thus an identity that is created affects and influences behaviour and attitudes.

Social identity theorists Henri Tajfel and John Turner advocate that social life is segmented into public and private domains, referred to as 'life-style sectors' and as a result individuals have 'multiple identities' (Giddens, 2002). Turner and Reynolds (2010) suggest that the social identity theory predicts intergroup behaviours as well as the perceived ability to change identity from one group to another. Individuals oscillate between these polarised domains in their daily lives. One could experience what Costello (2004:140) refers to as identity 'consonance' or identity 'dissonance'. Identity 'consonance' relates to those individuals who experience a harmony, or congruence, between the various segments, and/or contexts of their life, providing a sense of stability. This means that boys perform roles identified for boys and girls do as girls are expected to do. On the contrary identity 'dissonance', is 'an identity crisis that may cause the individuals to feel *'uncertain'* about their values, ambitions, abilities and their very self-worth' (Costello, 2004:141). Such dissonance results in identity negotiation or queer identity of gay, lesbian, trans-dressers and transsexuals (*ibid*). The connotation obtained from Costello's definition of dissonance is questionable. It seems to me from the definition that queer identity is a crisis identity with no assertiveness, which is an opinion which I differ from. Self-identity acknowledges a convinced opinion about self, regardless of biological sex. Thus it is a fallacy to believe that gays or lesbians are not certain about their values and self-worth as claimed by Costello (2004). To have a female sexed body does not hinder having a masculine self-identity without coercion or shame. It is about convicted opinion which however in Zimbabwe is frowned upon. Butler (1990) refers to queer identity as a *third identity*¹². This study, however, maintains that in the various

¹² Third gender and third sex are concepts that individuals are categorized (by their will or by social consensus) as neither man nor woman. It is a social gender category which recognizes multiple gender theory.

LGBTI gender categories, gender polarisation is defined between masculinity and femininity (cf. 2.2 What is gender?). Masculine roles include roles of leadership, control, dominance and decision making among others while femininity is being submissive, obedient, caring and passive. These characteristics shape masculine and feminine roles and personalities which are dichotomous even among LGBTIs.

Gender differences are viewed from biological determinism (LeVay, 1991; Hamer *et al.*, 1993), to the social interaction (Mead, 1934) and performance of gender roles (Beauvoir, 1986; Butler, 1990). Interestingly, the three perspectives show categorically that there is a dichotomous relationship between maleness and femaleness, and /or masculinity and femininity. Males and females perceptually operate and perform from two irreconcilable ends of the gender continuum. From birth, males and females begin to receive differentiated role socialisation through language, dressing and colour codes (Sokoya & Muthukrishna; 2003:48) which will continue to shape their identities, choices and interactions into adulthood. In a polarised view of gender identity an individual's representation of maleness or femaleness derives from the social expectations often associated with masculinity and femininity but not indexed to biological sex.

Freud's work served as a starting point for diverse psychoanalytical theories to define sexual differences, polarity and identity. According to Freud (1905) childhood developmental stages in the psychosexual theory influence our sexuality and subsequent gender polarised behaviour and thought. Freud believes that an ego is formed in reference to a sexed body, such that the manner in which an infant understands his or her selfhood is inseparable from his or her bodily existence and hence creates polarity in the *Electra* and *Oedipus* complexes. Polarity is therefore reflected as a result of biological determinism. One must have a relationship to the phallus if one is to attain social existence; to have or have not the phallus determines a social class and gender polarity and identity.

Lacan (cited in Grosz, 2010:184) expands on Freud's theory on the bodily ego into a theory about *Imaginary anatomy* which is a psychoanalytic discourse relevant in gender formation. Lacan (*ibid.*) introduces the imaginary anatomy theory as central in the development of gender identity and polarity. Maleness or femaleness is determined by biology but masculinity and femininity are determined by the

imaginary body. Lacan (*ibid.*) defines the imaginary body as the hypothetical being which one desires to be and lives up to. Lacan (*ibid.*) suggests that everyone has a physical body and an imaginary one with no fixed relationship of the biological sex to the imaginary anatomy or desired gender; rather it has a historical specificity. Masculinity and femininity as forms of sex appropriate behaviours are manifestations of a historically based, culturally shared fantasy about male and female biological make-up (Lorber, 2005; Oakley, 2015). The relationship of the physical body to the imaginary body which is the desired gender identity is not arbitrary. A female sexed body can have either a masculine or feminine imaginary body which significantly affects polarity and self-identity. Lacan (in Irigaray, 2008) reiterates that the biological imperative does not determine gender difference. Rather it is socialisation (culture and history) which determines gender polarity.

Polarity is also determined by gender role stereotyping. The role theory attributes the major source of oppressive and power behaviour by men to gender role stereotyping (Connell & Messerschmitt, 2005:832). Gender role stereotyping is a process of socialisation which identifies males and females with socially polarised behaviour and character. Males and females are therefore socialised in relation to the societal gender expectations which exhibit characteristics of aggression, dominance, authority, and leadership for males, while at the opposite end the females are socialised to be passive, subordinate, submissive and obedient followers. Therefore dichotomous gender identities are a social construct and are closely related to these sex-roles. Ballantine and Spade (2011) document research carried on the upbringing of boys and girls in multi-cultures and found that pressure towards nurturance, obedience and responsibility is most often stronger for girls, whilst pressure towards achievement and self-reliance is most often stronger for boys. In another study Burr (in Sokoya & Muthukrishna; 2003:48) also reports on cross-cultural studies which indicated binary polarised gender differences and roles which are acquired through socialisation. Gender role stereotyping the world-over creates personalities and identities which are opposite and polarised between masculine and feminine personalities.

2.5 Summary

This chapter has discussed and grappled with the fact that, masculinity and femininity are binary gender-polarised views which are dichotomous. These views also prescribe opposite and asymmetrical roles and status for males and females in society. Masculine hegemony, cultural capital and patriarchy elucidate the superiority of masculinity over femininity but not males over females for there is no arbitrary relationship between masculinity and femininity and maleness and femaleness, though loosely speaking traditionally and particularly in Zimbabwean patriarchal society, masculinity has been and is usually associated with males and femininity with females. Gender identity and polarisation discussed in this chapter therefore means that the aligning of the self to poles of masculinity or femininity includes the embracing of societal norms, beliefs, ideologies and values associated with the gender categories not indexed to sex. The embraced gender culture influences the individual's world view, behaviour, speech and passions and most importantly in this study, the precepts they bring to viewing and reading visual images. Thus gender culture is crucial in the meanings people contribute to artefacts as supported by interpretivist philosophy which guides this critical-interpretivist study. Hence it is critical to situate gender polarisation and identity as influential factors in the interpretation of visual images.

The polarised gender identity of being masculine and feminine entails a contrast in ability and perception and can subsequently result in polarised visual interpretations. For instance feminine perceptions in a patriarchal gender culture identifies females as subordinate to men. Domineering visual elements in a visual design as an example are therefore not in harmony with the feminine thinking or their way of looking at things. The chapter concludes that gendered underlying perceptions influence the meaning gained in visual interpretation. The following chapter therefore deals with theory and literature underpinning visual interpretation indexed by gender culture.

Chapter 3

Visual interpretation

3.1 Introduction

This chapter draws on selected concepts of semiotics particularly gleaned from socio-cultural semiotics pertaining to ways of making meaning from visual images. I take a critical social-semiotic stance and interrogate theories of visual semiotic, exploring challenges and opportunities related to visual interpretation from a socio-cultural context and to the influence of gender in particular. I do this because this study focuses on how gender polarisation influences the process of gaining meaning from visual images.

According to Corner (1983:267) the moments of encoding and that of decoding are socially contingent practices. Therefore, visual interpretation is predicated on the context¹³ prevailing around the sender, message and receiver which makes visual interpretation susceptible to subjectivity, plurality and perceptual plasticity. Social semiotics as an approach was selected for the exploration of visual interpretation in this study because of its relevance, because it is indexed on poststructuralist thinking. Poststructuralist thinking emphasises the plurality, plasticity and subjectivity of meaning in visual communication in terms of the artist, the object being viewed and the viewer (Eco, 1981; Derrida 1982; Kress & Van Leeuwen, 2008). Meaning is not fixed in a dynamic culture. Thus visual semiotics is relevant for this study where gender constructions constantly evolve within and between cultures. Kress and Van Leeuwen (2008) argue that focusing on the social, cultural, historical, and political contexts of visuals is indispensable in the interpretation process. It is therefore relevant for this study to situate the role of gender polarisation in a post-structural socio-cultural visual interpretive framework because the meaning of any visual expression can never remain static and it is not a perception-independent fact

¹³. Context according to Culler (1997, 2000) refers to the culture, personality and experiences background. Rollins (2009) echoes that the meaning and communicative impact of an image or picture is determined by the propositional attitudes of the artist and its diverse perceivers who reflect differences in terms of knowledge, beliefs, expectations - including gender attitudes.

(Derrida, 1991). The chapter begins with situating the concepts of encoding and decoding in visual interpretation. In the rest of the chapter, the case of *Olympia* by Eduardo Manet (1865) is considered as a working example using Jakobson's model of communication involving the sender, message and receiver which demonstrates that meaning in social semiotics cannot be isolated from constitutive contextual factors particularly gender in this study.

3.2 Defining visual interpretation

The word *interpretation* has for long been used in everyday communication to refer to the act of explaining the meaning of something or elucidate the content of a text, image, and word or phrase (Culler, 1997; Chandler, 2002; Stephen & Karen, 2008). To date it is a much contested area in both visual criticism and aesthetics and has therefore generated multiple perspectives in defining it. These perspectives in defining (visual) interpretation from my view vary on the basis of who does it, the tools or mechanism used and purpose of interpretation. Interpretation occurs when the meaning of something is not straightforwardly or readily decipherable or understandable (Chandler, 2002; Kress, 2010). Visual discourse analysts such as Theo Van Leeuwen, Gunther Kress and Mary Talbot (in Johnstone, 2008) agree that artists never communicate things in either a natural or objective way. Taylor, P. A. (2014) suggests that visual images are signs which carry messages or symbolic meaning and are often presented as analogies, similes or metaphors and are subject to plural interpretations.

The important intellectual work of interpretation is to decipher what the analogy, simile, allegory and/or metaphor in the image represents. These are representations of some idea or message. Saussure (1931) (as cited in Culler, 1976, 2004) notes that it is not enough to recognise, for example, a horse due to its similarity with the referent in the real world, but rather the recognition should be taken further to gain meanings ascribed or attached to the referent in the visual image at hand. Rollins (2009) suggests that visual interpretation goes beyond description which requires simply attending to and listing what is seen. This means that a visual image always seeks a particular response in order to decipher its possible contents and meanings (Chandler, 2002). Thus interpretation is an interactive process of communication where the message is passed on from the artist (author) to the viewer through a

visual medium (Corner, 1983; Bal & Bryson, 1991). In this study, visual interpretation refers to the process of making meaning (encoding) and understanding and deciphering the meaning (decoding) of any visually perceived image.

There are two forms of interpretation, namely artistic interpretation and critical interpretation (Gibson, 2006). Artistic interpretation which includes intentionalism or conventionalism is the encoding of meaning which is ascribed by the artist or author¹⁴. The artist or author expresses his/her intentions and feeling in the process of making the image while conforming to the semantics of visual grammar when selecting the symbols to use which are understood by both the sender and the receiver as *natural* or *non-natural* meaning according to Carroll (1992) and Taylor , P. A. (2014:384-380). Kress (2010) highlights that visual images are texts which carry messages and, furthermore, have their own grammar, codes and other 'language-like' aspects that are peculiar in terms of their own semantic rules related to the construction of meaning when reading the image. Thus visual interpretation entails the ability to read visual codes and is guided by the effects of visual codes such as colour, framing, line, angle, perspective and balance which constitute visual grammar (Kress & Van Leeuwen, 1996). Culler (1983) suggests that the artist creates meaning which the receiver is able to understand or decipher based on the codes used. However, when the receiver doesn't share a common code and socio-cultural background, it results in 'aberrant decoding' where different codes are used for interpretation (Eco, 1981).

Critical interpretation, according to Belsey (2002) and Rollins (2004), is the notion that each perceiver creates his or her own meaning and there is no one teleological meaning behind an artwork. This relates to the notion of the death of the author (Barthes, 1967) in which the viewer or reader of an image fulfils a central role in ascribing meaning to the image – the author does not have the “final say” – but many believe that some knowledge of authorial intention is still useful (Kress, 2010). Belsey (2002:18-19) contends that “the signifier is a shifter, it moves from speaker to speaker as each lays claim to it”. There is no absolute meaning that lies behind the text or image (*ibid.*). In critical visual interpretation, the scope of literary (or visual)

¹⁴ Bal and Bryson (1991:180) refer to the sender or artist (painter, photographer, sculptor and so on) as the author which will be adopted as such in this study as referring to the term maker or creator of the visual images.

experience is enlarged, enriched and reformulated with a culture or sub-culture index (Louw, 2001). That is, several paintings can look the same and yet have non-identical contents by virtue of their histories, including culture-dependent beliefs that the perceivers have held. Individual differences in terms of gender, culture, beliefs and experiences account for the different interpretations that can occur on the same artwork.

Visual interpretation according to Walsh (2013) draws references from different aspects of previous knowledge that a reader may 'cue' into in the act of reading and these may be cultural knowledge, general knowledge, specific content knowledge, or linguistic knowledge. This study postulates that visual interpretation by art learners at teacher education level is significantly indexed on engraved gender polarised perceptions that they bring to their viewing of visual images. Visual interpretation is a process which requires some level of visual literacy in order to understand the meaning of visual images as constituted signs.

In a nutshell, visual interpretation is making meaning of a visual image which emanates from author's intention, the image itself as a sign, and the reader or viewer's reception thereof (Rollins, 2004). That is, each reading into the work for meaning is a reconstruction or filling-in as viewers make inferences in order to extract meaning from an artwork. In the following section I discuss a French Realist painting *Olympia* by Edouard Manet (1865) (see Figure 1 below) as a working example of how visual images gain meaning adopting a socio-cultural interpretive framework for analysis of *Olympia*). I do this because this study postulates that the socialisation, attitudes, perception and values of gender, which are socially constructed and held by the author, the object and the reader-viewers influence how meaning is gained in visual interpretation by Zimbabwean art teacher education students.

3.3 'OLYMPIA' CASE STUDY

The communication model is used to structure the meaning-making stages of 'Olympia' by Édouard Manet (1865) with particular focus on how gender precepts influence polysemy of interpretation of the authors' intention, message and reception contexts.



Figure 1: Manet, Édouard (1863) *Olympia*

3.3.1 Sender

Gibson (2006) postulates that the author's interpretation is circumscribed by intentionalism and conventionalism. (Compare with item 3.4.1). Often the authors' intentions are not offered on a silver plate – intentions may comprise direct conversations or verbal translations of his/her thoughts (Carroll, 2000). However, artists are not always there to explain their works (Walsh, 2013). Therefore, their intentions are inferred from the images and the information available about the socio-cultural background that prevailed during the production of the artwork. Rollins (2004) and Walsh (2013) assert that normally available information includes the name of the artist, year of production, title and medium used. Inference into the biography and socio-cultural background of the artist can provide insights of

intensions and meaning encoded into the artwork and its symbols (Carroll, 1992; Taylor, P. A. 2014).

Édouard Manet was a male artist who came from a fairly privileged economic class, yet in *Olympia* he chose to portray the lower classes or the less desirable stratum of society (Gombrich, 2013). He introduced Olympia, a prostitute whom his contemporaries admitted they could meet on the sidewalks (Clark, 1999). He captured real life people and as Bidio (2002) cites, Manet's painting was controversial not because of the nudity which had other precedence, but because of its realism. Thus *Olympia* is a true reflection of Manet's intention to show the culture which existed in France that time, around the 1860s.

Manet's painting can be read in relation to a preceding artwork by the Renaissance artist Tiziano Vecellio (also known as 'Titian') produced in 1538 called *The Venus of Urbino* (see Figure 2).



Figure 2: Vecellio, Tiziano (aka Titian) (1538) *The Venus of Urbino*

Considering this precedent of a similar theme (a reclining female nude), the interpretation of *Olympia* can be guided by questions on authorial intention like: why did Manet replace the little dog with a cat? What does the dog or the cat signify? The dog (symbol of fidelity) is used in Titian's painting while a black cat, traditionally

symbolising prostitution, is used by Manet. Was *Olympia* an attempt to parody other paintings? What was the intention of Manet in using a known prostitute as a model? Therefore probing questions into the author's field of reference (socio-cultural background) gives insight into the intentions which may guide the interpretation of the visual image.

3.3.2 Content/message

The elements used in a visual image provide interpretative clues to the meaning of the artwork or the object of viewing (compare with 3.4.2). The title of the artwork is a good starting point to generate the meaning of a visual message (Iser, 2000; Rollins, 2009). The term *Olympia* used for the title was a name associated with prostitutes in the 1860s in Paris (Clark, 1999). This is further emphasised by Olympia's nudity (a model, Victorine Meurent), the presence of her fully clothed maid, her confrontational gaze and a number of details identifying her as a prostitute. Clark (1999) suggests that some of the visual details that identified Olympia as a prostitute include the orchid in her hair, her bracelet, pearl earrings and the oriental shawl on which she lies, which are symbols of wealth and sensuality. The black ribbon around her neck, in stark contrast with her pale flesh, and her cast-off slipper underlines the sensual atmosphere (Clark, *ibid*). The significance of the visual details of the ornaments and jewellery held by Olympia helps to decipher the meaning of the work and can be understood as cultural signs that relate to prostitution. However, Olympia challenges the viewer with her straight gaze even when a black servant (Laure) tries to give her flowers (presumably a gift from a client) and Olympia blocks her pubic area (Meyers, 2005). Manet's painting is therefore sometimes read as a direct challenge to the commodification of women as Olympia is unwelcoming the implied intruder (compare with 7.5.4.3 Gender role reversal).

While the reclining nude had classic precedents (such as Titian's *Venus of Urbino*, 1538), the subject of Olympia represented a nude as a prostitute or object of sexual activity. Victorine Meurent is the model depicted as a courtesan, a woman whose body is a commodity. The message generates questions for interpretation like; what is the significance of Olympia (Victorine Meurent) in the composition? Why a real woman of his time, a courtesan? What is the significance of Olympia's left hand presented differently to Venus' hand at the pubic area? Olympia appears to be

blocking the pubic area while Venus' left hand appears to be curled and seems to entice the (implied male) viewer. In the case of *Olympia*, Meyers (2005) suggests that blocking the pubic area is symbolic of her sexual independence from men and her role as a prostitute, granting or restricting access to her body in return for payment as she ignores the gift of flowers.

The signs or symbolic images used in these paintings therefore serve to understand or unlock the contextual meaning of a visual image with reference to the signifiers in a particular cultural context (Rollins, 2009).

3.3.3 Viewer or receiver

The third significant facet in communication is the reception of the message by the viewers or receiver (compare with 3.4.3). A reader-response inquiry investigates meaning through questions like: who is the implied or ideal viewer in the artwork? How does communication take place between the figures in the image? In *Olympia*, does the painting imply that the viewer is a client or lover and if so, is the viewer a welcome guest or an unexpected intruder? Why does the female in *Olympia* ignore the gift and stare at the on-looker? She is probably looking in the direction of the door, as her client barges in unannounced as Olympia's left hand appears to block her pubic area.

Serafini (2012) and Walsh (2013) concur that both intertextuality and intra-textuality are important processes by which a reader 'fills in gaps' where there is only the title, the artist's name and year of publication. The viewer's socio-cultural field of reference is also important when constructing meaning. Viewers' socio-cultural background and gender position brought to their viewing can evoke different feelings and interpretations. For example, race, gender, sexual orientation and the class of viewers may affect interpretation. The confrontational look by Olympia implies an opposite sexual orientation assumed to be held by the viewer of Manet's painting. Brown (2010) in analysis of Degas' *Bathers* paintings concurs that the painting suggests it was a male viewer observing the female bathers. The painting *Olympia* therefore according to Bidio (2002) received different reactions from male and female audiences in France and beyond. Females felt denigrated as commodities for

sale while men often did not want what they felt to be a public confrontation in a gallery with a woman who offers them private erotic services (*ibid.*).

Socio-cultural knowledge influences interpretation of visual images at any stage of the communication process (Stephen & Karen, 2008). This discussion focuses on how socio-cultural gender precepts ascribed through socialisation influence the encoding and decoding of meaning based on *Olympia* much as to any other visual artworks (Chandler, 2002). The study focuses on how meaning is created through signs, symbols, and signification. In the following section I discuss the history of visual semiotics contextualising its relevance to this study which entails deciphering meaning of visual images as signs (Chandler, 2002).

3.4 Visual semiotics

Notable influence of semiotics in terms of visual interpretation can be traced to the early twentieth century from the early linguistic writings of the Swiss structuralist semiotician Ferdinand de Saussure (1857-1913) and American Charles Saunders Peirce (1839-1914) as cited in Culler (1985) and D'Alleva (2012). The structuralist linguistic basis of semiotics is acknowledged and contextualised in visual semiotic theories that guide visual interpretation to date.

Three schools of semiotics have applied ideas from the domain of linguistics to other, non-linguistic modes of communication (Rollins, 2009). The first was the Prague School of the 1930s and early 1940s (especially the work of Jan Mukarovsky) (as cited in D'Alleva, 2012) which emphasised interpretation based on the formal elements of an artwork. Russian formalism had a significant impact on the development of semiotic literary theory especially through the efforts and writings of Valdamor Propo, Viktor Shklovsky, Algirdas Julius Greimas and Roman Jakobson. According to D'Alleva (2012) Jakobson demonstrated a significant breakaway from the formalist tradition of only stressing formal analysis excluding contextual and cultural influences in the interpretive process of codes in literary criticism and visual art. This is relevant to this study because it focuses on the context and cultural influences.

Culler (2004) alludes to the fact that the second large semiotic movement was the Paris School of the 1960s and 1970s, which applied ideas from the structuralist Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1834-1914). In America Susan Langer (1953) came up with her symbolic theory and Panofsky (1955) developed his model of iconography and iconology, all under the influence and inspiration of structuralist semiotics. These are still relevant reference points in visual interpretation and are discussed below with reference to how culture, more specifically gender culture, influence meaning-making.

The third phase in the development of semiotics is called '*social semiotics*' which is guided by post-structuralist thinking and is also central to this study. It began in Australia where the ideas of Michael Halliday (1978) (as cited in Kress, 2010) inspired the studies of literature notably to Threadgold and Thibault; in visual semiotics to O'Toole, Kress and Van Leeuwen and in music (Van Leeuwen), and other semiotic modes (Hodge and Kress, 1988); Kress and Van Leeuwen, 1996). Kress (2010) emphasises the main tenet of social semiotics, namely that the meaning of socially constructed texts can only be understood through socially constructed means.

French Post-structuralists (Derrida, Lyotard, Foucault) concur that meaning is eccentric; it cannot be determined once and for all in any one epistemology. Therefore it is prudent to consider how meaning is generated in various social circumstances. Derrida (1982) suggests that meaning is there, and is always forthcoming, since it is dependent on an inferential network of systems. Thus different people can generate different interpretations at different times. Chandler (2002) reiterates that semiotics deals with new and distinct areas of debate which include the polysemy of meaning and issues like the problems of authorship, context and reception, the issue of sexual difference in relation to verbal and visual signs and the claim to the truth of interpretation.

The sender's and the receiver's frames of reference which refer to the experiences, perceptions, attitudes and values he or she brings to viewing of a visual image have a bearing on the encoding and decoding processes (Eleni, 2010). Hence Jakobson's (1960) communication model (as cited in Clarke, 2013); and the model of Selden, Widdowson and Brooker (2005) of sender, message and receiver each with its own

context is broadly adopted in this study. This is because the meaning of a visual image is generated by an author or artist (sender) at the time of encoding within a given context, and the content is carried by the object of viewing (the message), which is then decoded by the viewer (the receiver) who reconceptualises the meaning from his or her own frame of reference (Rollins, 2009). The communication model is also essentially important here because the present study focuses on visual interpretations by art teacher education undergraduate students who are both creators and consumers of visual images. It is therefore important to investigate the role of gender polarisation in making of meaning focusing on the authors' intention, the object and the reader viewer.

3.4.1 The sender (encoding)

The sender is the originator of the communicable idea who translates subjectively a mental idea into a medium of symbols. This process of encoding is in itself an interpretive process of giving meaning to the selected symbols to represent the intuited idea or message to be sent (Culler, 2000; Chandler, 2002; Kress, 2010). This is a highly subjective process of setting out a context or frame which draws from inferential knowledge from the culture and ideologies held by the sender (Rollins, 2009; Chandler, 2002). Carroll (2000) also concurs that authorship is determined by interpretive strategies and has an emotive function referred to as encoding or axis of selection; done by the sender who selects signs that best represent his or her thoughts in relation to his frame of reference. For example, Manet's (1865) choice of a cat in *Olympia* may have been influenced by his interpretation of the cat as a symbol of prostitution. The choice of the signs or symbols to express ideas depends on the artist's cultural, gender and perceptual orientation; thus it constitutes the authors' intended meaning (Chandler, 2002). Hawkes (1977) (as cited in Chandler, 2002) therefore suggests that encoding might be accurately described as recording the artist's mind, thought or intention.

Danto (1999) and Carroll (2000) agree that Intentionalism is the idea that literary meaning is to be identified with a conception of a real or postulated author's intended meaning. Intentionalism is premised on the desires of the artist or sender to have viewers decode the artwork as its sender encoded it at the moment of production. Obviously this hypothesis has its challenges from a host of variables such as time,

space and culture (Kress, 2010; Barthes, 1967; Rollins, 2009). In support of Intentionalism as a means for gaining meaning of an artwork, Carroll (1992, 2000) and Shi (2013) concur and remark that the most successful communication takes place in an artwork when the author and reader/viewer agree on the meaning of the work in what Carroll called the natural a non-natural meaning. The natural meaning occurs when the author and reader share the same knowledge about what a sign or symbol represents. The non-natural is not a direct representation of phenomena but an intentional expression by the author which causes the desired effect or is understood by the audiences (Taylor, P.A. 2014). However, Wimsatt and Beardsley (1954) caution against over-dependence on authorial intention for meaning but do admit that such intention may be useful in interpretation. For current purposes, it suffices to acknowledge that Intentionalism has a measure of interpretive impact on a visual image. Intentionalism is relevant as part of an interpretive framework for this study which focuses on the role of underlying gender ideologies in visual interpretation by art teacher education students and is therefore adopted *per se*. The author's intention when creating an image is guided by his /her personal precepts and expressive desires therefore attending to intentions reflects on the underlying ideologies informing the encoding process.

Intentionalism as a theory has attracted much criticism especially from reader response or reception theorists such as Barthes (1967, 1999) and Iser (1978, 2000). They argue that it is flawed thinking to assume that the artist's intention and purpose in creating an artwork are to transmit his ideas and feeling directly to the viewer who is expected to experience them much in the same way as the artist intended them¹⁵. Rather, interpretations are independent of the artist, diverse and polysemically dependent on context and time of the reader/viewer. There is also subjectivity in the encoding process as different artists can use different signs to signify the same thing (Chandler, 2002) informed by their specific socio-cultural background. Moreso, the readers bring to their viewing different socio-cultural precepts than those experienced by the sender.

¹⁵ Tolstoy (1987) suggests that an effective artwork in expressionism entails creating an artwork in which the viewers experience the same feelings as those which the artist felt when creating the artwork.

Wimsatt and Beardsley's (1954) critique of Intentionalism noted that the object of interpretive scrutiny is an artwork and not something beyond it like the author's intentions. Barthes (1967) argues in the same vein that a work of art is not the author's own, it is detached from the author at birth and goes about the world beyond his power to intend about it or control it. Foucault (1974a) and Barthes (1964, 1999) concur that meaning does not belong to the maker but to the perceiver and is subjective. To insist on the design intellect or author's intention does not grant the design or the intention the status of being a standard because meaning is not static (see Derrida, 1982).

Wittgenstein (1999) (as cited in Unnsteinsson, 2015) points out that authorial intention is embedded in the visual language of the text, and thus to describe the work will at times be by default to describe these intentions.

However, though the author's intention is embedded in the artwork, focusing and inferring for intentions from the meaning of the physical artwork(s) as signs may be flawed since signs are susceptible to plural interpretation rather than only by the author. Monolithic theories of fixed determinism such as Intentionalism ignore the role of signs as part of a social life (Saussure as cited in Culler, 1976). Intentionalism tends towards textual determinism which assumes that the reader/viewers will engage in the images in the same manner as the artist intended without consideration of socio-cultural variables among reader/viewers (Chandler, 2002).

Lastly, there are other limitations inhibiting going beyond the physical artwork to obtain information such as biographical data and circumstances which surround the production of the work which include death, lack of documented material, time and geographical space. In the same line of criticism Barthes (1967) also argues that depending on the author is to put a stop clause to a text or to furnish it with a final signification. Barthes (1967:5) further critiques that a text is only readable or explained when the 'author is discovered or his hypostases; society, history and psyche by the critic' or reader, therefore he argues the reader has the same power as the author to give text meaning. The next section focuses on the interpretive context of the message or the physical object (artwork) which carries meaning. The visual images which the art undergraduate teacher education students encounter are

not accompanied by the author's written intention, and he or she is not always present to elaborate intentions.

3.4.2 The message (the object)

Once a message has been encoded, by finding relevant symbols which can equate the feeling or the message in a metaphoric parole it is transmitted through a physical channel such as a visual image, sculpture, model or photograph. The object as a text is a very important part in the interpretive process during communication because it carries the message in representative form as signs, symbols and icons which require interpretation in a particular context (Culler, 2000). The object theory has heightened interest in the channel which generates and provides cues for meaning from its structure. The production and interpretation of signs, symbols and icons which carry the message in a context, or what Culler referred to as the framing of signs are constituted by various discursive practices, cultural values and social factors.

According to Jakobson (in Clarke, 2013) the interpretation of a message is also dependent on the attributes of the channel of communication, the symbols selected as metaphoric equivalence; (i) referent, (ii) phatic, (iii) poetic/aesthetic and (iv) metalinguistic. The *referent* in the communication model refers to the context/ frame of the message. Emphasis is placed on the message's denotative or cognitive purpose. Here one looks for what the message is about based on the historical context and social background in which the message originates. For instance Manet's *Olympia* shows a French lower class prostitute, and the painting invites a gendered interpretation merely by considering that it represents a known prostitute as model (Victorine Meurent). The poetic/aesthetic function of the message gives meaning to an image as well. In visual language the visual elements of colour, texture, tone, and the combination of symbols form a visual composition that can constitute a meaning (Gombrich, 1982). That is the syntagmatic meaning. With reference to *Olympia*, our example by Manet (1863) which shows a striking combination of a white bright foreground with the nude model and dark background with a black maid and cat; these are sources of meaning. The *metalinguistic* function emphasises that the addresser and the addressee need to share a common code in terms of the medium that is used. For instance, a black female does not necessarily

mean a maidservant in all the cultures, but in the culture of Manet's time and situation her presence meant she is a servant. Interpretation of the signs is subjective and unique to viewers across cultures, gender, class and time (Barnet, 2010).

3.4.2.1 Sign system

Saussure and Peirce's Sign Theory, or semiotics, gives an account of signification, representation, reference and meaning (Culler, 1985). Though Saussure and Peirce developed separate theories about signs, their theories have more overlaps than distinctions therefore their influence on semiotics will be discussed as interwoven in this study. I discuss their differences briefly and then show how they overlap before discussing the sign system from either Saussure's or Peirce's perspective.

Saussure (1934) (as cited in Culler, 2004) proposed a dyadic theory of signs called semiosis, that is, the relationship of signs and what they signify in the real or postulated world, while Peirce propounded a triadic theory of signs called semiotics with a third dimension of an interpretant (the person who interprets the meaning of the sign). Both theories constitute what is known as the sign system.

Saussure's theory stresses the importance of interpretation in signification based on the relation between the signifier and signified. A sign is a representation of some reality. This can be a nude woman that represents a prostitute. However, signification is not a simple dyadic relationship between sign (signifier) and object (signified); a sign signifies only in the sense of being interpreted (Saussure, as cited in Culler, 1976, 1985). The signifier should have a relationship with a signified in order to represent it based on quality, existential facts and conventions (Short, 2007). A signifier should impose certain parameters (not all) that the signified must fall within in order to represent it. For instance, the nudity and expensive jewellery of Victorine Meurent the model in *Olympia* invoke qualities which are considered for her choice as a sign for prostitutes but not her race and nationality.

Peirce's theory of signs has a triadic relationship between the *representamen* (signifier), referent (signified) and interpretant (Culler, 1976). The interpretant is central to the content of the sign, in that the meaning of a sign is manifest in the

interpretation that it generates in sign users and viewers based on quality, existential facts and conventional meanings. The interpretant provides a translation of the sign based on personal experience with the relationship of signifier and signified. For instance, males who criticized Manet for his painting did so because they quickly related to the image of Victorine Meurent in terms of her physical attributes of being a prostitute because they had background knowledge of her existence. Therefore interpretation of the signifier related to the signified is determined by the precepts that the interpretant brings to viewing an object. Peirce (as cited in Hoopes, 1991) also believed that the interpretant generated further signs which needed further interpretation; these give rise to an infinite chain of signs in a process he called infinite semiosis (Short, 2004, 2007).

There are three types of sign relations that hold the sign system together; *symbols*, *icons* and *indices* which are relevant in the meaning-making process (Peirce, *ibid.*). *Symbolic* signs have purely arbitrary relationships with the signified that signify through a law or arbitrary social convention. For example, the colour pink can be equated with a girl, while alphabetical letters, numbers and traffic signs are more examples of symbolic signs. A symbol is a term, a name, or even a picture that may be familiar in daily life, yet in its particular use possesses specific arbitrary emotional connotations in addition to its conventional and obvious cultural meaning (Van Eck & Winters, as cited in Rose, 2012:29). The meaning of a symbol is agreed upon by a culture in a specific context and time. It does not necessarily mean the same in another culture, time and place. Thus gendered symbols emanating from societal values and norms are symbolic signs.

Icons are those signs that signify by means of similarity between the signifier and signified, a relationship based upon resemblance, such as a portrait, or a map or real model such as Victorine in *Olympia* (Chandler, 2002). *Indices* are signs that signify by means of a direct relation of contiguity or causality between the signifier and the signified (e.g. a symptom that indicates a disease). Indices have an existential or causal relationship based on the occurrence of co-presence within a particular context (Saussure, in Culler, 2004). An index is therefore associated with the object or idea to which it refers by proximity or causality. For instance, smoke is indexical of fire. In this regard, Chandler (2007) argues that subjectivity such as gender

polarization cannot affect and influence the interpretation of indexical or iconic signs; because the meaning is static, however, symbols can be gendered during the encoding process.

Saussure (in Culler, 2004) propounded that signs have no positive or intrinsic value – the value is ascribed to them by the interpreter. A sign's meaning or signification value establishes itself through its difference from and relationship to other signs, from its relative position in the sign system. However, D'Alleva (2012) purports that signs do not usually belong exclusively to one category. They often overlap. With reference to new words as signs, Chandler (2007) notes that a motivated sign, such as a word, can only acquire a new meaning if it is identifiably *different* from all the other words in the language or sign system. For example, blue has its meaning in terms of its difference from green, red and yellow. Thus signs can be given meaning anywhere at any time after they are compared with existing signs (Chandler, 2007).

Saussure (in Chandler, 2002) further suggested that there are two kinds of significant relationships in a sign system, namely syntagmatic (referring to horizontal relations) and paradigmatic (conceptual relations) relationships. When the meaning of a sign is derived from its relation to other elements in a composition, this entails the syntagmatic axis. In a paradigmatic axis, the meaning is conveyed by the conceptual relationship with its similarities in the same category (Saussure in Culler, 2004). For instance, for a food outlet, images of food in their varieties are similar in terms of their conceptual relationship to the food outlet. Thus Saussure's thinking tends to be ahistorical as he emphasized synchronic analysis. This notion has been criticised by some media and cultural theories which emphasise that the historical construction of meaning is actually open to negotiation and socially specific readings (Irvines, 2012). Cultural codes may, for example, work together to promote a dominant or preferred meaning, but texts are never fully unified; they are polysemic (i.e. open to multiple meanings), and therefore readers/viewers may not all take up the preferred meaning. Various divergent interpretations of signs are therefore possible depending on the historical contexts and inter-texts that are brought to the interpretation by readers or viewers. This implies that visual meaning is socio-culturally determined.

Peirce's semiotic approach is quite relevant to this study because it helps us relate aspects of visual images to their socio-cultural environments or societies in a way that is not fixed in terms of time and authorial' intention. This study focuses on the interpretation of visual images by art teacher education students who are not fixed to the time and cultural context of the visual images' production.

3.4.2.2 *Theory of symbols*

Langer (1953) holds that art and language make use of two radically different kinds of symbols, which are referred to as discursive and presentational. I will focus more on presentational symbols which are visual and therefore relevant to this study. Langer (as cited in Reichling, 1993) suggests that presentational symbols include two types of symbols, namely art symbols and the symbols of art. The *art symbol* is the object of meaning, and includes expressive forms such as line, shape, colour and other visual elements (Goodman, 1976; Kress & van Leeuwen, 2002). On the other hand, the *symbol in art* refers to one's understanding of the total relationship of a composition. Langer (*ibid.*) therefore suggests that the interpretation of meaning of these symbols also seems to require two different semantic levels.

The art symbol is the expressive form or the object which according to Langer (1953) is metaphoric as it points to aspects of the subjective life. Here meaning is derived from the form and is perceived to be inside the work (Reichling, 1993). Critics argue that forms cannot mean by themselves, that is, the symbol cannot be identical with what it symbolises because symbolism at its inception in the late nineteenth century was a reaction against naturalism or realism (Baudelaire, as cited in Clarke, 1999). For example, a painting of a cat does not simply symbolise a cat. Instead, a symbol's function is figurative or metaphoric (Langer, 1953). Thus Langer elaborates that meaning is an import from outside and tends to be subjective. Meaning with respect to the art symbol is fairly flexible and ambivalent, allowing multiple meanings to be derived from the viewer's frame of reference (Reichling, 1993:5.). Subjective variants that have a bearing on meaning-making include gender perceptions and cultural context, with the implication that contradictory meanings within the same art work may be discerned by different viewers (Derrida, 1982).

An art symbol also functions to express ideas. In a painting, for example, a dog may be expressive of loyalty. Expression in art symbols refers to a presentation of ideas or feelings (Langer, 1953; Goodman, 1978; Kievy, 1989). Expressive functions in this sense imply metaphorical meanings, which mean that feelings may be figuratively exemplified by the symbol because the symbol conveys the feeling (Langer, 1953). Therefore, interpretation entails extrapolating the meaning embedded in the object. Langer (as cited in Reichling, 1993) suggests that symbols in art function with literal references while Goodman (1976) is critical of this view and suggests a broader view of symbolic meaning which includes literary reference in art symbols. Meaning properties depend upon what the thing or feeling the image represents on a connotative level rather than what is simply denoted by the image. Therefore the direction of reference or meaning-making in visual expression is more than denotation. Denotation starts with the symbol and then identifies the object represented before interpreting the meaning of the property. However, the expressive form by Langer (*ibid.*) is in a sense an apparition or illusion and is given to imaginative perception indexed on preconceptions and broader meanings that viewers bring to their viewing of an artwork.

The symbol in art functions on a second semantic level of the presentational symbol which, according to Langer (1954), derives its meaning from the medium. The symbol in art as opposed to the art symbol suggests that meaning is derived from the medium's literary function. Elements function in the perceptual whole. The theory of symbols acknowledges that some symbols in art may be culturally or contextually bound and require some degree of education to be recognised for what they signify. The meanings of such symbolic elements are understood in the context of the whole, that is, through their relationships within a total structure and not as isolated formal elements such as colours and lines. This means that socio-cultural perceptions such as gender perceptions of masculinity and femininity of colour held by the author and receiver will have a bearing on the interpretation of visual symbols.

3.4.2.3 *Icons in iconography and iconology*

An icon in artistic terms is an image that is regarded as a representative symbol (Rollins, 2009). Iconography is the branch of art history which studies the identification, description, and the interpretation of the content of images as icons while iconology, on the other hand, is the branch of the history of art which concerns itself with the subject matter or meaning of works of art (Panofsky, 1955; 1972)¹⁶.

Iconographic analysis and interpretation proposed by Panofsky involve three stages, namely pre-iconographical description, iconographical analysis and iconological interpretation. The first two stages are basically on the connotative level, but the iconological interpretation entails denotative interpretation. This level involves the interpretation of an artwork by ascertaining those underlying principles which reveal the basic culture, attitude of a group, period, class, and gender, religious or philosophical persuasion. Iconological interpretation requires something more than familiarity with specific objects and concepts and draws from the viewer's frame of reference, which include socio cultural background, attitudes and perceptions.

Gombrich (1986) remarks that iconography which is concerned with a coded form of meaning differs with iconology which goes a step further and crystallises the significance of images on the basis of viewer's conceptual ordering. Thus meaning is dependent on the underlying conceptions the viewer brings to viewing an artwork. Meaning is not fixed to the image or icon; it is influenced by the diverse cultural backgrounds of viewers. Bialostocki (1921-1988) coined the term '*iconographic gravity*' to describe the ways in which images and motifs assume new meaning across cultures and times. From a hermeneutical perspective, Gadamer (1975) suggests that art takes on new meanings as it passes through different time periods and different cultures, so that meanings emerge that could not have been anticipated by the creator.

¹⁶ D'Alleva (2012:20) suggests that iconography and iconology were developed by Aby Warburg (1866-1929) and his student Erwin Panofsky (1892-1968) in the twentieth century and has had a continued influence on visual interpretation to date

Meanings thus gained from the object vary according to viewers' socio-cultural background knowledge and the meaning they attach to the signs, symbols or icons. The object theories discussed above are of particular interest in this study because visual images are usually presented to the art teacher education students as objects without being accompanied by the author's/artist's explanations. Therefore, the student has to decipher the possible meanings of signs, symbols and icons from their different frames of reference as shaped by their gender identity and other cultural contexts. Now my discussion turns to the receiver as a source of meaning production.

3.4.3 Receiver (Reception theory)

Bry and Bryson (1991) propose that visual semiotics describes the logic by means of which meaning is engendered. In other words, it concerns how works of art are intelligible to those who view them. That is, how do viewers make sense of what they see?

In reception theory (also called reader-response theory) the emphasis is on the reader - or the viewer - and his or her fundamental role in the subjective interpretation process (Selden, Widdowson & Brooker, 2005; Gibson, 2006). There are two seminal theorists associated with reception theory, these are Hans Robert Jauss (1921-1997) the writer of *Aesthetic Experience and Literary Hermeneutics*, 1982a and *Toward an Aesthetic of Reception*, 1982b) and Wolfgang Iser (1926-2007) who is especially known for *The Act of Reading: A Theory of Aesthetic Response*, 1978 and *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*, 1974 (translated). This theory places the reader's subjective role in a central position (Silverman, M. 1984:250). Such an emphasis breaks the notion that the meaning of an artwork can be stable or unchangeable - rather, the meaning waits to be disclosed in a personal manner by the reader-viewer.

The receiver or addressee must therefore decode and interpret the symbolic information provided in the artwork into mental images, emotions, and thoughts in order to make sense of them (Clarke, 2013). Different people apply different codes for viewing the same artwork, 'aberrant decoding' (Eco, 1981). In terms of reception theory, this determines varying visual responses to particular works of art in semiotic

terms (Iser, 1978, Hall, 1997). Reception theory views signs as open to plurality (Iser, 1974). Any glance at any time on the artwork produces a different interpretation and the meaning shifts from one viewer to the other; this process recalls Derrida's (1991) view that a signifier is a shifter. Barthes (1967); Kristeva (1980); Derrida (1982); Corner (1983); Belsey (2002) and Kress (2010) draw attention to the plurality and unpredictability at work in the context of reception. The artwork becomes a product of its consumption which is determined with each viewing time by the subjectivity of each viewer, whose mind is in turn conditioned by the ideologies of contemporary social groups such as gender constructions (Bal & Bryson, 1991),)

Barthes (1967), the author of '*The death of the author*' was influential in the development of the reader-response theory. He suggested that it is the visual language which speaks, not the author (Barthes, 1967, 1999). He further suggested that meaning happens through reading, as the reader has to make connections, fill the gaps, draw inferences and make hypotheses as s/he proceeds through the text (Barthes, 1967). Selden *et al.* (2005) reiterate that a text is nothing more than a series of schemata which the reader interprets and shapes into meaningful language. In the same vein Iser (1978) elucidates that the reader brings his or her pre-understanding, a set of contexts and beliefs and expectations to the work which s/he uses to interpret in the absence of the author. Barthes (1999) concludes that meaning may well exist as a pre-given element in the text, but only becomes understood when it is created within the reader or receiver as s/he reads the text.

Iser (1978) echoes the same sentiments that viewers bring their own pre-understanding to the reading of a text or when viewing an artwork. Reception theory therefore focuses on the artwork's impact on the readers and the response it elicits. The process of reading or the production of meaning is a result of the interaction between text and reader. Iser has explored how and under what conditions a text has meaning for the reader with reference to the act of reading as a process rather than focusing on the object or text alone. Although Iser concurs with Barthes (1999) that the text has the potential to allow and manipulate the production of meaning, he further propounded that processing the text by creating mental images and focusing on the communicative conditions between the text and reader produces meaning

(Iser, 1978). The focus on the relationship between the text and the reader is therefore salient in reception theory.

Reception theory as an approach towards the production of meaning in a text (visual or written) has evolved over time but has maintained its central focus on text-reader relationship with particular emphasis on the nature and character of the reader (Shi, 2013). Different theorists have suggested different models which the reader takes in the reception theory (Shi, 2013). These include *mock reader* by Gibson, W. (1950), *implied reader* by Booth (1983), *implied reader* by Iser (1974), *historical reader* by Jauss (1982), *ideal reader* by Culler (1975) , *informed reader* by Fish (1980) and *transactive reader* by Holland (as cited in Shi, 2013).

The *mock reader* theory by Gibson, W. (1950) refers to the fictitious speaker in the text who speaks to the fictitious or mock reader. In this sense, the visual text suggests the presence of a fictitious speaker because it denounces the existence of the real author following the 'death of the author' (Barthes, 1967). Iser's (1974) *implied reader* is different to the one proposed by Booth (1983). The *implied reader* coined by Booth (1983) refers to an implied version of the author him/herself who is felt through the values and beliefs displayed in the visual image (Shi, 2013). According to Iser (1978), the implied reader is the embodiment of the predispositions necessary for a literary work to produce meaning. Literary works (or visual works in terms of this study) become meaningful only with the engagement of the implied reader (or viewer). The reader and the text are not viewed as separate entities. The implied reader can be comprehended as a phenomenological abstraction of the actual reader. Shi (2013) reiterates that confronted with the applied structure of the text, the reader has a feeling of being forced to involve him/herself with his or her precepts, values and cultural background in the interaction with the text in order to actualise the potential meaning of the text.

The different forms of the readers suggested by the different reception theorists are relevant to this study because they emphasise the relevance and the influence of culture in determining the precepts that the viewer brings to the reading and processing of a text. According to Iser (2000), meaning is created by the repertoire of the text and the phenomenological process of reading a text. The repertoire of the text refers to the convergence of the reader with reference to earlier works, or social

and historical contexts and the whole cultural norms emerging in the text to produce meaning (*ibid.*). The phenomenology of reading entails the reader's experiences (norms, values and precepts) that converge with expectations emanating from the text in order to produce meaning (Fish, 1980). The emphasis on the role of the readers' socio-cultural precepts that are brought into the viewing process renders reception theory useful and relevant for this study where visual interpretation is influenced by gender polarised precepts and ideologies which art teacher education students bring to their interpretation of visual images.

Manet's painting of *Olympia* may illustrate this notion with her disdainful gaze which suggests the presence of a male 'implied onlooker'; a male client who enters her room unexpectedly, having caught the attention of the model in a manner that affects the interpretation of the images' content. Contemporary viewers therefore occupy the perspective of the implied onlooker or reader - this is central to the production of meaning of the artwork. The blocking of the pubic area by her hand also suggests the presence of a male onlooker who is unwelcome in her private space. The reconstruction of the artist as the implied author in the visual text can therefore lead the implied viewer to interpret the painting as Manet himself showing his erotic fantasies about the model Victorine Meurent. Iser (2000) suggests that visual images become meaningful with this type of reader-text interaction premised on the response- inviting structure of the text and the response-projection mechanism of the reader (Iser, 2000).

3.5 Visual social semiotics

Social semiotics is a post-structuralist view of meaning-making which is predicated on several fundamental assumptions of signs and reader/viewers. The practice of social semiotics is not a new phenomenon in making of meaning from signs, symbols and icons as visual stimuli. The subjective input of interpretant in defining the relationship between the signifier and signified according to Pierce (1934) and iconology according to Panofsky (1955, 1972) which entails that meaning is not fixed on the diverse cultural background of the viewers inform the origin and predominance of social semiotics in the making of meaning. According to Kress (2010) social semiotics focuses on interpreting signs that are always newly made in social interaction; therefore, signs are motivated and not arbitrary relations of

meaning and form. Kress (2010) further suggests that the agreed-upon relationship between form and meaning is based on and arises out of the interest of makers of signs towards the shared meaning of the code in communication within a given society. The relationship of form and meaning is one of aptness where the form suggests itself as ready-shaped to be the expression of the signified (Kress, 2010). Kress (2010) cites the example of a drawing by a three year-old boy that draws circles to express a signified wheel. The use of circles by the boy to mean wheel exemplifies the notion of aptness. In the drawing, several circles as wheels serve as apt signifiers ready-shaped to express the signified moving car.

Kress (2010); Hall (1996) and Corner (1993) stress that meaning in social semiotics concerns individuals with their social histories, located in social environments, using socially made, culturally available resources which are agentive and generative in sign making and communication. The social context is therefore the origin and the generator of meaning (Corner, 1983, Kress & Van Leeuwen, 2001). Meaning arises in the social environments and in social interactions. Representational aspects of meaning encoded by the authors distinguish the images into two kinds with different characteristics. One type concerns narrative images which involve four processes: action process, reaction process, speech and mental process, and conversation process. Another category entails conceptual images which include three kinds: classification processes, analytical processes and symbolic processes. These representational processes are encoded by the author. Kress (2010), in the tradition of Peirce and Saussure, believes that the sign (compare with 3.4.2) is the core unit of semiotics which becomes always newly-made and motivated by metaphors (Chandler, 2002; Kress, 2010). The forms or signifiers that are used in the making of signs are constructed in social interaction and become part of the semiotic resources peculiar to particular culture which according to Corner (1983:266) it is the 'moment of encoding' guided by institutional practices and organisational conditions and practices.

Kress and Van Leeuwen (2006) contend that exploring the meaning of images in visual communication should also subscribe to interactive and compositional factors of the artwork. In terms of interactive meaning Kress and Van Leeuwen (2009:89) alludes that there are three ways of examining the images, that is by contact

(demand or offer), social distance (intimate, social, or impersonal), and attitude (involvement, detachment, viewer power, equality, representation power). Thus the social precepts which the viewer brings to an image influence the meaning obtained.

Kress and Van Leeuwen (2009) further allude that in addition to interactional factors, the compositional meaning of images is realised through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, colour, tone, focus, perspective, overlap, repetition, etc.), and framing. Thus the theory of social semiotics focuses on the symbolic meaning of the physical object (the artwork) and its imbedded relationship with the social meanings. Social semiotics is concerned with the meanings that a particular society and culture have agreed to the reading of symbols in a given context and time. Thus the socio-cultural background of the viewer is intricately embedded in the making of meaning.

I conclude this chapter by reviewing a number of previous studies which investigated the relationship between visual interpretation and gender from various dimensions which do not precisely duplicate the focus of this study but have significant relevance.

3.6 Visual interpretation and gender

Many studies have been undertaken in terms of the relationship between gender and visual interpretation. Most of these studies have focused on how gender is reflected in visual images, how visual images embody gendered meaning and how visual images (especially advertisements) address specific gender issues (Goffman, 1987; Sullivan and O'Connor, 1988; Kilbourne, 1990 and Albert, 2009). The present study shares some points of departure with these previous studies; I review a few of these studies briefly in order to show my focus which has not yet been explored in this manner. My focus is on how particular gender categories create precepts and underlying gender ideologies to influence visual interpretation among visually literate adults (art teacher education students).

Albert (2009) studied third-grade children's constructed understandings of the opposite sex and the ways in which these constructions manifest in visual texts which were created in classrooms. Using visual discourse analysis, Albert (2009) analysed gendered visual texts created by 23 third-grade pupils at the end of an intervention study unit in which the pupils had just explored gender stereotypes in class. Her findings revealed that the artistic interpretation of pupils' artworks demonstrated an understanding of gender stereotypes through the stereotyped visual texts they intentionally created. Balfour and Ralfe (2006), however, critique the use of interventions to determine this type of outcome, arguing that an intervention cannot work in isolation (of the home and social environment) to change perception and behaviour. Perceptions of gender are deeply embedded and socially constructed, and they build our underlying discourse which affects the way in which interpretations are undertaken (Barnet, 2010; Kress & Van Leeuwen, 2001).

Middleton (in Barrett, 2012) found from a similar study on artist intention in Pukeha, New Zealand, that girl pupils attributed gender stereotyping to paintings of a gender segregated workforce and leisure occupations. For example, a garage was perceived by girls to be a male domain and was painted with the absence of women figures, whilst a hair salon was perceived to be a female domain with the absence of male figures. The study revealed that pupils have developed perceptions about gender stereotypes through their encoded meaning, by means of general socialisation without an intervention as was the case in the study by Albert (2009). Butler (2011) warns, however, that the internal world of the psyche should not be taken for granted because it transforms gender-polarised images, ideas and views into the categories that we desire. These perceptions are subtle but engraved characteristics which can affect the contextual information when creating or viewing an artwork (Greenbaum, 1999).

Goffman (1976, 1987) analysed over 500 commercial advertising images which represented gendered depictions. He was initially interested in highlighting how cultural expectations of femininity were represented and later included masculinity expectations. That is, how culture expects to see men and women behave. Goffman's main argument was that visual advertisements depict gender ideologies and norms which correlate to societal expectations of women passivity and men

domination. The studies revealed that the poses and stances assumed by female actors in the advertisements were intentionally structured to reflect women's subordination and their dependence on men through the gender displays. The gender display frames which emerged from Goffman's studies include, but are not limited to a tilted head or body, lying down, feminine touch and blushful knee bend; all of which intentionally portrayed the women as being lower than males, weak, subservient and dependent. This study interrogates how everyday normal visual images represent gender ideologies unlike the crafted advertisements studied by Goffman (1971, 1987). Myers, K. (1983) argues that intentionality in advertisements imply a conscious manipulation and organisation of texts and images so that the visual and technical strategies work to produce a preferred reading. Therefore the conclusions that images in advertisements represent patriarchal attitudes could be due to conscious manipulation (intentionality). Contrary to this, this study explores from a critical-hermeneutical perspective, the meanings participants have developed and internalised in their day to day lives.

3.7 Summary

This chapter highlights sentiments with which Semetsky (2009) and Taylor, P. A. (2014) also concur namely that visual interpretation does not entail mere description. Visual interpretation rather refers to the more highly developed abilities that are applied when reading visual images with a view to generate from inferential information to produce meaning embedded in visual images presented as analogies, similes or metaphors. Thus artworks have epistemological value which is heightened and explored through interpretation which is indexed on the author or viewer's gender, class, culture, experience as well as the inherent qualities of the object as discussed in this chapter. The chapter further alluded that Ferdinand de Saussure (1857-1913) and Charles Saunders Peirce (1839 -1914) laid the groundwork of semiotics which has evolved to visual semiotics (D'Alleva, 2012). Visual semiotics is predicated on the notion that the interpretation of signs is subjective and open to multiple and subjective conclusions that are informed by gender, sexual orientation, culture and other experiences by the author and reader of an artwork.

Barthes (1975) suggests that the reader response theory gives the viewer a large measure of autonomy to make connections, fill the gaps in the text, draw inferences and make hypotheses as he or she proceeds through the text. Gender constructions therefore affect the meanings created and the meanings gained from artworks. The question of how visual interpretation and gender polarisation can affect the way in which we make knowledge and learn from visual media is the focus of the next chapter entitled critical visual learning.

Chapter 4

Critical visual pedagogy

4.1 Introduction

A visual image is created with a lot of knowledge and information which can only be extrapolated through visual interpretation or visual literacy. According to Baker (2012) visual literacy can be defined as the ability to interpret images and construct meaning and is indexed on culture, beliefs and experiences. Oregan (2008:58) argues that, “the need to learn to read visual images is an urgent one that touches at all levels in this hyper-visual society”. This chapter explores visual learning which is grounded in social learning primarily because it involves using social interpretive knowledge such as gender ideologies, which glean from the social environment to examine, critique, and understand visual content meaning.

Therefore, this chapter explicitly aims at bridging the gap which exists between the cognitive value of visual images and the impact gendered interpretation has to propel or curtail learning. Thus achieving the prospects of fruitfully uniting these two entities (visual content and visual interpretation) exploring the influence of gender as a social construct in reading visual content in a learning environment. Learning from visual images as learning media creates critical consciousness because it is indexed on the socio-cultural experiences of the learners. The inclusion of visual learning at teacher education level is premised on a critical theoretical framework and learning through visual images is a phenomenon which is gaining popularity at all levels from preschool to tertiary level and is particularly relevant in art.

4.2 Relevance of media in visual learning

The relevance of visual media in its various forms such as two-dimensional visual images, three-dimensional models or motion pictures in visual learning cannot be under estimated. Ode (2014) investigated the extent to which audio-visual learning aids were used and impacted on teaching and learning in some selected private secondary schools in Makurdi, Nigeria. The results revealed that the use of audio-

visual resources have significant impact on teaching and learning in secondary schools (Ashever & Igyuve, 2013). The impact was measured by way of the criterion of respondents' several opinions which included that of audio-visual media which are capable of; improve learning, base learning in sense experience, solve educational problems, provide sources of information and removing abstraction, create room for individualized learning and most importantly for this current study, create a concrete basis for conceptual and critical thinking and reduce learners' meaningless responses. The results from the study by Ode (2014) concur with Cary (1998) and Shor and Freire (1987) who contend that the interpretation of social phenomenon from visual learning media by learners in the classroom can bring awareness and provoke change.

In another study, Oyedele, Rwambiwa and Mamvuto (2013) analysed secondary school trainee teachers' views and their use of Educational Media and Technology (EMT) during teaching practice. The results indicate that while trainees appreciated the role of EMT in teaching and learning, the majority of the trainees did not, however, use EMT during their teaching, and that there were inadequate and malfunctioning EMT facilities in the practising schools. Resources were limited for both teachers and pupils, with the exception of printed materials and some obsolete equipment that lacked compatibility with modern technologies. Text books available were mostly foreign and hence not suitable for Zimbabwean conditions. For instance, the media imported from other cultures usually do not represent the culture prevailing where it is consumed. Therefore imported media are not relevant as they most probably do not reflect the patriarchal culture in Zimbabwe. Basing on results from that study, it shows that visual learning is still considered a peripheral issue in Zimbabwean education and is not taken seriously against all the advantages it brings to learning. This negligence probably stems from lack of visual literacy skills and cultural perceptions to effectively read and interpret visual images and finding relevance to the learners. Kress and van Leeuwen (2006) suggest that when images which are grounded in a clear social justice framework are used as resources in the curriculum, education can become a critical tool for transformation. Thus, this study focuses on how visual interpretation is affected by gendered precepts at teacher preparation level to the would-be teachers who will find the benefits of gaining meaning from visual images when they teach.

Heidegger and Gadamer (as cited in Rose, 2013) suggest that all knowledge is governed by hermeneutics, a human science of interpretation whose concern is to help us gain knowledge and to understand human experience and culture including from visual images or artefacts. Visual media lead to expansion and refinement of our understanding of social and cultural reality as visual inquiry allows us to ascribe meaning to a range of human activities and experiences (D'Alleva, 2012). Gibson, J. (2006) in the same vein also remarks that critical interpretation as a source of visual information marks the articulation patterns of salience, value and significance in the world which art critics bring to view. Visual learning therefore provides critical knowledge and understanding of the world.

Rees (2009) suggests that learners are more able to imitate behaviour through mirror neurons derived from image stimuli than aural or tactile inputs. Bandura (1977) suggests that an observer's behaviour changes after viewing the behaviour of a model. Thus visual media provides a learning platform which can bring about critical awareness and change. Rees (2009) on the other hand suggests that observation directly improves muscle performance via mirror neurons. For instance by watching a game, a performer will be better able to predict what to do next. Mirror neurons, which can only develop due to visual image stimuli with high 'action potential', provide a template for the individual to replicate a model of analysis for others and for prediction (Laureys & Tononi, 2009). Thus visual images pose a platform for critical consciousness and transformation. The role of visual media in visual learning pedagogy therefore cannot be undermined. Visual learning methods need equal attention for improved critical learning potential.

Gopal (2010) stressed the role of visual media, arguing that visual materials help the teacher to overcome physical difficulties of presenting subject matter. Media bring the world into the classroom, therefore critical interpretation marks a moment of our engagement with the world of the visual media and we need to know what we find of consequence in this world. That is to say, with visual materials, the barrier of communication and distance is broken. According to Dike (1993) this is important because once the phenomenon is visualised, the concept and knowledge become concrete and permanent and again resonating with the Chinese proverb that 1 see 1

remember.’ For instance, one study cited in Kouyoumdjian (2012) asked students to remember many groups of three words each, such as dog, bike, and street. Students who tried to remember the words by repeating them over and over again did poorly on recall. In comparison, students who made the effort to make visual associations with the three words, such as imagining a dog riding a bike down the street had significantly better recall. Visual meaning is a powerful means to enhance memory and comprehension in learning.

However, the use of visual media can be adverse if media are used as a model or standard. Bandura (1977) argues that the process of acquisition or learning can be considerably shortened by providing appropriate visual models. Thus a good example is therefore a much better teacher than the consequences of unguided actions. In art history classes for example, related visual forms which were created in the past can provide a template for interpretation. For instance, Manet’s (1863) *Olympia* (Figure 1 in Appendix A) can be used to provide a platform for interpreting Morimura’s (1990) *Futago* (Figure 1b in Appendix A) because they have a relationship of similarity in structure and content. Models however are not perfect resemblances because there are several factors that are naturally unique to each case, such as the author’s intentions, culture, space and time. Therefore, no visual image can be a perfect model for the other but can provide a useful inference. Secondly, providing models for interpretation limits the horizons for interpretations which should encourage multiplicity of meanings. Nevertheless, Bandura (1986) suggests that imitational learning from visual media entails that observers must be motivated to act and must be provided with an example of the desired behaviour, they must perform responses that match the example and imitative behaviour must be positively reinforced. It is highly mechanical and irrelevant when faced with new situations because divergent responses are non-rewarded and punished. In school, responses that are divergent to the model answers are given low grades. Negative learning may also arise from the media by the misconstruction or misinterpretation of the content if it is not immediately followed up with an apt explanation. On the other hand this study focuses on the use of visual media as active learning material to promote and provoke critical thinking and not passive presentation of information.

4.3 Visual learning as a critical pedagogical approach

The necessity to use visual images as media in teaching and learning is not impromptu but emerges from a careful consideration of the critical learning goals and the needs of different learner types.

The Zimbabwean primary and secondary art curriculum has for long focused on art production at the expense of art history, criticism and aesthetics (Mamvuto, 2013). Thus art as a subject without art history, criticism and aesthetics did not provide purposeful acquaintance with visual literacy because it focused on craft skills only. The Lewis and Taylor (1974) report then made recommendations to embrace other aspects of art such as art history and aesthetics but the curriculum was still limited in art criticism and visual interpretation at teacher education level in Zimbabwe. However, at secondary level only until 2005 the Zimbabwe Ordinary level (O Levels) art examination was based on production without theoretical assessment at all (Abraham as cited in Mamvuto 2013). However, even though art history questions are now examined, the curriculum lacks exposing learners to art criticism and interpretation skills which are essential skills in critical pedagogy (Mamvuto, 2004).

The UNESCO road map (2006) on the other hand made several recommendations to the approaches which could be adopted to Arts education but are still yet to be achieved in Zimbabwe. These were aimed at improving cultural participation, quality of education and promote expression of cultural diversity. Critical engagements with the arts stimulate essential strategies effective for emancipatory education for art educators and artists. This study therefore aims to bridge the gap in Zimbabwe starting with at teacher education level and cascading to the primary and secondary school through the teachers. Visual learning is important in critical visual pedagogy if adopted at teacher education because it equips teachers who are agents of emancipation with skills they translate to learners in the schools. Rutoro *et al.* (2013) also concur that teacher education level can be a spring board for educational transformation.

Art provides a link between visual literacy and the visual world (Cary 1998). The role of visual interpretation in visual learning pedagogy is to give learners access to visual content and be able to communicate with visual images. Lusted (as cited in

Simmonds, 2013) defines pedagogy as addressing the transformation of consciousness that takes place in the intersection of three agencies of the curriculum, teacher, the learner and the knowledge produced. Therefore a visual pedagogy must create consciousness among the teachers and learners. In the same vein, Freire's (2000) notion of the banking concept, suggests that education is the practice of freedom as opposed to the practice of domination. In the undesirable banking concept, the education becomes an act of depositing knowledge where the students are the depositories and the teacher is the depositor. This type of education leads the student to memorise mechanically the narrated content or produce images only for craft's sake without meaning which is not the goal of education at all (Freire, 2000; Cary, 1998). Education's goals consists of an act of liberation from domination (Freire, 2007; Shor & Freire, 1987) where learners create their own knowledge. In the same vein Cary (1998) espouses that the problem of domination and resistance in society offered in visual culture amounts to important conceptual tools a critical visual pedagogy can use to connect the possibilities which art education for emancipation offers. Freire (2004) argues that critical consciousness perceives the true causality of problems of the world and human potential directs and influences solutions and change. Therefore exposing learners to the visual culture of contemporary issues leads to the creation of learners' critical consciousness.

Critical theory, which guides critical visual pedagogy, is directed towards identifying and solving problems, not towards a passive reflection on the nature and meaning of problems that amounts to silent complicity and accommodation (Taylor, J.B. 1993). Eisner (1992) suggests that visual art encourages revitalised conversation about freedom, knowledge, power, and contemporary culture between participants in the institutions of the art world and art education. Thus, a useful approach to make visual learning critical is to adopt contemporary themes such as gender ideologies that reflect concerns about power asymmetry, which balance our practical needs with desires to visualise possibilities and then to chart courses towards solutions.

The adoption of visual learning pedagogy is also premised on learner types. According to Gholami and Bagheri (2013) there are three different kinds of learners; the kinaesthetic, the visual and the auditory. Tazber (2008) states that 65% of our students are visual learners, 30% auditory and only 5% are tactile. Visual learners

constitute that majority of learners we find in the classroom who prefer learning from visual media as they think in images while auditory learners conceptualise best through nuances in speech and text (Gholami & Bagheri, 2013; Willingham, 2015). Thus the use of visual learning pedagogy is motivated by the learning preferences of the learners among other factors. In the next section I focus on the social-psychological factors which promote visual learning because this study is indexed on interrogating how gender, which is a social construct, influences visual interpretation.

4.4 Psychologies for critical visual pedagogy

Many psychological scholarly efforts have shaped the relevance of visual pedagogy in art education. These include behaviour, cognitive and social psychology. In this section I focus on discussing and critiquing psychological conditions for critical visual learning and pedagogy which include intelligences and preferred learning styles.

4.4.1 Multiple intelligence theory

Sternberg (1988) defines intelligence as behaviour involving adapting to your environment, changing your environment, or selecting a better environment. Intelligence therefore defines adaptive ability which resonates with what critical pedagogy aims to achieve in learners especially when adapting to issues that concern them in their immediate environment. However, Davis, Christodoulou, Seider and Gardner (2011) note that there are several pluralistic intelligences proposed by different theories developed up to date which explain different abilities, performances and preferences to learning styles. Thorndike, Bregman, Cobb and Woodyard in 1927 (as cited in Davis *et al.*, 2011) were first to conceive intelligence as the sum of three parts: abstract intelligence, mechanical intelligence, and social intelligence. Then Guilford (1967); Guilford and Hoepfner (1971) also later conceptualized intelligence as consisting of four content categories; five operational categories; and six product categories. They ultimately proposed 150 different intellectual faculties which differentiates the learners. Gardner (1983) proposes a multiple intelligence theory which had a wide acceptance and use in education due to its relevance and authenticity as it is supported by research (Posner, 2004). Later, Sternberg (1988, 1997) offered a triadic theory of intelligence that identified learners as differentiated by analytic, creative, and practical intelligences.

According to Sternberg (1988) intelligence involves a combination of triadic components of the mind, *analytical*, *practical* and *creative*. These are interchangeable and not static and hence very useful in measuring critical visual learning which combines our abilities to analyse, imagine and solve problems from our socio-cultural environment presented in visual form. Sternberg (1997) suggests key functions summarised in table 4.1 below for the intelligences which are relevant for critical visual learning.

Table 4.1: Functions of each aspect of intelligence (Sternberg, 1997)

Analytical	Creative	Practical
Analyse Critique Judge Compare/contrast Evaluate Assess	Create Invent Discover Imagine if Suppose that Predict	Apply Use Put into practice Implement Employ Render practical

Source: Sternberg, R. J. (1997) *Successful Intelligence: how practical and creative intelligence determines success in life*. NY: Penguin/Putnam.

Sternberg's (1997) intelligence theory resonates with critical visual pedagogy in art. Critical visual pedagogy entails an interplay of the triadic intelligence components suggested by Sternberg (1997) from *analytical* reading of the visual media to when the learners are involved in *creating* or *inventing* own images *applying* and or *implementing* knowledge gained. Since Sternberg's theory suggests that these intelligences are in everyone, it implies that critical visual pedagogy is applicable with all learners regardless of gender, class, age or orientation. In line with this study, I argue having a polarised visual interpretation at the analytic stage affects all the other forms of intelligences, creative and practical.

Gardner (1983, 1999, 2006) had a somewhat different perspective on intelligence but one that is relevant in informing critical visual pedagogy. He developed the multiple intelligence theory as a classical model by which to understand and teach many aspects of human intelligence, learning style, personality and behaviour particularly in education and industry. The types of intelligence that a person

possesses indicate not only a person's capabilities, but also the manner or method in which they prefer to learn and develop their strengths (Posner, 2004; Davis *et al.*, 2011). Thus we have different types of learners depending on the intelligence(s) which is or are a strength for them.

According to Gardner (2006) individuals are endowed with multiple intelligences including the spatial-visual (artistic) intelligence which involves visual spatial perception; interpretation and creation of visual images; pictorial imagination and expression; and the comprehension of the relationship between images and meanings. Gardner (2006) suggests that in effect this intelligence implies that such a learner is a visual learner. A visual learner understands concepts better presented in visual form or through visual media. This learning preference is not limited to artists but also to other professions like designers, cartoonists, story-boarders, architects, photographers, town-planners, visionaries, inventors, engineers, cosmetics and beauty consultants (Gardner, 1999, 2006). As alluded to earlier by Tazber (2008) these visual learners account for 65% of the total learners hence it is very important to acknowledge the presence of visual learners endowed with spatial-visual (artistic) intelligence. Coffield, Moseley, Hall & Ecclestone (2004) warn that there is harm if there is no alignment between learners' adaptive styles and teaching methods. Therefore, the use of visual learning is inevitable and valuable to a significant proportion of the population which however possess different gender polarisations and socio-cultural backgrounds.

4.4.2 Learning styles

Defining learning styles is a contested arena. There are various competing theories and models identifying and creating distinct approaches which differentiate learning styles (Coffield, *et al.*, 2004). These models include Curry's 'onion' model (1983); Gregorc's four channel learning styles (1982); Vermunt's inventory model (as cited in Coffield *et al.*, 2004); Dunn & Dunn's (1992) model and instruments of learning styles to mention but a few. Curry (1993) distinguishes learning styles based on the learners' differences in instructional preferences, information processing styles and cognitive styles. Similarly Vermunt (1998) suggests that learning styles are differentiated by mental learning models and learning orientations which impact on their processing strategies. Gregorc (1982) on the other hand categorises learning

style on fixed mental channels of processing information which he suggests are innate. On the other hand, Dunn and Dunn (1992) suggest that learning is conditioned by the *stimulus* from the environment. Given all these diverse and multiple views, Coffield *et al.* (2004) concludes that drawing distinctions in learning styles is a complex task because learning styles draw from a variety of disciplines such as cognitive psychology, genetics and motivation.

However, to further explore the issue of matching visual learning styles with critical visual pedagogy as an appropriate teaching method, it is important to attend to the subject matter (Grigorenko & Sternberg, 1995; Hyman & Roscoff as cited in Coffield *et al.*, 2004). The subject matter which draws content from the social environment such as gender prejudices, inequality and oppression is addressed better through social learning strategies (see item 4.5 - *Critical visual pedagogy and social learning*) and is a concrete phenomenon which learners relate to in their day to day life. Therefore pedagogy utilising visual media which relate to the learners' social world is appropriate.

Though various models of learning styles seem diverse in the variables for categorising learners they inevitably intersect on a certain group of learners, (visual learners) who are of concern in this study. Various models address this learning style with different labels elaborated below such as, visual modality learners in the VAKT model (Cury, 1993; Dunn & Dunn, 1992); concrete adaptation hemisphere learners (Gregorc, 1982), or application directed learners (Vermunt, 1998).

The Visual-Auditory-Kinaesthetic learning style model (VAK) which is important to this study stresses the appeal to visual senses among other senses, hearing and touch. According to Curry (1983) the VAK multi-sensory approach to learning and teaching was originally concerned with the teaching of special needs children and other learners for whom conventional teaching methods were not effective. According to Dunn and Dunn (1992) there are five *stimuli* which significantly influence learning which include environment, emotions, sociology, psychology and physiology. The physiological stimulus is based on the perceptual strength or modality preference such as visual, auditory, kinaesthetic and tactile (VAKT). According to Dunn and Dunn (1992) as cited in Coffield *et al.*, (2004:31) visual perception is a modality preference which some learners utilise in order to

concentrate, process, internalise and retain new difficult academic information. Dunns and Dunns (as cited in Miller, Dunn, Beasley, Ostrow, Geisert, & Nelson, 2001) found that instructional designs were more effective when formulated in combination with other physical modality preferences such as visual and tactile oriented instructional designs. Dunn (2003) recommends that it is prudent to match instruction to the preferred learning style.

Gregorc's (1982) mind styles model is a genetic-based model moulded in the line of Piaget's schema of accommodation and assimilation concepts as fixed brain structures or dispositions which organise perception and ordering of information. According to Gregorc (ibid.) the manner in which learners grasp information is either abstract or concrete and the information is randomly or sequentially organised for future use as mental images. Randomly means the power of intuition, imagination, divergent thinking and creativity while sequentially implies thinking in a logical, analytical, rational and evaluative manner. The comprehension and perception of information is dichotomous between concrete and abstract resulting in different kinds of learners which Gregorc describes as:

Individuals with clear-cut dispositions toward concrete and sequential reality chose approaches such as ditto sheets, workbooks, computer-assisted instruction, and kits. Individuals with strong abstract and random dispositions opted for television, movies, and group discussion. Individuals with dominant abstract and sequential leanings preferred lectures, audio tapes, and extensive reading assignments. Those with concrete and random dispositions were drawn to independent study, games, and simulations. Individuals who demonstrated strength in multiple dispositions selected multiple forms of media and classroom approaches (1984:54).

It is interesting to note that Gregorc (1984) is content that there is a strong correlation between the individual's disposition, media and teaching strategy. It is relevant and prudent to be cognisant that learners with a random and sequential disposition have high intuition, imagination, creative and divergent thinking; and logical, analytical, rational thinking respectively which are the basis for critical visual pedagogy. Learners are disadvantaged when there is lack of alignment between

their adaptive abilities and the demands placed on them by teaching methods and style (Gregorc, 1982; Dunn & Dunn, 2003; Coffield *et al.*, 2004).

While this study focuses on how gender as a construct of culture or social environment influences interpretation rather than as biological determined male and female innate ability to interpret visual stimuli, it is unavoidable in this study to be engaged briefly in the nature-nurture debate to clarify from other studies the neurological relevance of visual learning not indexed on sex. It is an on-going debate but many researches have shown that there is sexual difference on how the brain functions between men and women (Cosgrove, Mazure & Staley, 2007; Kosciak, Bechara & Trane, 2010). In this section, I will discuss and focus only on how the learners' neurology regardless of sex receives and recognises visual stimuli at a mechanical level especially with the aim to elucidate the importance of visual learning pedagogy to learners from a biological point of view. Kouyoumdjian (2012) suggests that our brain is mainly an image processor (much of our sensory cortex is devoted to vision), not a word processor. The inputs from visual information (visual stimuli) are converted and become neural signals which act as action potentials (Laureys & Tononi, 2009). Each set of action potentials or patterns is experienced differently. Memory is built from the frequency of these action potentials which imply that stimuli, like aural stimuli, which have less action potential, have low retention capacity than visual stimuli. This explains the observations expressed in the Chinese famous quote that, 'I hear I forget, I see I remember and I do I know.' Visual methods are therefore important learning methods in many ways. First, it assists in achieving high retention of information. Then secondly, the stored information can then be reconstructed and used for predictable ability or the solving of other future problems.

4.5 Critical visual pedagogy and social learning

The modern world continues to become an increasingly complicated hyper visual society resulting from human social interactions, innovation and technology (Rose, 2013). Research on social learning theory has provided a great deal of evidence that learners are intricate social beings, socially active, and socially interactive whose acquisition of knowledge is inseparable from their social environment (Kress, 2010). The social learning theory therefore also deserves attention and focus and is relevant to this study where the learner's engagement in visual learning or

interpretation is indexed to the social environment, its gendered culture, beliefs and experiences. Visual images are also products of culture or interaction with the social environment. Cary (1998) suggests that critical art pedagogy seeks to connect student art worlds and the contemporary art world as it exists as a complex socio-cultural institution. Therefore, social learning theory is relevant to this study which focuses on the role of gender polarisation (as a social construct) in the interpretation of visual media in visual learning.

Social learning theory was developed as a bridge between the behavioural and cognitive theories when psychologists were increasingly interested in the effects of the social context on individuals' cognitive development (Matusov & Hayes, 2000). Behaviourist and cognitivist theories among other learning theories fail to account precisely for the role of the social environment in building the learners' cognition and underlying perceptions which is inferred in making meaning or gaining understanding of visual stimuli (Gabriel, as cited in McLeod, 2007). Bandura (1977) argued that behaviourists' thinking neglected the determinants of man's behaviour arising from his cognitive function. Thus the theory is considered incomplete rather than inaccurate (McLeod, 2007). Human learning is a result of reciprocal interaction between behaviour and its controlling conditions. Social learning theory emphasises mediated, symbolic and self-regulatory processes in learning. Observational learning and reinforcement is the core of social learning (Bandura, 1977).

Socialisation has a strong bearing on the learners' cognitive development and learning (Bandura, 1986; McLeod, 2016). A learner who is socialised, for instance, through observational learning among other processes, about gender stereotype colours (such as the belief that blue is masculine and pink feminine) will bring such information as precepts in the way he/she reads colour of visual signs in the classroom. Kress & Van Leeuwen (2006) also support the notion that the meaning and understanding of visual images are culturally mediated. Hence social learning is relevant to this study which investigates the influence of gender polarity as a socially acquired construct on visual interpretation.

4.5.1 Social development theory

Social development theory was developed by Lev Vygotsky in 1978. Firstly, the major theme of Vygotsky's theoretical framework is that social interaction plays a fundamental role in the development of cognition. Social development theory is aligned with Piaget's (1936) cognitive development theory (as cited in Matusov & Hayes, 2000) which holds that physical maturity precedes learning and the social environment constrains child development as it detects and imposes patterns of development which the child is not prescribed to follow, whereas Vygotsky (1978) suggested that social learning precedes development¹⁷. For instance, every function in the child's cultural development appears twice before cognition; first on the social level between people (inter-psychological) such as gender role stereotypes and secondly, on the individual level inside the child (intra-psychology) such as gender identity (Vygotsky, 1978). Therefore, according to Vygotsky, the understanding of gender-role stereotypes through observation and socialisation and gender identity precedes cognition.

Matusov and Hayes (2000), however, disagree that participation by the learner in the social activity does not precede competency. According to Vygotsky (1978) society, culture and institutions (like family) have a mediational role in child development concerned with semiotic mediation where these perceptions from culture, society and institutions shape the child's cognitive development and are prerequisites which guide and determine learning. This study is therefore premised on this important view that any learning, especially from visual media, is inevitably influenced by preconceived sociocultural views and gender polarised identities.

Secondly, the social learning theory according to Vygotsky (1978) also acknowledges the presence of the more knowledgeable others (MKO) in the child's social environment. The MKO refers to anyone who has a better understanding or a higher ability level than the learner with respect to a particular task, process, or

¹⁷ Within a general process of development, two qualitatively different lines of development, differing in origin, can be distinguished: the elementary processes, which are of biological origin, on the one hand, and the higher psychological functions, of sociocultural origin, on the other. *The history of child behaviour is born from the interweaving of these two lines...* The developmental roots of two fundamental, cultural forms of behaviour arise during infancy: the use of *tools* and human *speech* (Vygotsky, 1978:46, italics in original text)

concept or a custodian of culture (Sammons, undated). The MKO can be a teacher, adult or peers. So the learner depends on the social environment to gain knowledge about cultural values and beliefs and competence in tasks beyond his or her knowledge (Wertsch, 1985). Endowed with knowledge from MKO a learner stands at a higher point of advantage, a scaffold¹⁸, to infer and interpret visual images. Visual images as learning aids are made or appropriated by MKO for the purpose, among other factors, to make new content of a higher cognitive order available and easily accessible by learners within the classroom environment. Thus, it is inevitable that the social environment of significant others has an influence in learning especially when visual aids are used as sources of new knowledge. Vygotsky viewed child development as the process of a decreasing diversity between the norms of the advanced community (MKO) and an individual learner's actions¹⁹. The learners imitate the behaviour modelled by adults.

A third aspect of Vygotsky social development theory is the idea that the potential for cognitive development depends upon the zone of proximal development (ZPD). The ZPD is a level of development attained when children engage in social behaviour (Wertsch, 1985). Vygotsky claimed that the distance between the student's ability to perform a task such as interpretation of visual stimuli on his/her own and under the guidance of a MKO (teacher, peer, adult and so on) is the Zone where learning can take place. Full development of the ZPD depends upon full social interaction. For instance, the range of interpretive skills and inferences that can be developed with adult guidance or peer collaboration exceeds what the learner can attain alone.

The socio-cultural environment shapes the meaning gained from visual images. In visual learning pedagogy, making meaning from the visual images is indexed on the

¹⁸ A scaffold according to Vygotsky is a psychological support rendered to learners to be able to achieve and complete task which are cognitively higher than their level. It therefore accelerates learning with the aid of external social support from More Knowledgeable Others.

¹⁹ Thus the social learning theory is criticised for its commitment to universalism, de-contextualisation, ethnocentrism, and adult centrism. Universalist (i.e., claiming that there is only one advanced direction for development), de-contextual (i.e., claiming there are general developmental mechanisms/skills that independent of the context of their use), ethnocentric (i.e., claiming deficits in values and practices of the other, not own, communities), and adult-centric (i.e., claiming deficits in values and practices of children when they are not comprehensible by adults) (Matusov & Hayes (2000).

socio-cultural experiences of the learner (Sammons, undated). The meaning that is generated with the aid of social interactions reflects the culture, beliefs and norms of the environment. However, Matusov and Hayes (2000) believe that the participation of the learner in a sociocultural activity more advanced than his is meaningless and lacks relevancy. It is an imposition of activities. For instance, reading images or visual interpretation should be meaningful and not a mechanical skill without relevancy to the learner. Matusov and Hayes (2000) further argue that the learner makes no deep individual thought. Sammons (undated) in the same vein believes the social learning theory doesn't account properly for the cognitive preparedness of children to imitate adult behaviour. However, this criticism is overthrown when socialisation according to Vygotsky transcends to the second level of intra-psychology. This level indicates that the learner is transformed by what he or she learns from socialisation, for instance developing a gender identity. Gender now becomes part of him/her rather than an observable character with other social members. Meaning of the external world now evolves from within the learner and is influenced by the learnt or ascribed behaviour. The social development theory therefore resonates with the assumptions of this study that the social construction of gender identities influences the learner's engraved cognitive perceptions and therefore also impact visual interpretation. Thus social development theory is relevant to this study which is based on gender polarisation.

4.5.2 Social learning theory

Bandura (1977) suggests that there are two models of learning in social learning. New patterns of behaviour can be acquired through direct experiences or observing the behaviour from others and their consequences (behaviourist model). Learning by direct observations with reinforcements serves an informative, motivational and meditational function for cognitive development (McLeod, 2016). Bandura supports behavioural theory in saying that actions are automatically and unconsciously strengthened by their immediate negative or positive consequences. Observed or lived reinforcing experience brings awareness or knowledge which changes our understanding of a situation and how we solve further encounters (Bandura, 1986). Thus according to Bandura (1977) in his cognitive model, man's cognitive ability skills provide him with the capacity for creating awareness and transformation. This

implies that humans are not helpless passive reactors to external forces. Prior experiences, build conceptions and expectations. Therefore according to social learning this implies that in visual interpretation our lived and observed and reinforced experiences motivate the meaning we gain or attach to images and probe for change.

The social learning theory according to Bandura (1977) is premised on three characteristics of learning, observation, interpretation and imitation which are also very important factors for this study. According to Bandura (1977, 1986) as alluded to before, learners have the capacity to learn by observation and it enables us to acquire large, integrated units of information and behaviour without trial and error. Critical visual pedagogy in this study is premised on observational learning and hence this social learning theory is befitting because it acknowledges the role of the environment or visual stimuli.

Visual images used as media for teaching and learning are valuable sources of information and knowledge which man can extrapolate through observation and subsequent interpretation and imitation (Mcleod, 2007). Bandura further avers that man's cognitive capacity determines not only how he will be affected by his experiences but also the future direction his actions may take. External influences are represented symbolically in the mind and can later use such representations to guide their further actions. The internalisation of gender precepts and gender identity as symbolic representations can influence further actions and behaviour such as role allocation and stereotyping.

In terms of visual interpretation, the symbolic representations of gender concepts such as patriarchy can have a significant influence on future visual interpretation. The social learning theory is therefore relevant to this study which is based on the assumption that gender perceptions underlie visual interpretation. These higher mental processes permit both critical insightful and foresightful behaviour. A visual image is a visual stimulus which man can use in ways to manipulate and interpret using the past experiences (inter-psychological) as well as his cognitive capacity (intra-psychological).

If the meaning of symbols is socially constructed, it implies they can be socially deconstructed too, by way of Vygotsky's ZPD where the educator respectfully guides the learner towards a conscientisation of meaning (Freire, 2000). In the same view Walsh (2013) suggests that meaningful engagement with the visual texts occurs when learners and teachers approach a text from a reader response perspective. He further makes a very important conclusion for critical pedagogy and social learning that, reader/viewer engagement with a text for critical meaning activity requires a text, but so does the experience, feelings, thoughts and imagination of the reader. Kress and van Leeuwen (2002) also suggest that visual resources used in the classroom should be linked to the culture.

4.6 Critical pedagogy in art education

Efforts to have a curriculum guided by critical thinking are not a new phenomenon in the field of art education through various art curriculum models like the ARTS PROPEL (Gardner, 1989), Discipline Based Art Education (DBAE) (Hamblen, 1987) and Critical studies (Thistlewood, 1989).

The Project-Zero at the Harvard graduate school of education proposed a curriculum and assessment model in art education called the ARTS PROPEL with the major aim to improve the status of art to being engaged with cognition and meta-cognition at the level of the natural sciences (Gardner, 1989). Critical thinking in this curriculum was equivalent to intelligence expressed in the reflective thinking which improves production.

A similar curriculum from the Getty centre for education, the discipline based art education curriculum (DBAE) incorporated critical thinking in the reflective and interpretive discipline called art criticism which had to be studied along with other art disciplines such as art history, production and aesthetics (Eisner, 1988). Eisner (1988) argued that exposing art learners to these four disciplines would make them critical thinkers.

In the Critical studies model by Thistlewood (1989) as cited in Manson (1992), the major objective is to improve understanding and knowledge of art beyond art making hence to make students aware and responsive to contemporary and historical art

and design. According to Thistlewood (1989) critical studies embraces art history and aesthetic theories together with visual literacy and connoisseurship relating to social, political, religious and economic contexts within which art and design exist. Thus critical thinking is viewed at the level of being an art critic interpreting meaning from the social, political, religious and economic contexts. Furthermore in this framing, the making and interpretation of art images in art education is characterised by socially critical evaluation. n.

Adding on to these previous efforts which focused on critical reflection in art education for production and interpretation, this study distinguishes that critical art education has to engage art as an emancipatory tool for creating critical consciousness, that is creating awareness of social inequalities and injustices because art making and meaning making is inseparable from ideologies. It is important in using critical visual pedagogy to appreciate that art needs to be taught in a way that helps students to understand the content of the production and reception of an artwork from a historical and cultural perspective. The socio-cultural contexts are important when interpreting and understanding an artwork, and include the issues of gender inequalities among other prejudices.

4.7 Visual media and gender

Research has shown that male and female experiences in academic settings can be vastly different. Chung and Jung (2005) note that even students sitting side-by-side in the same classroom can be experiencing a situation differently. Frequently, these different experiences lead women to feel less confident, to contribute less to the class and to be perceived as less capable students (Butler, 1990). Lu and Lai (2009) maintain that external factors such as visual media contribute a great deal to the success of students of the same innate intelligence, motivation and confidence. Various researches have been conducted to evaluate and analyse the gender effectiveness of media in learning. This section interrogates, research studies focused on the use of visual media in various learning situations and how gender as a social construct manipulates or is manipulated to enhance meaning of the visual content.

Visual media use is taken casually in most institutions across the globe. Ashaver and Igyuve (2013) evaluated how the library in a college of education, Katsina-Ala, Nigeria met the needs of the teachers in supply of audio-visual materials; the types and quality of audio-visual materials available in the college, their frequencies of use and exhibitions and finally what steps the librarian has taken in promoting or creating an awareness of the available audio-visual resources in the library. It was finally discovered that the college collection of audio-visual materials is fairly adequate. The lecturers in the college rarely use audio-visual resources in teaching. The chalkboard is the only medium frequently used by the lecturers. Non-availability, lack of supporting infrastructures and human factors are hindrances to the use of audio-visual aids in the college regardless of gender. Ashaver and Igyuve (2013) concluded that there are numerous benefits that students derive from the use of audio-visual aids but are denied these aids. Sellnow (1993) suggests that teaching for gender equity and creating gender equity in the classroom should be the highest priority. Media selection can be an important tool to curtail or promote gender equity.

Chadwell (2007) acknowledges that the meeting of the individual needs of each student is central for their learning success. A study carried out in Korea by Chung and Jung (2005) showed that there was no gender equality in the classroom in spite of several governmental projects for gender equality education. The study revealed that teachers who are actually required to implement gender equality education do not fully understand the concept. In addition, Chung and Jung (2005) revealed that teachers have been found to lack the ability to reflect on their own gender-biased instructional behaviours and selection of visual media. Gender equality education tends to be understood by teachers as simply providing male and female students with equal educational opportunities, fostering their androgyny, or teaching gender equality consciousness directly (*ibid.*). They further argue that gender equality education should be understood as including the selection and use of gender sensitive instructional media, but also integrating the experiences and needs of both female and male students into visual media and enabling them to overcome traditional gender relations through visual media. Thus the selection of media should also be based on gender socialisation and gender identities. Mtekwé (2012) notes that the media and instructional behaviours also perpetuate gender discrimination if not treated with caution.

Visual models can also be used to manipulate learners' perceptions about self or the environment. Gender identity or orientation is enhanced with the type of media learners are exposed to in the classroom. Stanhope (2013) investigated how a live human model used as a visual medium²⁰ in life-drawing impacts on 14-16-year-old female art and design students and their perception of body image. The study was based on the assumption that contemporary western society was bombarded with advertising, social media and celebrity culture on a daily basis, which often focuses on body image. Therefore, do young female students have a democratic choice in forming a relationship with their body given the proliferation of media advertising body images? Alternatively, do they feel pressured into conforming to a visual media led image? The article analysed the reaction of a group of fine art students to life-drawing and a female nude who was used as the visual medium. The study questions their perceptions of 'normal' and discusses if art-based research projects and visual media can challenge contemporary issues and young female students' perception of body image.

The study found that the female body is dense with meaning in a patriarchal culture and these connotations cannot be shaken off entirely. There is no possibility of recovering the female body as a neutral sign for feminist meanings, but signs and values can be transformed and different identities can be set in place. Stanhope (2013) further reports that the study found interesting elements throughout, that although the students were visually aware of the manipulation that occurs in the media, the semiotics of gender in the media are so deeply embedded that the students are struggling and failing to resist. Even though they can consciously distance themselves from the stereotypes, these images are, unfortunately, what informs their subconscious ideal of female 'beauty'. Therefore deep seated ideologies about gender cannot be minimalised or ignored when learners view or interpret visual images in a learning environment.

²⁰ Bandura (1977) outlined three types of modelling stimuli: **Live model** in which an actual person is demonstrating the desired behaviour is an important visual modelling stimuli; the others include Verbal **instruction** in which an individual describes the desired behaviour in detail and instructs the participant in how to engage in the behaviour and **Symbolic** in which modelling occurs by means of the media, including movies, television, Internet, literature, and radio. Stimuli can be either real or fictional characters.

Technological media is another source of visual media which is increasingly gaining popularity in education. Lu and Lai (2009) carried out a case study which investigated how the online environment as a learning medium can support and enhance feminist approaches to gender and visual culture studies. The findings indicate that students engaged in asynchronous online learning are able to effectively generate and broaden discussions on gender and visual culture issues. They do not only challenge their own and one another's assumptions, but can also negotiate new meanings and construct new knowledge in many ways during the exposure to online learning media and discussions. Teachers can create practical examples, visual aids or media in which students explore their own lives and contemporary times. The media use can foster criticality regarding gender equity. Visual inquiry activities expose culturally learned meanings and power relations concerning gendered constructions of human worth in images.

Visual media is very important and an indispensable tool to promote critical visual learning. Most teachers regardless of gender agree that visual media play an important role in teaching and learning. However, studies have shown that if media are not selected with scrutiny to promote gender equity, it may yield unintentional and undesired gender discriminatory effects because different forms of media or visual content have different gendered meanings for the learners.

4.8 Summary

Visual learning exploits visual interpretation skills which are susceptible to social, cultural, historical and gender ideological influences. This chapter aimed to critically explore the phenomenon visual learning, its theoretical determinants and practice.

It has emerged that learning from visual images is a complex phenomenon. The challenge is based on culture, its diversity and dynamism. Visual images which are unavoidably used in learning, might originate from a different culture for a different cultural representation and purpose, but can be adopted as learning aids. This chapter argues that visual learning is grounded in social learning primarily because it involves adopting and using social interpretive skills and the social environment to examine, critique, and understand meaning of visual content. Therefore, critical visual learning is a pedagogy which requires critical interpretation to fully discern all

the information and meaning of visual images with a potential to change the status quo. Visual learning is an interpretive process which is not independent from cultural and historical influences. Literature has established that past experiences are responsible for shaping self-identity and gender polarity which learners bring to the interpretation of visual media. The next chapter discusses the research methodology employed in this study to obtain empirical evidence of how gender polarisation influences visual interpretation among teacher education students in Zimbabwe.

Chapter 5

Research design and methodology

5.1 Introduction

This chapter gives an account of how I gathered data to address the research problem under study. This includes the research design, methods, the population and the procedures undertaken to solicit data. Justifications of decisions taken at every stage are given as gleaned from the literature review in chapter 2, 3 and 4 and the merit of each procedure in collecting data which responds to the problem under investigation. The gender meanings which participants have developed over years were established in this critical-interpretivist study with the aim to establish gender precepts which inform polarity and influence the meaning attached and obtained from visual images. The main objective in gathering data for the study was to critically examine the role of gender polarisation in visual interpretation by exploring the gender identities and polarisations of art and design undergraduate students at a selected university in Zimbabwe (Stonehouse University, not its real name). The gender constructions embody the meanings they attach to visual images and have implications for visual learning.

A clear justification of the qualitative research paradigm and methods of gathering data adopted which include visual narratives, interviews, observations, and focus groups is given. Brewer and Hunter (2006) assert that each type of method considered alone is imperfect to ensure that possible biases inherent in one method are alluded to hence they are used in conjunction in this study. The chapter includes concise definitions and narrations of each procedure to account for the selection of sample and gaining entry, ethical issues, data gathering procedures, and the data analytical procedures used from which I then draw conclusions. The strategies that I employed to ensure trustworthiness and credibility of the study, including triangulation, prolonged engagement and member checking, are given due attention and elaboration. Pilot testing and the reflections from these tests are also elucidated.

The chapter concludes by situating me as the researcher within reflexive interpretation by justifying my involvement, the transparency and reasons for the choices of empirical processes. For instance, in the gathering and analysis of data I take into account my personal experiences and theoretical predispositions that I bring into the research field. I begin by alluding to the research paradigm chosen.

5.2 Critical-interpretivist research paradigm

A qualitative research methodology is relevant to this study which involves human subjects and is interpretive and naturalistic in approach by focusing on their socio-cultural experiences and the meanings they have constructed (Denzin and Lincoln, 2003). The study used meaning-oriented methodologies against measurement oriented ones because it aimed to establish subjective reasons which underlie discourse and meanings behind gendered visual interpretations. The study is based on a synthesis of critical and interpretivist paradigms. Reeves and Hedberg (2003) posit that the interpretive paradigm is concerned with understanding the world as it is from the subjective experiences of individuals. In the Heideggerian tradition the interpretation of a text reveals something about the social context in which it was formed, and more significantly, provide the reader with a means to share and contemplate on the experiences of the author because texts and visual images are expressions of the author (Kress, 2010). This study does not remain only interpretive as it sets out to interrogate and establish the gendered decisions and motivations for interpreting visual images from their dichotomous and unequal gender cultural orientations. The study also allows a critical reflection and analysis of the participants' experiences in ways that elicit social change and expands gender discourse according to Parsa and Parsa as cited in Parsa (2013).

5.2.1 Interpretivist paradigm

The ontological basis of the interpretivist paradigm which guides this study is that reality is constructed inter-subjectively through meanings and understandings developed socially and experientially (Reeves & Hedberg, 2003). Interpretivism refers to the view that cultures can be understood by studying what people think about, their ideas, and the meanings that are important to them (Myers, 2009). The basic tenet of interpretivism is that the study of social phenomena requires an

understanding of the social worlds that people inhabit, which they have already interpreted by the meanings they produce and reproduce as a necessary part of their everyday activities together (Roth & Metha, 2002).

Interpretivism, in cultural anthropology, may refer to the view that cultures can be comprehended by studying people's ideas, what they think about and the meanings that are important to them (Roth & Metha, 2002; Creswell, 2014). In interpretivist research, knowledge is expected to be generated from value-laden socially constructed interpretations and researchers follow more personal and flexible research structures (De Vos, Strydom, Fouché, & Delpont, 2011). Meaning exists in our interpretations of the world. Denscombe (2010) also concurs that knowledge in interpretivism provides suggestive interpretations by particular people at particular times.

Interpretivism in this study was applied with a view to enhance the understanding of the impact of gender role socialization and gender identity on participants' way of establishing meaning from visual images (Berger, 2009). The gender identity constructions of the teacher education students who participated in the study were to a very large extent influenced by the ideological representations of gender in the socio-cultural context of Zimbabwe. Weedon (1997:121) suggests that interpretivist theory also provides a "contextualisation of experience and an analysis of its constitution and ideological power". Myers (2009) in the same vein suggests that interpretivism uncovers the truth of people's subjective experiences.

Gender is a cultural construct which builds individuals perception to world view (Sokoya & Muthukrishna, 2003:48). The nature of any discourse, according to Foucault (1981), is subjective and constitutes the most insidious sources of oppression which creates for instance inequality in patriarchy. The cultural discourse according to Weedon (1997) and Gramsci (2012) operates most significantly in what they called common sense. Common sense refers to those taken for granted values and beliefs that are rarely commented upon or critiqued. Thus the effects of cultural discourse or common sense are subtle but perpetuate throughout one's life span in operations and practices that signify gendered meaning in our culture including visual culture. The imbalance in the distribution of power affects the meaning of social life. The weakness of interpretivism lies in its limited goal of trying to only

understand, explain and interpret human behaviour. Thus a merging with critical theory was eminent because critical theory does not only describe a situation from a particular set of values but it aims at changing the status quo and emancipating the participants.

5.2.2 Critical research paradigm

The critical research paradigm has its origins in critical theory, attributed to German philosophers like Hegel and Kant in the eighteenth century, Marx in the nineteenth century and Freire in the twentieth century along with French theorists like Derrida, and Foucault (Carr & Kemmis, 1986). The critical research paradigm aims to promote democracy by making changes in different social, political, cultural, economic, and ethical as well as other society oriented belief systems (Carr & Kemmis, 1986; Creswell, 2014). Freire (2000) suggests that critical theory negates the limits and open ways to a new future embracing democracy. Myers (2009) suggests that the aim of critical theory is critique and emancipation. The critical research paradigm gives more attention to eliminating injustices in society and the critical researchers today also aim to transform society to address inequalities, particularly in relation to ethnicity, gender, sexual orientation, disability and other parts of society that are marginalized (Freire, 2000; Mackenzie & Knipe, 2006). From this we can glean that critical research aims to bring changes by challenging meanings as well as values existing in society. Similarly, De Vos *et al.* (2011) concur that critical research seeks to explain social inequalities through which individuals can take actions to change injustices. It promotes the notion of social justice in order to create a world that is fair, more impartial as well as harmonious. Likewise, according to McLaren (2003), critical theory is concerned with the power and justice of several issues in society such as economy, race, gender and education.

Furthermore, De Vos *et al.* (2011) assert that the critical research paradigm deals with oppression and inequalities in a society and attempts to emancipate its individuals as well as certain ethnic groups to gain power and have freedom from the different social, political, economic, ethnic and other barriers existing in the society. Gender polarised interpretations in teaching and learning inevitably reflect the gender inequality and barriers existing in the society and in the classroom. Thus through critical theory this study should create a platform for critical awareness

towards social change and gender equity by expanding learners' discourse in their understanding of their world. Freire (2000) suggests that education functions as a practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their gender discrepancies. Hence it was found suitable for this study.

Critical studies often ask the interpretive question *why?* The why-question that guides this study seeks to deconstruct the meaning of gendered social symbols and their relationships. For example, why does one use the colour red for females, or why is the female gaze withdrawn from the viewers? These are the questions which this critical-interpretivist study seeks to explore.

5.2.3 Philosophical orientations

Interpretive researchers adopt an inter-subjective epistemology and the ontological belief that reality is socially constructed by subjective experiences of the external world (Walsham, 1993). Similarly to interpretivism the historical ontological basis of critical theory is that there is a reality that is apprehendable. This is reality created and shaped by social, political, cultural, ethnic and gender forces that have been reified and crystalized over time into social structures that are taken to be natural and real (Weedon, 1997). Critical theory begins with asking participants to reflect on their current experiences and the memories and values they have identified and interpreted in their culture. Critical theory embraces a multi-disciplinary approach to research that concerns itself with tackling contemporary and social issues of equity and equality of voice (Kristeva as cited in Butler, 2004; Irigaray, 2008; Kelly, 1998).

Critical theory and interpretive philosophy have both been found useful because they complement each other in this study. Interpretivism as the study of social phenomena requires an understanding of the social worlds that people inhabit, which they have already interpreted by the meanings they produce and reproduce as a necessary part of their everyday activities together (Boas, as cited in Roth & Mehta, 2002). Similarly, critical theory at the other end focuses on and explores the study of meaning, investigates why there are variations and redresses inequality to have everyone's views and interpretations valued in their uniqueness. The interpretivist philosophy entails the study of communally defined subjective understandings of

phenomena as defined by culture such as patriarchy. Extending this idea further , Cohen, Manion and Morrison (2011:31) elaborates how critical theory “seeks to emancipate the disempowered, to redress inequality and to promote individual freedoms within a democratic society”. Critical theory’s aim is not merely to report but to liberate opinions and change the status quo (Kristeva in Kelly, 1998). All critical theorists share an interest in seeking not only to study and understand society, but also to critique and change society (Guba & Lincoln, 1989). Critical researchers challenge the status quo and the dominant powers in society and encourage action, change and empowerment (Carr & Kemmis, 1986). The research aims to establish why and how teacher education art students’ perceptions in visual interpretation are influenced by gender polarization and to set a platform for the later development of awareness among the participants and future students of the presence of gender diversity in visual content by recommending changes in the visual art curriculum.

The critical-interpretivist paradigm in this study stresses the need to put critical visual discourse analysis in context in order to have a deeper, more elaborated and emancipated understanding of the world from the subjective and independent experience of teacher education art students. The argument in this study is that gender-based disparities in visual interpretation should not be viewed merely as a means that fortifies polarisation and gender identity, but should be seen as a platform or tool utilisable for social inclusion and social transformation to reduce the perpetuation of unfair gender stereotypic role division and perceptions in schools, families and society. The other goal guiding this critical-interpretivist paradigm study is to establish guidelines towards the creation of critical consciousness towards the beliefs which perpetuate the traditional binary gendered interpretations *vis-à-vis* the emerging contemporary multiple gender constructions such as LGBTIs. Moreover, the study also tries to capture the unheard voices within the society especially in a patriarchal society such as Zimbabwe where women occupy second class citizenship status which has a negative impact on the visual interpretations that emerge from such underlying gendered perceptions.

5.3 Phenomenological research design

Phenomenology according to Husserl in Groenewald (2008) is defined as understanding the essence of phenomena by examining the views of people who experienced it. Thus he argued that truth is based on immediate experiences, content of personal consciousness. Thus it reflects on personal experiences and interpretations to experiences.

A phenomenological research design adopted in this study uncovers the art education students' decisions and motivations in visual interpretation and also allows the researcher to critically reflect on the meanings in ways that elicit deeper and more profound participants' responses to explaining and justifying interpretations (Miner-Romanoff, 2012:2). Guided by a critical and interpretivist paradigm, this phenomenological study relies on purposive sampling of mature informants who are at the desired teacher education level and have experience in the phenomena of visual interpretation. Data on how informants' gender polarity influences their visual interpretation in this phenomenological research design were generated using visual narratives, structured individual interviews, focus groups and observations. The data were analysed using a qualitative means of analysis which established how participants make meaning of gender identities in visual images.

Visual narratives which had been used as the main data collecting tool were chosen on the strength that the visual interpretations by participants as makers and readers represent their deep seated perceptions about world view, lived experiences and culture which have shaped their gender identity (Clandinin & Rosiek, 2007, Pimenta & Poovaiah, 2010; Rose, 2013). The meaning of the lived experiences and gender identity is the phenomenon under study in relation to its reflections on symbols in visual images. Visual artworks give meaning to the social ideologies, values and the reader's interpretation of cultures and social world view. This phenomenological study exploits the visual narrative as a visual research method which offers a powerful insight into culture and lived experiences (Pink, 2012; Rose, 2013). Visual images are social commentaries which have a certain social significance which make them function in the world as indexical signs connoting the artists' and viewers' gender orientation, social status or any other ideologically valued quality (Rose, 2010). Therefore understanding gender polarisation as a phenomenon affecting

visual interpretation can best be done by critically analysing and interpreting discourse from visual narratives supported by interviews and observations (Berg, 2001; De Vos *et al.*, 2011).`1

5.4 Site selection

De Vos *et al.* (2011) and Creswell (2014) contend that the qualitative researcher seeks to understand a phenomenon as it occurs in its broader context. Therefore, a clear statement should be provided of how the site and persons studied were defined (McMillan & Schumacher, 2006). For ethical reasons, a pseudo-name, *Stonehouse University* is used for the university selected for the study out of sixteen universities in Zimbabwe because it has the biggest enrolment of art and design undergraduate teacher education students (according to the preliminary study).

There are only three universities in Zimbabwe offering art-related degree programmes which could have been selected for the study but for various deficiencies in terms of meeting the focus of the targeted population sufficiently they have been left out. *University of Caves* (not real name) does not offer art education degrees though they have a very vibrant art school. *University of Origin* (not real name) has in-service art-education degrees with limited numbers of only up to ten (10) enrolled every other year on a block release basis, not providing a convenient sample for study and also presented logistical challenges convening with all students on a regular basis for the purpose of the study. *Stonehouse University* (not real name) has two (2) fully-fledged departments with art undergraduate degree programmes running concurrently as pre-service and in-service programs on full-time and block release basis. An average of ten (10) candidates are enrolled each semester for either pre-service or in-service programs in either the full-time or part-time program of study and offers a wider target population base for this study.

5.5 Ethical considerations

De Vos *et al.* (2011) define ethics in research as the upholding of values, morals and standards in performing the code of principle and the rule of conduct by the researcher ensuring that there is mutual respect of the participants' rights and dignity avoiding harm to them and acting with honesty and integrity. The following measures

were taken into consideration of participants' rights during the contact with them and the data generation.

5.5.1 Gaining entry

After obtaining the North-West University Ethics Committee's approval, procedures to seek permission to gain entry into institutions began (see Appendix B1, Ethics Approval Certificate). Permission from the institutions' authorities to gain entry and conduct research was the first point of call. I wrote an application to the Stonehouse University registrar seeking permission to gather data at that university, outlining my objectives and intended procedures for gathering data in October 2014 (see Appendix B2, Application letter). I also pledged my commitment to confidentiality and anonymity with the data which I was to gather. A written consent was then obtained in the same month on the 21st of October 2014 (see Appendix B3, Consent letter from *Stonehouse University*). Codes of ethics as suggested by De Vos *et al.* (2011) such as not interrupting sessions, avoidance of harm, privacy, confidentiality and the anonymity of the participating institution's identity were ensured.

5.5.2 Contracting the participants

Consent from the course lecturer was also sought prior to engaging the university students (see Appendix C1, Lecturer's consent form). Participants' consent was sought to ensure voluntary participation. Christians (2008:192) summarises the codes of ethics by indicating that respect for human freedom generally includes two necessary conditions; firstly, the subjects should voluntarily agree to participate and secondly that the consent is based on full and open information. In this regard all participants had to complete an agreement form and their identities were protected by using pseudonyms which reveal only the sex of the participant (see Appendix C3, Participant consent form).

The prospective human subjects were recruited from their usual art-course classes (see Appendix C2, Letter of invitation to participate in study). The researcher with the presence of their course lecturers discussed the nature of the research together with the purpose of the study. The procedure, risk and benefits of participating in the study were thoroughly discussed before they were asked to volunteer to participate

in the study without compensation. They were asked to complete a consent form which clearly stipulates that participation is voluntary and that they are allowed to withdraw anytime, even after signing the form (*ibid.*).

5.5.3 Risk mitigation

For focus group interviews, verbal consent was sought prior to the focus group discussions. This was to determine whether the participants were free to express opinions within a group or privately as it was envisaged that a focus group might infringe privacy on opinion. The focus group discussions or interviews required of participants to express their deep-seated views and opinions about gender polarity from the artworks produced or collected which indicated their gender orientation. During focus groups each participant had an opportunity to explain or interpret their artworks on how they reflect their own gender polarisation or orientation. Zimbabwean culture only acknowledges a heterosexual orientation, hence exposing their own gender orientation to the public in a focus group was uncomfortable for some participants; therefore participants were assured that they would be allowed to withdraw their participation at any stage without any negative consequences. Participating in the focus groups was not compulsory but through consent. Interviews were held individually with the willing participants. All participants agreed to take part and the interviews were audio-recorded and transcribed verbatim. To avoid misrepresentation, I returned the transcribed notes to the participants for verification as a risk mitigation measure.

The study was carried out within the art rooms and/or lecture rooms and the practical studios where they normally held their lectures and practical sessions at *Stonehouse University*. Therefore this study did not remove them from their usual setting and normal setting and therefore did not pose any threat of hazards or risks due to location.

These are the ethical considerations made during data-gathering to protect the sampled participants. The procedure used to select the sample will be the focus of the next section

5.6 Sampling

McMillan and Schumacher (2006) recommend that a clear statement should be provided of how the site and persons studied were defined. The university under study was purposefully selected for the study. *Stonehouse University* is the only university out of sixteen (16) universities in Zimbabwe offering undergraduate art education degrees through pre-service and in-service programmes to primary and secondary school teachers.

Purposive sampling was found appropriate to the study given that participants are art students undertaking teacher education in Zimbabwe and have been exposed to visual interpretation.

5.6.1 Sampling procedure

The purposive sampling method was used to select participants for this study. All students taking teacher education Art (Course Code CSAD: 207 - Introduction to visual Aesthetics) at *Stonehouse University* in 2015 were selected because they were exposed to the interpretation of visual images in their study. Therefore participants with a specific knowledge of the phenomena under investigation were found suitable for the study sample (Berg, 2001; Patton, 2002). A fair representation of males and females constituted the sample population, eight (8) female and twelve (12) males. At tertiary level these participants take courses in art criticism and art aesthetics which enable them to make visual interpretations. In addition to that, teacher education students are adequately matured chronologically to have distinct gender identities, which was a necessary condition for this study. Therefore the selection of participants with the specific knowledge of the phenomena under investigation has been found suitable for the study sample (Berg, 2001; Patton, 2002; Textor, 2008).

5.7 Methods of data generation

The methods of data generation which were used included visual narratives, interviews, focus groups and observations.

The critical interpretive paradigm which guided this study aims to explain the subjective reasons which underlie visual discourse and the meanings in visual artefacts. The paradigm was found suitable to uncover art student teachers' decisions and motivations for interpreting visual images from their gender orientations, which also allowed the researcher to reflect and critically analyse the participants' gender constructions. The critical-interpretivist paradigm was useful to stress the need to contextualise visual discourse in order to have a deeper, elaborated and emancipated understanding of the world from the subjective and independent experience of the participants. De Vos *et al.* (2011) and Creswell (2013) suggest that a phenomenological study describes the meaning of lived experiences of the participants therefore the study adopted meaning oriented methodologies; visual narratives (visual objects made and collected by participants), interviews, focus groups and observations. During data gathering, attention was directed to the meanings of participants' experiences, feelings, beliefs and convictions about gender constructions and polarisation.

5.7.1 Data-planning matrix

Table 5.1 Data planning matrix

Research question	Objective	Data source	Methods
How do gender cultural ideologies in Zimbabwe influence gender construction?	To critically explore the gender constructions and identities in Zimbabwe	Interviews Focus groups Observations	Individual interviews Focus group discussions Observations and memoing
How does gender influence the visual interpretations made by males and females?	To examine critically the extent to which gender relates to and plays a part in constructing meaning in visual interpretation	Visual images Individual interviews Focus groups	Visual narratives Individual interviews Focus group discussions Observations and memoing
Which gender ideologies are reflected in the meaning(s) constructed from visual texts by males and females?	To investigate how gender constructions and identities are reflected in visual displays by males and females	Visual images Individual interviews Focus groups	Visual narratives Individual interviews Focus group discussions Observations and memoing
Which critical visual pedagogy guidelines can be developed which are guided by emancipated	To develop critical visual pedagogy guidelines which are guided by emancipating neutral	Individual interviews Focus groups	Individual interviews Focus group discussions Observations and memoing

enabling and neutral spaces to enhance critical and equitable visual learning at teacher education level?	spaces to enhance critical and equitable visual learning at teacher education level		
---	---	--	--

5.7.2 Visual narratives

The narrative inquiry method of Clandinin and Connelly (2000) and the visual research method (VRM) by Rose (2013) were combined in this study as useful tools for generating research information through responses in visual form and interpretations to answer the research questions. The method was found suitable for this study as interpretation of visual images lies at the core of this study to provide the meanings participants have developed of lived and perceived gender experiences in visual symbols. The narrative inquirer, by way of contrast, privileges individual lived experience as a source of insights useful not only to the person himself or herself but also to the wider field of social science scholarship generally (Clandinin & Rosiek, 2007; Clandinin & Connelly, 2000). Visual inquiry is found in epistemological commitments such as positivism which takes accurate description of the world as its primary objective (Rose, 2013; Pink, 2012). It is also a mode of inquiry found in ontological commitments such as Marxism or Critical Theory which takes transformation of those ontological conditions as its primary objective (Murray, 2009). Thus in this critical-interpretive study visual narrative inquiry has been adopted as the chief data gathering method. The way in which society creates beliefs about gender at any time is embedded in cultural representations, artworks, texts and mass media (Lorber, 2010; Cary, 1998; Rose, 2010).

Merits and demerits of visual images in research

A visual narrative is an effective research tool which was chosen as beneficial and suitable for the study. The recording of events and thoughts in a visual narrative is a baseline for repeating inventories in the future because images record thoughts or scenes with more accuracy than taking notes and what the participants could have described (Samwanda, 2013). A Chinese proverb which says, *a picture is worth more than ten thousand words*, is true and relevant in research. Visual images can

make a more complete, reliable and comprehensive record of gender culture constructions than we could without it (Reiger, 2011). Thus visual narratives were chosen as credible and trustworthy sources of data in this study. Collier and Collier (1987) reiterate that visual images facilitate interviewing as a data-gathering method in the photo-elicitation interview. Reiger (2011) similarly suggests that images encourage flow of information from participants during individual interviews as they refer to images rather than memory.

However, visual images as sources of research data have some challenges and hence should be used in collaboration with other sources like interviews. Visual images can precede social change (Reiger, 2011). For instance, visual images of gender role reversals can be produced in a different society before another society is conscientised about the cultural dynamics of gender shifts. Hence the content of visual images may seem alien. Sometimes visual narratives may somehow show a relationship between the visual images and gender culture which might not be very obvious or clearly showing prominent visual manifestations hence there is a need to triangulate (Berg, 2001). Furthermore, visual images might adversely have some elements which cause visual noise or visual anomaly when certain elements indicate contradicting feelings about an image. Therefore, to overcome these weaknesses and maintain credibility of the data gathered, visual narratives were used in conjunction with interviews, focus groups and observations. The following section will focus on discussing the theoretical relevance of interviews to this study.

5.7.3 Individual interviews

Individual interviews were adopted as a complementary data-gathering tool suitable for visual images elicitation which provided insights about the visual narrative paintings that were not always easy to come by. The images included some which the participants had painted themselves and some which they had collected as pictures or artworks from other people. (See Appendix A) Reiger (2011) argues that pictures alone like other indices or signs are hazardous to interpret without the contextual reinforcement of other information gathered in the field situation through interviews and field notes. Words and pictures reinforce each other in communicating our insights and discoveries (Van Leeuwen, 2011). The individual interviews, scrutiny and discussion were centred on the understanding of the images

and the interpretation of the pictorials which stimulated some revelations which might not otherwise have occurred. (See full transcriptions in Appendix E3-5)

Greeff (2011) defines interviews as a social relationship between the participant and the researcher. In a qualitative study, interviews are an attempt to understand the world from the participant's point of view to unfold the meaning of people's experiences and uncover their lived world (Creswell, 2014). This study focused on the gendered meaning which people had developed and how they influenced visual interpretations so the interviews (individual and focus group technique of data gathering) were relevant to complement visual narratives and observations in this study. An individual interview is a two-way conversation in which the interviewer asks the participant questions to collect data and to learn about the ideas, beliefs, views, opinions and behaviours of the participant (Greeff, 2011; Maree, 2012). In this study individual interviews were used for eliciting individual responses on gender constructions and visual interpretations. (See Appendix D1 and D2 for individual interview guides). In the next section I justify the adoption of focus group interviews as a relevant and suitable data gathering technique in this study.

5.7.4 Focus group interviews

The other data-gathering technique that I used was focus group interviews. (See Appendix E2). Focus group interviews explore attitudes, perceptions, feelings and ideas about a specific topic within a group setting (Silverman, D. 2006; Denscombe, 2010). Similarly Morgan (1997) defines focus groups as a research technique that collects data through group interaction on a topic determined by the researcher. De Vos *et al.* (2011) defines focus groups as a means of better understanding how people feel and think about an issue, product or service.

Focus group interviews provide a communal platform for elucidating participants' feelings, ideas and perceptions ahead of other data gathering methods. The focus groups enabled both males and females to share their personal gender experiences and how they shared common values, beliefs and culture. The group is 'focused' in that it involves some kind of collective activity effective to establish the societal definitions of the gender ideologies held by all the participants and where they differ as a group. Krueger and Casey (2000) advise that the researcher creates a tolerant

environment that encourages participants to share perceptions, points of view, experiences, wishes and concerns without pressurising participants to vote or reach consensus. Credible data from the participants' emic views was obtained from focus group interviews without subjectivity and prejudices. Krueger and Casey (2000) maintain that people feel relatively empowered and supported in a group situation where they are surrounded by others. They may also be more likely to share experiences and feelings in the presence of people whom they perceive to be like themselves in some way. Hence focus group interviews promote self-disclosure among participants and in the process uncover the factors that influence gendered opinions, behaviour or motivation. In this phenomenological study focus groups were found to be a useful supplementary data-gathering tool to validate gender constructs expressed in visual narratives because a multitude of perceptions exist in gender constructions and displays. It was also useful to use focus groups as the study also focussed on understanding the differences between masculine and feminine gender categories (De Vos *et al.*, 2011).

5.7.5 Observation and memoing

Observation which inevitably involves and includes memoing is the other method used for data gathering. Maree (2012) defines observation as the systematic process of recording the behavioural patterns of participants, objects and occurrences without necessarily questioning or communicating with them. Observation as a research process offers an investigator the opportunity to gather live data from naturally occurring social situations (Cohen *et al.*, 2011). In addition to that, Simpson and Tuson (2003) highlight that observation is more than just looking, it also involves systematically noting events, behaviours, settings, artefacts and routines. De Vos *et al.* (2011) concur that while doing the observations the researcher should make field notes, which should be written up as well-formulated reports. The researcher cannot rely on memorizing therefore the jotting of notes adds to the defensibility of the results (*ibid.*). Memoing as suggested by Glaser and Strauss (1967) and De Vos *et al.* (2011) was used in this study as a process for recording my thoughts, ideas and observations as they evolved throughout the study. I recorded reflective notes from the data showing relevant ideas, concepts and their relationships including some

hypotheses and relationships between categories that emerged during data gathering (Groenewald, 2008) with a build up towards data analysis.

The focus of this study was to establish the gender constructions among art teacher education students which are expressed in their behaviours, attitudes, dressing and artefacts. Observations of gender socialisation markers as I interacted with the participants revealed credible data of the gendered attitudes and polarisation they experience. The sitting arrangements, the level of interaction between the males and females, the choices of colours in their clothing among other factors were key indicators of observable gender ideologies which could not necessarily be inquired through questioning but best through observations. (See observation notes in Appendix E6)

5.8 Pilot study

This section of the study focuses attention on the pilot study. The theoretical as well as experienced justification of doing a pilot study is discussed and presented here.

Creswell (2015) suggests that a pilot study is relevant to ascertain certain trends in data gathering. A pilot study determines the relevance of data gathered from participants who are of similar characteristics (Maree, 2012). Denzin and Lincoln (2003) reiterate that a pilot study allows a researcher to refocus some of the unclear specific areas and questions after testing the nature of questions to be asked. De Vos *et al.* (2011) states that a pilot study also assists in estimating the time and costs of the study hence determine the feasibility of the study. Thus overall a pilot study explores issues pertaining to the reliability of methods, procedures and instruments, costs, access and other ethics. A pilot study develops and refines the researcher's skill for interviews, wording or questioning techniques and approaches are enhanced (Schreiber, 2008). Thus, a pilot study was found useful in this study.

The pilot study was conducted to explore feasibility, cost, time and reliability of interview questions. The prompts which were done required the participants to work with acquired materials over a period of time which had to be ascertained before the actual procedure. This enabled me to gain enough information of how long each prompt would take and the financial costs related. I was also able to determine the

most effective way to protect the participants in terms of ethics. The sample size which participated in the study offered an insight of how many participants could form the actual sample for the study and achieve the results and gather the relevant and sufficient data.

I conducted this pilot study at *Stonehouse University* in November 2014 after my topic and ethical application had been registered and accepted by the North-West University's Master's and Doctoral Ethics Committee. The pilot study was conducted with ten (10) fourth-year pre-service art undergraduate students. While selecting my sample for the pilot study I considered a population with similar characteristics to my study population. Firstly I chose undergraduate art students from the same university who share the same academic, social and cultural background. Most importantly the fourth-year class has already studied an introduction to visual aesthetic which exposed them to visual interpretation and was also a key factor in purposive sampling for the main study. Secondly, the sample population had an equal gender proportion which made it feasible to make effective recommendations for the larger study.

The pilot study participants were given two (2) prompts to make an artwork (painting, drawing, collage or any form) from an own theme and to collect images or artworks with a gendered meaning. Follow-up focus group discussions were done for elucidations and elaborations of meaning from their individual artworks. The focus group discussions were followed by a questionnaire guide which solicited the meaning and understanding of the gender constructions held by the participants and reflected in the artworks. The pilot study lasted two (2) weeks.

5.8.1 Reflections from the pilot study for the main study

The bracketing in the prompt was effective for standardisation so as to be able to draw comparison and conclusions from the whole sample; it was however marred by the variety of artworks produced (Tufford & Newman, 2010). Participants produced art works varying from paintings, drawings, collages and computer graphics. These posed challenges in categorizing visual elements and their meaning to draw a conclusion for the whole group. The art form to be produced for the main study was therefore specific and asked for the production of a painting to serve as a prompt.

The financial demands for the varied art forms used during the pilot study were excessive and beyond reach for a large population. Thus it was cost-effective to provide materials and equipment for painting only, achieving the intended study goals without compromise.

Images alone without other information are not comprehensive and are open to wide-ranging interpretation, therefore the elucidation of images was effective and adopted for the main study. However, the use of focus groups alone was not as effective for some reasons which I note here. Firstly, focus groups easily degenerated into discussion of a particular interpretation of interest or public conflicting opinion which did not give enough room to solicit individual interpretations to artworks. Secondly, participants did not give free expression to their views of the gender meanings they held because they lacked confidence in the group. Therefore individual interviews were adopted for the main study which was prompted by the image elucidation from each participant which created space for autonomy and focus for the study.

Age composition was also reflected upon. It emerged from the pilot study that most pre-service undergraduate students were aged between 18-25 years. Though participants in this age group have developed ingrained gender precepts, a wider age group brought in more experience and information. Thus in-service art undergraduate students were also included in the main study with a range up to thirty-five (35) years.

Carrying out a pilot study was beneficial for the main study in many ways as discussed above. It assisted me in making informed and effective decisions for the main study data gathering which is the next focus.

5.9 Data-gathering process and reflections

The data-gathering process utilised visual narratives, structured interviews, focus group discussions and observations to answer the research questions. Data gathering was guided by qualitative research design which sought to explore human participants' gender polarised trends in visual interpretation. Thus during data gathering I developed the capacity to respect the ideas and feelings of the

participants about gender polarity, to foster healthy collaboration and to develop appreciation for gender diversity in general. I also wanted participants to present their own ideas freely on how visual images represent gender ideologies and to seek clarification of the frames they have developed during the focus group discussion. The participants were able to visually and verbally present their own interpretations of the visual artworks they created and those which they collected.

5.9.1 Visual narratives

The study explored and elicited the participants' individuality in expressing their perceptions about gender and how it is reflected in visual form through visual narratives. (See visual images used in Appendix A)

The researcher gave students the following three tasks at different times with each task being followed by individual interviews and focus group discussions to elucidate emergent meanings . Ganesh (2011) suggests that projective prompts allow the participant to introduce their own affect, interest and feeling into the tasks . Participants reveal their private worlds and personality by reacting to stimuli (*ibid.*). The prompts were found to be effective for this qualitative critical-interpretivist study which probes participant's participants personal interpretations of, and reactions to, their gender culture. The students had to perform the following tasks:

- (i) to create a visual artwork through painting portraying a gendered theme,
- (ii) to select images and or take photographs from existing artworks which informants view as reflecting gender polarity,
- (iii) to create a visual artwork based on the theme '*The Family*'

I asked for the creation and selection of artworks in these three prompts because they conceptually covered significant areas of meaning production. The prompts (i) and (iii) solicit meaning encoded in the making of an open and closed theme artwork respectively and also prompt (ii) solicit meaning in the reading (decoding) of other encountered visual images.

Standardising the last prompt, '*The Family*' made it possible to hypothesize, study and propose a general pattern of participants' gendered interpretations visible in their painting as alluded to by Ganesh (2011). The title '*The Family*' was selected based on the literature findings about the family's role in gender socialisation and gender constructions. Kambarami (2006) suggests that it is the first institution for gender socialisation

The prompts were explicitly defined to focus on gendered themes to avoid ambiguity (Tufford & Newman, 2010). I did this to mitigate the potential negative effects of accumulating unrelated data and thereby I increased the rigour of the project. Delineating the focus of the narratives to gendered themes also enabled deeper levels of reflection on the phenomenon under study.

5.9.2 Individual interviews

A total of fifty-one (51) individual interviews which lasted an average of twenty minutes were conducted by the researcher personally and audio-recorded during the data-gathering period. Transcriptions were done immediately which minimised memory loss of some relevant gestural data expressed during the interviews. Member checking was immediately done as well by allowing the participant to read their verbatim transcribed interviews to verify and validate them.

The individual interviews captured feedback, descriptions and interpretations of meaning carried by the visual images they made or collected. During the semi-structured interviews I used bracketing as an inquiry technique where participants and I were directed to visual interpretations pertaining to gender identities and polarity from their personal experiences and precepts. According to Tufford and Newman (2010) bracketing entails setting aside the influence of academic experiences, intellect or background knowledge from the artist or creator of images, or books in determining meaning.

Guided interviews were used in order to gather comparable data between the male and female participants since the study focused on establishing influence between two gender categories the influence of gender polarisation on visual interpretation. Siedman (1998) suggests that when conducting a phenomenological interview

people's behaviour becomes meaningful and understandable when placed in the context of their lives and the lives of those around them. Comparable data gathered from the guided interviews contextualised all the participants' experiences and it enabled exploring the data for meaning. Individual interpretations therefore helped to gain a detailed picture of participants' beliefs about, or perceptions or accounts of gender perceptions in visual interpretation. Focus group interviews on the other hand helped to gain collective beliefs and perceptions about gender polarisation and its influence on visual interpretation.

However, the process was not without certain pitfalls. Due to the large number of interviews which were done, some interviews had to be rescheduled to suit the participants' free time. Also the participants felt uneasy and intimidated by the one-on-one setup to the extent that they were brief in their responses but the researcher who was the interviewer reassured them of confidentiality and explained the purpose of the individual interview which gave them confidence to carry on and express themselves freely throughout the entire session. The interviewer continued to encourage the participants to express personal interpretations to images not influenced by their background knowledge about familiar paintings. These interventions ensured the credibility of the data gathered. A discussion on how focus group interviews were conducted will be my focus in the next section.

5.9.3 Focus group interviews

I continued to work with the same participants throughout the study. The focus of the group was the artworks which were produced from the prompts which the same participants had done. Participants were purposively selected because they share a common background. They were doing the same course at university and they had participated in the visual narrative prompts which relate to the topic of the focus group. Three focus group interviews of ten (10) participants each were conducted, focusing on how the visual images from each prompt reflected gender ideologies. Identifying the emphasis of a focus group discussion is one of three key factors in using the focus group technique. Other factors considered included ensuring that there was interaction within the group and that the researcher was present to facilitate the group interaction (Denscombe, 2010).

I aimed at bringing together both sexes to understand gender ideologies in Zimbabwe and how they are portrayed by both male and female artists in visual images. The focus groups enabled both males and females to share their personal experiences on gender displays and gendered visual expressions. When males and females share ideas they realise the gender diversity and inequality which exists between them and as a result resolve some salient conflicts which disadvantage the others in everyday experiences and visual displays. There were spontaneous exchanges of ideas, thoughts and attitudes within the focus groups and it promoted a deeper understanding of the phenomenon under study.

However, some challenges were felt as well. Some individuals, especially male participants, dominated the whole group and would want to talk more than the female participants. This aspect is risky in the sense that if such dominance is unchecked the information gathered may be biased towards male voice. The study was carried out during an academic semester and hence some challenges faced related to the availability of the participants on time for interviews and availing themselves for focus group interviews. Maree (2012) also suggests that focus groups have problems in that participants must be able to congregate in the same place at the same time, which is quite impossible especially if the participants come from different backgrounds. Participants had challenges to find time between their commitments and the focus groups gatherings, but the study remained committed to the ethical contract that the participants were under no force or compulsion to participate. This ensured the credibility of the data willingly availed to the researcher by those who participated in focus group interviews. There was an almost 90% attendance in all the focus group interviews conducted.

5.9.4 Observations and memoing

Strydom (2011) recommends that a researcher should decide on the role he/she intends to take in the situation of a participant observer on the continuum from complete observer to complete participant. Due to the nature of this study I (the researcher) was not a participant observer because observations were made of the participants on how they acted and interacted with one another during painting sessions. In the focus group discussions I acted as a moderator and facilitator but not as a complete participant.

Cohen *et al.* (2011) describe an observer as a participant whose role as researcher is clear and overt, and as unobtrusive as possible. The observation was highly structured because I knew in advance what I wanted to find out. Cohen *et al.* (2011) contend that in a highly structured observation, the researcher will know in advance what he or she will be looking for. As stated in the data-planning matrix, observations and memoing were meant to solicit observable data from the participants pertaining to how they have interpreted their gender constructions and the gendered meaning they have on visual signs. I honestly had to restrain myself from being biased, which I successfully did, of course with difficulty, because I was eager to get the information I wanted.

I used comprehensive field notes and records to capture the gendered behaviours that I was observing. Brief descriptions of basic actions observed and capturing key phrases or words were used, while aiming to be as objective as possible with self-reflective notes because I knew what I was looking for beforehand. (See observation notes in Appendix E6). Maree (2012) reports that, in general, observation is not only time consuming but is prone to bias in terms of what, why, when, where, who and how the observer is observing. Observations are inevitably selective and depend in part as much on the observer's attention. Cohen *et al.* (2012) also warn about researchers who become biased and render the method ineffective. I tried as much as possible to be objective and unbiased in the notes which I recorded.

Non-verbal and verbal cues complement each other in getting the attitudes of participants. Bailey (1994) asserts that observation is useful in recording verbal and non-verbal behaviour in natural settings. Memoing was an important act that was used to record reflective notes about the comprehensive description of the culture of the participants. I took note of the words that were used, the sitting arrangements and dressing by males and females, whether they were gendered and polarised. (See observation notes in Appendix E6). I noted some male participants using their hands to silence female participants because they would have brought up ideas that contradicted Zimbabwean cultural gender practices. Gestures and other non-verbal cues expressed by the participants were recorded descriptively. Follow-up questions to verify the gestures were applied where necessary to authenticate my interpretations.

5.10 Data analysis

Data analysis is a very important process in research because it is this process which transforms data into findings. This study adopted a qualitative analysis procedure because the study was guided by a qualitative paradigm. Qualitative analysis involves reducing volumes of raw information, sifting significance from trivia, identifying significant patterns and constructing a framework for communicating the meaning of the collected data. De Vos *et al.* (2011) suggest that it is a process of making sense of, interpreting and theorising data guided by the purpose of the research. Data in this study were grouped into two types, transcribed textual data and visual narrative data. Interviews were transcribed verbatim. I employed two separate analysis procedures but the categories which emerged synchronised naturally. I will firstly discuss the analysis procedure adopted for the transcribed textual data and then move on to a critical visual discourse analysis which I adopted for the visual narratives analysis.

5.10.1 Analysis of transcribed textual data

Data generated through individual and focus group interviews were transcribed into text for analysis including the reflective codes produced during observation and memoing. A hybrid critical discourse analysis approach was devised to analyse the data drawing inspirations from critical discourse analysis (CDA) and hermeneutics analysis approaches.

Critical discourse analysis is an analytic method which originated from language using discourse a form of social practice (Fairclough, 2001). It focuses on how societal power relations are established through language use. Thus transcribed data was analysed as discourse-as-text. The participants as the producers of the text had their demographical data analysed as the discourse-as-discursive practice. The analysis of the demographic data and the text in relation to the wider society's socio-political and sociocultural relationship formed the discourse-as-socio-practice. Proponents of grounded theory which I also gleaned from, seek to establish how participants make meaning of specific phenomena, by analysing perceptions, understanding, knowledge, values, feelings and experiences (Maree & Van der Westhuizen, 2007). A hermeneutic approach was gleaned from for analysis in order

to understand the bigger picture of how gender polarity affects interpretation. Hermeneutics can be treated as both an underlying philosophy and a specific mode of analysis (Bleicher, in Maree & Van der Westhuizen, 2007). Hermeneutics focuses on the meaning of the spoken and the written word and the reason why it is the way it is according to a participant's emic views.

A verbatim manual transcription of each recorded interview was produced first as text for analysis. (See transcriptions in Appendices E1-E5). Therefore themes and categories emerged from open codes which were assigned to the data. Sipe and Ghiso (2004:482-3) note that 'all coding is a judgement call' since we bring our subjectiveness, our personalities, our predispositions and our quirks to the process. Therefore coding was used as an analytic tactic as Fuller and Goriunova (as cited in Miles *et al.*, 2014) suggest that coding perpetuate a rigorous and suggestive analysis and interpretation. Secondly, contextual coding (McMillan & Schumacher, 2006) took place which involved reading the data and identifying frames of analysis. (See comprehensive list of codes in Appendix F1). Three coding processes were used; descriptive, in Vivo and emotion coding (Miles, Huberman & Saldaña; 2014). These coding processes were found relevant for these data and were therefore adopted for use. Descriptive codes were assigned to data which described participants' social roles and behaviour such as '*doing feminine/masculine domestic chores*'. In-vivo coding was the most commonly used to summarise in participants' own language, their gendered personal behaviour and attributes peculiar to them such as '*enjoy leading*'. Lastly, emotion coding was used to label all participants' gender attitudes and emotions which explored their intrapersonal and interpersonal experiences and actions towards roles and gendered responsibilities such as '*dislike manual labour*'. This process segmented the data and each segment was labelled with an open code, such as '*gender attitude*'.

The third stage involved synthesising the codes or generating key groupings/categories from the coding. (See categories in Appendix F1). Richards and Morse (2013) suggest that codes create links between data and the idea and between the data and all the supporting evidence. This stage involved analysing discourse as a discursive-practice or as a text (Fairclough, 1992). Discourse as a discursive-practice according to Fairclough (1992; 2001) involves a focus on

production, distribution and consumption. The distribution and consumption aspects of discourse analysis were not focused on because this was an interview transcription text. The focus in this study was an analysis on the production of the text. Analysis was based on who developed the text, who was being interviewed and especially the gender-sex category - whether it belonged to the male or female category. The in-vivo and descriptive codes were analysed contextually to construct the explicit conditions of production and this contributed to the construction and interpretation of data in relation to the gender polarised practices of the participants into categories such as '*polarised gender attitudes*' (cf.6.3.4).

Individual words or phrases relating to gender constructions were given particular attention to produce meaning from analysis of vocabulary, grammar, cohesion and text structure (Fairclough, 1992; 2001). Discourse as text analysis was concerned with how participants expressed gender constructions important to them in interviews. For instance, when a male remarked that he "*enjoys leading*", meaning was related to the gender stereotype roles of leading which are normally associated with masculinity. The analysis was based on the three different codes assigned to the data as stated above which were used as key markers of feminine and masculine constructions among participants.

Fine grained analysis (Maxwell, 1996:45) constituted the fourth stage which involved grouping the relationships between categories and trends into broad themes consistent with the identified research question. (See Table 6.2 on gender construction categories and compare with Table 7.2 on gender displays categories). Axial and selective coding strategies were also used as analysis strategies (Strauss & Corbin, 2004). Miles, Huberman and Saldaña (2014) refer to this process as developing matrix and network displays. Axial coding as applied in this study is an interpretive procedure whereby data is reconstructed in new ways after open coding by ways of making connections between categories involving conditions, action or interactional strategies (Straus & Corbin, 2004). For instance, *being reluctant to conform to a labour division of labour* could be related to gender attitude category or a role reversal stance. Selective coding is the analytical procedure of selecting the core category, systematically relating it to other categories, validating those relationships. In this study analysis was done using axial and selective coding

according to Strauss and Corbin (2004) and was further displayed in matrices and networks according to Miles et al. (2014). (See item 7.6 on the display of internal coherences between gender constructions and gender displays). Inference for drawing links was made from the open coding as well as subjective precepts which I had from the objectives of the study. The discourse of gender polarisation was analysed as a social practice focusing on how it affects visual interpretation as a social practice. Gender ideologies and their influence on visual interpretation were the foci in this analysis. Interpretations were based on how the gender ideology categories which emerged from the data reflected gender polarisation which affected or influenced visual interpretation.

Finally, from these themes and categories interpretations were done by drawing typologies, testing emergent understanding and searching for alternative explanations and the understanding of the phenomena under study. Conclusions were drawn from evaluating the data for its usefulness in illuminating the research questions being explored.

5.10.2 Analysis of visual data

Critical visual discourse analysis (CVDA) was used to analyse fifty-one (51) visual artefacts which the students had made and collected. These narratives reveal the discourse sources of power, dominance, inequality and bias and how these sources are initiated, maintained, reproduced and transformed within specific gender social contexts (Berger, 2009). The analysis of visual data was not linear but iterative since narratives were done in three stages as stated in data gathering procedure above (See 5.9.1, Visual narratives).

5.10.2.1 *Critical visual discourse analysis (CVDA)*

Critical discourse analysts generally agree that there are three levels of discourse context: macro, meso and micro (Fairclough, 2001). Christmann (2008) also concurs with Fairclough (2001) and exemplifies her methodical approach to visual discourse analysis stating the assumption that three levels of analysing images must be taken into consideration: 1. The composition of the image, with its content and design, 2. the context of production and publication, including the horizon of historic events,

and 3. the mode of reception, with respect to communicative processes. These relate to Fairclough's discourse analysis levels albeit not in the same order.

Fairclough (2001) argues that considering discourse-as-text is first area of analysis. Visual data analysis was iterative using a hybrid CVDA drawing inspiration from Fairclough (2001); Christmann (2008); Lai (2013); Panofsky (1955) and Kress and Van Leeuwen (2006) by holding a three-dimensional conception of image analysis (meso, macro and micro-levels) in a non-linear but holistic way. Therefore visual analysis was based on the codes which emanated from visual narrative individual interview transcriptions as well as from the visual data. (See codes and categories Appendix F2). The research aims and questions which focus on establishing how gender constructions are reflected in visual images guided the focus of the visual data coding.

The micro-level of discourse context was used to analyse what actually was being said in the visual narratives and what visual linguistic features and devices are being used to depict an idea. Berger (2009) argues that a lot can be inferred from the lexical and grammatical choices made by the author of a text. Analogous to texts, images are considered to be coded messages which may be decoded by the syntax, semantics, and pragmatics of figurative symbols (Barthes; 1967, 1977, 1981). According to Kress & van Leeuwen (1996) the visual linguistics or the visual grammar is not ideologically randomly chosen. This study is hinged on this assertion by Kress and van Leeuwen to argue that the visual elements have purposefully been used to portray a particular gender ideological idea. In the analysis of the visual narratives the focus was on design elements like colour choice, size and proportions, gestures, gaze, texture and perspective. According to Kress and Van Leeuwen (2006) the compositional meaning of images is realized through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, colour, tone, focus, perspective, overlap, repetition), and framing.

At the meso-level, analysis focused on the context of production and reception of the text; where was the visual text made? Who created it? What perspective might this person want to promote? What kind of person might view this image? The gender category of the participant as the maker was considered influential on the meaning

that could be deciphered from the visual narratives. Kress and Van Leeuwen (2006) refer to this kind of meaning as representational. Representational meaning is distinguished into two kinds of image in the light of the different characteristics of images' production. One is narrative images which involve four processes: action process, reaction process, speech and mental process and conversation process. Narrative images were particularly important in the analysis because they infer the personal attributes of the artist interpretation of everyday scenes which include gendered precepts. The second kind of representational images according to Kress and Van Leeuwen (2006) is conceptual images which include three kinds: classification process, analytical process and symbolic process. This was significant to generate conceptual categories of the gender constructions displayed by the participants in visual images such as a hierarchical relationship expressed through higher and lower sitting positions for male and female respectively. Gleaning from Lai (2013), a meta-interpretive strategy was incorporated as well as this stage of visual analysis helped me to take a more critical reading position, challenging and interrogating the structures and components that the participants used to construct meanings in the production of visual images.

At the macro-level, the analysis of context assesses the relationship between the text and broader social processes and ideologies; for example, what social issues are of particular importance at the time the texts were created. The macro-level analyses the relationship between the text and broader social processes and ideologies particularly which prevailed at the time of production and reading. This relates to the third level of the iconological analysis by Panofsky (1955) which mainly focuses on the interpretation of ideological meanings of an image constructed in particular social, cultural political and historical contexts. Kress and Van Leeuwen (2006) in their social semiotic theory of reading visuals, use a slightly different terminology with the same meaning in discussing the meaning of image in visual communication. They suggest interactive instead of interpersonal relationships. Kress and Van Leeuwen have suggested three ways to examine the interactive meaning of images from three points of view: contact (demand or offer), social distance (intimate, social, or impersonal), and attitude (involvement, detachment, viewer power, equality, representation power etc.). I used these standpoints to analyse the relationship between the visual displays and the broad gender social

ideologies and realised codes such as *doing masculine roles* or *female subservient role*. These codes describe the gender attitude of involvement and representation of power expressed in the visual displays. (See comprehensive list of codes and categories in Appendix F2).

In the same vein Lai (2013) suggests a sociocultural strategy of analysing visual images. Lai (*ibid.*) extends his argument further saying that pictures are not merely analogues to visual perception but symbolic artefacts constructed from the conventions of a particular culture. So in order to interpret the meaning of images in this study I took the social meaning system into consideration, that is, I did not only consider the relationships within the images but beyond the image itself to the current social, cultural, and gender background specifically guided by the research focus. Lai (2013) suggests that focusing on the social, cultural, historical and political contexts of the production and transmission of visual images in multimodal texts is an indispensable aspect of the interpretation process. How the images affect us as viewers hinges on the larger social, political and cultural contexts in which they are viewed. To explore the meaning of images is to recognize that they are produced within the dynamics of social power and ideology. Images are an important means through which ideologies are produced and onto which ideologies are projected (Sturken & Cartwright, 2009). For example, visual symbols, showing a hierarchical sitting order are constructed in sociocultural contexts and used by artists to convey meanings beyond the literal level.

Analysis in this study was based on the following questions; what first catches your eye in the image, that is, what is foregrounded, and what is back grounded? How about the size and scale of the image? Why are certain elements larger than the others? Does the larger element add to the meaning of the image? Are there any dominant colours and what do they mean to the readers? What frame or delimitations are portrayed in the image? Gleaning from Iser's (2000) perceptual strategy, analysis focused on what the readers noticed: the visual and design elements (e.g. pattern, line, shape, colour, typography, texture) presented in the visual texts. For instance descriptive codes like *blue colour masculine*, show that visual grammar is ideologically chosen. The comprehension of visual images always begins with the perception of the visuals that artists use to render a story and

communicate to readers (Van Leeuwen, 2005; Serafini, 2012). It is for this reason that my individual interview on visual narratives was structured starting with description. (See Appendix D2-Interview guide) If readers don't notice these particular elements, they may not be able to extract meaning from them during their interpretive processes. Employing these three steps in CVDA the researcher was able to interrogate the representations through profoundly considering what these representations allow them to see, and simultaneously what they prevent them from seeing in respect of gender constructions and how they are reflected in visual images.

5.10.2.2 *Justification for using CVDA*

Maree and Van der Westhuizen (2007) suggest that critical visual discourse analysis illuminates ways in which the dominant forces in society construct versions of gender polarity and uncover the ideological assumptions that are hidden in the visual forms in order to appreciate, resist and overcome various forms of power or gain an appreciation that we are exercising power, one unknown to us. Consciously or unconsciously visual images are bound by oppressive connotations which need to be deciphered in order for images to act as tools for emancipation.

Thus CVDA allows one to take an interest in social and cultural issues, and how these issues affect society as a whole, looking at how social injustice is portrayed, and how certain social groups may be misrepresented in visual discourse. The relationship between masculine and feminine genders in a patriarchal society is dichotomous and asymmetrical.

Another reason is that CVDA allows you to look at images that are of interest in greater depth not just academically, but relating to everyday life too. The meaning of images is therefore derived in relation to the contemporary socio-political environment. Hence CVDA was found suitable to analyse the influence of gender as a social construct on the interpretation of images.

Using CVDA Albers, Tammy and Kay (2009) analysed visual texts created by 23 third-grade pupils at the end of a unit of study in which pupils explored gender stereotypes. Albers *et al.* (2009) studied how gender identity constructions manifest

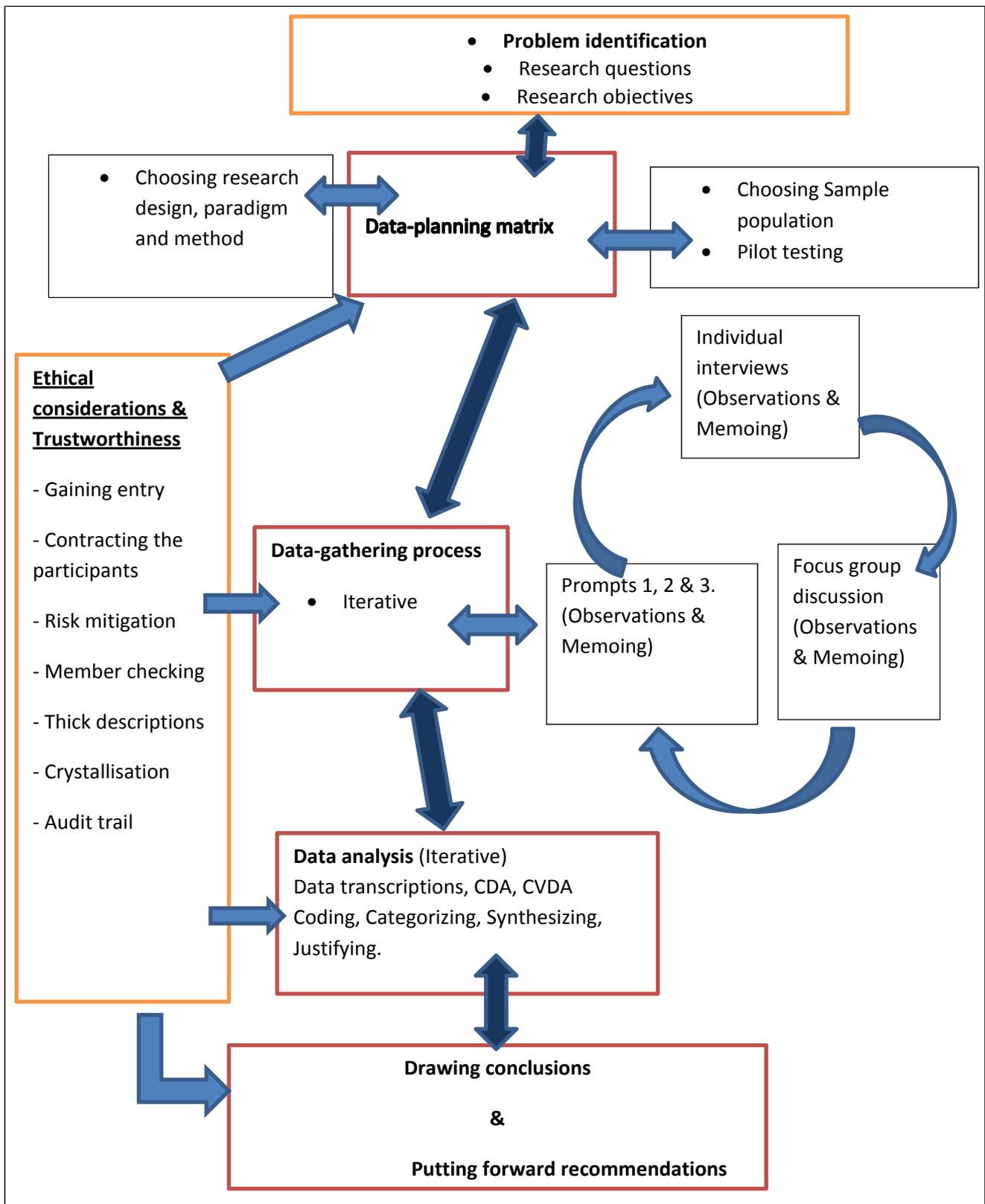
in the visual texts created in classrooms. Findings revealed that pupils understood gender stereotypes and identity and represented males and females performing dichotomous roles. The study is of particular relevance to this current one because using CVDA the study revealed that gender polarisation which had been understood conceptually is reflected visually. CVDA emphasises the importance of studying texts in their full social and historical context.

5.10.3 Reflections on data analysis

The analysis of data was not linear. I kept moving back and forth according to the demands of the process. The research questions' demands also necessitated the iterate movement in analysis. The data findings were finally grouped into two categories to respond to the two major research questions which guided this study. The study firstly aimed at establishing the gender constructions and identities in Zimbabwe. Secondly the study aimed at establishing the gender displays in visual images with particular attention on how gender constructions influenced the interpretation of gender displays. Firstly, the data on gender constructions generated from individual interviews and observations was separately analysed and produced four categories (cf. Chapter 6, Gender landscape in Zimbabwe) which emerged to be identical with the categories which emerged from eleven (11) gender displays (cf. Chapter 7, Gender displays in visual images).

Criticism of the data-analysis method used relates to bias, subjectivity and relevance of the data that is selected for analysis and the interpretations that are done. These concerns are not limited to CDA but hold true for most qualitative research. These concerns are usually related to ethics, trustworthiness and credibility and are going to be my next point of focus after a visual summary of the research process in Figure 5.1 below. Critical analysis and reflections on each stage in the research process prompted iterative movements back and forth, and this involved revisiting grey areas and modifying strategies.

Figure 5.1 Research process



5.11 Trustworthiness and credibility

Cohen *et al.* (2011:180) aver that qualitative research should strive to unlock authenticity and thus allude to the notions of trustworthiness and credibility. The term credibility is chosen ahead of validity in qualitative research because validity has some positivistic connotations.

Credibility demonstrates to what extent the data is accurate and appropriate in a way that reassures one that the qualitative data have been produced and checked in accord with good practice (Denscombe, 2010:299). Trustworthiness considers the “fittingness” of the data (Cohen *et al.*, 2011:181). More so, it considers how truthful the set of data is and how consistent the data are with the findings.

To address the elements of trustworthiness, credibility, dependability, transferability and conformability, the following strategies were employed in the data gathering process;

- **Pilot testing** was done for test-retest reliability and internal consistence reliability in the construction stage. Interviews which were conducted after every stage of producing and collecting an artwork were consistent and had a high correlation because the same participants were involved and the same interview guide was used. (See Appendices D2 and D3). The instruments and the data collected should therefore be dependable and confirm-able to other contexts if the same research is to be done by other researchers elsewhere.
- **Member checking** was used by asking the participants in the study if their experiences, as I have transcribed them, had been transcribed accurately (Cohen *et al.*, 2011:182; Denscombe, 2010:297; Flick, 2009:392). This was done by printing the interview transcriptions and giving it to the participants to read and consent if it was a true reflection of the interview proceedings.
- **Crystallisation** is similar to triangulation and refers to using complementing or different data collection methods to elicit various types of data as a means to create authentic data that can verify and/or expand on the responses of participants (Cohen *et al.*, 2011:182; Denscombe, 2010:299; Flick, 2009:405). In this study, crystallisation was achieved and was pivotal to show credibility and transferability of the results, four methods of data collection were

employed; visual narratives, interviews (individual and focus-group), observation and memoing. (See Appendices E1-6). These could be used to cross-check the data collected and to create a more complete interpretation of the environment and participants in the study. In addition, these data exploration methods set out to push the boundaries and disrupt meaning making from multiple perspectives.

- **Audit trail.** The principle behind the audit trail is that research procedures and decision making can be checked by other researchers who are in a position to confirm the existence of the data and to evaluate the decisions made in relation to the data collection and analysis (Denscombe, 2010:299). This study has the raw data, visual images, transcribed data and interview schedules as an audit trail available (refer to attached compact disk [CD]-ROM).

Trustworthiness and credibility are vital parts of the research study and were not done after the study. They were rather treated and taken into account throughout the study, particularly during the data generation process.

5.12 Positioning the researcher (reflexive interpretation)

The researcher is the main instrument in qualitative data collection. Reflexive interpretation is predominantly underpinned by the empirical and theoretical predispositions that the researcher brings into the empirical material. Transactional epistemology of Interpretivism which is one of the paradigms guiding this study entails that we cannot separate ourselves from what we know. The researcher is part of the investigation. There is a strong trend towards being explicit about the subjective nature of research in which the qualitative researcher is immersed not only as a research tool but also as a person with his or her own identity, values and ideologies (Simmonds, 2013). The background information which the researcher brings improves the quality of understanding and interpreting phenomena. Therefore, it is important for the researcher to confess her/his values, knowledge, position and purpose in order to uncover his/her influence in the construction and production of research knowledge (Creswell, 2014).

I was born into a heterosexual patriarchal family as a third-born son out of three boys. Throughout my formative years we (as a family) had female relatives (girls) who were living with us to an extent that I don't know what it is to have a family of boys alone. As a result I experienced dichotomous gender socialisation where roles were gender stereotyped. We never used to do domestic roles of cleaning, sweeping, and cooking because they were assigned to the girls present. I recall vividly each Sunday when we all had to share a single bathroom in preparation to go to church. It had become habitual that my mother would knock at our bedroom door and shout "*vakomana chimukai mugeze tizogezewo!*" (boys, wake up and bath now in order to allow us to bath later as well). She did this call for us every Sunday because we literally had nothing to do to contribute to the domestic chores which were done before we went to church. On the other hand it was the most hectic morning for all female members of the family cleaning the house, the yard and cooking lunch before bathing in order to be on time for church with everyone. Females included girl relatives, the housemaid and my mother and they were responsible for domestic chores.

On another note, my father who was a pastor would often delay coming home due to his work commitments. Nevertheless we all had to wait for his arrival to have supper not from his command but the virtuous respect and authority he was accorded by my mother. She insisted she could not dish out before he arrived. That's the way she was also socialised to be submissive and subservient. She constantly said, "*tinomirira munhu mukuru pano*" (we wait upon the eldest). Age difference also emphasised the dominance of my father much as it did in most marriages of their time. My father was ten years older than my mother and that earned him respect and authority. Though he was not a staunch patriarch, the relationship with my mother was eminently hierarchical.

With this background which I brought into the fieldwork a precept that acknowledges the existence of patriarchal values, gender stereotypes, female subordination and male dominance. However, equipped with reflexive interpretation, my awareness was heightened to also acknowledge other dimensions of gender stereotype shifts and the undoing and redoing of gender. It emerged that some participants do mixed chores and are discontent with gender stereotyping. Reflexive interpretation theory

suggests that there are four levels of interpretation namely; empirical-material interpretation, critical interpretation, representation and authority (Alvesson & Sköldbberg, 2009). These levels create multiple layers of meaning and when this multiplicity is embraced by the researcher, reflexive interpretation occurs. The researcher engaged himself consciously with the reflexive interpretation process as he engaged with participants and with qualitative data over a prolonged time hence it is prudent to situate reflexivity in a qualitative study like this one.

Dealing with a sensitive and elusive social topic which engages gender socialisation and dichotomy and its manifestations in visual interpretations, it is valuable to position myself and be highly aware of what to include and exclude. I guarded myself from being subjective as an instrument during data collection. My preconceptions and predispositions did not override the participants' gender constructions and interpretations they made of visual images. The interviews and focus group discussions remained focused to solicit their interpretations without prejudice. As a researcher I provided an enabling space for participants to work freely during the prompts by offering a supportive presence which eased the atmosphere and relationship between researcher and participants.

5.13 Summary

This chapter motivated the choice of the qualitative research paradigm and justified and explored the methods of gathering data to include visual narratives, interviews, observations and focus groups. The study, which aimed to investigate the influence of gender polarity on visual interpretation, adopted a critical-interpretivist paradigm. The various strategies taken to ensure and protect participants' rights have also been discussed. The measures to ensure trustworthiness and credibility of the data which transcend all stages of data gathering have been discussed. The next two (2) chapters present and analyse the data gathered.

Chapter 6

The gender construction landscape in Zimbabwe

6.1 Introduction

The preceding chapter provided a detailed discussion of the research design and methodology used in generating data that answered research questions which guided this study. The purpose of this study was to establish the influence of gender polarisation on visual interpretation among art teacher education students at *Stonehouse University* (not its real name) in Zimbabwe. The research findings are presented in two chapters. Chapter six (6) presents an analysis and discussion of data that were elicited from twenty (20) art undergraduate teacher education participants concerning gender constructions they have developed which perpetuate polarised gender identity. Thus, establishing the gender identity constructions and polarisation among participants, is the focus of this chapter. Chapter seven (7) presents an analysis and discussion of the visual displays and visual interpretations made by the same participants.

Individual interviews and focus groups were used to gather data concerning the participants' background and upbringing to establish the gender constructions which they have developed over the years. Three coding processes were used, viz. the descriptive, in-vivo and emotion coding. These coding processes were found relevant for this data and were therefore adopted for use. Descriptive coding was appropriate for the data which described their social roles and behaviour. In Vivo coding was the most commonly used to summarise in participants' language, their personal behaviour and gender attributes peculiar to them. Lastly, emotion coding was used to label all participants' gender attitudes and emotions which explored their intrapersonal and interpersonal experiences and reactions towards roles and responsibilities (Miles, Huberman & Saldaña, 2014:74-75). (See Appendix F1 for a full comprehensive list of gender construction codes). These coding processes which focus on how participants interpret their culture and gender identity were deemed suitable because this study is premised on a critical-phenomenological paradigm. Creswell (2013) concurs with De Vos *et al.* (2011) in defining phenomenological

study as a study based on the description of lived human experiences and their meaning.

In my data presentation, for instance, in Table 6.3 and in-text, I cite quotes from participants in italics to authenticate and strengthen claims. I also attempt to keep the data in the participants' own language throughout my data analysis. In data generation I tried to elicit the natural experiences of the participants through their comments, since the study is situated within the qualitative approach. Participants' interpretation of own culture and values is done from a critical phenomenological perspective which guides this study. The study of any social phenomena such as gendered visual interpretation requires an understanding of the social worlds that people inhabit, which they have already interpreted by the meanings they produce and reproduce as a necessary part of their everyday activities together (Boas in Roth & Mehta, 2002). Thus this chapter discusses the gender meanings and perceptions which participants have developed and are of such importance to them to the extent that the perceptions perpetuate gender polarisation. The major research questions explored in this chapter sought to establish how gender cultural ideologies perpetuate gender polarity and how they influence visual interpretation. Thus the data presented, analysed and discussed in this chapter address the quest to establish the cultural gender ideologies and identities held by the participants in Zimbabwe with particular emphasis on how they influenced gender polarisation. The next chapter presents findings on how participants' gender identities and polarisation impact and influence on the meanings conferred on visual images.

6.2 Data presentation

Data presentation is structured under the following sub-headings; *Demography of the participants* and *Main gender construction categories*.

6.2.1 Demography of the participants

A total of twenty (20), eight (8) female and twelve (12) male art and design undergraduate students from *Stonehouse University* participated in the study as alluded to in the previous chapter, Research design and methodology. The demographic composition of the participants presented below focuses on characteristics which determine their gender identity and polarity. Demography

details such as age, sex and birth order among other social disparities are correlated in influencing power, status and personality within the family according to Adler as cited in Horner, Andrale, Delva, Crogan-Kaylar and Castillo (2012) and Sulloway (1996). Thus demography influences gender identity. Below are the demographic data of the participants.

Table 6.1 Demographical data of participants N=20

	Sex	Age group	Marital Status	Birth Position	Family composition sex	
					Boys	Girls
1	F	Above 35yrs	MD	6/8 (MM)	4 (50%)	4 (50%)
2	F	25-30yrs	S	7/7 (L)	2(28.5%)	5 (71.5%)
3	F	31-35yrs	MD	6/7 (MM)	3(47%)	4 (53%)
4	F	Above 35yrs	MD	5/9 (MM)	4(44.4%)	5 (55.6%)
5	F	Above 35yrs	SP	1/8 (Fb)	1 (12.5)	7 (87.5%)
6	F	31-35yrs	MD	2/6 (MD)	1 (16.6)	5 (83.4%)
7	F	Above 35yrs	MD	5/8 (MM)	2 (25%)	6 (75%)
8	F	Above 35yrs	SP	5/7 (MM)	3 (47%)	4 (53%)
9	M	Above 35yrs	MD	2/2 (L)	2 (100%)	0 (0%)
10	M	Above 35yrs	MD	2/8 (MS)	4 (50%)	4 (50%)
11	M	31-35yrs	MD	1/5 (Fb)	3 (60%)	2 (40%)
12	M	Above 35yrs	MD	1/3 (Fb)	1(33.3%)	2 (66.3)
13	M	Above 35yrs	MD	1/4 (Fb)	2 (50%)	2 (50%)
14	M	Above 35yrs	MD	2/5 (MO)	1 (25%)	4 (75%)
15	M	Above 35yrs	MD	4/8 (MM)	5(62.5%)	3(37.5%)
16	M	31-35yrs	MD	1/3 (Fb)	3 (100%)	0 (0%)
17	M	Above 35yrs	MD	4/4 (L)	1 (25%)	3 (75%)
18	M	31-35yrs	MD	4/6 (MM)	2 33.2%)	4 (66.8%)
19	M	31 -35yrs	MD	7/7 (L)	3 (47%)	4 (53%)
20	M	31- 35yrs	MD	3/4 (MO)	2 (50%)	2 (50%)
	F=40 % M=60 %	25-30yrs=5%(F) 31-35yrs= F(10%),M(25%) =35% Above 35= F(25%), M(35%) = 60%	S = 5%(F) MD = F (20%), M (65%) =90%. SP =10%(F)	1. First-born = F (5%), M (20%) = 25%. 2. Elder siblings with opposite sex = F (5%), M (15%) =20%. 3. Mixed sex elder siblings =F (25%), M (5%) =30%. 4. Same sex with elder siblings= 5% (F). 5.. Last born = F(5%), M(15%) =20%	1. Family with same sex = 10%(M) 2. Family composition with equal sex = 20%. 3. Family composition with more females = 45%. 4. Family composition with more males =20%	

KEY: F= Female; M= Male; MD = Married; SP= Single Parent; D= Divorced, MM=Middle born with Mixed-sex elder siblings, MO= Middle born with Opposite sex elder siblings, MS= Middle born with Same sex elder siblings, Fb = First-born, L=Last-born.

6.2.2 Main gender constructions categories

Data generated through individual and focus group interviews and observations were analysed qualitatively using the open coding data-analysis system (Strauss & Corbin, 2004; Miles *et al.*, 2014). Four categories emerged out of the codes that described the data. (See Appendix F1 for a full comprehensive list of codes and categories on gender constructions). It emerged that masculinity and femininity poles among the art undergraduate teacher education students at *Stonehouse University* in Zimbabwe are influenced by gender role dichotomy, gender division of labour, gender attitudes and gender role stereotype shifts or reversals. Gender role stereotype shifts reflect a conscious subversion of gender identity normally expected between male and female when gender role stereotypes are indexed to sex. Thus, the data collected affirm that the category which indicates the shift in gender role stereotyping described polarity to femininity or masculinity unrestricted by sex. Table 6.2 below highlights summaries of the main gender construction categories emerging from the data coding forming the main units of analysis discussed in greater detail later in the chapter.

Table 6.2 Gender constructions categories

1. Gender role dichotomy	2. Gender division of labour	3. Gender attitudes and polarity	4. Gender role stereotypes reversals/shifts
<p>Males and females have different roles and responsibilities assigned typified by gender. The roles are hierarchical in order. Male roles are seen superior to the female roles. There are no duplication and overlapping of responsibilities. There is a clear-cut distinction of roles, subordination and dependency of females on males which demonstrates dichotomy and doing gender.</p>	<p>There is a dichotomous division of labour demonstrating doing gender. Male labour is manual and heavy while female labour is light and domesticated. The labour division is indexed on the ideology of physical strength that males are strong while females are weak and caring.</p>	<p>Attitudes about and the reactions to the gender labour divisions and role stereotypes reflect willingness by participants to align with a particular gender category hence gender becomes polarised.</p>	<p>The paradigm shifts in the division of labour and stereotypes subvert and undermine gender roles stereotyping and responsibilities thus expanding and altering norms associated with gender roles. That is, undoing and redoing gender. Both males and females are critical about the gender role stereotypes and labour divisions that exist hence mixing of roles and responsibilities.</p>

6.2.3 Gender constructions by sex

Tables 6.3 and 6.4 below show the gender constructions categories which emerged from the open codes given to the data generated from the participants by sex. The four categories which emerged from the data analysis show isolated patterns which reflect how gender polarisation occurs among the participants. Data from females are presented first followed by the males' data (Table 6.4).

Table 6.3 Female gender constructions

Participants	1	2	3	4	5	6	7	8
Categories								
Gender role dichotomy								
• Roles typified by gender		x		x	x	x	x	
• Male provides leadership	x							x
• Provides income, protection and security					x			
• Female care for family	x		x	x		x	x	x
• Male provides decisions and solutions							x	x
Gender division of labour								
• Doing female domestic chores	x	x	x	x	x	x	x	x
• Doing male domestic chores			x		x	x		x
Gender attitudes and polarity								
• Content with performing male roles								
• Content with female roles	x	x	x	x	x	x	x	
• Dislikes role conflict		x	x		x	x	x	
• Content with male leading roles								
• Reluctant conforming to gender division of labour	x			x		x		
Gender role stereotypes reversals								
• Comfortable with mixing gender roles	x	x	x	x		x	x	x
• Discontent with gender stereotypes		x	x			x	x	
• Critical about gender role stereotyping	x			x		x	x	
• Discontent with male dominancy in marriages		x					x	
• Male care for family	x				x	x		

Table 6.4 Male gender constructions

Participants	9	10	11	12	13	14	15	16	17	18	19	20
Categories												
Gender role dichotomy												
• Roles typified by gender	x	x		x	x	x	x			x		x
• Male independent leadership			x		x		x			x		x
• Provides income, protection and security.	x	x	x	x	x	x	x	x	x	x	x	x
• Female cares for family	x		x		x	x		x	x	x	x	x
• Male provides decisions and solutions	x	x		x		x	x	x		x	x	x
Gender division of labour												
• Doing female domestic chores	x							x	x		x	
• Doing male domestic chores	x	x	x	x	x	x	x	x	x	x	x	x
Gender attitudes and polarity												
• Content with performing male roles		x	x	x	x	x	x	x	x		x	x
• Content with performing female roles												
• Dislikes role conflict	x	x	x	x	x	x	x	x	x	x	x	x
• Content with male leading roles		x	x	x	x	x	x	x				
• Reluctant conforming to gender division of labour	x		x						x			
Gender role stereotypes reversals												
• Comfortable with mixing gender roles	x		x							x	x	
• Discontent with gender stereotypes	x		x						x	x		
• Critical about gender role stereotyping						x	x			x		x
• Discontent with male dominance in marriages	x											x
• Male care for family	x	x			x	x						

The following observations were made on the data presented above (Tables 6.3 and 6.4). It emerged that:

- All the females concur that in respect of personal gender identity, they are not content with performing male roles and all the males are not content with performing female roles. However, in gender division of labour, some males

and females do cross-gender role performance. This implies that it is not by choice but due to circumstances beyond their liberty of choice such as single parenting or temporary isolation.

- Only a few male and female participants showed that they were discontented with male dominance in marriage. Thus the majority of the participants' responses indicated that they were currently happy and content with the status quo where males dominate in marriage. Masculine hegemony which entails male supremacy is still upheld by the majority of the participants
- All female participants indicated under gender attitudes that they were content with performing female roles. These polarised gender attitudes by females emanate from gender stereotyping which emphasizes that roles are dichotomous. Codes which emanated from the data reflect polarised gender perceptions. Data show that males view themselves as leaders of the family who provide income, protection, security and decisions for family unlike females.

The same sentiments were also expressed by all males. All males dislike role conflict, that is, they prefer the dichotomous view to roles and responsibilities indexed on sex and thus doing gender.

- Nearly all females in gender stereotype shifts expressed the view that they were comfortable with mixing gender roles unlike males. Females were more critically conscious of liberating themselves from dichotomy and asymmetrical gender balance because they felt oppressed by the patriarchal system

6.3 Verbatim data

I now turn to presenting in Table 6.5 below some of the gender construction quotes from the individual interviews and focus group transcriptions. (See full transcriptions on gender constructions in appendices E1 and E2)

Table 6.5 Gender construction quotes

1. Gender role dichotomy	
Quotes	Summative description
1.1 Roles typified by gender	
<p><u>Female participant (4)</u>: <i>yes have different roles for boys, they fetch firewood and herding cattle while girls clean the house, working in the field and cooking.</i></p> <p><u>Female participant (6)</u>: <i>yes the duties were different, cutting of firewood and herding of cattle was meant for males, my brother and father. We used to do household chores cleaning the house, fetching water and firewood.</i></p> <p><u>Male participant (9)</u>: <i>I have no problem in doing house chores but I do it in the absence of my wife and children.</i></p> <p><u>Male participant (10)</u>: <i>Yes there were different roles as we were mostly meant to herd cattle and girls worked at home doing domestic chores.</i></p> <p><u>Male participant (13)</u>: <i>Yes herding of cattle was a duty for males while cleaning was for females.</i></p> <p><u>Male participant (20)</u>: <i>I don't really remember he was very much connected maybe they had discussed and gave the responsibilities to my mother. He only used to reemphasize what the mother had assigned us to do. She always emphasized that I had to work in the garden especially in the weekend and my sisters the dishes. She also emphasized my roles especially when we had visitors. She made sure the structure of who is doing what was maintained to keep the societal expectations. However sometimes she took pride in mentioning that I could do some feminine duties like cooking especially when my sisters were away from home. There are certain things that I no longer think about, for instance dishes, getting a maid, discussing maid salaries and child welfare; clothes for our son and so on are now the responsibilities of my wife.</i></p>	<p>Roles assigned to males are different to those of females based on gender stereotyping and societal expectations.</p>
1.2 Male independent leadership	
<p><u>Female participant (8)</u>: <i>He had his freedom and was autonomous.</i></p> <p><u>Male participant (15)</u>: <i>I am quiet accommodative and capable of handling critical situations to lead the family forward.</i></p>	<p>It is the male responsibility to lead the family and be unique.</p>
1.3 Provides income, protection and security.	
<p><u>Male participant (9)</u>: <i>Providing income to the family and providing safety and protection and also some manual labour for my family.</i></p> <p><u>Male participant (10, 11)</u>: <i>Providing security and safety as well as providing labour and income.</i></p> <p><u>Male participant (16)</u>: <i>Providing income for the family, making decisions, providing heavy manual labour, providing protection and safety.</i></p> <p><u>Male participant (20)</u>: <i>I feel obliged to work a bit to contribute a bit more to the family above the normal salary</i></p>	<p>These are masculine typified roles of providing income, protection and security.</p>
1.4 Female care for family	
<p><u>Female participant (3)</u>: <i>My mother was my role model</i></p>	<p>Caring and nurturing for the family</p>

<p><i>because she took care of me whenever I wanted her assistance.</i></p> <p><u>Female participant (7):</u> <i>I am asked to provide food for the children since I am the one who is responsible for preparing food in the kitchen.</i></p> <p><u>Male participant (9):</u> <i>She was the one who cared for me from birth till her death in 1989 providing food, shelter, clothes and education although she was single.</i></p> <p><u>Male participant (16):</u> <i>My mother is my model- because of her love, care and support she has shown to me from birth up to now.</i></p> <p><u>Male participant (20):</u> <i>My mother cared for me. Mother was caring industrious and nurturing. Female provides food.</i></p>	<p>are female responsibilities.</p>
<p>1.5 Male provides decisions and solutions</p>	
<p><u>Male participant (9):</u> <i>At times I am called to be back home early or to attend to problems, in my absence and asked to give solutions over the cell phone.</i></p> <p><u>Male participant (14):</u> <i>When I am away for work no one makes firm decisions,</i></p> <p><u>Male participant (15):</u> <i>Taking decisions as well as assisting others with ideas and solving problems. Just by being male, it gives pressure to give decisions even when they are above you, the society or the family expects the decision from you.</i></p> <p><u>Male participant (20):</u> <i>Well I have a small boy, well how I see things I make sure that bills are paid, invest on big things, big decisions, I make sure the family is functioning from an economic point of view.</i></p>	<p>Decisions in the family rest with the male figure even if they are young, they control and dictate how things are done. Males feel it is their obligation and no one else should and is capable of doing it.</p>
<p>2. Gender division of labour</p>	
<p>2.1 Female domestic chores</p>	
<p><u>All female participants:</u> <i>Clean plates, pots and cleaning the house, sweeping the yard and washing the clothes, cleaning the home, cooking, garden and washing plates.</i></p>	<p>Duties and responsibilities at home are dichotomous and gender stereotyped. These domestic chores are distinct and separate and are a sign of doing gender which leads to polarisation.</p>
<p>2.2 Male domestic chores</p>	
<p><u>All male participants:</u> <i>Herding cattle, working in the fields, garden, fencing the fields.</i></p>	
<p>3. Polarised gender attitudes</p>	
<p>3.1 Content with performing male roles</p>	
<p><u>Male participant (11):</u> <i>I am very strong as a man and very confident of myself as a leader of the family.</i></p> <p><u>Male participant (12):</u> <i>Always on top of the situation and being able to make decisions.</i></p> <p><u>Male participant (14):</u> <i>Strong and honoured as a man gives a sense of responsibility.</i></p> <p><u>Male participant (16):</u> <i>Have the strength and capabilities of being a man.</i></p> <p><u>Male participant (17):</u> <i>As a man my role is critical, like to be taken serious and leave duties for my wife.</i></p>	<p>Performs the male duties with interest and passion. Likes to be associated with the masculine roles which give polarised attitude.</p>
<p>3.2 Content with performing female roles</p>	
<p><u>Female participant (1):</u> <i>My gender category saves me from heavy manual labour which is tiresome.</i></p> <p><u>Female participant (2):</u> <i>I like given respect as a woman. I</i></p>	<p>Performs the feminine duties with interest and passion. Likes to be associated with the feminine roles</p>

<p><i>have my own capacity and responsibilities as the mother of the family not that I am respected ahead of my husband.</i></p> <p><u>Female participant (4):</u> <i>I like the strength in me to do all the chores I do as a woman.</i></p> <p><u>Female participant (6):</u> <i>My sister and I were responsible for cleaning the house; cooking and fetching firewood which made us the females we are today.</i></p>	<p>and hence they have a feminine polarised gender attitude.</p>
<p>3.3 Content with male leading roles</p>	
<p><u>Male participant (12):</u> <i>Always on top of the situation being able to make decision even at work place. As a man I am happy and confident, equipped with ideas to up bring my family.</i></p> <p><u>Male participant (13):</u> <i>I am confident with myself I am able to lead.</i></p> <p><u>Male participant (14):</u> <i>I feel responsible for my family and someone in control. I dislike being equal to everyone else in the family I want to be unique.</i></p> <p><u>Male participant (15):</u> <i>I am quiet accommodative and capable of handling critical situations to lead the family forward.</i></p>	<p>Enjoys leading roles done by man and being unique as a male which accentuates patriarchal inequality attitudes and dichotomous gender view of doing gender and thus promoting gender polarity.</p>
<p>3.4 Reluctant conforming to gender division of labour</p>	
<p><u>Female participant (1):</u> <i>My role prevents me from providing heavy manual labour.</i></p> <p><u>Female participant (4):</u> <i>I dislike the idea that I am the one who is always busy most of the time at home while all the other members of my family will be relaxing because they are all males.</i></p> <p><u>Male participant (17):</u> <i>Sometimes I fail to do properly the task which is assigned to females.</i></p>	<p>Labour division is based on gender and is distinct and dichotomous. Societal expectations prescribe gender roles and labour divisions which are normally adhered to and thus perpetuates gender polarisation.</p>
<p>4. Gender role stereotype reversals</p>	
<p>4.1 Comfortable with mixing gender roles</p>	
<p><u>Female participant (3):</u> <i>Used to do the cooking, herding cattle, working in the fields whenever duty demanded us.</i></p> <p><u>Female participant (5):</u> <i>Cooking, cleaning the house and working in the fields and any work which was to be done at home.</i></p> <p><u>Female participant (6):</u> <i>I am proud being a female because I can do everything for my family that can also be done by males.</i></p> <p><u>Female participant (8):</u> <i>I am content with providing income for the family and give food to the family.</i></p> <p><i>Providing income to the family and providing safety and protection and also some manual labour for my family.</i></p> <p><i>_As a single mother I do most of the duties taking care of home.</i></p> <p><u>Male participant (9):</u> <i>At times my wife complains of tiredness from work and home. I am usually doing the work on my own volition rather than being pestered to do the chores.</i></p> <p><i>We did all the work at home regardless of stereotypes. We did the cooking and cleaning the house herding cattle and goats, working in the fields and fetching fire wood and water.</i></p>	<p>Roles and responsibilities not typified by gender due to several reasons such as attitudinal change, single parenting, industrialization and change in cultural perception hence undoing and redoing gender. Females now comfortable with providing income and food for the family which was normally viewed as a masculine responsibility. Performing mixed gender roles critiques the traditional gender binary views or stereotypes indexed to sex thereby stressing that gender polarisation is not indexed to sex but to ideological beliefs of masculinity and femininity. Males do perform feminine roles and responsibilities and also females perform masculine roles and</p>

<p><u>Male participant (15):</u> <i>I was involved in almost everything done at home including herding cattle working in the fields, fetching water, cleaning the house, cooking.</i></p> <p><u>Male participant (17):</u> <i>I was a cattle herder usually but sometimes I helped the sister in the kitchen.</i></p> <p><u>Male participant (19):</u> <i>When you want to fulfil a responsibility you don't wait for someone, the wife to complete the duties I could have done. We complement each other. I wouldn't wait for my wife to come and buy groceries.</i></p>	<p>responsibilities.</p>
<p>4.2 Discontent with gender role stereotypes</p>	
<p><u>Female participant (2):</u> <i>Providing income for the family and give food to my family.</i></p> <p><u>Female participant (3):</u> <i>Other members of the family tend to relax. They leave work for me as a woman.</i></p> <p><u>Female participant (6):</u> <i>I am proud being a female who can do everything for my family that can also be done by males. I am equipped with enough skills and knowledge that other males do not have like providing income for my family. As a woman I like providing for the family and protect my family.</i></p> <p><u>Female participant (7):</u> <i>We have to share roles without typifying them because there is imbalance in favour of man having an advantage they have little they do at home.</i></p> <p><u>Male participants (18):</u> <i>No I don't need demarcations of duties and responsibilities.</i></p>	<p>Participants expressed that they disliked compartmentalization of duties, roles and responsibilities based on sex or gender stereotypes. This is a critical view opposing the traditional gender stereotypes binary view of gender roles and responsibilities which are indexed to sex.</p> <p>Males and females nowadays provide income for the family because of industrialisation.</p>
<p>4.3 Critical about gender role stereotyping</p>	
<p><u>Female participant (6):</u> <i>I am not allowed to make decisions for the family but I feel I can make fruitful decisions for the family. Because of our custom which says the husband is the decision maker.</i></p> <p><u>Female participant (7):</u> <i>According to the way we were brought up in our culture, it is a taboo to see a man cooking, washing cloths but if we can see these things without any influence from culture I don't see anything bad about that. When they are unmarried and staying alone in town, who cooks for you, who washes for you? What is so special that because you are now staying with a female you want to stop those duties? If you can just do it even when you have a wife at home.</i></p> <p><i>These days in Zimbabwe there are some roles of course done by both genders but the numbers of single women who are heading families is high and are doing all the responsibilities so we find that there is no duty which a woman cannot perform. When we go to building contracts we find woman (single parents) are capable of doing that as well) men there building houses. But on the whole when we are about to check on numbers there are a few man doing home economics sometimes none, but in hotels there are male chefs and they prepare good food but at home don't want to do that.</i></p> <p><u>Male participant (14):</u> <i>When I am away no one makes firm decisions, every decision is supposed to be done by me</i></p>	<p>Criticisms of roles and responsibilities typified by gender overthrows the status quo. Males and females can perform the same tasks due to critical thinking, industrialization and changes in cultural perception</p>

<p><i>and it gives a sense of indispensability which is false.</i></p> <p><u>Male participant (15):</u> <i>Just being male it gives a lot of pressure to give decisions even when they are above you and you are not capable, the society or family expects you to make those decisions.</i></p>	
<p>4.4 Discontent with male dominancy</p>	
<p><u>Female participant (5):</u> <i>Due to the fact that men look down upon me sometimes make me feel inferior. However, as a woman the community looks down upon me as they think I am a weaker person due to the fact that I am a woman.</i></p> <p><u>Female participant (8):</u> <i>There are problems when you are attached to somebody, you don't have the freedom to express and do the things you want to do, and being female there are things you have to do.</i></p> <p><u>Male participant (20):</u> <i>They are fine but at times I feel I leave a lot to her. If what she does was to be converted to monetary value what she does and what I contribute is under contributing, and I feel I need to contribute more.</i></p>	<p>Females feel that they can also perform dominant roles in the family that is they can do masculine roles as well thus not being restricted to the feminine pole alone.</p>
<p>4.5 Male care for family</p>	
<p><u>Female participant (1):</u> <i>My brother- Because he took care of my education and social life after my parents passed on.</i></p> <p><u>Male participant (10):</u> <i>My father managed to take care of me sending me to school and provided me with all the assistance I needed. He was our breadwinner.</i></p> <p><u>Male participant (15):</u> <i>My brother because he contributed immensely to my well-being.</i></p>	<p>Male caring for the family contradicts the common beliefs that it is the prerogative of females.</p>

6.4 Analysis and discussion

This section analyses and discusses the patterns which emerged from the demographic and gender constructions data presented above. This section includes ordering; explaining and drawing mini-conclusions on the basis of evidence presented which highlight the gender identities and polarities of the participants who were involved in the study.

6.4.1 Demography and gender identity constructions

Demographic data presented above (see Table 6.1, Demographical data of participants) were gathered through individual interviews, focus group discussions and observations to explore the character and social background of the participants which has a bearing in shaping their gender identity and polarity attitudes. Section A of the guided interview schedule elicited the demographic data. (See Appendix D1, Interview guide). Biological determinism (Hamer, 1993; Bern, 2005) and socialisation inculcate values, norms and standards associated with a gender category which

individuals grow aligned to or chose to align to (Lorber, 2012; Mtekwe, 2013). Thus in this section, I discuss briefly how participants' demographical determinants of sex, age, marital status, birth order and family sex compositions influence their gender identities and polarisation. In this study which focuses on gender as a social construct I do not exhaust the influence of demographical determinants in gender identities because it is not the focus of the study but it is prudent to consider them briefly because the human participants involved in the study are subject to the influence of demographical determinants and their socialisation builds upon it.

6.4.1.1 Sex

Eight (8) females (40%) and twelve (12) (60%) males who are enrolled in the art undergraduate course at *Stonehouse University* participated in the study. Based on their sex as a determinant of their gender according to biological determinism, the composition of the participants showed that femininity and masculinity were represented respectively in the study. Deductions of normal and queer genders in gender performances are based on the sex-gender composition shown throughout the presentations and discussions of findings in the study. Gender stereotyping is hinged on the sex-related roles and expectations (Lorber, 2012; Mtekwe, 2013). Acker (2006) contends that being masculine requires a male sex plus what culture defines as masculine characteristics and behaviour and also being feminine requires a female sex and the feminine characteristics and behaviour. Thus gender polarity, according to biological determinism, is influenced by having a male or female physical sex which is then accompanied with expected social gender norms and stereotypes. Therefore judging by the sex composition there were 40% feminine and 60% masculine gender representations among the participants.

6.3.1.2 Age

All the participants were above 25 years of age at the time of gathering data. Chronological age is an indicator of the experience and/or psychological age which one is expected to have gone through (Crain, 2011). Participants' chronological and psychological age show that they are mature, independent and have developed deep seated gender ideologies, values and beliefs hence can voluntarily align themselves to a specific gender category by choice and self-identity. For instance, in

Zimbabwe, many eighteen (18)²¹ year olds are considered mature enough to make personal decisions to marry partners of their choice. Psychological age is a subjective description of experiences and expected social behaviour which is indexed on chronological age. Based on psychosocial development theory for analysis, the participants at chronological age above 25 years are expected to have developed self-preferred personalities, emotional maturity, logic and thought processes which suggest how they think, act and reason towards their gender identity (Erikson, 1956; Sulloway, 1996). The psychological ages of the participants demonstrate that they have developed preferred gender identities.

6.4.1.3 Marital status

Out of my whole sample, one (1) female (5%) was single (not yet married), seventeen (17) 85% were married (females, 20% and males, 65%) and two (2) 10% were single parents at the time of gathering data. Marital status entails some roles and responsibilities which are inherently guided by societal gender stereotypes (Kissling, 2012). The gender roles and responsibilities expected for husbands and wives are different and can result in polarisation as individuals perform according to societal expectations of the gender category. Kambarami (2006) and Chabaya *et al.* (2009) concur that when girls reach puberty in Zimbabwe they are socialised for their roles as married women and to please their future husbands. This entails that married women who form (65%) of the total females who participated in the study at *Stonehouse University* in Zimbabwe have been socialised to perform different roles to males in marriage. All the men who participated in the study were married in heterosexual marriages, hence demonstrating doing gender.

It also emerged, however, that 10% were single parents compelled by circumstances to perform cross-gender roles. This can influence a queer gender polarisation as supported by Kissling (2012) who suggests that adult children of divorced parents might have more egalitarian gender ideologies after experiencing their parent being able to stand in for both parents' roles. Thus the marital status can influence gender polarisation attitude.

²¹ The Legal Age of Majority Act (LAMA), adopted in 1982, provided that all Zimbabweans-female, male, African, white-attain full adult status at the age of eighteen, "for all purposes, including customary law." giving total rights to act as legally recognized adults, capable of owning property, entering into contracts, and making legally enforceable decisions without male consent.

Arditti, Godwin and Scanzoni (1991) found in their study that perceptions of married mothers' parenting were generally more strongly related to their daughters' gender role development than were perceptions of fathers' parenting. Married mothers may spend more time with their children, or demonstrate their ideologies in practice more frequently than fathers and that discrepancy creates dichotomy in the gender polarity modelled by parents. Gleaning from the study above, findings from this contemporary study revealed that the majority of the participants were married, hence this could have also contributed significantly to their exhibiting polarised dichotomous perceptions.

6.4.1.4 Birth order positions

Birth order refers to the sequence according to which children come into the family by birth (Sulloway, 1996). The important birth order positions which I have also used to categorize participants' birth order are usually categorized into three (3) parts, first, middle and last born (Sulloway, 1996; Galanti, 2003; Kaye 2011; Adler, as cited in Horner, *et al.* (2012). Horner, *et al.* (2012) contend that birth order status may also affect or be affected by gender, for example, roles in the family may be correlated with the birth order and with expectations of caregiving and/or decision making.

From the data presented in Table 6.1, the demographical data of participants above, four (4) participants (20%) are first-borns, one (1) is female (5%) and three are (3) male (15%). Galanti (2003) suggests that the first-born son may have more positive life outcomes expectations due to prevailing masculine hegemonic cultural sentiments which include decision making for the family. Concerning the first-born again, Sailor (2004) concludes that the first-born son has status and power while the first born girl is a good teacher, nurturer and caregiver. However, Kaye (2011) remarks that both the male and female first-borns have leadership qualities which are achievement-oriented, verbal and have control of subordinates. I contend that these characteristics perpetuate polarity towards the masculine gender. This is in line with observations by Adler (1928) (see Badger & Reddy, 2009) who observed that first-born children are in a favourable position of being physically larger and stronger, which are masculine traits.

The middle-born are further divided into three (3) categories according to the character of their sibling relationship, which has a significant influence on the outcome of their gender personality (Sailor, 2004).

The first middle-born category has six (6) participants (30%) who are born in families with elder siblings of an opposite sex, one (1) female, 5% and males, five males 25%). The second middle-born category emerged with nine (9) participants (45%) who have mixed-sex elder siblings (four (4) females, 20% and five (5) males 25%). When the elder siblings are of the opposite sex, the later-born usually adopt cross gender behaviour modelled on elder siblings. Sailor (2004) remarks that unlike the first-born children who rely on and receive attention from both parents, the later-born usually turn to their siblings in search of identity as they receive little attention from the parents. It emerged that six (6) (30%) of the participants have elder siblings of the opposite sex and hence can demonstrate unexpected gender identity (Sailor, 2004). Siblings with mixed-sex elders normally separate and follow after same-sex elders (Kaye, 2011). Thus there is gender socialisation into specific gender stereotypes and binary dichotomous views where the males are socialised differently to females. The third category of middle-born participants has only one (1) female participant with the same sex as her elder siblings. Thus this participant with siblings of the same sex is likely to follow the feminine characters of the siblings and hence follow the same gender polarisation.

Then lastly, four (4) participants (20%) are last-born in their birth order. Adler (as cited in Badger & Reddy, 2009) concluded that the last-born is smaller, weaker, less knowledgeable and competent, attention seeking and more dependent on the help of others. Kaye (2011) and Sailor (2004) argue that their dependency, however, deprives them of status and power and hence may magnify their dependence and subservience regardless of sex. The last-born male participants in this study therefore in the same manner may demonstrate feminine characteristics due to birth position (Kaye, 2011, Sailor, 2004).

Sulloway (1996) suggests that birth order and gender are correlated and have comparable gender effects on the siblings. Females tend to be less aggressive than males as much as the later-born are less aggressive than firstborns, thus aligning to feminine and masculine gender poles respectively. However, Adler (as cited in

Horner *et al.*, 2012) hints that birth order is only an influence and not a destiny in determining gender polarisation.

6.4.1.5 Family sex compositions

Only two (2) (10%) of the male participants are born in a family with siblings of the same sex which make them susceptible to either masculine or feminine polarity by descent or performativity. Four (4) participants (20%) were born in families composed of equal representation of both sexes. It also emerged that nine (9) (45%) of the participants were born in a family composed of more females while four (4) (20%) were born in a family composed of more males. Sulloway (1996) asserts that the structure of the whole family and their norms affect gender ideologies and identity. Informed by patriarchal values, son preferring parents enhance and perpetuate gender bi-polar identities in mixed sex composition families. Chabaya *et al.* (2009) and Kambarami (2006) observed that in Zimbabwe sex-selective tendencies or son-preference is prevalent through unequal resource allocation where resources are constrained. While Chen, Chen and Liu (2007) concluded from their study that sex selection has no impact on educational attainment, the results showed that it has an undoubted impact on gender identity and polarisation. Lorber (2012) contends that gender socialisation is done according to societal expectations normally related to sex. Thus gender dichotomy and stereotyping are indexed on sex differences which characterises the socialisation done in these families concerning siblings' sex compositions.

Kress (2010) submits that research on social learning theory has provided a great deal of evidence that learners are intricate social beings, socially active, and socially interactive whose acquisition of knowledge is inseparable from their social environment. The sex composition of participants' families constitutes their immediate social environment which presents a gender behaviour modelled to them by siblings or enforced by parents. Participants' gender polarisation is by imitation and experience within the family structures and hence aligned to a preferred gender. Beauvoir's (1953) popular statement that "one is not born a woman but becomes one" connotes that gender can be acquired as a result of performance regardless of sex as remarked by a female participant who said; *my sister and I were responsible*

for cleaning the house, cooking and fetching firewood which made us the females we are today.

The rest of the interview questions from the interview guide had a different set of questions which focuses on gender constructions gleaned from gender performativity and attitudes. (See Appendix D1, Interview guide on gender construction). The data generated from the individual and focus group interviews as well as observations which focus on gender constructions are presented and discussed below. Participants' attribution of meaning to gendered performances was coded and categorized from the interview transcriptions and observations which were made during the time of engagement with the participants.

6.4.2 Gender role dichotomy and gender polarisation

It emerged from the data that males and females have dichotomous roles and responsibilities assigned to them typified by gender which perpetuate gender polarisation. This concurred with Deutsch (2007:109) who describes doing gender as “to act with the possibility that one will be judged according to normative standards applied to one’s sex category and to be accountable to that sex category”. Males are socialised into roles distinct from females due to their sex differences and the gender role stereotypes associated. The roles are hierarchical and asymmetrical. Male roles are seen as superior to the female roles. Bourdieu (2001) from his study of Kabyle society revealed that individuals do not have to be intentionally socialized to think and act like men and women; rather, their gendered habitus aligns them in accordance with the androcentric principle where men dominate over women. In the same vein, it emerged from the data that males are expected to perform roles considered superior in society providing leadership, income, protection, security, decisions and solutions while females are expected to provide care and food for the family. There is no duplication and overlap of responsibilities between masculine and feminine gender roles categories. Roles are clear and distinct according to a gender category which demonstrates doing gender. Therefore aligning to a particular gender category entails gender polarisation.

The gender role dichotomy trends which emerged are very relevant to this study which sought to establish how gender culture and ideologies perpetuate polarisation and how they are reflected in the meaning(s) constructed from visual texts. The dichotomous perceptions of gender roles perpetuate gender polarisation. It emerged from the data through gender role stereotypes, male independent leadership, male provision of income and security, feminine care and male decision making. There is a gendered binary performance of roles. These open codes which emerged from the data will be separately discussed.

6.4.2.1 *Roles typified by gender*

The majority of the participants (see Table 6.2, Gender construction categories) expressed the view that there are distinct roles and responsibilities which are ascribed to men and women which promote the gender binary view (doing gender). It emerged that roles assigned to males are different to those of females based on gender stereotyping and societal expectations. Family socialization inculcates this dichotomy and polarisation from the different domestic chores and responsibilities assigned to boys and girls. Geber (2009) in the same vein avers that the fixed-roles approach to gender socialisation entails that children are socialised into different specific gender-sex roles. This study also found the same gender socialisation process. Both females and males from the study expressed that duties assigned to them are differentiated on the basis of sex as highlighted below by participant six (6) and ten (10), male and female respectively.

Female participant (6):

Yes the duties were different, cutting of firewood and herding of cattle was meant for males, my brother and father. We used to do household chores cleaning the house, fetching water and firewood.

Male participant (10) echoed the same remarks saying:

Yes there were different roles as we were mostly meant to herd cattle and girls worked at home doing domestic chores.

Societal expectations of gender roles stereotypes (strict demarcation of roles and responsibilities) are adhered to, to such an extent that males do not want to be observed doing cross gender roles which violates norms and values of stereotypes and this demonstrates doing gender and perpetuating polarity. Male participants 9 and 20 had these similar sentiments;

Male participant (9):

I have no problem in doing house chores but I do it in the absence of my wife and children.

Similarly male participant (20) expressed strict gender demarcation of roles in families saying that;

She (his mother) always emphasized that I had to work in the garden especially in the weekend and my sisters the dishes. She also emphasized them especially when we had visitors. She made sure the structure of who is doing what was maintained to keep the societal expectations. However sometimes she took pride in mentioning that I could do some feminine duties like cooking especially when my sisters were away from home.There are certain things that I no longer think about, for instance dishes, getting a maid, discussing maid salaries and child welfare; clothes for our son and so on are now the responsibilities of my wife.

Diamond (2002) contends that gender stereotyping entails strict adherence to the societal expectations of the roles assigned to a gender category. Data revealed that males perform only roles assigned to them and females the same without mixing roles, thereby demonstrating gender polarisation.

6.4.2.2 Male independent leadership

It emerged that males enjoy superiority and autonomy; they are not answerable to anyone. They have distinct leadership roles which are not apparent in females. Participants (see Table 6.5, Gender construction quotes) expressed the view that males have a superior responsibility to lead and steer the family in the direction they desire. As echoed by male participant 15 who expressed that; *I am quiet*

accommodative and capable of handling critical situations to lead the family forward. Thus it emerged from participants that leadership is a unique male responsibility. A study carried out by Bailey (2014) also averred that men have an over-inflated view about themselves as good leaders. Findings by Bailey (2014) as well as of this study also confirm the assertion by Sulloway (1996) that effective leadership is provided by males because it requires assertiveness and dominance which are masculine traits not apparent in feminine gender norms. Thus leadership is viewed as a prerogative of males only and not females.

The traits to dominate by males were also observed during focus group discussions. Males wanted to dominate the discussion always to an extent that they would interject females while they were still making their contributions. I observed this gesture was done especially to women who expressed critical views about gender inequality. One male actually stood up and silenced a female participant by waving a hand to command her to sit down and shut up while she was expressing sentiments about her dissatisfaction about male leadership. (As the focus group discussion facilitator and researcher, I noted the reaction and the event as it was significant to the study and allowed the female participant to finish her contribution before the male was given a chance to react.) Females feel they can also equally make decisions at home and in work places but males do not want to be challenged.

6.4.2.3 *Male provides income, protection and security*

The provision of income; protection and security are masculine roles which are normally performed by males alone and not females (see Table 6.5, Gender constructions quotes). The following are responses given by males when they were asked: What are your roles now in the family?

Male participant (16):

Providing income for the family, making decisions, providing heavy manual labour, providing protection and safety.

And similarly male participant (9) had this to say:

Providing income to the family and providing safety and protection and also some manual labour for my family.

All male participants agreed that it was their mandate to provide income, protection and security in the family. Patriarchal attitudes which emphasize the male-female dichotomy and the superiority of males to females prompted other males to go an extra mile to contribute more to the family especially when they seem to earn the same salaries. This is as a result of the need to fulfil the societal obligation for males to be the dominant income provider in the home. Male participant (20) had this to say;

Male participant (20):

I feel obliged to work a bit to contribute a bit more to the family above the normal salary.

Females are only receivers of these services together with children, which demonstrates gender dichotomy and hence perpetuates gender polarity as they are considered to be at a lower hierarchical level than men, and this also leads to equating women to children which makes them passive, inferior members of the family.

6.4.2.4 Female care for family and provide food

The nursing and rearing role is a female responsibility and most participants acknowledged that females performed that gendered role in their upbringing hence expressing polarity. Chabaya *et al.* (2007) noted that girls' socialisation exposed them to dolls, knitting materials and housekeeping tools such as brooms and mops. By playing with these toys and using home keeping utensils, girls are socialised to be caregivers and mothers, thereby fulfilling their gender expectations and ensuring polarity towards femininity. The majority of the participants echoed that caring for family and providing food were distinct feminine activities (see Table 6.5, Gender construction quotes). Some of them had this to say:

Female participant (7):

I am asked to provide food for the children since I am the one who is responsible for preparing food in the kitchen.

Male participant (9):

She was the one who cared for me from birth till her death in 1989 providing food, shelter, clothes and education although she was single.

Male participant (20):

Mother was caring, industrious and nurturing.

Caring and nurturing for the family are female responsibilities as echoed by Queller (1997) who holds that woman's anatomy is able to provide, bear and deliver, to nurse and to rear children. The reproduction and mothering is a social and yet normative convention that perpetuates polarity of females by those roles (Queller, 1997). Thus, most participants distinguish masculinity and femininity through the mothering roles which are distinct and non-reversible.

6.4.2.5 Male provides decisions and solutions

It arose from the data that the patriarchal male dominance ideology and attitude place men and women at dichotomous gender poles in providing decisions and solutions at home. A woman only receives orders and submits to the man. This is in line with how patriarchy is defined as a system of society or government in which men hold the power and women are largely excluded from it (Chabaya *et al.*, 2009; Gudhlanga *et al.*, 2012), Kambarami, 2006).

Decisions in the patriarchal family are made by the male figure, even if they are young, they control and dictate how things are done in the family (Sokoya & Muthukrishna, 2003; Tequame, 2014). Sentiments echoed by the following participants resonate with what I obtained from literature when they said;

Male participant (20):

... well how I see things I make sure that bills are paid, invest on big things, big decisions, I make sure the family is functioning from an economic point of view.

He posits himself as a director of the family making big decisions only. In the same vein a male participant (9) suggests that he is the only one capable of making decisions and even when he is absent his wife is not positioned to do that, he had this to say:

At times I am called to be back home early or to attend to problems, in my absence and asked to give solutions over the cell phone.

It emerged that most male participants (see Table 6.4, Gender constructions by sex - males) feel that making decisions is their obligation and no one else should and is capable of performing that role. Males therefore reduce the value of women to be only recipients of decisions handed down to them from males. According to Gramsci (in Mtekwe, 2013) every social structure has its own common sense and its own good sense, which basically is a social construct consent. From the data, it emerged that it is common knowledge that decision-making is a male prerogative and females do not perform that duty hence this distinction of roles creates dichotomy and polarity to specific gender stereotyped roles. This further highlights gender role dichotomy in gender doing which promotes gender polarisation.

6.4.3 Gender division of labour and gender polarisation

There is a dichotomous division of labour between males and females as expressed by the participants when they stated that the duties they do at home are distinctly binary thus perpetuating gender polarisation. Labour division dichotomy is predicated on the ideology that males are strong and masculine while females on the other end are weak, caring, smart and tender hearted. It emerged that domestic male labour is manual and heavy while female labour is light hence gender dichotomy and asymmetry are created.

All male participants agreed that they did the following masculine domestic chores: herding cattle, working in the fields, gardening and fencing the fields. These are the domestic chores normally associated with males. On the other hand, all female participants also agreed that they did the following feminine domestic chores: cooking and cleaning cooking utensils and cleaning the house, sweeping the yard, washing the clothes and gardening. These are the domestic chores normally associated with females. Diamond (2002) holds the view that adherence to gender

roles has been associated with the fulfilment of social expectations which are different for males and females. Bern (2005) asserts that men and women are different because they are given socially different roles and perform different behaviours. What emerged from the data is that duties and responsibilities at home are dichotomous and gender-stereotyped, reflecting doing gender and lead to polarisation. Butler (1990) therefore argues that gender is not the physical being but rather the repeated acts which constitute performance or a verb. Butler further alludes that performativity of gender is a stylized repetition of acts, an imitation or miming of the dominant conventions of gender which emerged from the data as doing dichotomous domestic chores repeatedly. Thus performing labour roles defines gender polarity.

Although there is a distinct dichotomous division of labour, it also emerged that some participants perform cross gender roles. For instance, this was echoed by female participant (16) who said; *I am proud being a female because I can do everything for my family that can also be done by males.* Some male and female participants (see Table 6.3 and 6.4, Gender constructions by sex) indicated that they performed cross gender roles for females and males respectively. Cross referencing revealed that the mixing of gender roles is not done out of choice and preference to eradicate gender division of labour but rather circumstantial; single parenting subjects people to perform mixed gender roles, being fully aware that there is a dichotomy based on gender stereotyping in the roles they perform.

6.4.4 Polarised gender attitudes

Attitudes about gender labour divisions and role stereotypes reflect willingness by participants to do gender which reflects personal gender identities. Butler (1990) argues that gender identities are constructed and constituted by language, which means that there is no gender identity that precedes language. Using in Vivo and emotion coding in the data analysis process, the participants' emic views and personal interpretations of their own attitudes and sentiments about gender practices revealed gender attitudes which expressed their gender polarisations. These attitudinal precepts demonstrate and perpetuate gender polarisation. Butler (1990) argues that the act that one does or the act that one performs is an act that has been going on before one arrived on the scene. That is, attitudes or mental precepts

foreground and influence gender polarisation long before it is demonstrated. Thus it is important to discuss gender attitudes as a demonstration of gender polarisation.

6.4.4.1 Content with performing male roles

The masculine hegemonic or cultural capitalistic attitude distinguishes males as leaders and with strength different to the strength demonstrated by the female gender category. From the data (see Tables 6.3 and 6.4, Gender constructions by sex and Table 6.5, Gender constructions quotes) it emerged that most males like to be superior and being decision makers all the time. Views expressed by male participant (12) echoes these sentiments when he expressed that he desires to; *always be on top of the situation and being able to make decisions.*

Most males expressed interest in a master-servant relationship with their wives. Men take pride in the delegation of duties to the wife, which implies a major and minor relationship between males and females. In relation to this relationship Connell and Messerschmidt (2005) suggest that hegemonic masculinity is the pattern that allowed men's dominance over women and ideologically legitimated the global subordination of women to men. Hegemony embodies an honoured way of being a man. A male participant (17) said: *as a man my role is critical, I like to be taken serious and leave duties for my wife.* This demonstrates the hegemony which men wield in a patriarchal relationship.

Morrell, Jewkes and Lindegger (2010) suggest that hegemony is a concept that refers to forms of supremacy obtained by some social groups (males) primarily by consent rather than coercion, by moral and intellectual leadership rather than by domination. These ideals which emerged from the data that males are content with gendered superiority, delegating duties and dominating are associated with masculine hegemony which shows gender dichotomy and promotes gender polarised attitudes.

6.4.4.2 Content with performing female roles

It emerged that some females accept and are content with the role that is weaker and submissive which does not involve manual labour thereby showing their gender inclination. Tequame (2014) feels that male domination is intergenerational to such an extent that females have accepted their inferiority and subordination status. A

female participant (1) concurred that: *my gender category saves me from heavy manual labour which is tiresome*. Some females also expressed the same views that they are content with adhering to feminine domestic roles and responsibilities. Participant (4) had this to say; *I like the strength in me to do all the chores I do as a woman*. This promotes gender dichotomy which the majority of the female participants acknowledge and are content with (see Table 6.3, Gender constructions-females). This perpetuates a distinction and polarity between the male roles and female roles. Female subordination and male superiority are emphasized by a female participant (2) who expresses being content with her own female roles and responsibilities saying:

I like being given respect as a woman. I have my own capacity and responsibilities as the mother of the family not that I am respected ahead of my husband.

I also observed that some females bow down in respect to males when giving them or handing over something such as a paint bottle, pencil or brush during the practical sessions unlike when they are giving to other women. This shows that females show respect to men and are content with subordination which is engraved and inherent. Some females are content with gender stereotyping and performing the feminine expected roles and responsibilities. This division of labour has traditionally associated men with breadwinner positions and women with homemaker positions (Eagly & Wood, as cited in Paustin-Underdahl, Walker & Woehr, 2014). Lorber (2010) reiterates that women do most of the hands-on family work. Hence, this attitude demonstrates doing gender and advocates for gender polarity among females in Zimbabwe. Based on findings of these social roles, the results concur with Schein (2007) and Paustin-Underdahl *et al.* (2014) who also found that women are typically described and expected to be more communal, relations-oriented, and nurturing than men, whereas men are believed and expected to be more assertive and independent than women.

6.4.4.3 Content with male leading roles

Leading roles emerged as another responsibility which males are happy and take pride in, thereby doing gender and dominating women. Tequame (2014) suggests that males in a patriarchal society control and monitor female members of the

household even when young. The role congruity theory postulates that males are better suited for leadership and are more effective leaders than females (Carroll, 2006; Paustin-Underdahl *et al.*, 2014). This concurs with the findings of this study as one male participant expressed the view that as a male he possessed self-capabilities to lead, which implied he felt it was an inborn attribute for males to be leaders. He (participant 12) had this to say during the interviews:

I like being always on top of the situation being able to make decisions even at work place. As a man I am happy and confident, equipped with ideas to bring up my family.

It emerged that males enjoy leading roles which are typified as masculine. It was also observed that males were quick in volunteering to distribute materials and equipment to use during the prompts, being unique and superior as males accentuated their patriarchal superior attitudes:

Male participant (14):

I feel responsible for my family and someone in control. I dislike being equal to everyone else in the family I want to be unique.

Paustin-Underdahl *et al.* (2014) feel that women's under-representation in elite leadership positions points to the undervaluation of women's effectiveness as leaders. Several theoretical perspectives have been offered for explanation as to why females are not leaders. These include the lack of fit theory (Heilman, 2001), the role congruity theory - RCT (Eagly & Karau, 2002), the expectation states theory (Berger *et al.*, as cited in Berger *et al.*, 1998); and the think manager–think male paradigm (Schein, 2007). Despite other research showing that women have attributes for the modern age leadership, which demands team work, listening and collaborating traits which males do not possess, men are still perceived as better suited for and more effective as leaders than women (Sulloway, 1996). Such entrenched dichotomous attitudes promote gender polarity.

6.4.4.4 Reluctant conforming to gender division of labour

Labour division by gender creates dichotomy. Societal expectations prescribe gender roles and labour divisions according to sex which are normally adhered to and perpetuate ultimate gender polarisation (Geber, 2009). Gender labour division dichotomises the roles and responsibilities for males and females, thereby doing gender and promoting gender polarisation. Most of the participants (see Tables 6.3 and 6.4, Gender constructions by sex) are fully aware of the distinctions which exist between male and female gender roles as they showed they are content with performing their respective roles as males and females. Nevertheless it shows that they adhere to them unwillingly and hence feel disadvantaged. Thus they feel restricted to perform roles only prescribed by their gender category. Participants (1) and (4) had this to say expressing similar sentiments of being disadvantaged by stereotyping:

Male participant (1):

My role prevents me from providing heavy manual labour.

Female participant (4):

I dislike the idea that I am the one who is always busy most of the time at home while all the other members of my family will be relaxing because they are all males.

Participant (4) above expressed discontent about the gender stereotyping of domestic chores as female duties which are done while men are just seated doing nothing. Females do all the domestic work especially preparing food and cleaning the home alone while males are seated because they are prohibited from participation by the gender norms (Connell & Messerschmidt, 2005). Gender role stereotypes condition individuals to perform and align to a gender category within the limits of the roles prescribed for that gender category and this emphasizes gender dichotomy and therefore demonstrates gender polarity. There is an undoubted dichotomy in the gender precepts held by the participants perpetuating gender polarisation. It also emerged, however, within those responses that there are certain

significant voices with contradicting views which subvert and undermine doing gender.

6.4.5 Gender identity reversal

This gender identity reversal category also emerged from the data and shows a paradigm shift in the gender role dichotomy, division of labour and gender attitudes. The category shows that participants' gender constructions subvert and undermine traditional gender roles and responsibilities; and expands and alters norms associated with gender categories. It emerged that both males and females are critical about the gender role stereotypes, labour divisions and gender attitudes that exist. That is, participants questioned why there was dichotomy and inequality of gender status; why gender stereotypes were indexed on biological sex? Gender shifts sentiments are demonstrated by participants' attitudes towards gender mixing of roles and responsibilities, subverting dichotomous roles boundaries and responsibilities which are normally fixed to sex and undermining male dominance in society.

6.4.5.1 *Comfortable with mixing gender roles*

The study revealed, from a significant proportion of female participants, that males (see Table 6.3, Gender constructions - females) were comfortable with performing roles not typified by gender due to several reasons, such as attitudinal change, single parenting, industrialization and change in cultural perception. Feminists argue that women who operate under very oppressive patriarchal conditions are the ones who have great need for emancipation (Nyanhongo, 2011). This is in line with what was observed in this study where more females expressed the desire and willingness to shift from the traditional stereotypes and dichotomy held by the majority of the participants. The undoing and redoing of gender is hence demonstrated among participants (see Tables 6.3 and 6.4, Gender constructions by sex). Sentiments by a female participant (6) summarise the desire for doing mixed gender roles by saying: *I am proud being female because I can do everything for my family that can also be done by males. Males do perform feminine roles and responsibilities and also females perform masculine roles and responsibilities.*

Doing mixed gender roles due to circumstances such as being a single mother is not a habitual activity therefore it does not really imply a change of polarity. However attitudinal change against stereotyping subverts and alters the gender roles normally associated with each gender category (Butler, 2011). This entails that performing roles is not stereotyped by sex. It emerged that single parents perform both masculine and feminine roles and responsibilities due to their parenting roles, but this does not in itself imply neutrality in gender but cross-gender performances. One of the single parents, female participant (8) had this to say: *As a single mother I do most of the duties taking care of home.* Another female participant (3) reiterated that: *we used to do the cooking, herding cattle, working in the fields whenever duty demanded us.*

It also emerged that some female participants are comfortable with providing income and food for the family together with providing safety, protection and manual labour which is normally viewed as a masculine responsibility. A female participant (8) reiterates: *I am content with providing income for the family and give food to the family.* Providing income is a responsibility normally associated with males because they are viewed as the breadwinners (Connell & Messerschmidt, 2005). Therefore, if females are proud of and content with doing these roles it shows that in Zimbabwe, there are both undoing and redoing of gender.

6.4.5.2 *Discontent with gender roles stereotyping*

Masculinity and femininity dictate or stipulate how one should behave and the roles he/she performs according to the specific gender category. It emerged from the data that participants are discontent about restrictions and the adherence to expectations which each gender category hold through stereotyping. For example, what society or culture prescribes as masculine roles are only performed by males which give a polarised view to his gender category. Male and female participants cited below echoed these sentiments;

Male participant (16):

What I dislike is that I grew up in a family with no girls doing female chores, I like cooking and washing which my gender category does not approve.

Female participant (5):

There is too much overload as all demands from men are oppressive. However as a woman the community looks down upon me as they think I am a weaker person due to the fact that I am a woman.

From the sentiments such as those expressed above, it can be deduced that while the participants acknowledge the existence of gender role dichotomy in Zimbabwe, they are not satisfied and therefore lament the fact that they are restricted and oppressed by that status quo. Studies by Chabaya *et al.* (2009); Kambarami (2006); Gudhlanga *et al.* (2012) and Mutekwe and Mobida (2012b) also attest to the oppressive nature of gender socialization in Zimbabwe which restricts roles designated by society to a specific gender category. The masculine roles are considered to be for men only and the feminine roles for women. The expression of discontent like that which emerged in this study shows that some participants feel they are in the wrong body, living as the wrong gender. Transgendered people live these queer gender politics. Trans-gendering both challenges and reifies gender binaries (Rupp & Taylor, 2010). A person with a male sexed body for example, desires to be aligned to the feminine gender pole in gender identity and performance.

Masculine and feminine roles are dichotomous and unequal in a society governed by patriarchal ideologies hence participants dislike such compartmentalization or stereotyping which restricts and assigns different roles to a specific gender category based on sex. Rupp and Taylor (2010) suggest that transgendered people feel there are two clearly marked and separated gender categories, and they deeply desire to be in the one their birth sex category did not put them into. This study also revealed that some participants, though few, were of the opinion that gender roles can be done which are not indexed to or by gender-sex category. Having few participants who express discontentment about stereotype is an indication that the majority shun such contradictions to gender culture. Through observations of the participants' looks, none of the participants challenged the gendered order through body displays such as a male to female by wearing dresses, make-up, hair style, voice, speaking style and personality. In Zimbabwe such transgendered expressions run in danger of

violence from homophobic society. However, Gordon (2004) reports an increase in the number of girls in Zimbabwe entering previously male-dominated subjects in the school curriculum such as metalwork, building, graphic design and art, thereby breaking the barriers of stereotyping. Similarly Chabaya *et al.* (2009) also report on the increase in the number of females attaining university education in Zimbabwe which was male dominated.

Males and females in gender shift do the same duties and responsibilities without gender stereotyping with relatively the same success. Paustin-Underdahl *et al.* (2014) argue that female leaders are more successful in leadership when they draw upon femininity traits which include an emphasis on cooperation rather than competition and equality rather than a supervisor–subordinate hierarchy.

Gender stereotypes hurt males by persuading them that it is not manly to be emotional, lacking in providing income, security, leadership, decisions and protection. Kambarami (2006) writes that, especially during the adolescent years and onwards, boys strive to be defined in terms of maleness, including such traits as being ruthless, aggressive and independent. As a consequence of these gender stereotypes, young men expressed that they work an extra mile to earn more than females and that they feel undeservedly thrust with the responsibility to make decisions. A male participant (15) had this to say: *Just being male it gives a lot of pressure to give decisions even when they are above you and you are not capable, the society or family expects you to make those decisions.* Females are discontented too about limitations bestowed on their capabilities by societal expectations which look down upon them.

6.4.5.3 Critical about gender role stereotyping

Closely related to the discontent about gender stereotypes is the notion of being critical about them. While the participants expressed sentiments of dissatisfaction about the stereotypes they went a step further to give a reflective assessment and critique of the societal gender values with an orientation towards changing the ideologies. It emerged that almost half the participants were critical about the roles and responsibilities which are typified by gender which overthrow gender dichotomy. The emancipation desire by women from gender stereotypes in this study resonates with findings from a study by Morojele (2012). Morojele found out that girls in his

society fought boys, and they actually did it better than boys. When one of the girls was asked why they were fighting, she said for a long time these boys had been beating these girls, now it was high time they showed the boys that they could beat them also. In the same vein of gender role reversals, McCloskey (1999) an economist, claims that women make better economists than the men who dominate the field, because women take social factors into consideration, especially family relationships. The critical theory paradigm which guided this critical-phenomenological study underpins the emancipation of the oppressed groups in society and advocates for equal opportunities to everyone, despite their gender. The findings are congruent to the studies of demand-withdrawal patterns in couples which showed that females are more aggressive, requesting and demanding change of the status quo than males who avoid discussions, defend the status quo and withdraw from the struggle or shifts (Holley, Sturm & Levenson, 2010).

Nearly half of the female participants showed that they were critical of the restrictions and oppressions which gender stereotyping brings to them. Some females felt they could make fruitful decisions but were bound by gender stereotypes. One female participant lamented:

Female participant (6):

I am not allowed to make decisions for the family but I feel I can make fruitful decisions for the family. Because of our custom which says the husband is the decision maker.

Females need to be liberated or emancipated from socio-cultural ideological bondage in order to be able to express themselves in positions and capacities traditionally held by males (Tequame, 2014; Nyanhongo, 2011).

Some participants critically questioned the attitude of men refusing to do cross gender tasks which are traditionally ascribed to females, such as cooking and cleaning the house. In the same vein women claim to be able to fulfil roles traditionally designated as masculine such as family leadership, decision-making, the provision of income, security and protection. Female participant (7) expressed such views and had this to say:

The way we were brought up in our culture it seems like a taboo to see a man cooking, washing clothes but if we can see these things without any influence from culture I don't see anything bad about that. When they are unmarried and staying alone in town, who cooks for you, who washes for you? What is so special that because you are now staying with a female you want to stop those duties? If you can just do it you should continue even when you have a wife at home.

These days in Zimbabwe there are some roles of course but the number of single women who are heading families doing all the responsibilities so we find that there is no duty which a woman cannot perform. When we go to building contractors, we find women are capable of doing as men there building houses. But on the whole when we are about to check on numbers there are a few men doing home economics sometimes none, but in hotels there are male chefs and they prepare good food but at home don't want to do that.

Some male participants also disapproved of gender role stereotyping. A male participant (14) was critical about masculine hegemony. He did not like the masculine dominance in decision-making, preferring to share the responsibility in equal terms with the females whom he felt were equally capable in his absence. Thus he did not prefer to be at the extreme end of the gender pole but rather to be neutral or equal to female counterparts. This is what he had to say:

Male participant (14):

When I am away no one makes decisions, every decision is supposed to be done by me and it gives a sense of indispensability which is false.

Similarly another male participant (15) showed that the dependency on male decisions is excessive and unwarranted. Decisions should be made on merit rather on a gender basis. He had this to say;

Male participant (15):

Just being male it gives a lot of pressure to give decisions even when you are not capable, the society or family expects decisions from you.

Males are expected to make the most important decisions and no one comes after that in the gender hierarchy. Male-stereotyped roles accord men a superior status and peculiar role expectations in making decisions above females which however could be performed by any gender not indexed to gender classes but other categories of expertise or educational attainment. Thus decision-making and other masculine roles like leadership should not be indexed to gender but to other factors such as expertise or educational attainment Paustin-Underdahl *et al.* (2014) assert that women are recognized as subordinates to men but seek to address imbalances of power between sexes as they claim leadership roles according to the findings of this study. The critical view about gender inequality holds that female oppression and subordination are socially constructed, and therefore, open to change.

6.4.5.4 Discontent with male dominancy in marriages

The concepts masculine hegemony and patriarchy have to date been applied to many fields representing the unequal status of males and females particularly the superiority of males and the subordination of females in civic society, military, politics and work related situations (Connell & Messerschmidt, 2005; Paustin-Underdahl *et al.*, 2014). Hegemony and/or patriarchy have their origin in capitalism and family studies (see item 2.3.1.1 Cultural hegemony and hegemony masculinity). The data revealed that there are some participants (see Tables 6.3 and 6.4, Gender constructions by sex) who are discontented with the dichotomous master-servant relationship of males and females in a family relationship where the females as wives have to report to the male, their husbands. These few participants are discontented about the gender hierarchy and inequality in patriarchal marriages which privileges the male gender. Thus these participants want equity and emancipation to alter the gender norms of masculine dominancy and feminine

subordination. This is what some of the participants had to say in expressing the view that there is 'freedom' outside marriage:

Participant (8):

There are problems when you are attached to somebody, you don't have the freedom to express and do the thing you want to do, and being female there are things you have to do.

'Being attached' here refers to being married and hence the participant suggests that there are restrictions and oppression in marriage. Male dominance results in the undesirable subordination by females giving them a sense of inferiority at home and in society which they don't like. A female participant (5) had this to say:

Due to the fact that men look down upon me sometimes makes me feel inferior. ... as a woman the community looks down upon me as they think I am a weaker person due to the fact that I am a woman.

Females did not offer sitting preferences to males who didn't have chairs to use during focus group discussions. The males had to look for their own chairs while females remained seated. Such observed gestures contradicted or subverted the patriarchal values expressed in the visual narratives where males are given sitting preference on a stool ahead of females (see Figures 40 & 49 in Appendix A). In a patriarchal system the male assumes supreme roles (Tequame, 2014; Chabaya *et al.*, 2009). Connell and Messerschmidt (2005) define power hierarchy in patriarchy as a relation where the woman's interests are subordinated to the interests of the man. The goal of shifting this dominance is to elevate and equate the societal values of men and women (Nyanhongo, 2011). Anderson (2008) suggests that only the elimination of patriarchy will result in an increase of women's significance in society and family. Such expressions of discontentment are acts of critical consciousness which aims to emancipate females by creating equality of opportunities.

6.4.5.5 Male care for family

Male caring for the family is a contradiction to the common gender belief and role expectation that it is the prerogative of females to care for the family. Queller (1997) suggests that in animal social behaviour females tend to be the more caring sex

while males focus on mating. It emerged from the data that some males are taking up the mothering roles due to crisis circumstances like the death of the mother and divorce resulting in single parenting. This results in the breakdown of gender stereotypes and norms. It emerged from the data that the majority of the participants increasingly find it significant that even males do care for family. This is what participants 1, 10, and 15 had to say:

Female participant (1):

My brother, because he paid for my education and social life after my parents passed on.

Male participant (10):

My father managed to take care of me sending me to school and provided me with all the assistance I needed. He was our breadwinner.

Male participant (15):

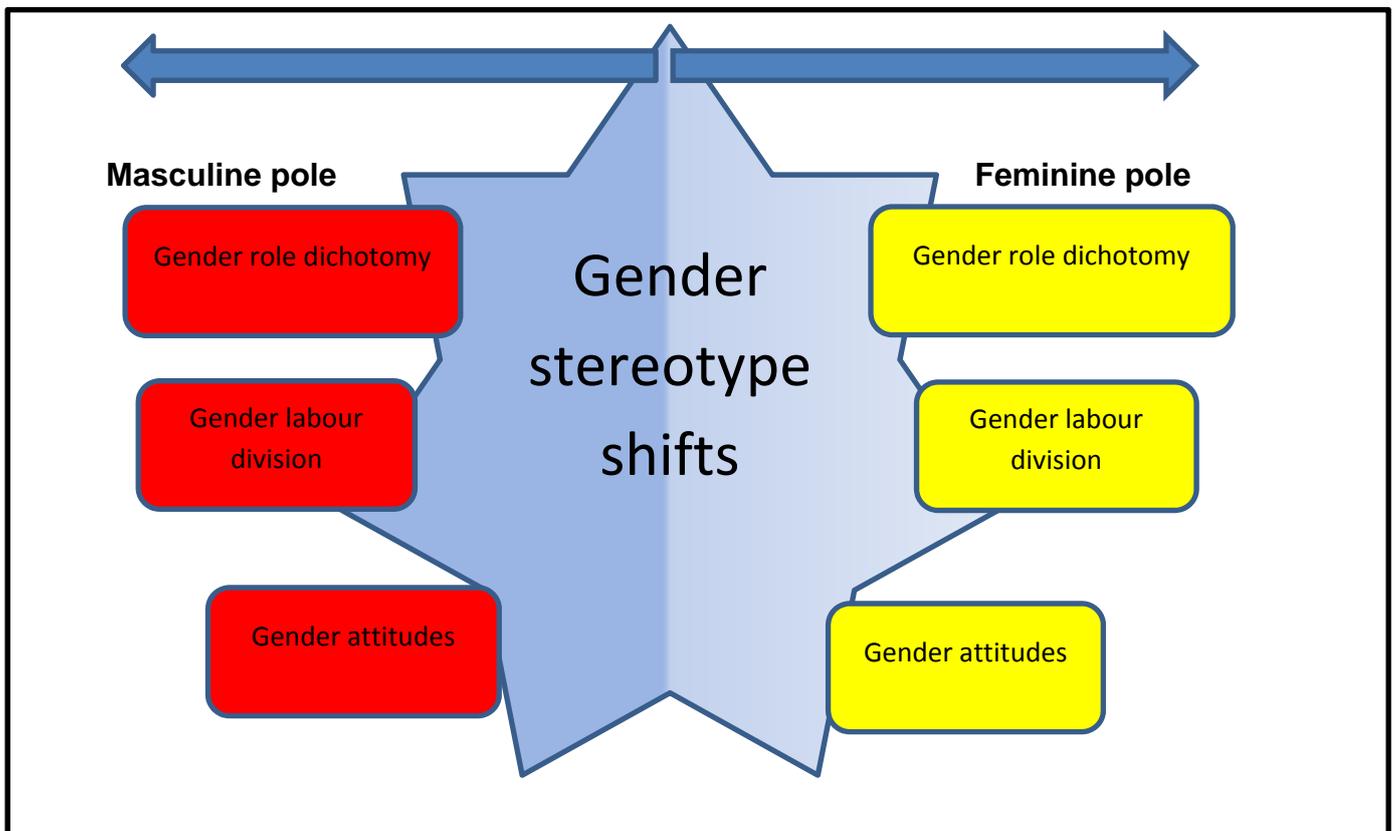
My brother because he contributed immensely to my well-being.

The nursing and rearing of children are mothering roles which are culturally expected to be performed by females, hence a shift in roles translates to gender shift. The roles are therefore subverted and altered as they are not fixed to sex.

6.5 Summary

There are distinct binary gender views in Zimbabwe which directly influence gender performance into dichotomous poles, masculinity and femininity. Gender role stereotyping, labour division and attitudes are the main broad factors influencing polarisation and gender dichotomy in Zimbabwe (See fig 6.1 below). Childhood socialisation inculcates polarity from the dichotomous treatment which children get as they are assigned different domestic chores based on patriarchy. Males are socialised to provide income and security for the family, to be strong and to give decisions as opposed to females who are socialised to be caring, submissive and to depend upon male counterparts for security and decisions. Hence, the participants in doing gender have distinct polarised attitudes.

Figure 6.1: Summary of gender constructions



However, there are emerging shifts in gender performance which are affecting gender polarisation, undoing and redoing gender. Masculine roles are no longer fully ascribed to males only and the reverse is true as well. Therefore, the gender shift is affecting the relative polarisation of males and females being fixed to sex. The effects of gender role stereotyping shifts (Figure 6.1 above) are that masculine and feminine polarities are not fixed to and by biological sex hence some slight indications of overlapping into the gender stereotype shifts zone which is a non-stereotype zone. For instance, the data revealed that there is evidence of some females taking over the decision-making and leading responsibility normally associated with males in Zimbabwean families. The following chapter presents findings on how the gender constructions discussed here are displayed visually.

Chapter 7

Gender displays in visual images

7.1 Introduction

The preceding chapter established that gender constructions in Zimbabwe are polarised between masculinity and femininity. Gendered behaviour or performance operates between these two poles of the continuum; however, trends of shifts from each pole towards a more neutral space are increasingly present and evident.

It has been established in the previous chapter that participants, in doing gender have distinctly polarised attitudes. Gender polarity therefore serves as my point of departure in this chapter where I analysed and discuss evidence that gender polarisation (masculinity or femininity) can be interpreted by reading culturally specific signs expressed in visual form by participants. The meaning which participants attached to the visual representations, indicates how they have interpreted their gender culture from a polarised gender perspective. I will adopt the term *gender displays* from Goffman (1976) to refer to visual representations which have encoded and decoded gendered meaning. I do this because Goffman's (1976, 1987) studies on gender advertisements are similar but not identical to my study. Goffman (1987) argues that gender displays provide evidence of actors' gender alignment or polarity. Gleaning from that notion gender displays that have been found in this critical-phenomenological study are analysed as evidence of participants' natural gender identities. In the process two goals of the study are addressed, which are;

- 1 to examine critically how masculinity and femininity relate to the construction of meaning in the process of visual interpretation, and
- 2 to establish how gender constructions are reflected in the visual displays.

The range of the indicated gender displays is culture-specific because gender is a social construct of culturally established perceptions and roles which are associated with biological sex. This critical-phenomenological study explores how the participants have interpreted their own genders in everyday life and how these are reflected in their visual interpretation at the production (encoding) and reader-viewer (decoding) levels. Goffman (1971, 1987) on the other hand studied the construction of femininity and masculinity representations in advertisements.

This chapter is divided into three sections: a description and narration of gender display categories established; an analysis of gender displays according to the biological sex of participants, and lastly an analysis and interpretation of the gender displays reflected in the empirical findings. I will begin this chapter by describing the gender display categories which emerged from the data.

7.2 Gender display categories

The gender display categories which emerged are based on the frames of reference which influenced the meaning participants attached to gender ideologies in visual images. Framing in visual terms refer to the physical and meta-physical parameters which the visual image delineates and which directs the focus of the viewer (Goffman, 1974; Christmann, 2008). Framing is also defined as the psychological effect of cognitive bias which directs people's reaction to particular visual stimuli and therefore, defines an idea or concept (Gibson, J., 2006). The way visual information is presented influences how the audience feels about the information and can affect the meaning which the audience gets. For instance a visual image framed with a focus illuminating male and female body size distinction evokes feelings of dominancy and subservience which is the parameter or frame set by the differentiated body size frame (McNamara, Booth, Sridharan, Caffey, Grimm, & Bailey, 2012).

Similar to the gender constructions discussed and analysed in the previous chapter which emerged from the data, four (4) broad gender constructions categories also emerged prevalent from eleven (11) gender display frames in the visual narratives. (See comprehensive list of codes and categories from visual data in Appendix F2) Fifty-one (51) visual images which were made and collected by the participants

during the study were analysed. Table 7.1 below presents the major gender constructions categories as well as the gender display categories and their descriptions which emerged from the data through critical visual discourse analysis (CVDA) of the visual narratives in conjunction with analysis of data from interviews, observations and focus group discussions.

Table 7.1 Gender display categories

Gender constructions categories	Gender display codes	Description
Gender hierarchy	Body size	Social weight of power, authority and leadership of the male in a patriarchal society is reflected expressively through relative height or size/ girth of the subjects in the visuals. Difference in size correlates with 'social weight'. The masculine gender is associated with larger size or girth and femininity with a relatively smaller body size.
	Stratum	The relationship of males and females is stratified. Typically the male is the head; superior, exalted, elevated while the female is the subordinate. Physical position and height among other expressions, reflects this hierarchy.
	Complementarity	Complementarity is the creative element which makes it possible to cope with the incompleteness and difference with which each family member is confronted. The masculine independency and feminine dependency complement each other and this complementarity is reflected in the visual artworks through colour, harmony, contrast and balance.
Gender attitude	On-looker attention	The focus of the eyes, i.e. the gaze illuminates the gender polarity of the actors in a composition whether they are calling for attention or withdrawal. Feminine subjects have an attitude which tends to seek the attention of onlookers while masculine subjects rather withdraw from attention.
	Aesthetic attitude frame	This refers to the personal or attributed personality preference traits of colour choices, hairstyles and other physical appearances displayed in visual images which evoke gendered attitudes of being bold, strong and brave (masculine) and weak, neat and passive (feminine).
	Emotional attitude frame	Emotional attitude refers to an approach, on a feeling level, of who you are, how you run your life, and what the state of your subconscious wellbeing

		is. In the visual narratives, it implies the gendered perceptions, values and identity which one has towards others expressed in gestures of being passive, assertive and aggressive.
Gender performance	Labour division frame	The actions which the subjects are portrayed doing reflect doing gender stereotyped work, or association with gender stereotyped instruments, tools and equipment relate to gender performances.
	Function frame	The societal gender expected role functions and responsibilities of both males and females are expressed in distinct gender performance categories. Feminine roles such as providing food, mothering and caring for family are visually expressed. Masculine roles such as providing security and leadership functions are displayed visually. Males and females are depicted doing specific respective gender stereotyped functions.
Gender stereotype shifts/reversals	Egalitarian perspective	These are critical views about gender asymmetry which critique, question and oppose the dichotomous view of gender inequality and propagate equality, neutrality and symmetry shown by the respective visual relationship of elements in the visual narratives.
	Females fighting for Identity	The belief in the need to fight for identity is based on the principle that females have not been receiving enough recognition as capable beings in society as their male counterparts. The feminist notion that all people are equal and deserve equal rights and opportunities is displayed literary by females fighting to equally dominate the scene in the visual narratives.
	Gender role reversal	Abolition of stereotype boundaries. No capitalistic, hegemonic hierarchical relationship between and among elements. Males perform roles traditionally stereotyped as for females and also the opposite.

7.3 Gender displays according to sex

The data presented were from nineteen (19) participants' responses to a total of fifty-one (51) visual images and semi-structured visual narratives follow-up interviews; focus group discussions and interpretations from visual discourse analysis. The data were presented in Tables 7.2 and 7.3 according to the sex of the participants and the gender display categories exhibited. A total of three interviews with each participant were conducted soliciting their gendered interpretations of the images which they

made or collected. The prompts were administered under the conditions discussed in Chapter 5. (See item 5.9.1 Visual narratives). The narratives were delineated to focus on gendered meaning which was the focus of the study to get a deeper reflection of insight made by participants.

Prompt one (1) asked the participants to make a painting with a gendered meaning from their own theme.

Prompt two (2) asked the participant to collect one visual art work or picture which evoked gendered feelings or meaning to them.

Then lastly, prompt three (3) asked the participant to make a painting based on the theme 'The family'.

The follow-up guided interviews which were conducted were audio-recorded and then transcribed immediately after the sessions.

This section of the chapter presents an analysis of emerging gender displays by sex of the participants from a textual analysis of the transcriptions and a visual discourse analysis of the visual images which were produced and collected by the participants for the study. I begin by presenting data in Tables 7.2 and 7.3 for females' and males' gender displays respectively before the analysis (item 7.4).

Table 7.2 Female gender displays

Gender categories	Gender display codes	Participants																										
		1			2			3			4			5			6			7			8					
	Prompts	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Gender hierarchy	Body size																											
	Masculine and feminine relative body size			█						█							█				█							
	Stratum																											
	Masculine hegemony	█		█						█	█			█	█			█	█		█							
	Feminine subordination																		█	█		█						
	Complementarity	█		█															█		█							
Gender attitude	Onlooker attention																											
	Feminine attractive appearance	█												█	█			█	█		█							
	Feminine attention seeking			█										█	█						█							
	Feminine sexuality																											
	Aesthetic attitude frame																											
	Feminine aesthetic values					█																						
	Feminine colour stereotypes	█	█	█										█	█			█	█		█							
	Masculine colour choices	█	█	█										█	█			█	█		█							
	Emotional attitude frame																											
	Feminine passive frame	█																								█		
	Male assertive authority																											
	Masculine aggressive	█																										

Table 7.3 Male gender displays

Gender categories	Visual gender display codes	Participants																																						
		9			10			11			12			13			14			15			16			17			18			19			20					
	Prompts	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Gender hierarchy	Body size																																							
	Masculine & feminine relative body size	█																																						
	Stratum																																							
	Masculine hegemony																																							
	Feminine subordination																																							
	Complementarity																																							
Gender attitude	On-looker attention																																							
	Feminine attractive appearance																																							
	Feminine attention seeking																																							
	Feminine sexuality																																							
	Aesthetic attitude frame																																							
	Feminine aesthetic values																																							
	Feminine colour stereotype																																							
	Masculine colour choices																																							
	Emotional attitude frame																																							
	Feminine passive frame																																							
	Male assertive authority																																							
Masculine aggressive behaviour																																								
Gender performance	Labour division frame																																							
	Masculine labour																																							
	Feminine labour																																							

Tables 7.2, *Females' gender displays* and 7.3, *Males' gender displays* show the gender displays by participants by sex for the three prompts administered. The prompts are represented by colours; blue for prompt 1, yellow for prompt 2 and red for prompt 3. The tables show the incidence by sex of the different gender displays which emerged from the study. For instance, participant 1 in Table 7.2 *Females' gender displays* (compare with figure 3 *Bonus time* below, female participant 1, prompt 1), is shown with a blue mark indicating that the participant exhibited displays of masculine hegemony and complementarity in the gender hierarchy category. The participant also displayed polarised gender attitudes by colour choices and deictic passivity. The woman is displayed in a feminine green dress and the man in brown and dark blue clothes. The woman runs away for safety, not retaliating against the perpetrator of violence, showing passivity and docility in doing gender.



Figure 3: *Bonus time* (female participant 1, prompt 1)

The artwork *Bonus time* by participant 1 displays strong masculine aggressive attitudes without any gender stereotype shift displays, hence in general it shows gender -polarised dichotomous perceptions.

The table also shows that in prompt 2 which is represented by the yellow markings the same participant 1 selected an image Figure 18, *Bible study* in Appendix A with expressions of gender shifts from asymmetrical gender perceptions to an egalitarian perspective of gender. Unmarked gender display codes in the tables imply that the image did not exhibit that gender display, although it is displayed in other prompts.

For instance, the visual narrative by male participant 15, prompt 2 does not reflect body size and complementarity codes in the gender hierarchy category. (Cf. Table 7.3 on *Males' gender display*). Therefore, Table 7.2 and Table 7.3 present the gender displays reflected in the fifty one (51) visual narratives which all the participants in the three prompts produced.

In the following section I focus on the analysis of gender displays according to the sex of the participants presented in Tables 7.2 and 7.3 above.

7.4 Analysis of gender displays by sex

This section of the chapter presents an analysis of participants' identified trends and patterns of interpreting gender displays according to their biological sex (cf. tables 7.2 and 7.3). I do this in response to one of the critical aims of this study which seeks to establish the extent to which gender influences polarised visual interpretations. Gender has been indicated as being defined in terms of biological determinism (Bem, 1993), social constructionism (Chrysoula, 2010) or gender performance (Butler, 1990, 2011). For purposes of the current study, the analysis of gender displays in this section is predicated on participants' biologically determined gender categories of maleness and femaleness. Sex is the characteristic that has been traditionally related to actual and perceived social power hence it is a crucial determinant of masculinity and femininity. Gordon (2004); Chabaya *et al.* (2009) and Chirimuuta (2012) concur that in Zimbabwe men disproportionately occupy positions of social, political and economic power in comparison to women on the basis of their sex. Bourdieu (2008) reiterates that social identity is constructed on sexual identity. Sex is, therefore, a significant index of gender polarity in this study.

The following findings emerged from the study and analysis of the visual displays by sex.

7.4.1 Colour preferences are gender-specific

The majority of males and females showed that femininity and masculinity are fairly easily defined by stereotypical colour preferences. For example, the majority of the female subjects represented in the visual images are associated with bright colours while, the majority of the male subjects are associated with dull dark colours, black, blue green.

Research studies dating back as far as 1940 concur with the findings of this study that there is a gendered difference in terms of colour preferences (Eysenck, as cited in Ellis & Ficek, 2001; Guilford & Smith, 1959; Kuller, 1976; Radloff, 1990). This study also confirmed that gender differences are displayed by colour. Males are associated with dark colours and females with bright colours. Guilford and Smith (1959) confirm that males prefer achromatic colours such as white, black and grey as opposed to females who like chromatic colours such as yellow, red and blue. Colour preferences are indexed on gender socialisation. Society seems to have already defined categories of colours according to sex or gender and therefore people grow to fit into those gendered colour categories. Radloff (1990) also found that Nepalese women can identify more colours than men because of their socialisation. Nepalese women dress in more colourful apparel than men as decorative attractive apparel. The feminine display of bright colours correlates with the notion of a feminine attention-seeking attitude (Berger, 2009). (Also compare with 7.5.2.1) This study shows similar findings of mostly females displayed in clothes with bright colours while males are in dark colours. These findings confirm a conclusion reached by Ellis and Ficek (2001) from a study of college students in the United States and Canada. They concluded that there were significant gender differences in colour preferences, therefore gender and sexual orientation contributed towards differentiated colour preferences.

7.4.2 Voyeuristic attraction is preferred by men

More males than females identified femininity with representations of seeking on-looker attention and having a high desire for beautiful things (aesthetics). Berger (2009) suggests that being beautiful is more important to women than to men. Ewen (in Berger, 2009) remarks that women tend to consciously or unconsciously

influence the men they meet by displaying attractiveness. This seems to justify or/ and explain why in this study more males than females encoded and decoded the notion of feminine on-looker attention and aesthetic attitude displays. A male look on a female hinges on voyeuristic attraction (Berger, 2009). Kuller (1976) justifies this phenomenon of cross-gender interest in visual displays. Kuller (*ibid.*) found that males can more easily relate to feminine gender displays than masculine gender displays while females find it easier to relate to masculine gender displays than to feminine gender displays. In an experiment, Kuller put males and females in two rooms - one colourful and the other grey and sterile. Their pulse rates were measured and recorded. Results showed that heart rates were faster in the grey room than in the colourful room. In terms of gender disparity, men become more bored in the grey room than women while men relaxed more in a colourful room than women. This implies that women tolerated the grey-sterile room. Grey is a colour associated with masculinity. On the other hand men at the same time relax in the sight of bright colours. These findings relate to the attraction by males to the feminine colourful appeal as revealed by this study. More males than females identified the bright colours as feminine colours.

7.4.3 Males display male dominance and superiority

Males displayed more gender dichotomy indices from all the visual narratives which were analysed than females. The gender displays expressed gender hierarchy and gender performance ideologies. Bryson, Holly and Moxey (1994) suggest that a viewer can step into the shoes of the subject or character and align his or her personal views or cultural precepts with those of the character. This allows the subject to project him- or herself into the landscape of the narrative and look within that diegetic space. Thus, the visual narratives in which most males interpreted masculine displays were a result of their masculine polarity conditioned by the male gaze²², which influenced such intra-diegetic narratives of gender inequality. More males than females selected displays which portray male dominance and superiority. Masculine hegemony and cultural capital are at the heart of patriarchy which men

²² The male gaze is a concept coined by feminist film critic Laura Mulvey (1975) (as cited in Bresler, 2007). It refers to the way visual arts are structured around a masculine viewer. It describes the tendency in visual culture to depict the world and women from a masculine point of view and in terms of men's attitudes.

often still want to protect to their advantage. Bourdieu (2001) concludes from a study he conducted among members of Kabyle society that gendered habitus is largely the automatic, agentless effect of a physical and social order entirely organized in accordance with the androcentric principle. The asymmetrical division of the sexes therefore appear completely natural and taken for granted and serve as an organizing principle of society (*ibid.*).



Figure 40 *Parents and children playing* (female participant, 5 prompt 3)

However, females also acknowledged male domination as expressed in visual narratives such as in Figure 40 above which was painted by a female participant. She portrayed an acknowledgment of masculine domination and feminine subordination, as is evidenced by elevating the male and lowering female sitting positions. Female participant 3 (prompt 3) shared the same sentiments when she elucidated the meaning from her artwork (figure 38; *Chick family*) by saying:

The fact that I portray the cock standing on the stone and is bigger shows that the male is the provider, leader and decision maker of the family.

Therefore men and women generally accept a social order that renders gender differences natural and eternal, and thereby justifies men's domination over women.

7.4.4 Males dominate the workforce

Displays of males performing a labour activity or role responsibility double those representing females. Gender performance refers to physical performative acts which are stereotyped (Butler, 1990). Displays regarding gender labour divisions or role function responsibilities were more prevalent which mostly show male subjects performing their roles than female subjects. According to the traditional gender role division in the family which still prevails in many cultures, men are the heads and breadwinners and women fulfil their roles through nurturing, homemaking, and parenting activities (Lorber, 2012). Chabaya *et al.* (2009) concur that more males than females are formally employed in Zimbabwe and that females are traditionally expected to complement their husbands by being submissive and subservient home-keepers. This role reduces their exposure to employment. Results from this study confirm these preconceptions. For instance, from all the images collected by participating females in prompt 2, none of them reflect gender labour division displays. All female participants as reader-viewers in prompt 2 did not interpret any visual image which has a gender display from gender labour division frames.

However, in the artworks they created, they showed a few displays of gender performances - ironically showing stereotyped labour roles for men (see Figure 41 *Man at work* -Female participant 6, prompt 3 in Appendix A and also compare with item 7.5.3.1 *Labour division frame*). Gender performance stereotypes confirm the traditional gender dichotomy and inequality between males and females which feminists are fighting to emancipate themselves from. Lorber (2010) reiterates that the symbolic images produced by cultures show how gender and sexual norms and expectations are produced and reproduced. Therefore the domination of masculine gender displays in labour division is a mirror of the gender labour division ideologies which exist in a patriarchal system.

4.5 Females display critical awareness

The majority of the displays on shifts in gender stereotype were expressed by females. The fight for gender equality is mostly undertaken by female lobby groups because it is the women who feel they are oppressed by masculine domination

(Connell, 2005). A large number of females are aware of the discrepancies and inequality which exist between them and males hence they are fighting for equality.

In conjunction with the issue raised above, it was also found that more females than males decoded shifts in gender displays in the visual images they collected in prompt 2 than when encoding gender shifts in the artworks they made. Women are quick to identify with their desires but seem slow to take the initiative to express these desires by themselves. Lorber (2010) suggests that fighting for equality necessitates social and not individual solutions. Thus female participants, who appreciated that inequality is a social problem, identified the gender displays from other people's artworks or images. The findings of the study concur with Lorber (2012) who suggests that those feminists who are educated and in formal occupations are well aware of the limitations of their positions given the glass ceilings. Glass ceilings imply that they see through the glass other achievable higher levels than they can at most achieve. Through other people's artworks, the participants were able to see the much desired emancipation and equality from social injustices and oppressions in the society.

The following interview extracts give evidence of what the female participants felt about gender inequality. Female participant 3, prompt 2 had this to say on the gender display about the role of women in a music band (cf. Figure 19 in Appendix A):

The artwork treats men and women equally since they are all actively involved, in the band which is being led by a female.

Similarly, female participant 4, prompt 2) (Figure 20 in Appendix A) argues that:

The inclusion of the caption which reads 'marketing team' to accompany the picture shows that the artwork is of men and women who are in a team and who can also be at the same level in terms of achievement and career opportunities.

The perception is therefore that women can therefore also take leadership roles and gainful employment. In another related case for gender equality, female participant 1 in prompt 2 (Figure 18 in Appendix A) also echoed that:

Displaying two males and two females who seem to be performing the same function of discussing something from the Bible shows equality.

The desire to have gender equality was demonstrated more by females than by males - this can be attributed to the fact that women mostly feel disadvantaged by gender inequality and are therefore keen on attaining a state of equality (Lorber, 2010). The term feminism was synonymous with women fighting against gender oppression ever since its inception but until the third wave feminism it now incorporates even men fighting for gender equality. Lorber (2012) postulates that gender inequality also disadvantage men. Similar to Lorber (*ibid.*) this study also revealed that while women are usually disadvantaged, there are also men who feel disadvantaged and also desire emancipation or gender equality as much as females. Male participant 10 in prompt 1 echoed this sentiment:

Generally, both males and females need to have equal opportunities in terms of learning and sporting activities hence there is equal room to do equal opportunities.

De Beauvoir (1953) insisted that men's domination and women's subordination are not biological phenomena, but social creations, hence can also be reversed by critical social conscientisation, which will be elaborated on in chapter eight (8).

The interpretation of gendered visual displays by males and females varies according to the gender ideology being displayed and the precepts which the reader brings to the process. In the next section, I explore how the different gender ideologies are displayed in visual form as gleaned from critical visual discourse analysis, interviews, focus group discussions and observations done in data generation.

7.5 Exploring gender ideologies and gender displays

Gender ideology is defined as a set of attitudes and beliefs about the proper roles and value of women and men in the family or society, which could be considered in a continuum ranging from traditional to egalitarian values (Connell, 2010). Traditional gender ideologies emphasize and uphold the value of distinct asymmetrical masculine and feminine roles for men and women (*ibid.*). On the other end, egalitarian gender ideologies are a shift from the traditional view which regard and endorse the arbitrary relationship between masculinity and femininity for men and women as well as unequal sharing of breadwinning and nurturing family roles among other things (*ibid.*). These sentiments are also shared by Lorber (2010) who suggests from a patriarchal perspective that gender ideology also sometimes refers to widespread societal beliefs that legitimate gender inequality. In this section, gender ideologies are reviewed and analysed in the visual displays from traditional and egalitarian perspectives as it emerged from the data.

This section reflects on how gender ideologies are manifested in visual forms from the participants' personal views. Artworks can be regarded as a form of discourse which overtly or subliminally tells us something about femininity and masculinity, sexual desires and gender roles (Lorber, 2010). It emerged that four (4) gender categories are visually expressed by the eleven (11) gender display codes which emerged from the data gathered through visual narrative interviews, focus group discussions and observations and analysed by means of critical visual discourse analysis and textual critical discourse analysis.

7.5.1 Gender hierarchy

Traditionally speaking, males and females are often assigned different roles and responsibilities assigned and typified by gender. The roles are hierarchical. Male roles are seen as superior to female roles. There is almost no duplication and overlap of responsibilities. Also, there is a clear-cut distinction of roles and responsibilities. Subordination and the dependency of females on males which were displayed in visual narratives demonstrate the dichotomy in terms of doing gender.

7.5.1.1 Body relative size

It emerged from the visual displays that body size was relative to social status, and this is similar to the findings of a study by Goffman (1987) on advertisements. The social weight of masculine power, authority and leadership in a patriarchal society is reflected expressively through relative height, size or girth. Differences in size between male and females normally correlate with social weight or gender status (Jacobsen, 2010). The gender displays in this study show that the masculine gender is represented with larger figures than the feminine gender. Dunbar and Burgoon (2005) also found that higher visual dominance ratios were correlated with higher perceived dominance for males and subservience for females. These views concur with findings from this study where displays showed masculine physical strength, relatively big masculine body size, large structure of the male subject as opposed to the weak, thin and small female figures. It emerged that the larger masculine body size suggests the higher societal value attached to men. Female participant 1, prompt 3, Figure 37 below) supported this notion in her painting by claiming: *the size of the father shows he has the biggest value*. Male participant 9 (prompt 3) echoed: *Form and or shape also determine masculinity when used to show big size and boldness*.



Figure 37 *The Doll family* (female participant 1, prompt 3)

Female participant 4 in prompt 2 argues that masculinity is displayed by another element closely related to size, which is the dimension of height. In relation to Figure 20 (in Appendix A) she had this to say:

The tallest figure is placed at the centre as the focal point and dominates the picture showing the value of the men in our society.

Even in images where the subjects are not human beings, the male of a species is represented as the largest or tallest. Male participant 14, prompt 3 (Figure 47 in Appendix A) showed that the male bird is bigger. Male participant 15 in prompt 3 (Figure 48 in Appendix A) expressed the same sentiments for his created image saying: *the bigger and taller plants are the male and the small structured are the female ones*. The shape and size of the male figure, recognized as the father, is big, bold and easily identifiable. The wife is smaller than the husband. This correlates with the dominance–subservience relationship between men and women. Thus body size display in gender dichotomy is significant in influencing the gendered meaning of visual images.

7.5.1.2 Stratum

The relationships of males and females are in hierarchical strata. Typically, the male is on top as the head; superior, exalted, elevated and the female is in a subordinate position. The physical positions of the subjects, placement on the picture plane background, middle-ground or fore ground have a bearing on the relative gender social status of the individuals as it reflects hierarchical status.



Figure 49 *Father and mother* (male participant 16, prompt 3)

Men sit high in a position of authority as demonstrated in the image above. This is a gendered norm embedded in the Zimbabwean culture. Women do not sit on a chair in the presence of men especially when the number of chairs is limited. Chabaya *et al.* (2009) reiterate that women would usually sit on the ground and the men on an elevated ground or high stool. Although the female in the picture appears to be above the male on the picture plane, the gendered hierarchy is reflected in their physical sitting positions. Female participant 5, prompt 3 who produced a similar set up (cf. Figure 40- *Parents and playing children* in Appendix A) had this to say: ... *mother is sitting on the ground on a mat as a sign of subordination and respect to the father on a high stool.* Lai (2013) concurs that men are normally placed at a point of advantage to other members. Female participant 3 (prompt 3) echoed the sentiments from an image of the *Chick family* (Figure 38 in Appendix A). From a female perspective, she also acknowledges and agrees: *the fact that the cock is standing on the stone and is bigger shows that it is the provider, leader and decision-maker of the family.*

Female participant 6 in prompt 2 (Figure 22 *Happy times* in Appendix A) shows a portrait image of male and female who appear to be occupying an equal space in the picture because of their body mass. They also share the same facial gestures which can mistakenly suggest that they have the same status. However, the superior and subordinate relationships are extended in the height level when one reads the image

from top to bottom. Like in written text, in order to understand the written language, temporal sequence or the order in which words appear in a sentence is very important. For example, the meaning of *John killed Smith*, is quite different from that of *Smith killed John*. In the picture, the woman is lower or shorter than the husband in a conventional top–down reading sequence and therefore their relative placement suggests gender hierarchy. Liu (2013) concludes that in visual images, the position, size and composition of the contents of the image play a significant role in the generation of meaning.

Figure 20, *Workmates* (below) also demonstrates how height and the central position of a male figure suggest the dominance and superiority of males in the company of females, even when they are outnumbered.



Figure 20 *Workmates* (female participant 4, prompt 2)

The image of Figure 20 *Work mates*-above displays sentiments of gender equality as women and men have access to same professions (cf. 7.5.4.1 *Egalitarian perspective*). However, the tall male in the centre seems to draw attention due to his possible superior position which is heightened by his height.

Feminine low social positions of subordination and dependency are also displayed by the female who looks to males for support, protection and provisions as portrayed in Figure 44 *Storks* image below.



Figure 44 *Storks* (male participant 11, prompt 3)

Male participant 11, prompt 3 felt that his image (Figure 44 *Stork*) displayed dependency as he said: *the female moving towards the male who is the source of food. The young one is following the mother towards the father.* The proximity of the female and her young to the male holding a fish also shows dependency on him for security and food. She looks towards the male for support, care, love, food and protection. The masculine higher positioning is also evident in the image - although the male stork is in water, it maintains the highest relative position. In several myths, storks are also a symbol of fidelity and monogamy in marriage, because storks are widely believed to have a tendency to return to the same nests every year and usually mate with the same partner.

Female subordination is also portrayed by participant 5 in prompt 2 (Figure 21, Appendix A) which shows an image of female models advertising merchandise. The portrayal of women in advertisements as subordinates is a widely held practice and have been explored often with reference to studies by Goffman (1987); Sullivan and O'Connor (1988); Kilbourne (1990) and Kang (1997). The gestures of the models and their standing positions with one leg off balance seem as if they can easily trip and fall, and shows a subordination pose that suggests dependency on other structures for support (Berger, 2009). The hierarchical status of masculine and feminine gender is overwhelmingly displayed in the visual narratives showing that it is an engraved culture.

7.5.1.3 Complementarity

Complementarity is the creative element which makes it possible to cope with the incompleteness and difference with which each family member is confronted (Ackerman, 2002; Hollrah, 2004). For example, masculine independent attitudes and feminine dependency syndromes complement each other; these are reflected in the visual artworks interpreted by participants. The roles performed by a male are different to those performed by a female but both complement each other as roles that are done at home assigned to different people. Thus Ackerman (1995) argues that it is referred to as balanced reciprocity which acknowledges that masculine and feminine roles are not the same but are generally perceived as hierarchical. I, however, argue that the criterion used to assign different roles is hierarchical or influenced by power asymmetrical precepts as demonstrated by the Figure 7 below. The heavier task of pushing the wheelbarrow and carry more load is assigned to the male based on physical strength differences between men and women. However, it does not always follow that men are stronger than women.



Figure 7 *Life in the rural Areas* (female participant 5, prompt 1)

Female participant 5, prompt 1 with reference to Figure 7 avers: *The artwork means that women and man should share work at home; men should do the hard work*

since they are stronger than women. Men and women have different complementing roles to perform in the family and society. Female participant 6, prompt 3 echoed: *The wife is close for giving support and entertainment.* Male participant 3 also expressed the view that women complement men by being submissive. Complementarity is predicated on a dichotomous relationship which shows harmonious gender inequality. Elements which are not the same but in proximity create harmony in these differences.

7.5.2 Gender attitude

Gender attitude emerged from the data as an individual's natural or ascribed tendency or urge to act or feel in a particular gendered way. It is a disposition or a settled way of thinking or feeling about gender orientation. Attitudes about and reactions to gender stereotypes reflect a willingness among participants to position themselves within a particular gender category and therefore hinges on gender polarisations. Attitude traits such as seeking on-looker attention, aesthetic attitude and emotional dispositions define gender orientation and polarisation.

7.5.2.1 Seeking on-looker attention

The focus of the eyes, i.e. the gaze, illuminates the gender polarity of the figures in a composition - for example, whether they are calling for attention or display withdrawal. The feminine personality tends to seek the attention of onlookers while males tend to withdraw from attention. Ewens (in Berger, 2009:153) asserts that "the first duty of woman is to attract.... if you fail to influence the man you meet, consciously or unconsciously, you are not fulfilling your fundamental duty as a woman." Women are believed to have a natural deep seated instinct to attract the men they meet. Thus, the ways in which they dress and appear in visual images are aimed to fulfil this mandate of gender attitude.

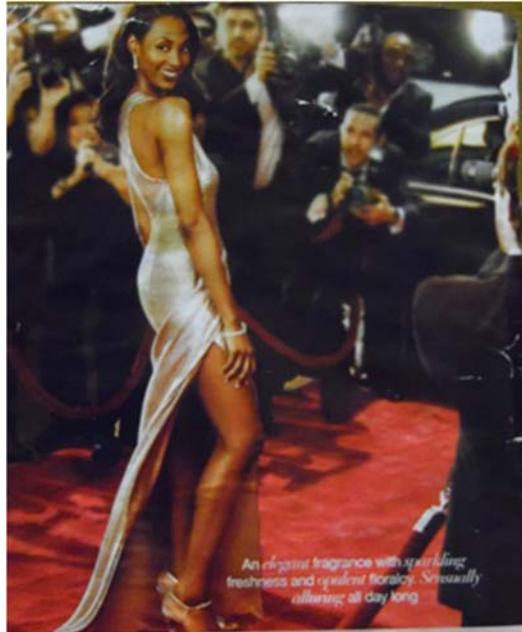


Figure 26 *Beauty* (female participant 10, prompt 2)

Figure 26 (above) by male participant 10 in prompt 2 reiterates this attitude. It shows a young slim and slender beautiful female model in front of a crowd of mostly men. She is posed on a red carpet which highlights and illuminates the subjects and the notion of the attention-seeking female. The revealing clothes and assertive look at me gaze to the on-looker evoke sensuous and seductive feelings which aim to attract the attention of men. Male participant 10 (Prompt 2) had this to say:

The photograph means that women are centre of attraction to most men. All men develop some psychological imbalances when ladies pass by. Women draw men's attention by revealing their body.

In terms of authorship of visual displays, a study by Bloomfield (2015) found that males considered it masculine to look at women who present themselves in a provocative and sexualised manner. This practice hinges on sexual objectification. Sexual objectification means looking at a person as an object of attraction merely for sexual pleasure and as an object for use. Goffman (1991) suggests that sexual objectification in this sense is part of the patriarchal order in which women are viewed as not equal to men.

Interestingly, artworks sometimes corroborate this view of women being objectified while also challenging it. *Luncheon on the grass* by Manet (1862) (Figure 23 below) which was selected by female participant 7 in prompt 2 shows a female nude with an assertive 'look at me' gaze seeking attention which is highlighted with a light skin tone against males with dull coloured male clothes. Here the female may seem to be an object of display, but her direct gaze (directed towards the viewer of the painting) counters the notion of female passivity and objectification. The look is bold and assertive which is contrary also to the findings by Goffman (1987:57.) of a "licensed withdrawal" showing submission.



Figure 23 Manet, Édouard (1862) *Luncheon on the grass*

The notion of the female subject as object of looking is visible in Figure 23 above. One also sees this in the deliberate choice of colour in Figure 37 *The doll family* (in Appendix A) where the female doll is red. Red is a high-frequency hue which attracts visual attention naturally ahead of many hues like green and blue. The colour red is therefore socially and culturally associated with females for drawing (male) viewers' attention. The artwork by male participant 12 in prompt 3 (Figure 45 *Holding hands* in Appendix A) shows a female in sculpture form which is also painted in red holding a child. Female participant 5, prompt 1 shared the similar sentiment from her own painting (Figure 7 *Life in the rural areas*) and concurred that:

The bright colour for the woman's dress clearly shows that women usually want to attract attention by wearing bright colours because they perceive themselves as objects of beauty.

However, Bloomfield (2015) argues that although the red colour is predominantly associated with femininity, it needs to be read contextually because it spells either feminine sensuous feelings of love and attraction or masculine feelings of association with violence, blood or danger.

The bride's assertive look that meets the viewer's eyes in Figure 30 *Wedding* (in Appendix A) which was brought by a male participant 14 in prompt 2, shows a female seeking or calling for onlooker attention with a topless dress. This may mean that they are objectifying themselves. Also, there are more females shown than males in that picture of a wedding which normally represents the two (2) parties which are getting married in equal proportions. The number of females is a reflection of their desire to gain more attention and visual dominance.

Gender hierarchy or dichotomy is inevitably present when man is the bearer of the gaze and the woman is the object of being looked at. According to Mulvey (1999) the sexual objectification of women in the wearing of attractive cloths with bright colours, whereby attention is sought enforces women's passivity, dependence on male approval and dependence on superficial appearance for self-esteem. In the same vein Berger (2009) highlights, from a Marxist perspective, that the feminine dependency on a male's approving look in images or in society is a classical sign of hegemony and subordination.

7.5.2.2 *Aesthetic attitude frame*

This frame displayed the personal or attributed gender preferences of responses to beauty as reflected in elements of colour and artistic appeal. The colour choices, hair styles and other bodily or environmental appearances displayed in visual narratives evoke gendered attitudes of either being bold, strong and brave which are associated with masculinity or weak, neat and passive attitudes that are associated with femininity. Male participant 15, prompt 2 who selected (Figure 31 *Neatness* (in Appendix A) as a gendered image had this comment about it: *Colour green is*

favoured by women and the arrangements and maintenance at home is done by women.

Bloomfield (2015) recently carried out a study in America with undergraduate students who were tasked to identify the gender or sex of the artist of artworks which were anonymously presented to them. She identified that the element of colour was the most frequent visual element to distinguish masculinity from femininity. Similar to my findings, bright colours are attributed to femininity while dull colours are associated with males. Male participant 16, prompt 2 expressed that: *The orange dress and bright colours are associated with women.* (see Figure 32 *Waiting in Zimbabwe* in Appendix A).

Masculine colours are distinct from feminine colours. The following participants expressed polarised gender orientation on colour stating that:

Female participant 9, prompt 3: *The father is shown by the use of dull and bold colour.... Women wear bright colours whilst men wear dark colours.*

Male participant 13, prompt 2: *The colour blue is associated with men and also most men are seen with dreadlock.*

Male participant 16, prompt 3: *Black and grey clothes of the father show colours which are often associated or preferred by males. The woman is in orange maternity dress of which women usually prefer bright coloured clothing.*

The results of this study confirm the findings from previous studies pertaining to gender-differentiated colour preferences (Eyenck, 1940, Radeloff, 1990; Ellis & Ficek, 2001). Many studies have confirmed that there are gender differences in colour preferences therefore the gendered colour displays are expressive of gender polarisation.

7.5.2.3 *Emotional attitude frame*

The emotional attitude frame displayed in the visual narratives expressed strong gendered feelings which derive from one's circumstances, mood or relationships with others. Emotional attitude emerged as an approach to who you are, how you run your life, and what the state of your subconscious well-being is. In this study, emotional attitude specifically refers to the gendered perceptions, values and identity which one holds as expressed towards someone. These gendered perceptions may manifest in being passive, assertive and aggressive, depending on one's views.

Females are often portrayed in a feminine frame which depicts them as irrational, weak and passive. Figure 32 *Waiting in Zimbabwe* (below) shows a female and her child with a withdrawn gaze of subordination and submission. The lady is holding her waist in a typical 'then what's next' gesture. This is a sign of giving up one's strength and submitting to other forms of support (that are not shown in the picture frame), probably from where her look is focused on, which is outside the frame and not to us as viewers. The look might probably be focused on a male figure we cannot see. This woman shows no independence. In a traditional patriarchal society the women are usually looked after by their husbands and this woman seems to be grounded by the absence of the husband at home or in the frame presented to us as viewers. The gesture of holding the waist by the female is a typical sign of giving or surrendering which is normally accompanied by a deep breath.

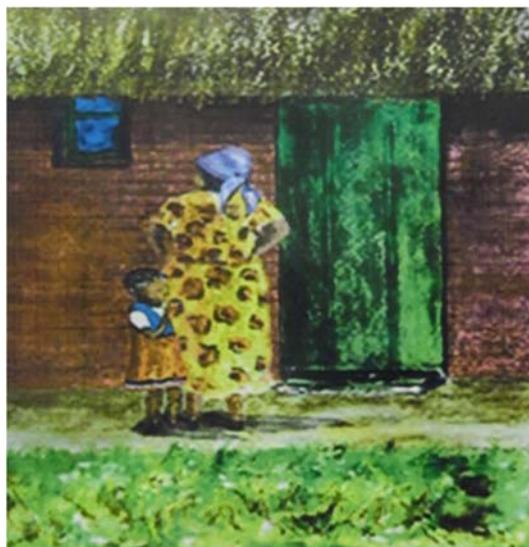


Figure 32 *Waiting in Zimbabwe* (male participant 16, prompt 2)

Gender socialisation in Zimbabwe instils socially acceptable ways of displaying emotions with regard to gender stereotypes from early childhood. Kambarami (2006) agrees that boys from a tender age in Zimbabwe are rebuked for crying as an expression of pain because it is only acceptable for girls to show and express pain through tears. This gender-stereotyped perception of a socially accepted display of emotions becomes more complicated as the children mature and become aware of how to express, manage and maintain relationships (Parkins, 2012). Females are seen as the more emotionally expressive of the genders (*ibid.*).



Figure 35a (Presentation view)



Figure 35b (Working view)

Matende eshungu (Calabashes of anger) (male participant 19, prompt 2)

Male participant 19, prompt 1 expresses the same sentiments with reference to his artwork (Figure 35 *Matende eshungu* above), suggesting that: *Females are weak to handle pressure and tension and the calabashes are weights of anger on her body which pulls her down.* The painting *Matende eshungu* as shown in Figure 35b (Working view) is a portrait of a woman with 'calabashes of anger' hanging on her body from head to bust and hands. The painting is a representation of feminine social ills and how heavy-laden females are emotionally in comparison to men. Therefore such dichotomy in emotion control resulted in different gender displays.

The masculine assertive frame denotes that males have authoritative and brave attitudes. An assertive straight look is a sign of power or dominance which is associated with masculinity. An image by participant 13 in prompt 2 (Figure 29 *Appreciation* in Appendix A) shows a man with flying dreadlocks indicating an aggressive movement which is normally associated with masculine active behaviour. Male participant 16 in prompt 1 also noted that; *usually men are not afraid to walk alone in the forest unlike female counterparts. Also long distances are not expected*

for females unlike men who are brave. Therefore, such displays demonstrate a gendered attitude of fearlessness.

Female participant 1, prompt 1) illustrated a typical masculine aggressive behaviour in (Figure 3 | *Bonus time* below). She noted that; *men are greedy and violent. They want to spend their money alone or with girlfriends.*



Figure 3 *Bonus time* (female participant 1, prompt 1)

Female participant 1's associates aggressive behaviour with masculinity which she represented in the visual narrative above. Most cases of domestic violence report the male as perpetrating violence against the female. Male participant 17, prompt 1 with reference to Figure 17 *The hunter and the hunted* (in Appendix A) remarked that masculine nature is like that of a predator, an eagle which has killer instincts for hunting and security.

7.5.3 Gender performance

Gender performance according to Butler (1990) is characterised as the repeated or reiterated actions of doing gender, which therefore produces the normative and rather static effects of gender. This emerged in the representations of dichotomous division of labour and roles in the visual narratives. Males are represented as doing gender-stereotyped labour tasks as distinct from female labour roles.

7.5.3.1 Labour division frame

Displays which demonstrated gender polarity in labour division included subjects being portrayed in performing gender-stereotyped work or associated with gendered instruments, tools, equipment and working environments.



Figure 41 *Man at work* (female participant 6, prompt 3)

Masculine labour is associated with physical labour requiring muscular strength. Figure 41 shows a man performing hard labour, cutting firewood next to an idling female and children at play. This shows complementarity of roles. When men and women are portrayed in a collaborative activity, the male is usually cast in the role of doer while the female is cast in a secondary or supporting role (Berger, 2009). When the woman executes a traditionally 'feminine' task (cleaning, cooking), the man accompanying her usually has no role at all (*ibid.*). Figure 41 demonstrates a display of gendered labour division.

Female participant 5 in prompt 5 shared the same sentiments saying: *usually men because of their physical strength they do the hard work. Women on the other hand do the light work.* Males and females perform different labour roles due to their different physical attributes and the endorsement of this dichotomy by society, as alluded to in gender displays and verbal claims by female participant 6 in prompt 3 who had this to say: *Men and women have different roles. Usually men do the heavy manual work at home.*



Figure 33 *After a busy time* (male participant 17, prompt 2)

Figure 33 (above) by male participant 17, prompt 2 shows a picture framed in a kitchen with a female wearing an apron with utensils around her. This is a display of a feminine gender role in the kitchen. The image of the kitchen with utensils and gadgets around her typifies female domestic responsibilities. Male participant 12, prompt 2 (Figure 28 *Happy times* in Appendix A) shows how females associate themselves with their gender roles in terms of the immediate environment of the subject. The picture shows a woman and a girl child having fun after the female presumably had done some laundry. The female fulfils the role of washing laundry because she is put in the same frame with a labour space stereotypically designated to females. Performativity means that the doer of gender cannot be separated from the doing (Butler, 1990). Thus the reiteration of conventional behaviour and stereotyped gender displays reproduce the normative associations of masculine and feminine polarisation.

7.5.3.2 *Function frame*

The societal gender expectations in terms of functions and responsibilities of both males and females are also visually expressed in distinct gender categories. Feminine functions such as providing food, mothering and caring for family are visually expressed. Masculine functions such as providing security and leadership are also shown visually. Males and females are being depicted performing dichotomous gender-stereotyped roles in the visual narratives.

Feminine procreation, caring and nurturing functions are gender displays which were identifiable in visual images. Displays which have a direct interpretation of procreation relate to images which show pregnant women and fruit-bearing trees which are feminine prerogatives. Female participant 4, prompt 3 (Figure 39 *Tree family* in Appendix A) reiterates the procreation function from trees saying: *It shows generatively the female reproductive role, as the tree has fruits which will fall off and the seed will then germinate*. Procreation displays therefore demonstrate feminine gender polarity.



Figure 17 *The hunter and hunted* (male participant 17, prompt 1)

The image (Figure 17 above) which was produced by male participant 17 in prompt 1 shows that the hen has caring responsibilities for her young, which she is trying to protect from the dangers of the eagle. A similar sentiment is expressed by male participant 12 in prompt 2 (Figure 28 *Happy times*) which shows affectionate love and play between the mother and child, which is evidence of the responsibility that the mother has for the child. Feminine support and care for children are also demonstrated by the proximity between the mother and the children in relation to the father's position in some visual images. In the image created by participant 12 in prompt 3, (Figure 45 *Holding hands*) the mother and child sculpture holding hands are in the foreground showing the importance of a mother's care to children in the family. Although procreation also involves paternity, maternity is mostly displayed in

visual images, which suggests that the mother's role of procreation dominates the gender displays.

The nurturing function extends to placing the females as having a mediation role between the father and the children. Many participants expressed this function by placing the female Figure between the male (father) and the children. Female participant 1, prompt 3 echoes:

Mother is placed at the centre, meaning that she is central and plays an intermediary role.

Females have unique feminine social clusters which are not commonly found among men. Society sometimes does not approve of these groupings and label them as gossipers. Male participant 9, prompt 2 in response to his collected image (Figure 25 *Gossipers*) reiterates that females by their nature are gossipers in various environments, at home, as well as while fetching firewood and water.



Figure 36 Makiwa Mutomba (2007), *Three sisters* (male participant 20, prompt 2)

Similarly according to participant 20 in prompt 2 the image, *Three sisters* (Figure 36 above) by Makiwa Mutomba also expresses the same sentiments of feminine social groupings. He had this to say:

Women have a syndrome of wanting to depend on others or wanting to share their challenges in social gatherings where they are so relaxed and free to pour their hearts out and often solutions to marital and social problems which pertain to women are solved.

Women are traditionally associated with clustered social groupings, playing significant female-gendered functions which are recognised in society. Mutomba's portrayal of *three sisters* in bright red skirts and headgear is commensurate with females' colour preferences but mixed with dark colour blouses thus corresponding to masculinity which may deviate from the feminine norm. The doings of families are discussed in those social groupings where some women have the courage to carry decisions made during those gatherings into their homes. However, some marriages have actually ended due to spiced-up lies that come from such feminine social groupings which are perceived to give them some pseudo-power to run their families. Therefore social groupings have engendered polarised functions for females.

The provision of shelter, protection, security and food is a masculine function which did not go unnoticed in the visual narratives. Female participant 6, prompt 3 expressed in the interview that *the father should support the family*, following a visual narrative showing a male doing hard labour chores to provide for the family (figure 41 *Man at work*). Traditionally it is a masculine responsibility to support and provide for the needs of the family as displayed by the male stork in Figure 44 *Storks* in Appendix A. Male participant 10, prompt 3 in Figure 43 *Fish family* also alludes to another masculine function and responsibility for providing security through the fish family. Related to masculine display of providing security is Figure 15 *The habitant* (see Appendix A) by male participant 15 in prompt 1 which shows the imposing dominance of the tree in the whole image which suggests masculine polarity and the

provision of shelter for insects and birds which can build nests in it further alludes the masculine responsibility.



Figure 15 *The habitant* (male participant 15, prompt 1)

In justifying the masculinity of the tree image, Freud (as cited in Berger, 2009) suggests that the male genitalia are symbolised primarily by objects which resemble it in form, being long and upstanding such as sticks, umbrellas, poles and trees. Results from a study by Dziwa (2013) on gender perspectives among students regarding a giant baobab tree in Zimbabwe resonate with the Freudian interpretation of a tree displaying masculinity. Thus from that perspective the masculinity of the image above is undisputed, but the hole begs further interpretation. The male participant who produced the painting justified that the hole shows that the tree can provide shelter or home and comfort to other creatures such as insects and other reptiles. Caring and support are traditionally feminine roles which this tree is also capable of offering. Furthermore, in the same line of thought, Freud postulates that female genitalia are symbolically represented by all such objects and shapes which share with them the process of enclosing a space or are capable of acting as repositories such as pits, hollows and caves. The inclusion of a pronounced hole on the tree trunk signifies a feminine presence and therefore represents the complementary roles of masculinity and femininity in providing shelter and food. The hole could also assign sexuality to the tree; the tree may signify a feminine presence which can be regarded as complementary inclusion of roles or a gender shift.

Masculine leadership as a function frame is clearly displayed in the visual narratives which were produced during the study. The image (Figure 38 *Chick family* below) produced by female participant 3 in prompt 3 clearly acknowledges the leadership roles of males by representing three hens moving, facing one direction being led by a cock which is placed on a stone to further highlight the dominance and superiority of the cock, probably spying for danger or food for the family before proceeding.



Figure 38 *Chick family* (female participant 3, prompt 3)

The masculine roles and functions in a family are clearly articulated in this image (Figure 38) where the cock plays a polarised leading role, superior to the rest of the members of the family.

7.5.4 Gender role stereotype reversal

It emerged from the data generated and analysed that there are critical views about gender polarity which critique, question and oppose the dichotomous view of gender and propagate equality and neutrality. These perceptions were expressed in visual form and visual displays. These displays entail that there is no hegemonic hierarchical relationship between and among elements. The issues of gender shifts and the struggle for gender equality are not normally associated with males but rather with females who aspire towards the symbolic power, strength and leadership which are often associated with the male sex. (Compare with 7.4.5 *Females display critical awareness*).

The shifts in terms of the division of labour, identity and attitudes subvert and undermine gender role stereotyping and responsibilities, thus expanding and altering the conventional norms associated with gender roles. Both males and females have a critical consciousness about gender equity and diversity. Bourdieu (2001) acknowledges that significant changes have occurred in the wake of third-wave feminism where men are now also involved in the fight for gender equality. With changes in the family structure and education system more women are becoming educated and gainfully employed and are emancipated from the masculine traditional dominance by becoming leaders, decision makers and providers of income. The undoing and redoing of gender are evident in the visual narratives produced for the study where gender equity is expressed by females fighting for equity and the displays where the gender roles are reversed. In the following section I begin by discussing displays portraying egalitarian perspectives.

7.5.4.1 *Egalitarian perspective*

A desire for equal gender responsibility is reflected prominently in visual narratives in many ways. The reversal of the traditional hierarchical, asymmetrical relationship is evident in some of the visual images produced and collected for the study. In Figure 18, *Bible study* in Appendix A by participant 1 in prompt 2 this desire for equality is expressed in presenting an image with equal numbers of males and females doing the same task. She had this to say about the picture:

There are two males and two females who seem to be discussing something from the Bible because they are all holding Bibles. It means that what men can do, woman can also do that. Bible study brings happiness to both sexes as expressed by the faces of participants in the picture.

Subjects in the image are sitting on the same level with a relatively equal weighting, thereby showing equality. Similar sentiments were expressed by female participant 3 in prompt 2 when she elucidated on the image of a band (see Figure 19 *Career*, in Appendix A) with males and females as showing gender equality. She elaborated that:

The image treats men and women equally since they are all actively involved, although the band is being led by a female. But it's a career done by both sexes.

Gender equity displays were also expressed by showing men and women sharing some work in the kitchen, such as cooking and washing dishes (see Figure 27 *Love*, in Appendix A).

Figure 38 (above) of the chicken family also evokes sentiments of equal gender responsibility for the protection of the small chicken which is placed between the parents. The cock and hen have their baby chicken between them which shows that protecting the young ones is a collaborative effort between the parents on equal terms.

The image *Work mates* (Figure 20 in Appendix A) also shows males and females of the same profession, all looking confidently straight into the viewer's eyes. The assertive gaze shows power and dominance which are shared by both males and females because they are part of the same team. Thus the image subverts gender dichotomy in professions and in terms of assertiveness. This notion also displayed by the image produced by male participant 10, prompt 1 (Figure 10 *Handball* in Appendix A) who commented thus:

Overall, both males and females have equal opportunities in terms of learning and sporting activities hence there is equal room to do equal opportunities.

Figure 43 *Fish family* below shows a presumably male and female fish but the two are difficult to distinguish because of their identical shape, colour, form and size. This can figuratively resemble a family with identical roles or gender equality.



Figure 43 *Fish family* (male participant 10, prompt 3)

Displaying subjects with equal visual weight, shape, form and colour is a typical expression of an egalitarian perspective in displaying sentiments about gender equality as demonstrated by participant 10 in prompt 3. Participants critiqued heterosexual inequality in their displays. An egalitarian perspective was one of the prominent gender displays in the visual narratives produced and collected by the participants which expressed redoing and undoing of gender.

7.5.4.2 ***Feminine fighting for identity***

Feminine desire for identity entails altering gender norms and expectations which were also reflected in some of the visual narratives presented in the study. The female gender has traditionally occupied a second-citizen status in all spheres of life including family decisions, education and politics. Berger (2009) argues that females have for long looked up to males as heroes and emulated the masculine authority and dominance and social recognition they enjoyed. However, females are also struggling to find their own identities and gender reversal may entail a desire to imitate males. This process is called mimetic desire (*ibid.*). The image produced by female participant 5, prompt 1 (Figure 7 *Life in the rural Areas* in Appendix A) shows that there is attention directed at the female who is placed intentionally by a female artist at the centre of the image in the foreground. She is wearing a brightly coloured dress, and becomes the focal point, apparently establishing an identity for herself ahead of the male who is pushed to the far right and wearing dull clothes.

Similarly Figure 24 *Melancholy and mystery of a street* by Giorgio De Chirico (1914) which was selected by female participant 8 prompt 2; also evokes and recognizes the struggle for gender identity.



Figure 24 De Chirico, Giorgio (1914) *Melancholy and mystery of the street*

Melancholy and mystery of the street above shows a young female fighting her traditional feminine fear and sense of insecurity by appearing to be at ease playing in a lonely street. The image looks like a nightmare with empty deserted buildings and a shadow of a mysterious figure approaching - but the girl is at play. Thus female participant 8 suggested that the artwork is of significant gender value to her because it reflects a breakthrough by females to challenge the stigma of fear labelling them by society. The female in the image wears a masculine dark colour which also breaks the tradition of associating females with bright colours.

Figure 30 *Wedding* by participant 14 in prompt 2 in Appendix A also shows women subverting the gender displays. The female subjects in the visual image are struggling for their own identities in the marriage set-up. The female subjects in the image have an assertive look which demonstrates authority and attention-seeking while the male has a withdrawn gaze of inferiority shying away from us, the viewers. The bride's portrait is placed high above that of the groom in an atypical display of subverting gender hierarchy. Furthermore, female subjects are presented as

outnumbering the males in the frame deliberately to pronounce the fought-for value and identity of females in the marriage.

Barbra Kruger's *Your body is a battlefield*, a contemporary feminist artist, was selected by male participant 18 in prompt 2 for creating a gendered imagery displaying a fight for identity. The image shows how the female body has become a battleground for identity. Female identity is a hot debate: men seem to be fighting for their agenda to keep women oppressed while women are fighting for their rights to be equal to men but not being heard.

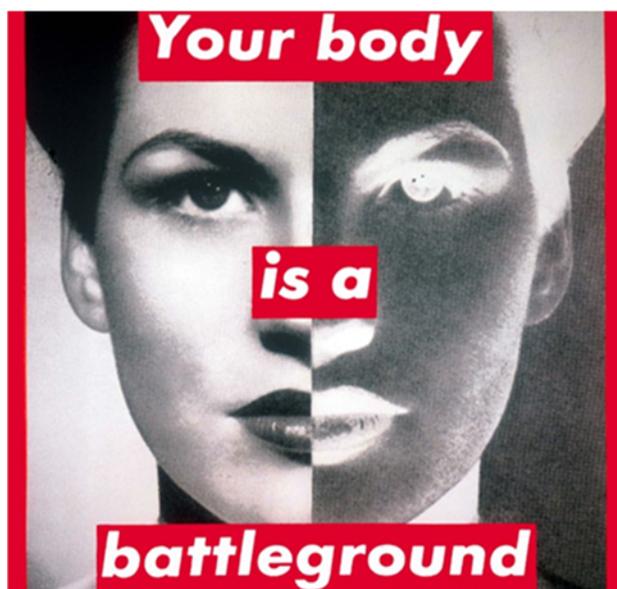


Figure 34 Kruger, Barbara (1989) *Your body is a battleground*

The image shows a female face cut into halves with two different identities portrayed; it also shows a caption, viz. *Your body is a battleground*. The inclusion of a text is a crucial way to communicate through images in multi modal presentations. Traditionally, men dominated women and shadowed their desires and interests to such an extent that women felt entirely subjugated. They lived partly for themselves and partly for men; the image above suggests that women now want their own identity. Females are fighting for true representation of themselves with their real identity not the semi processed negative film image shown in the right hemisphere of the image (Figure 34).

7.5.4.3 *Gender role reversal*

Gender role reversal or gender role switch displays which also demonstrate the subversion and redoing of gender were present in the visual narratives produced. Figure 21 *Tree family* image below shows a female fruit-bearing tree with its young ones only ironically without a male tree in the tree family composition. Why?



Figure 21 *Tree family* (female participant 4, prompt 3)

Female participant 4 in prompt 3 argued that the female fruit-bearing tree dominated the entire visual frame showing it as reproducing fruit and procreating other young trees independent of males who are excluded from the picture frame. The exclusion of masculine subjects reverses the importance often attached to men in families especially with female single parenting on the rise. The single mother tree can constitute a family and still be able to procreate and protect the young ones up to maturity without the overarching presence of the male figure.

Figure 8 *Domestic violence* (below) by female participant 6 in prompt 1 shows that women need equal opportunities with men as demonstrated by the woman's bravery to challenge and beat the husband in an emancipatory action and a gender role reversal display. The artwork shows a critical view of women who were traditionally viewed as being passive, obedient, docile and humble.



Figure 8 *Domestic violence* (female participant 6, prompt 1)

The visual display brings awareness to men that there are some women who are more powerful than them and can take up roles and responsibilities with equal competencies which have traditionally been meant for men. These roles include to being aggressive, taking the lead and providing security and protection. A violent gender reversal of aggressive roles is also seen in Figure 51 *Judith and Holofernes* below.



Figure 51 Gentileschi, Artemisia (1620-1621) *Judith and Holofernes*

Artemisia Gentileschi (1621) in *Judith slaying Holofernes* (Figure 51 above) portrays an act of gender reversal with women fighting aggressively to protect their nation. This image subverts the norm of feminine passivity and submissiveness from a female artist. Judith was moved by the critical need to save her people from the Assyrian army which was led by Holofernes, the general. The act could have required a strong army of armed men to fight and protect their nation but she took it upon herself as a female. She pretended to bring good news to Holofernes and found an opportunity to slay him. This act saved her people, changing the status quo and liberating them from captivity. Thus gender role reversal displays of females performing roles traditionally labelled masculine demonstrated gender shifts even from time immemorial. In another similar painting, a male artist Lucas Cranach the Elder (1530) expresses the same sentiments and feelings of female aggression showing a heroine in Figure 52 *Judith with the head of Holofernes*.



Figure 52 Cranach, Lucas the Elder (1530), *Judith with the head of Holofernes*.

The model, Judith is seen as unmoved and separated from real feminine expressions of fear, especially with regards to murder. Therefore, derived from these gender displays it is clear that both male and female artists can express gender reversals explicitly.

Again, one could refer to the analysis of *Olympia* (Figure 1 in Appendix A). The traditional associations of sexual objectification of women as prostitutes seeking attention and depending on men are reversed. The woman looks coldly indifferent, not like a prostitute waiting for and welcoming approaching clients. Olympia stares down at the viewer, indicating that she is in position of power and that we (as observers) are subordinate to her. She refuses to be a commodity as she blocks her pubic area from an unwelcome intruder. This gesture subverts the patriarchal tradition of female submissiveness and sexual objectification. The woman has power in her assertive gaze at the viewer, unlike the sensuous, inviting and seductive look in Titian's *Venus of Urbino* (1538) (Figure 2 in Appendix A). This further highlights how visual displays can reverse socially constructed gender meanings.

In another display of gender role reversal by the participants Figure 46, *The widowed man* in Appendix A) by participant 13 in prompt 3 shows a man holding his son. He is hiding his face from public view for fear of public condemnation for fulfilling an unexpected role, namely comforting and nurturing a baby boy. The artist reiterated that *the artwork shows gender reversal because to carry a baby is not the responsibility for males that is why the male shown is hiding his face and is sad*. The fact that he is holding the baby shows that it is possible and can be done effectively and responsibly. Bourdieu (2001) suggests that the only respite from the law of masculine domination is found in the realm of love. Bourdieu suggests that through relations of reciprocity and mutual recognition the symbolic violence of masculine domination can be evaded. This will naturally usher in gender equality, female identity recognition and gender role shifts.

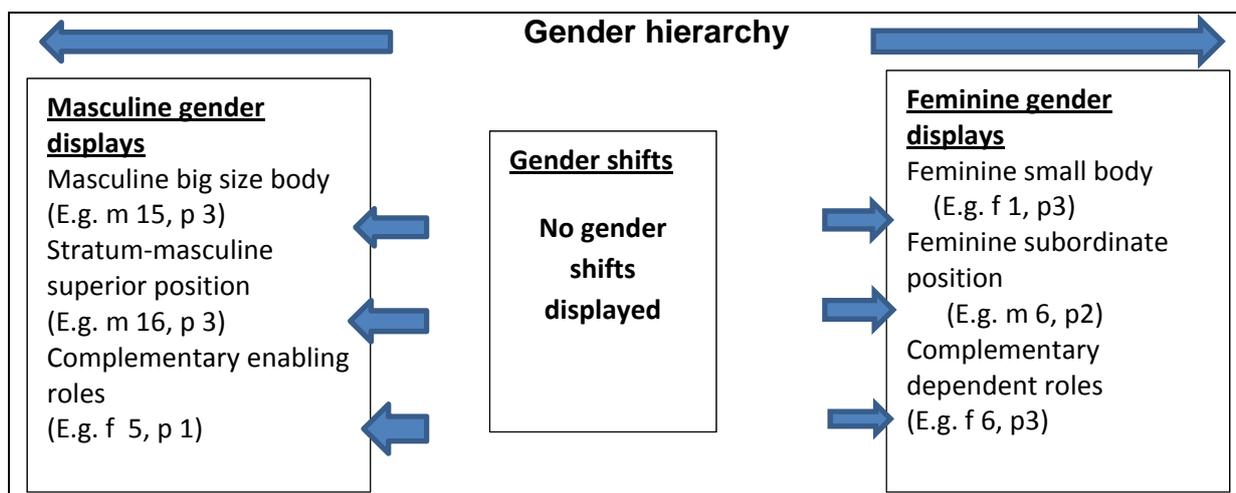
Having discussed and analysed the gender displays which emerged from the data I now sum up by demonstrating some intricate relationships which emerged within the four categories identified in relation to gender polarity.

7.6 Display of internal coherence: gender constructions and gender displays

Gender constructions and gender displays exhibit some internal coherence in relation to gender polarity. The gender constructions displayed demonstrate an alignment towards a particular gender category or ideology consciously or unconsciously. Meaning obtained from each visual image has a gender orientation along a continuum between masculinity and femininity poles deliberately or otherwise. Thus it emerged that gender constructions are not fixed at the extreme poles but mobile along a continuum of polarity between masculinity and femininity especially in the gender labour divisions, gender attitudes and gender shifts categories but not in the gender hierarchy category. The data gathered showed that inters of gender hierarchy, participants believe that there are distinct levels between males and females but however the polarity is not fixed by sex for labour divisions, gender attitudes and role reversals. I will begin by presenting and discussing the internal coherences of gender hierarchy category and gender displays.

7.6.1 Gender hierarchy

Figure 7.1 Gender hierarchy displays: internal coherence



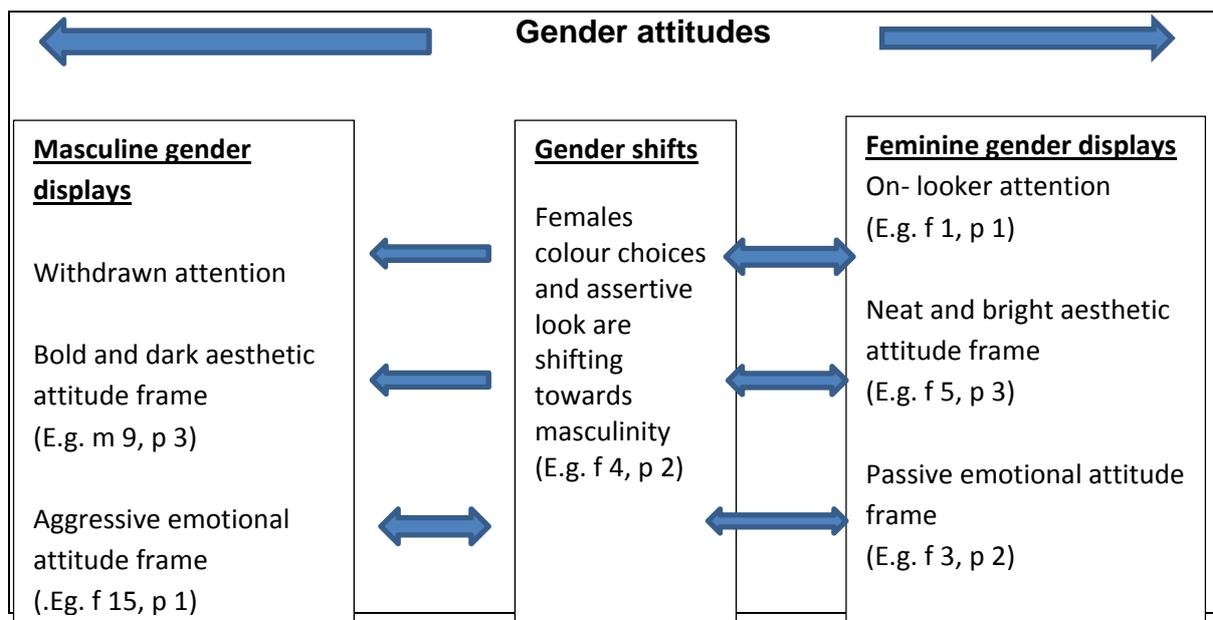
Key: E.g. = for example; f 5, p 1 = female participant 5, prompt 1.

Figure 7.6 above shows that there are distinct differences between the masculine and feminine gender hierarchy constructions in the visual displays which demonstrated gender polarisation among the participants. When the male is

expressed as big, the female is displayed with a small body size, when the male is tall, the female is shorter. The dichotomous masculine and feminine gender displays expressed arbitrarily by the males and females in the visual narratives analysed are consistent with the gender bi-polarisation. However, in terms of the gender shifts, the results show that there are no gender shifts displays in the hierarchy category. Zimbabwe is a predominantly patriarchal society which regards men as superior to women (Chabaya *et al.*, 2009; Mutekwe, 2013). Though there are lobby groups and actions fighting for equality, still there is some hierarchical positioning between masculinity and femininity in visual displays.

7.6.2 Gender attitudes

Figure 7.2 Gender attitudes: internal coherence



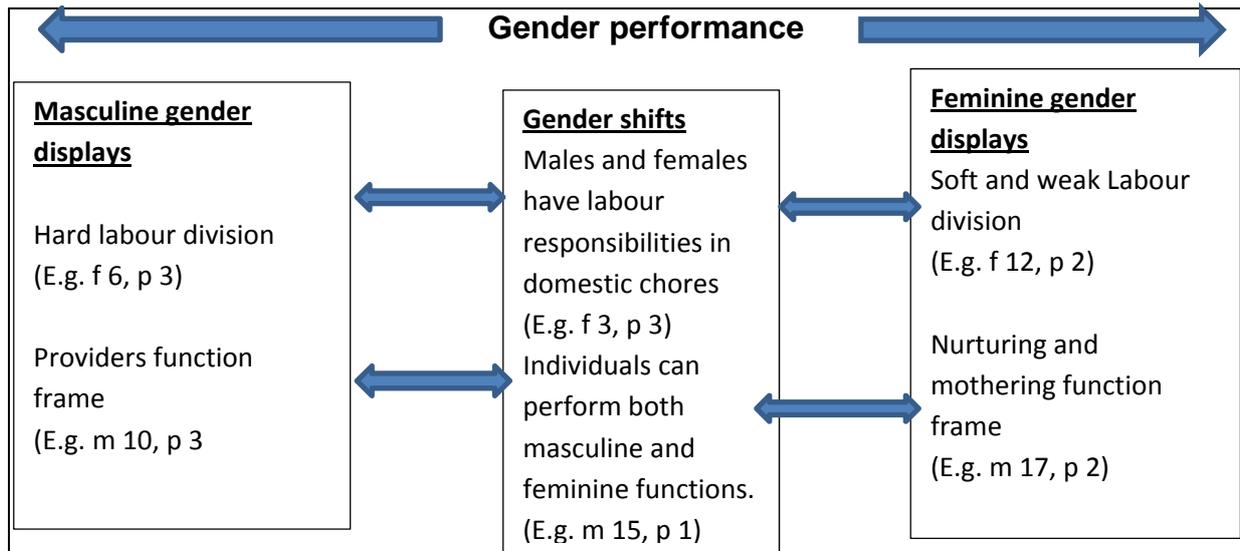
Key: E.g. = for example; f 15, p 1 = female participant 15, prompt 1.

Males' gender attitudes about on-looker attention and aesthetic attitude are polarised. Males are normally withdrawn and have a different aesthetic sense of beauty to females. The colour choices are different and dichotomous. However, while females have displays which generally reflect a polarised tendency to seek attention, some females display colour choices which are masculine and not seeking attention such as the blue colours worn by females in Figure 20 *Workmates*. The masculine assertive look is also displayed with some females indicating a gender

shift or critical consciousness on their feminine gender identity. Emotional attitudes of both males and females are shifting (compare with 7.5.4.2 *Feminine fighting for identity*).

7.6.3 Gender performance

Figure 7.3 Gender performance: internal coherence

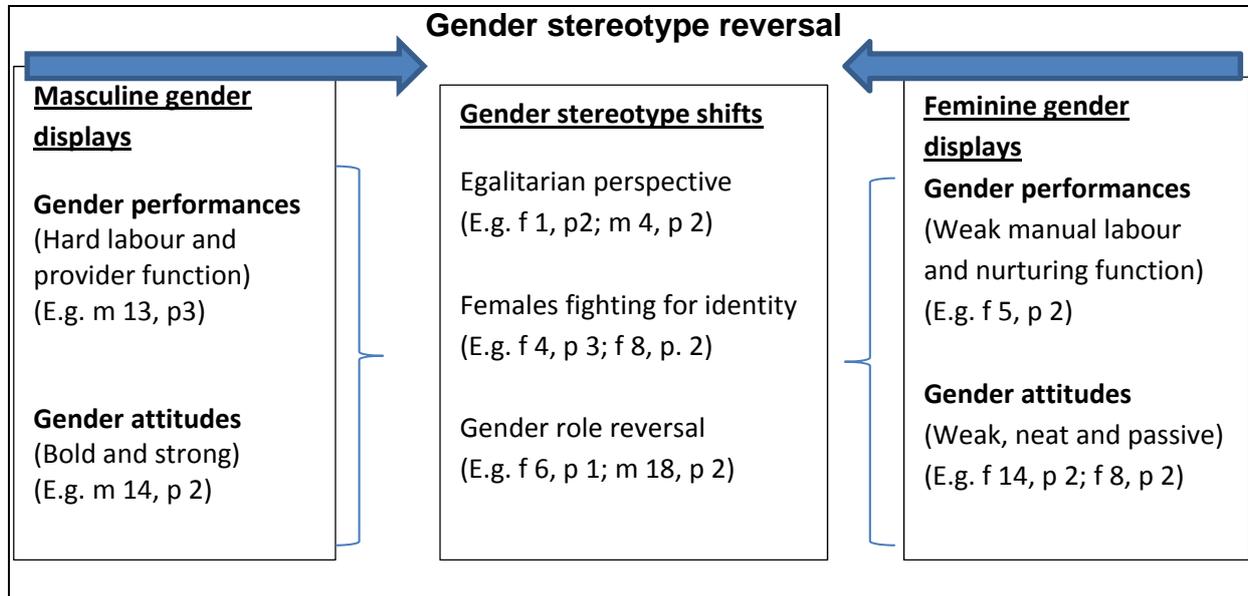


Key: E.g. = for example; m 10, p 3 = male participant 10, prompt 3.

Gender performance categories are illustrated by gendered labour and function performances. The Figure 7.8 above shows that labour divisions and functions performed by both gender categories are polarised. For instance Figure 41 *Man at work* (female participant 6, prompt 3 in Appendix A) shows a masculine polarised manual labour display while Figure 33 *After a busy time* (male participant 17, prompt 2 in Appendix A) displays a woman in a kitchen doing polarised domestic chores. However, some participants are showing gender shift displays. A sign of critical awareness of gender shift is displayed in Figure 38 *Chick family* (female participant 3, prompt 3 in Appendix A) where caring for the children is a shared responsibility between males and females.

7.6.4 Gender stereotype reversals

Figure 7.4 Gender stereotype shifts: internal coherence



Key: E.g. = for example; m 14, p 2 = male participant 14, prompt 2.

Gender stereotype shifts form significant displays for gender constructions held by both male and female participants. Gender stereotype shift categories entail a critical change in ideological alignment from dichotomous gender poles towards; egalitarian perspectives, fighting for identity by previously marginalized groups and roles reversals in terms of gender performances and attitudes. For instance, egalitarian perspectives aim to give equal access to provisions and opportunities for either gender category without discrimination (compare with Figure 18 *Bible Study*; female participant 1, prompt 2 and Figure 20 *Workmates*; female participant 4, prompt 2, both in Appendix A). Shifts eradicate dichotomy, asymmetry and injustices resulting from polarised relationship between genders. Men are also displayed with reduced masculine dominance in the visual narratives showing a tendency towards less domineering attitudes. (See Figure 30 *Wedding*; male participant 14, prompt 2 in Appendix A). In the same image (Figure 30), the female has a more dominating gender display indicating a shift from the traditional subservient feminine character. In another display of gender role reversals, Figure 8 *Domestic violence* (female participant 6, prompt 1 in Appendix A) shows a female committing domestic violence which normally was perpetuated by males against females. The study revealed that

gender stereotype shifts displays are more prevalent among visual narrative by females than those by males (see 7.5.4)

7.7 Summary

This chapter established that embedded notions of masculinity or femininity can be interpreted by reading signs expressed in visual form. These visual signs referred to as gender displays in the chapter have given evidence of the existence of masculine and feminine gender polarity. Gender displays analysed in the chapter showed a number of expressive ways in which participants have interpreted their own gender culture and how it is reflected in visual interpretation at production level (encoding) and at reader-viewer level (decoding). It has emerged that there are four (4) broad gender categories which have emerged as being prevalent from eleven (11) gender display frames exhibited from the sixty-five (65) visual images which the participants made and collected for the study. Textual analysis of the transcriptions and visual discourse analysis of the visual images was used to generate the categories for gender displays. The next chapter provides the summary of the findings, conclusions and recommendations for critical pedagogical implications for visual learning.

Chapter 8

Summary, conclusions and educational implications

8.1 Introduction

This study was undertaken to establish how gender polarisation influences visual interpretation with the aim of proposing a critical art pedagogy which utilises the latent potential in visual images as a tool for critical awareness and gender emancipation. Gender polarisation implies a dichotomous and asymmetrical gender orientation which normally disadvantages the female category as established in the study. The major objective of this study therefore was to establish the extent to which gender polarisation influences visual interpretation and proposes a pedagogy which entails a critical approach towards visual interpretation. This has been achieved by identifying a number of ideological gender oppression practices raising critical consciousness at the teacher education level, with the aim of transforming these problematic asymmetrical gender polarising practices. Teachers are among the most important agents of transformation, and play a very important role in bringing about shifts in terms of gender ideologies among learners. Indeed, Giroux and McLaren (1996) argue that transformation begins in the classroom and then moves outward from there. Therefore, this chapter also presents a number of recommendations and interventions which may lead towards creating an enabling space for a critical visual art curriculum premised on visual interpretation.

This chapter is structured as follows: a summary of chapters is presented first, followed by a synthesis of findings as the main findings were presented in the respective empirical chapters and I then present conclusions and recommendations for the curriculum, followed by reflections on the study as well as recommendations for further studies which emanate from the findings of this study.

8.2 Summary of chapters

The first chapter highlighted the major research questions and objectives which guided the study. In the chapter, I began by establishing in the section on background to the study that there is an unequal distribution of power between the genders that results in binary perspectives particularly in the oppressive patriarchal culture of Zimbabwe. These practices were found to exist in visual culture practices especially but are not limited to educational spheres. Carry (1998) reiterates that cultural forms like the visual arts and the mass media tend to incorporate ideological positions and then covertly pass them on to consumers of the culture through interpellation. Interpellation is the process by which the ideological associations embedded in an art form enter a viewer's psyche (*ibid.*). The differences in terms of visual interpretations by males and females were explored in order to establish the influence of gender polarity in the meanings and interpretations encoded and decoded by undergraduate art teacher education students. The objective of the study has been to establish the the extent to which gender polarisation influences visual interpretation and therefore develops an art pedagogy which, I hope, will help to transform the unequal distribution of power fostered by gender polarisation as reflected in the visual interpretation or gender displays that were discussed under findings.

With evidence from literature, I argued in the second chapter that gender differences present themselves by what Butler (1990) refers to as doing gender, but these are avertable in redoing/undoing gender. This chapter established that the definition of gender oscillates between biological determinism, gender performativity (Butler, 1990) with gender being understood as a social construct. Thus, gender roles need not be innately connected to biological sex but are deeply rooted in social environments (ontological determinism) and connected to personal identity (desire determinism) (Chrysoula, 2010). Gender is therefore defined as a social construct which influences and shapes the individual's perceptions and therefore guides the collective appropriation of binary (masculine and feminine) socio-cultural values, ideologies and stereotypes into gender identities that are either or not fixed to one's biological sex. Thus the chapter concluded that these asymmetrical gender views are embedded and significantly influence meaning-making in visual interpretation.

In the third chapter, I examined a number of theories that explain how meaning is generated or inferred from visual images, drawing especially on socio-cultural semiotic theories. Interpretation is an interactive process of communication where a message is passed on from the sender, artist or author to the receiver, viewer or reader – in the case of visuals, through a visual medium (Bal & Bryson, 1991). The chapter established that artistic interpretation, which includes intentionalism or conventionalism, is defined as the encoding of meaning which is ascribed to a work by the artist or author. On the other hand critical interpretation, according to Corner (1983) and Rollins (2009), is the notion that each perceiver creates his or her own meaning (by means of a more subjective or socially conditioned process of decoding). Drawing on the work of Rollins (2009), the chapter argued that the meaning and communicative impact of an image or picture are determined by the propositional attitudes of both the artist and the diverse perceivers of visual images who reflect differences in terms of knowledge, beliefs, expectations - including gender attitudes.

The fourth chapter argued that critical visual learning is grounded in a number of social learning theories primarily because it involves using socially conditioned interpretive skills and emanates from the social environment when one examines, critiques, and understands visual content meaning. Thus the chapter demonstrated that learning from visual images can make important contributions to our understanding and creation of knowledge. This argument encourages a deepened conversation between our inner selves or underlying perceptions and the physical world which could never occur with any other method. The chapter therefore concluded that visual learning is predicated on the context of gender ideologies, cultures, beliefs and experiences of the learners and can therefore be viewed as a tool for creating a more profound critical consciousness of gender imbalances.

The research design and methodology chapter examined and justified the choice and use of critical and interpretive research paradigms, particularly the phenomenological design, as well as the data-gathering techniques adopted for the study. The critical-interpretivist paradigm was found suitable to uncover art student teachers' decisions and motivations for interpreting visual images from their gender orientations which they have developed in life over time. This paradigm also allowed

the researcher to reflect on and critically analyse the participants' gender constructions and their influence on visual interpretation. Data generation utilised visual narratives and structured individual interviews as well as focus group interviews and observations. Data analysis adopted entailed a hybrid critical discourse analysis (CDA) for textual data and critical visual discourse analysis (CVDA) for visual data in order to establish how participants make meaning from visual images. These data-analysis methods were found relevant because they laid bare deep layers of plural meanings and hidden consequences of gender, as well as other social and political ideologies represented in the interpretations of visual images (encoding and decoding).

In the sixth chapter, the empirical research findings are presented which revealed that there are distinct binary gender views in Zimbabwe which have a direct bearing on the establishment of dichotomous poles between masculinity and femininity mostly related to sex. That is, biological-determinism is prevalent. Roles and gender performances are stereotyped according to social convention that relates gender roles to biological sex. However, there are indications of gender role shifts in gender role performance and gender attitudes in the gender constructions identified which are influencing multiple gender identities not indexed to biological sex which suggest a measure of undoing and redoing gender. Empirical research findings presented in this chapter directly responded to the research question, namely: How do gender cultural ideologies in Zimbabwe influence gender constructions? The study established that there are four gender construction categories prevalent in the binary gender culture among the participants. Though the gender culture is predominantly binarity indexed on sex, there is empirical evidence of gender role shifts which present a direct challenge to biological essentialism since these shifts tend to subvert and undermine the traditional binary view and hierarchy of gender as alluded by Butler (2004). The reversal of gender roles shows critical awareness among some participants of the asymmetrical gender conditions which prevail in terms of gender bipolar constructions in Zimbabwe.

The seventh chapter explored and highlighted empirical findings responding to research questions such as: how do gender constructions influence the visual interpretations made by males and females and which gender ideologies are reflected in the meaning(s) constructed from visual texts by males and females? Categories of gender displays which emerged from the empirical data and are presented in this chapter concur with findings presented in the previous chapter. Findings showed that dichotomous gender attitudes are prevalent among many participants; however, with critical gender reversal awareness among some participants that are nonetheless intricately related to gender constructions. Gender asymmetries and unequal social power relations are evident from the visual narratives produced. The findings presented in this chapter concur with the view of Cary (1998) who reiterates that social ideological associations are embedded in visual culture.

Lastly, in this eighth and final chapter, the findings and conclusions drawn from the data are presented together with a number of reflections and recommendations for a critical visual pedagogy and further study. I do this with the aim of responding to the objective of the study which set out to grapple with the extent to which gender polarisation and its related nuances of gender dichotomy and asymmetry are reflected in visual interpretation and how visual images can be used as emancipatory tools in critical visual pedagogy. Recommendations for further studies are also highlighted.

8.3 Summary of findings

The study revealed that gender dichotomy and male superiority are established from birth through demography and promoted throughout one's lifetime through socialisation in the Zimbabwean context and also, arguably, in most cultures. Based on gender-sex stereotyping, males are raised preferentially and are accorded a higher status than females at home, school, in religious settings and in society, thereby creating a polarised gender identity from formative years which become engraved with maturity²³.

²³ I acknowledge that this study does not fully pursue to a logical conclusion the influence of demographic determinants on gender identity and polarisation in visual interpretation. These

Participants' gender discourses revealed that masculinity and femininity have a hierarchical relationship. Men are considered to be superior and dominate women in the hierarchy. A woman's status is regarded as lower than that of a man physically, socially, religiously and politically. Men make decisions and dictate to women what to do; how to dress and where a woman may be seated. For example, men are usually seated higher than women who tend to sit on lower seats or on the ground. Therefore, it emerged from the visual narratives that even in visual displays, gender hierarchy exists. Males are perceived as being above females and a top-down reading of visual images should start with the male subjects. In the same vein the study also revealed that men dominate women in decision-making, leadership, provision of income, security and protection and therefore have a big and esteemed value in society ahead of women. Thus women are expected to be submissive and docile. Participants have interpreted their gender as being in an asymmetrical relationship with male domination and female subordination.

This asymmetry is also translated into visual displays and it correlates body size, weight, height and volume with gender status. Males tend to be visually represented as dominating and as a focal point in design and also larger than the females as part and parcel of their underlying gender perceptions. These findings deviate from what Goffman (1991) found as ritualisation of subordination in advertisements, that is creating unnatural poses in advertisements where the female is constructed as subordinate and powerless. The gender construction displays of male domination and female subordination expressed in this study represent the engraved natural gender polarisation of the participants' identities.

The study also revealed that gender complementarity illuminates gender inequality and dichotomy perceptions between males and females. The stereotypical feminine traits which are enforced in gender dichotomy also have an enabling masculine stereotype. For instance, when a female is expected to be soft-spoken, the male tends to be loud and dominating in discussions; when she sits on the ground, he sits on a raised stool and when she is subservient, he is domineering. The findings indicate that femininity and masculinity are two opposite poles which complement

demographic determinants are psychological factors which influence gender identity and polarization. They are therefore relevant though they do not form the core of this study. Therefore I recommend a further study into this area (see item 8.5, Recommendations for further study).

each other. Asymmetrical visual balance and complementary colour schemes expressed in the visual displays have exploited this engraved gender relationship. For instance, where a dark colour is used for masculine clothes, a complementing bright colour is used for the feminine clothes to create complementary harmony in the colour scheme of the composition.

The study has revealed that another gender display frame category portrays males and females performing dichotomous and polarised labour roles and functions. The meanings encoded and decoded about the labour roles displayed in the visual narratives indicate that participants have interpreted gender roles as being stereotyped and distinct. Masculine roles displayed in the visuals include chopping firewood and are considered harder and tougher hence are more highly regarded than those roles performed by females. Domestic duties such as cleaning the house, cooking and caring for family are considered to be the domain of women. It emerged that even when the woman is formally employed, it does not exonerate her from seeing to her domestic duties. The study revealed that women who are not formally employed and stay at home feel that they are indebted to their husbands who provide for them everything they need. In addition to labour roles, the study revealed that dichotomous gender performances entail that men have peculiar functions as providers of income and security to the females and children. Thus the displays produced reflected males providing security, food and protection to the females. On the other hand displays also revealed that females have nurturing and mothering functions which are peculiar to them. Females' association with siblings in visual displays portrayed this function.

The gender attitude frame revealed that reactions to on-looker attention, emotions and aesthetic taste are dichotomous and asymmetrical. The study revealed that females seek onlooker attention more than males. Colour interpretation and preferences between males and females in the displays reflected polarised aesthetic attitudes. Females' association with bright and cool colours in the displays correlates with feminine gender traits of passivity and weakness while the dark colours are related to masculine aggression and strength. The polarised gender attitudes displayed indicate that masculine and feminine relationship is perceived as being hierarchical and asymmetrical. Thus the study revealed that there is a critical

consciousness of the dichotomy particularly the inequalities attached to the gender poles which are expressible through gender displays.

The study therefore also revealed that some participants, mostly females, feel disgruntled with the status quo and challenge existing gender stereotypes through the visual displays. They feel critical of their experience of gender dichotomy and inequality in their personal domain. Also, they argue and protest that providing leadership, income and security should not be gender dependent. The study revealed that the gender constructions shifts which are displayed draw an interpretation that both males and females perform any roles in society not bound by biological sex.

In a nutshell, the study revealed that gender polarised precepts or constructions affect visual perceptions about the role and significance of certain visual elements hence the meaning that is obtained. For instance, participants in visual narratives showed objects differentiated by size, height and volume as translations of gender hierarchy differences which exist between males and females. These underlying gender constructions manifest also in the critical meaning drawn from images by the participating reader-viewers in their natural artistic expressions. These findings also confirm the results of a study by Goffman (1976) on how men and women are represented in advertisements but are however unique in a significant way. The current study findings reveal that displays of gender asymmetry reflect the engraved interpretations which the participants have assigned to their gender culture unlike the manipulated intentions created for the purpose of advertising. Gender displays in this study revealed, for instance, women sitting on the ground and men sitting on a high stool as a natural expression of subordination in day to day life, unlike in the studies of Goffman's or Sullivan and O'Connor (1988) where women were made to bend or lie down to express subordination. Thus this study has established that gender polarised precepts affect visual interpretation in encoding and decoding.

8.4 Conclusions

From the findings summarised above, two major broad conclusions have been made from this study.

8.4.1 Gender polarisation in visual interpretation

The encoded and decoded meanings of the gender displays reflect gender polarisations between masculinity and femininity. Gender polarisation is evident among participants and entails dichotomous and asymmetrical gender constructions which are visible in the artistic and reader/viewer interpretations by both male and female art teacher education students.

8.4.2 Gender shifts in visual interpretation

Critical consciousness of oppressive gender inequality and asymmetry is evident among participants' gender displays. This became evident in the emancipatory gender shifts indicated in the artistic and reader/viewer interpretations by both male and female art teacher education students. Gender displays are tools for emancipation from social injustices.

These gender characteristics are not born in the classroom. Rather, they are deeply embedded in historical, socio-cultural norms and families. The learners carry these ideological positions from society and culture and relate them to visual culture.

8.5 Contributions to new knowledge

The study has made a contribution to the scholarly body of knowledge in three ways. Firstly, this was done by means of establishing through gender displays a critical awareness of the gender polarised perceptions prevailing, secondly, by recommending guidelines for critical visual pedagogy and thirdly, by enhancing the discipline of art as an agent of critical consciousness at teacher education level in Zimbabwe. The contributions are in line with the research questions and objectives of the study (see paragraphs 1.4 and 1.5). This study aimed to undertake an exploration of and establish the role of gender polarisation in visual interpretation with the aim of proposing to the curriculum a critical art pedagogy which exploits the

latent potential in visual images to be an emancipatory tool at teacher education level.

8.5.1 Critical awareness

The study has heightened our critical awareness of the existence of oppressive and unjust gender polarised practices in a patriarchal society by using visual images as a tool for creating critical consciousness. Through interdisciplinary engagement with theories of interpretation, gender theory and visual semiotic theories, the study revealed a deeper understanding of the polarised gender constructions in society which are dichotomous and asymmetrical. Gender bipolar perceptions prevalent in a patriarchal society are hierarchical and oppressive to the feminine gender category. By creating a platform through visual narratives, individual and focus group interviews the study developed a deepened awareness in students of gender inequality, injustices and the critical need for gender shifts.

The art student teachers who were exposed during the data-gathering process to visual interpretation at production and reader-viewer levels heightened their awareness of gendered symbolic meanings when they encoded and decoded meaning from visual images. As the artists, they had a chance to explore and search from within themselves the personal gender meanings important to them as they created and encoded visual narratives. Also when they collected images which they interpreted to have a gendered meaning they again had the privilege to deconstruct the images and decode meaning important to them by exploring their engraved gender precepts which they brought to viewing. Being guided by a critical-interpretivist philosophy the study explored the gender meanings which the student teachers constructed – those interpretations they have developed and experienced over time and which are important to them (Roth & Metha, 2002).

On reflecting from the data and the visual narratives in particular, gender inequality and power asymmetry became vividly evident among teacher education students. The study contributes significantly towards creating consciousness of the consequences of gender inequality, injustice and dichotomy in our society. Some participants already have views that are critical of such injustices as evidenced from images showing an asymmetrical balance of the gender poles and women fighting

for equality. Parsa (2013) allude to the reality that the critical interpretivist paradigm allows critical reflection on and analysis of experiences which require a change and broadening gender discourse. This study's relevance is lodged in its future potential to increase awareness at teacher education level and of learners at primary school and secondary school level whom the student teachers will teach, hence broadening the critical consciousness of the social injustices which exist at all these levels. Teachers should therefore be made critically aware and address global and local concerns in the classroom because their sphere of influence as agents of transformation is broad (Rutoro *et al.*, 2013).

To combat learners' stereotypical attitudes towards gender, they should be made critically conscious through engagement with imagery of the gender discrepancy at an early age and strive for means to eradicate the dichotomy and to emancipate themselves. Cornwall, Harrison and Whitehead (2007:124) in the same vein also suggest that

Societal and educational practices should seek to produce transformative processes and practices that will concern, engage and benefit women and men equally by systematically integrating explicit attention to issues of gender into all aspects of an organisation's work.

This study therefore opens up the fact that the art class can be a place for mainstreaming and critical conscientising and the development of gender identity and gender-role equity. This study contributes towards raising awareness among educators of how gender polarisation affects the way students view the world through images which are presented to them within the classroom. Gender inequality or other forms of oppression and injustices are such a big part of our daily lives in Zimbabwean culture that it is no surprise that it shows up in the art classroom. I now turn in the next section to the methodological contributions which I recommend based on the findings from this study.

8.5.2 Guidelines for critical visual pedagogy

From the findings of this study and the conclusions drawn, this study makes recommendations for the adoption of critical visual pedagogy in teacher education as an enabling space for social transformation.

Gender-role stereotyping, hierarchy and asymmetry may never be completely eradicated from our society but students with more knowledge about the historical and cultural information of the artwork may be able to develop a greater sense of sensitivity towards gender when interpreting visual images. One of the ways in which participants interpreted their artwork was by expressing their personal gender beliefs and values. Artworks also reflect the values of society and culture, sometimes reinforcing and sometimes contesting gender stereotypes. Art educators can evaluate how students' values and beliefs determine how they interpret an image and sensitise them to possible prejudices. Furthermore, homosexual students and heterosexual students may interact dialogically in a productive manner. It is advisable in critical visual pedagogy that one should understand and comment on art in relation to the cultural and gender-related context in which it is produced and received.

Critical visual pedagogy at teacher education level requires a triadic strategy that includes the identification of hidden frames or social prejudices such as sources of oppression, the critique and the creation of critical consciousness to initiate problem-solving. The attempt to identify hidden frames or social prejudices is a crucial initial step towards critical consciousness. The idea that visual images and art-making are forms of knowledge in themselves underpins the theorisation of critical visual pedagogy in the classroom (O'Donoghue, 2011). When using visual images, teachers should grapple with questions like: What is represented in the visual image? How do the images provide a new understanding about the actors in society? How does the image stress the need for change in society? Such questions probe the examining and critique of the social context that produce problematic social structures and confrontations with injustices. Visual images engage complex forms of knowledge which require attention to what is presented, suggested, imagined and remembered by and through the visual stimuli, and how these are interpreted.

By following the exploration of the socio-cultural context, the educational context of critical visual pedagogy may be seen to respond to the critical consciousness goals of a lesson. Such goals draw attention towards creating solutions to contemporary topics in the learning situation at teacher education level. Teachers should relate to the contemporary social issues, diversity and social prejudices. The study has revealed that gender as a social phenomenon is related to visual displays. Gleaning from these findings, critical visual pedagogy draws themes for visual analysis, criticism and production which emanate from contemporary topical issues such as gender, natural disasters (floods or draughts); epidemics like Ebola and AIDS. Using visual images from contemporary visual culture or art history, educators should engage teacher education students in creating awareness, analysing and commenting on the visual images so that these students will in turn inculcate similar sensitivities in their learners. The analysis and interpretation of the visual media can develop art teacher education students' inquiry skills to explore embedded social and cultural constructs.

Table 8.1 below shows a visual analysis strategy which I have also developed and recommend in conjunction with using a critical visual pedagogy. In such a way learners are involved in creating awareness and problem solving through visuals. Assessment criteria should be based on how much the learner has involved the self in solving the social problem contextually and in an aesthetically competent sense.

Critical visual interpretation model (CVIM)

Table 8.1 Critical visual interpretation model

<p>Stage 1: Form identification</p>	<p>Stage 1: Form identification. What objects, forms and shapes do you see in the image? Are there identifiable referents in the real visual world? This involves the process of identifying the signs presented in the images. This is a complicated act which is culture specific because the relationship between the signifier and signified may at times be arbitrary, but mostly tends to be contextual in nature.</p>
<p>Stage 2: Framing analysis</p>	<p>Stage 2: Framing analysis. This is a process of delineating the focus of the viewer by directing attention to the scene(s). Where is it set? Where is it happening? What is happening? Why is it like that? What other options are available? How can it be changed or made different?</p>
<p>Stage 3: Justification or ordering - drawing the matrix</p>	<p>Stage 3: Justification or ordering. Drawing the matrix entails the act of showing relations within the visual text. Here one asks questions such as: Where do you start and which sequence do you follow? Visual elements entail a language which is a self-contained system whose interdependent parts function within the whole. Signs function not through their intrinsic value but through their relative positions in text or society. Concepts also derive their meaning from their opposites, so that a deconstructive approach may be valuable when interpreting a visual image (compare with Derrida, 1982). This can also be employed in reading, meaning to transform the status quo and seek alternatives not presented in the frame.</p>
<p>Stage 4: Verifying</p>	<p>Stage 4: Verifying involves explaining the established relationships by individuals with reference to specific forms of knowledge which they possess from their socio-cultural, education, religious, artistic backgrounds or visual culture to solve a problem. All forms of knowledge available to the learner such as tacit knowledge, practical knowledge and technical knowledge are all brought together in creating a practical verifiable solution related to the problem identified. Relationships identified tend to confer meaning on concepts, artefacts and objects that are part of visual culture (often by means of thinking intertextually about the image and its contexts).</p>

Guided by the critical visual interpretation model (CVIM) proposed above (Table 8.1), students are encouraged to critically interpret the visual culture that shapes their identities, beliefs, attitudes, and knowledge in order to problematise, critique, and seek alternative interpretations. CVIM is a synthesis of other interpretation frameworks such as the social semiotic framework (Kress, 2006), deconstructionism (Derrida, 1982) and intertextuality (Kristeva, 1980) which encourage students to understand the relationship between their own lives and the world of art works. The

inter-textual approach adopted in the CVIM gleaned from Kristeva (1980) is an important strategy for critical analysis to interpret and relate to other visual experiences. Kristeva (*ibid.*) defines intertextuality as referring to the juxtaposition of other texts to construct discursive meanings within historical and cultural contexts. However, it is not complete on its own as the viewer comes to an image with own engraved perceptions and knowledge. Thus CVIM in verifying interpretations notes that inferences are made from various forms of knowledge available to the viewer who is not bound to visual experiences only but also to engraved culture experiences.

Derrida's (1982) deconstruction is extended by the CVIM in terms of its limitation in over-relying on evidence outside the picture's frame (the opposites) through framing analysis. Framing analysis is crucial in CVIM as it focuses on extrapolating multiple interpretations from the evidence presented in the frame(s) identified which advocate for change.

Through critical visual pedagogy, learners and teachers need to discuss and dispel stereotypes and social prejudice which appear in visual culture by exploring multiple interpretations enhanced by using CVIM. Visuals contain an infinite amount of information which is not static in time and culture (Derrida, 1982). CVIM unlike other interpretation frameworks is dynamic and transformative hence is the most suitable methodological contribution for a critical pedagogy which exploits visual images.

8.5.3 Art as an agent of critical consciousness

Art as a discipline can be used as an agent of critical consciousness at teacher education level to equip student teachers who are agents of change. This is in line with the goals of Seoul agenda (2010) which states that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterised by intractable social and cultural injustices. The study has revealed that art education can make direct contributions to resolving the social and cultural challenges facing the world today over and above gender injustices. This is another important contribution which this study has made to the field of knowledge. The importance of visual images and visual literacy in this contemporary visual culture is

changing yet it does not correlate with the experiences at teacher education level in Zimbabwe. Enhancing the sensitive use of contemporary visual images in critical visual pedagogy develops critical awareness which might have never occurred.

Art provides an opportunity in critical visual pedagogy to pose previously unasked questions and to visualise possibilities in terms of visuals and in terms of education in general that might never have arisen otherwise. Therefore, art instruction can be used to support and achieve liberating ends and the promotion of critical consciousness. This can be achieved by reuniting the art world of high culture and the student art world. Art of the dominant culture and other art forms can be integrated into classroom discourse as a non-hierarchical category of human achievement. The gender constructions or other social prejudices can be effectively analysed through visual displays produced in the art world or in the student art world. In contemporary perspectives on art, artworks are viewed as inviting multiple socio-cultural interpretations valuable for social transformation. That is, an art object has to be understood in the relevance of its socio-cultural context and not as an independent art object.

Art student teachers in preparation for their practice as art teachers should be able to establish visual criteria and arrange images in a visual database or archive relating to the social concepts which they want to teach. For instance, in an art history class, one may complement one's teaching by using art forms from around the world. For example, one may use canonical western art such as Artemisia Gentileschi's *Judith and Holofernes* (1620) - Figure 51 and Édouard Manet's *Olympia* (1863) - Figure 1 (in Appendix A) as a database or archive of images which shows critical gender awareness or critical consciousness. Judith's actions in Gentileschi's painting subvert the tradition of feminine passivity. She takes it upon herself to fight aggressively for her nation which is a more common attribute of masculine behaviour. Thus the image reverses gender tradition. In comparison to Lucas the elder's (see Figure 52) rendering of the same theme which shows Judith as composed and passive, Gentileschi broke with the tradition of rendering females passive, docile and complacent. The feminist reading of paintings can be a base for critical pedagogy (compare item 7.5.4.3 *Gender reversals*). The teachers in art discipline can present to students such canonised archived images as working

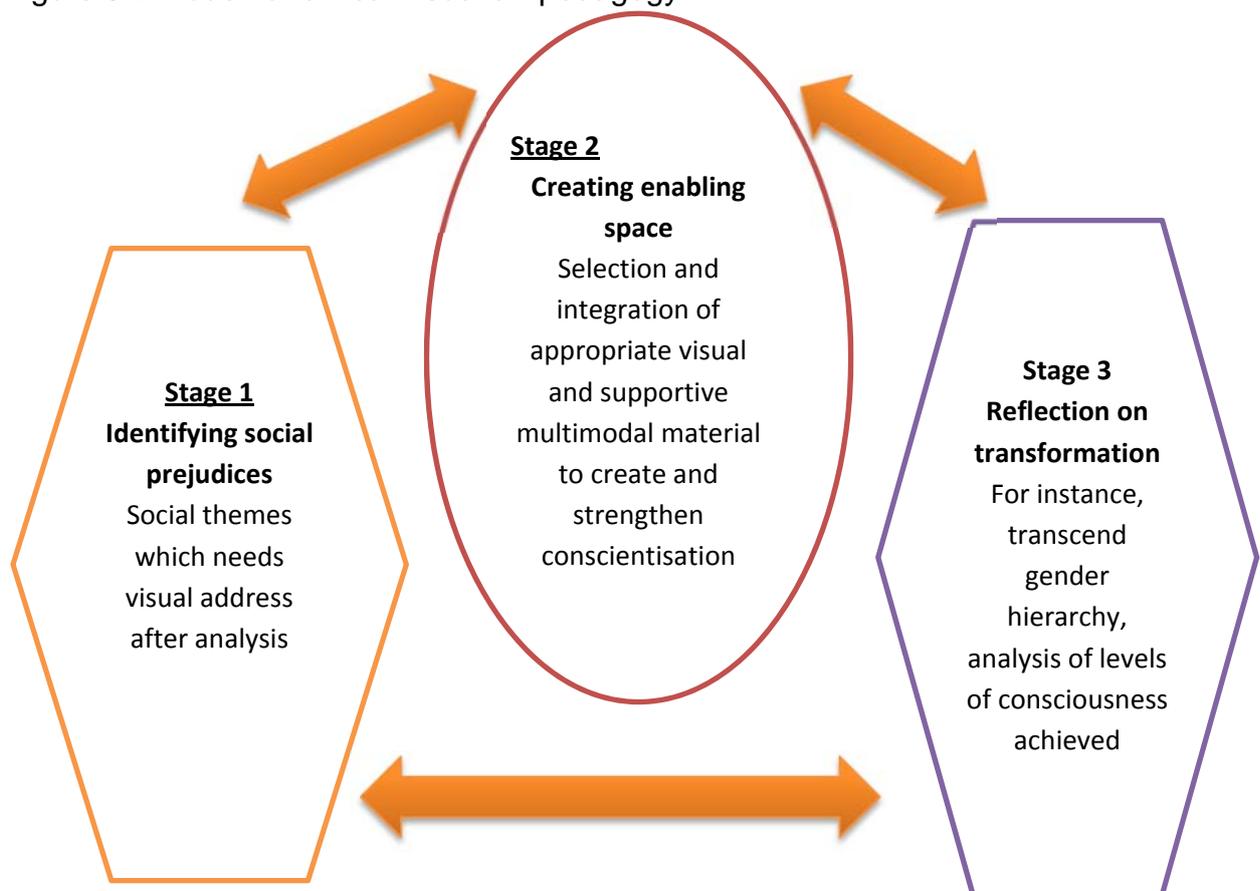
examples for specific conscientising topics under discussion. Art teachers should then also be able to substitute words with images and establish a visual language to communicate more effectively about such issues. The combination of images and texts contribute to a more effective sharing of ideas.

The salient questions which guide the relevance of art in critical consciousness are:

- How can art education create a critical consciousness and promote emancipation?
- How do aesthetic preferences, art knowledge and artistic abilities affect how visual images can be used as pedagogy?

Art educators need to be ready to address the values and beliefs of their students and of society to generate discussions about how each student can view the same piece of artwork and interpret the message differently (See Figure 8.2 below)

Figure 8.2 Model for critical visual art pedagogy



Students should be exposed to the values and beliefs within a historical context and a cultural perspective. When students have a critical way to view artworks and images, they are more likely to understand when subliminal messages are being sent to them through the images in popular culture (Shor, 1996). Teaching students to critically evaluate images is an essential role of the art educator. Scholarly work with images requires research, interpretation, analysis, and evaluation skills specific to visual materials. This study therefore brings forth that these abilities cannot be taken for granted and need to be taught, supported, and integrated into the art discipline. The teaching and learning in and through the visual arts in Zimbabwe and the region becomes a space for the articulation and challenging of the binaries and stereotypes as has emerged in this thesis.

8.6 Reflection on the possible limitations of the study

There are some limitations that are identifiable in this study at present.

The possibilities and potentials of a wide range of diverse media visual narratives were not exhausted. Other visual forms such as sculpture, printmaking, graphic design, advertising, digital imaging and installations were not part of the purposive samples used in the study. However, this does not undermine the credibility and trustworthiness of the study's findings because the selected sample provided a deeper and insightful understanding of the phenomena under study. Guided by a corresponding qualitative in-depth quest for knowledge a similar study is likely to yield similar findings when applied to other forms of visual communication.

The study was based in Zimbabwe, a country with a fairly homogeneous gender culture. Some people may argue that diverse perspectives could have been obtained from having various research contexts within and outside the borders of Zimbabwe. However, this study was not grounded in comparative studies hence focused on Zimbabwe only. Furthermore, diverse perspectives were elicited in this study because the participants have, to a lesser degree, diverse socio-economic, language, religious and cultural backgrounds.

The position of the researcher was a potential source of bias as he grew up in a patriarchal society and home. My preconceptions and predispositions did not override the participants' gender constructions and interpretations of visual images. The interviews and focus groups remained focused on soliciting the participants' interpretations without prejudice. As a researcher I provided an enabling space for participants to work freely during the prompts by offering a supportive presence which eased the atmosphere and relationship between researcher and participants and among participants.

8.7 Recommendations for further study

The following recommendations for further study are presented as emanating from the findings and conclusions of this research.

This study has established that demographic data such as sex, age, birth position and marital status do determine gender identities. Further research is, however, recommended to establish the gender constructions which are a result of demography and the relative impact on a different phenomenon.

A critical visual pedagogy has been theoretically conceptualised in the course of this study. An action-based research project on the critical visual pedagogy proposed could therefore be conducted to further situate the effectiveness of the pedagogy in different socio-cultural art curricula.

This current study was situated in the context of a generally heterosexual population as could be deduced from the findings. Therefore, a study that explores gender constructions and related visual displays in diverse gender constructions is advised. This could be done through auto-ethnographic research with homosexual, bisexual, transgender and queer visual artists and learners. Such a study could also contribute to an awareness of the experiences of diverse genders toward visual interpretation.

Scholarly research can be conducted on how gender constructions are displayed with other media such as sculpture and installations. This study conducted an exploration of the two-dimensional effect and meaning of visual elements which are

and pose different effects and interpretations compared to three-dimensional design elements.

8.8 Summary

Though many studies have long established that there are perceived gender disparities between masculinity and femininity in many varied aspects of social and academic life, this study focused on bringing to light the extent to which gender polarisation as a social construct influences visual interpretation among Zimbabwean undergraduate art teacher education students with a view to expanding our critical consciousness on its implications for visual learning pedagogy. The results showed that distinct gender polarisations as well as critical consciousness of oppressive gender inequality and asymmetry between masculinity and femininity is reflected in the encoded and decoded meanings of the visual images. Thus this study has advanced knowledge firstly by means of establishing empirically through gender displays a critical awareness of the gender polarised perceptions prevailing in visual culture, secondly by recommending guidelines for critical visual pedagogy and thirdly by enhancing the discipline of art as an agent of critical consciousness at teacher education level in Zimbabwe.

References

- Acker, J. 2006. Inequality regimes: gender, class and race in organizations. *Gender & Society*, 20(4):441-464.
- Ackerman, L.A. 1995. Complementary but equal: gender status in the plateau. (In Klein, L. F. & Ackerman, L. A. eds. *Women and power in native North America*. Norman: University of Oklahoma Press. p. 75–100.)
- Ackerman, L.A. 2002. Gender equality in a contemporary Indian community. (In Frink, R.S.S. and Reinhardt, G.A. eds. *Many faces of gender: roles and relationships through time in indigenous northern communities*. Boulder: Colorado University Press. p. 27-36.)
- Albert, P. 2009. Reading students' visual texts created in English language arts classrooms. *Language Arts Journal of Michigan*, (25)1. <http://dx.doi.org/10.9707/2168-149X.1083> Date of access: 15 Sept. 2015.
- Alcoff, L. & Mendieta, E. 2003. *Identities: Race, class, gender and nationality*. Malden: Blackwell.
- Alvesson, M. & Sköldberg, K. 2009. *Reflexive methodology: New vistas for qualitative research*. (2nd ed.) London: Sage.
- Anderson, J.L. 2003. Sex and gender identity. (In Anderson, J.L. ed. *Race, gender and sexuality: Philosophical issues of identity and justice*. Upper Saddle River, NJ: Prentice Hall. p. 25-32.)
- Anderson, M.L. 2008. Thinking about women some more: a new century's view. *Gender & Society*, 22(1):120-125.
- Arditti, J.A., Godwin, D.D. & Scanzoni, J. 1991. Perceptions of parenting behavior and young women's gender role traits and preferences. *Sex Roles*, (25)3:195-211.
- Ashaver, D. & Igyuve, S.M. 2013. The use of audio-visual materials in the teaching and learning processes in colleges of education in Benue State-Nigeria. *Journal of Research & Method in Education, (IOSR-JRME)*, 1(6):44-55.

Athelstan, A. & Deller, R. 2013. Editorial visual methodologies. *Graduate Journal of Social Science*, 10(2):9-20.

Badger, J. & Reddy, P. 2009. The effects of birth order on personality traits and feelings of academic sibling rivalry. *Psychology Teaching Review*, 15(1):45-54.

Bailey, K.D. 1994. *Methods of social research*. (4th ed.). New York, NY: Free Press.

Bailey, S. 2014. *Who makes a good leader: A man or a woman*,
<http://www.forbes.com/sites/sebastianbailey/2014/07/23/who-makes-a-better-leader-a-man-or-a-woman> Date of access: 17 March 2015.

Baker, F.W. 2012. Visual literacy. (*In Media literacy in the K–12 classroom. ISTE: International Society for Technology in Education*. p. 42-71.)
<http://www.iste.org/docs/excerpts/medlit-excerpt.pdf> Date of access: 15 Sept. 2014.

Bal, M. & Bryson, N. 1991. Semiotics and art history. *The Art Bulletin*, (73)2:174-298.

Balfour, R.J. & Ralfe, E. 2006. "Hit me baby one more time": The engendering of violence in children`s discourse in South African schools. *Journal of South African linguistics and Applied Language studies*, 24(4):523-525.

Ballantine, J. & Spade, J. 2004. *Schools and society: A sociological approach to education*. Belmont: Thompson Wadsworth.

Ballantine, J. & Spade, J. 2011. *Schools and society: A sociological approach to education*. (4th ed.) Belmont: Pine Forge Press.

Bandura, A. 1977. *Social learning theory*. Englewood Cliffs, NJ: Prentice Hall.

Bandura, A. 1986. *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice Hall.

Barker, E. 2012. *The political thought of Plato and Aristotle*. New York, NY: Dover Publication.

- Barnet, S. 1997. *A short guide to writing about art*. (5th ed.) New York, NY: Longman.
- Barnet, S. 2010. *A short guide to writing about art*. (10th ed.) New York, NY: Longman.
- Barrett, T. 2012. *Criticizing art: Understanding the contemporary*. New York, NY: McGraw Hill.
- Barthes, R. 1964. *Elements of semiology*. Translated by Annette Lavers and Colin Smith. London: Jonathan Cape.
- Barthes, R. 1967. *The death of the author*. UbuWeb.
http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf Date of access: 4 May 2015.
- Barthes, R. 1981. *Camera lucida: Reflections on photography*. Translated by Richard Howard. New York, NY: Hill & Wang.
- Barthes, R. 1985. *The grain of the voice: Interviews 1962-1980*. London: Jonathan Cape.
- Barthes, R. 1999. Rhetoric of the image. (In Evans, J. & Hall, S. eds. *Visual culture: The reader*. London: Sage Publications. p. 33-40.)
- Beasley, C. 1999. *What is feminism? An introduction to feminist theory*. London: Sage.
- Belsey, C. 2002. *Post-structuralism: A very short introduction*. New York, NY: Oxford University Press.
- Bem, S. L. 1993. *The lenses of gender: Transforming the debate on sexual inequality*. New Haven: Yale University Press.
- Berg, B. L. 2001. *Qualitative research methods for social sciences*. London: Allyn & Bacon.

- Berger, A.A. 1995. *Cultural criticism: A premier of key concepts*. Thousand Oaks, CA: Sage.
- Berger, J. 2009. *Ways of seeing*. London: British Broadcasting Cooperation and Penguin Books.
- Berger, J., Ridgeway, C.L., Fisek, M.H. & Norman, R.Z. 1998. The legitimation and delegitimation of power and prestige orders. *American Sociological Review*, 63:379-405.
- Bhusumane, D.B. 1993. *Teacher and administrator attitudes and strategies towards the advancement of women in educational administration in Botswana*. (Unpublished thesis). University Of Alberta. Canada.
- Bidio, M. 2002. *The shock of the Nude: Manet's 'Olympia'*.
<http://www.pbs.org/wgbh/cultureshock/beyond/manet.html> Date of access: 22 Jan. 2015.
- Birke, L. 1992. In pursuit of differences: scientific studies of me and women. (In Kirkup, G. and Keller. S. eds. *Inventing women: Science, technology and gender*. Cambridge: Polity. p. 81-102.)
- Bloomfield, E.A. 2015. *Gender role stereotyping and art interpretation*. Iowa: University of Iowa Institutional Repository. (Thesis – MA.)
<http://ir.uiowa.edu/etd/1550> Date of access: 15 Nov. 2014.
- Booth, W.C. 1983. *The rhetoric of fiction*. Chicago, Ill.: University of Chicago Press.
- Bourdieu, P. 2001. *Masculine domination*. Translated by Richard Nice. Stanford: Stanford University Press.
- Bourdieu, P. 2008. *Reproduction in education, society and culture*. Beverly Hills, LA: Sage.
- Boydston, J. 2008. Gender as a question of historical analysis. *Gender and history*, 20(3): 558-583.

- Bresler, L., ed. 2007. *International handbook of research in arts education*. Dordrecht: Springer.
- Brewer, M. & Hewstone, R.J. 2004. *Self and social identity*. Victoria: Blackwell Publishing.
- Brewer, J. & Hunter, A. 2006. *Foundations of multi-method research: Synthesizing styles*. London: Sage.
- Brewer, M. & Brown, R.J. 1998. Intergroup relations. (In D. T. Gilbert, D.T., Fiske, S.T. & Lindzey, G. eds. *Handbook of social psychology*. New York, NY: McGraw-Hill. p. 554-594.)
- Brown, H. 1996. Themes in experimental research on groups from the 1930s-1990s. (In Wetherell, M. ed. *Identities, groups and social issues*. Thousand Oaks, Calif.: Sage Publications. p. 6-62.)
- Brown, K. 2010. The aesthetics of presence: looking at Degas's *Bathers*. *The Journal of Aesthetics and Art Criticism*, 68:4.
- Bry, M. & Bryson, N. 1991. Semiotics and art history. *The Art Bulletin*, (73)2:174-208. <http://www.jstor.org/stable/3045790> Date of access: 30 Aug. 2014.
- Bryson, N., Holly, M.A. & Moxey, K. eds. 1994. *Visual culture: Images and interpretations*. Middletown: Wesleyan University Press.
- Bunyi, G. 2003. *Interventions that increase enrolment of women in African tertiary institutions*. <http://www.Unesdoc.unesco.org/images/0015/001510/15105> Date of access: 5 Oct. 2014.
- Burr, V. 1998. *Gender and social psychology*. London: Routledge.
- Butler, J. 1990. *Gender trouble: Feminism and the subversion of identity*. New York, NY: Routledge.

Butler, J. 1991. Imitation and gender Insubordination. *Inside/Out: lesbian theories, gay theories.* (In Abelove, H., Barale, M.A. & Halperin, D.M. eds. *The lesbian and gay studies reader.* 1993. New York, NY: Routledge. p. 307-320.)

Butler, J. 2004. *Undoing gender.* New York, NY: Routledge.

Butler, J. 2011. *Bodies that matter.* New York, NY: Routledge.

Carr, W. & Kemmis, S. 1986. *Becoming critical education, knowledge and action research.* London: Routledge Falmer.

Clark, C. 1995. *Notes on the text: Selected poems by Charles Baudelaire.* London: Penguin Books.

Carroll, J. 2006. *Americans prefer male boss to a female boss.*
<http://brain.gallup.com> Date of access: 2 Jun. 2015.

Carroll, N. 1992. Art, intention, and conversation. (In Iseminger, G. ed. *Intention and interpretation.* Temple: University Press. p. 97-131.)

Carroll, N. 2000. Interpretation and intention: the debate between hypothetical and actual intentionalism. *Metaphilosophy*, 31:75–95.

Cary, R. 1998. *Critical art pedagogy: Foundations for postmodern art education.* New York, NY: Garland Publishing.

Chabaya, O. & Gudhlanga, E.S. 2007. Striving to achieve gender equity in education: a Zimbabwean experience; successes and challenges. *Zimbabwe Journal of Educational Research*, (25)1:1-14.

Chabaya, O., Rembe, S. & Wadesango, N. 2009. The persistence of gender inequality in Zimbabwe: factors that impede the advancement of women into leadership positions in primary schools. *South African Journal of Education*, 29:235-251.

Chadwell, D. 2007. Engaging the differences between boys and girls. *Middle Matters*, (15)4: 3-5.

Chandler, D. 2002. *Semiotics for beginners*.

<http://www.aber.ac.uk/media/Documents/S4B/semiotic.html> Date of access: 3 Apr. 2014

Chandler, D. 2007. *Semiotics: The basics*. New York, NY: Routledge.

Chauraya, E. 2012. 'The African View on Gender and its Impact on Implemented Gender Policies and Programs in Africa', *Journal of Sustainable Development in Africa*, 13(3): 252-261.

Chauraya, E. & Manyike, T.V. 2014. Gender mainstreaming in student admissions in Zimbabwean state universities: the gap between implementation and ideal practice. *Mediterranean Journal of Social Sciences*, 5(8):406-414.

Chen, S. H., Chen, Y. & Liu, J. 2007. *The impact of sibling sex composition on educational attainment: a unique natural experiment by twins' gender shocks* [Web log post]. https://www.aeaweb.org/annual_mtg_papers/2008/2008_720.pdf Date of access: 12 May 2014.

Chinyamunzore, N.N. 1995. *Devolution and evolution of technical/vocational curriculum in Zimbabwe*. Paper presented at IDATER, Loughborough University of Technology. <http://www.boro.ac.uk/idater/dowlaods95/chinyamunzore95.pdf> Date of access: 4 Feb. 2015.

Choby, P. 2010. *What is cultural capital?*

<https://pattichoby.wordpress.com/category/change> Date of access: 20 Feb. 2015.

Christians, C.G. 2008. Ethics and politics in qualitative research. (In Denzin, N.K. and Lincoln, A.S. eds. *The landscape of qualitative research*. Los Angeles, CA: Sage. p. 185-220.)

Christmann, G.B. 2008. The power of photographs of buildings in the Dresden urban discourse: towards a visual discourse analysis. *Forum Qualitative Social Research, FQSR*, 9(3): Art.11.

Chrysoula, E.N. 2010. *Critical theory of gender. Paper based on a research that was realized within the frame of Binational MA in Philosophy of culture and cultural praxis*. Institut für Philosophie, Universität Stuttgart. Germany, 2008. ESSHC Conference, 13-16 Apr. 2010. Ghent.

Chung, H. & Jung, K. 2005. *Gender equality in classroom instruction: Introducing gender training for teachers in the Republic of Korea*. Bangkok: UNESCO.

Clandinin, D.J. & Connelly, F.M. 2000. *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.

Clandinin, D.J. & Rosiek, J. 2007. Mapping a landscape of narrative inquiry: borderland spaces and tensions. (In Clandinin, D.J. ed. *Handbook of Narrative Inquiry: Mapping methodology*. London: Sage. p. 35-75.)

Clark, T.J. 1999. *The painting of modern life: Paris in the art of Manet and his followers*. Princeton, NJ: University Press.

Clarke, R. 2013. *Roman Jakobson: Linguistics and poetics*. LITS3304 Notes 05A. <http://www.rlwclarke.net/courses> Date of access: 27 Jan. 2015.

Coffield, F., Moseley, D., Hall, E. & Ecclestone, K. 2004. *Learning styles and pedagogy in post-16 learning: a systematic and critical review*. London: Learning and skills research centre.

Cohen, L., Manion, L., & Morrison, K. 2011. *Research methods in education*. (7th ed.) New York, NY: Routledge.

Collier, J. & Collier, M. 1987. Visual anthropology's contribution to the field of Anthropology, *Anthropology*, 1(1):37-46.

Coltrane, S. 2000. *Gender and families*. Lanham: Altamira Press.

Connell, C. 2010. Doing, undoing or redoing gender? Learning from the workplace experiences of trans-people. *Gender & society*, 24(1):31-55.

Connell, R. 1987. *Gender and power: Society, the person and sexual politics*. Palo Alto, CA: University of California Press.

Connell, R. 2005. *Masculinities*. Los Angeles, CA: University of California Press.

Connell, R. & Messerschmidt, J.W. 2005. Hegemonic masculinity: Rethinking the concept. *Gender Society*, 19(6):829-859.

<http://gas.sagepub.com/cgi/content/abstract> Date of access: 26 Aug. 2014.

Copplestone, S.J. 1994. *A history of philosophy*. New York, NY: Image Books.

Corner, J. 1983. Textuality, communication and power. (In Davis, H. & Walton, P. eds. *Language, image, media*. Oxford: Basil Blackwell. p. 266-281.)

Cornwall, H., Harrison, E., & Whitehead, A. eds. 2007. *Feminism in development*. London: Zed Book Ltd.

Cosgrove, K.P., Mazure, C.M. & Staley, J. K. 2007. Evolving knowledge of sex differences in brain structure, function and chemistry. *Biological psychiatry*, 62(8):847–855. DOI: 10.1016/j.biopsych.2007.03.001.

Costello, C.Y. 2004. Changing clothes: Gender inequality and professional socialization. *NWSA Journal*, (16)2:138-155. <https://muse.jhu.edu/> Date of access: 18 Apr. 2015.

Crain, W. 2011. *Theories of development: Concepts and applications*. (6th ed.) Upper Saddle River, NJ: Pearson Education, Inc.

Creswell, J.W. 2013. *Qualitative inquiry and research design: Choosing among five approaches*. (3rd ed.) London: Sage.

Creswell, J.W. 2014. *Educational research: planning, conducting, and evaluating quantitative and qualitative research*. (4th ed.) Harlow: Pearson Education Limited.

Culler, J. 1976. *Saussure*. London: Fontana Collins.

Culler, J. 1985. *Saussure*. London: William Collins.

Culler, J. 1997. *Literary theory: A very short introduction*. Oxford: University Press.

Culler, J. 2000. *Literary theory: A very short introduction*. (2nd ed.) Oxford: University Press.

Culler, J. 2004. *Ferdinand de Saussure: Course in general linguistics*.
http://www.blackwellpublishing.com/content/BPL/Images/Content_store/Sample_chapter/1405120169/ Date of access: 15 May 2015.

Curry, L. 1983. *An organization of learning styles theory and constructs*. Paper presented at the Annual Meeting of the American Educational Research Association, Montreal, Quebec.

D'Alleva, A. 2012. *Methods and theories of art history*. London: Laurence King.

Danto, A.C. 1999. Indiscernibility and perception: a reply to Joseph Margolis. *British journal of aesthetics*, 39(4):321-340.

Davis, K., Christodoulou, J., Seider, S. & Gardener, H. 2011. The theory of multiple intelligences. (In Sternberg, R.J. & S.B. Kaufman, S.B. eds. *The Cambridge handbook of intelligence*. New York, NY: Cambridge University Press. p. 485-503.)

De Beauvoir, S. 1953. *The second sex*. Translated by N.E.L. London: Jonathan Cape.

De Vos, A.S., Strydom, H., Fouché, C.B., & Delport, S.L.C., eds. 2011. *Research at grassroots for the social sciences and human service professions*. (4th ed.) Pretoria: Van Schaik Publishers.

Denscombe, M. 2010. *The good research guide for small-scale social research projects*. (4th ed.) Berkshire: Open University Press.

Denzin, N.K. & Lincoln, Y.S. 2003. Introduction: the discipline and practice of qualitative research. (In Denzin, K.L. & Lincoln, Y.S. eds. *The landscape of qualitative research: Theories and issues*. 2nd ed. London: Sage. p. 1-46.)

Derrida, J. 1982. Difference. (In Taylor, M. ed. *Deconstruction in context: Literature and philosophy*. Chicago, IL: University of Chicago Press. p. 19-30.)

Derrida, J. 1991. Structure, sign and play in the discourse of human sciences. (In Kaplan, C. & Anderson, W. eds. *Criticism: Major statements*. New York, NY: St Martins. p. 34-48.)

Deutsch, F.M. 2007. Undoing gender. *Gender & society*, 21(1):106-127.

Diamond, M. 2002. Sex and gender are different: Sexual identity and gender identity are different. *Clinical Child Psychology & Psychiatry*, 7(3):320–334.
<http://www.hawaii.edu/PCSS/biblio/articles/2000to2004/2002-sex-and-gender.html>
Date of access: 14 Sept. 2015.

Dike, V.W. 1993. *Library resources in education*. Enugu: ABIC Publisher.

Donaldson, M. & Poynting, S. 2004. The time of their lives: Time, work and leisure in the daily lives of ruling-class men. (In Hollier, N. ed. *Ruling Australia: The power, privilege and politics of the new ruling class*. Melbourne: Australian Scholarly. p. 189-244.)

Dorsey, B. 1996. Academic women at the University of Zimbabwe: Career prospects, aspirations and family role constraints. *Zimbabwe Journal of Educational Research*, 1:3-10.

Dudu, W., Gonye, J., Mareva, R., & Sibanda, J. 2008. The gender sensitivity of the Zimbabwean secondary school textbooks. *Southern Africa Review of Education*, 14(3) Pretoria: SACHES.

Dunbar, N.E. & Burgoon, J.K. 2005. Perceptions of power and interactional dominance in interpersonal relationships. *Journal of Social and Personal Relationships*, 22(2):207-233. DOI: 10.1177/0265407505050944.

Dunn, R. 2003. The Dunn and Dunn learning style model and its theoretical cornerstone. (In Dunn, R. & Griggs, S. eds. *Synthesis of the Dunn and Dunn learning styles model research: who, what, when, where and so what – the Dunn and Dunn*

learning styles model and its theoretical cornerstone. New York, NY: St John's University. p. 1-6.)

Dunn, R. & Dunn, K. 1992. *Teaching secondary students through their individual learning styles*. Needham Heights, MA: Allyn & Bacon.

Dziwa, D.D. 2013. The interface between gender and discourse analysis in visual art at teacher education level. *International Journal of English and Education*, 2(2):193-205.

Eagly, K. & Karau, E. 2002. (See Paustin-Underdahl, Walker & Woehr 2014)

Eco, U. 1981. *The role of the reader*. London: Hutchinson.

Eisner, E. 1988. *The role of discipline-based art education in America's schools*. Los Angeles, CA: The Getty Centre for Education through the Arts.

Eisner, E. 1992. Curriculum ideologies. (In Jackson, P.W. ed. *Handbook of research on curriculum*. New York, NY: MacMillan. p. 302-326.)

Eleni, G. 2010. Subjectivity in art history and art criticism. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 2(1):2–13.

Ellis, L. & Ficek, C. 2001. Colour preferences according to gender and sexual orientation. *Personality and individual differences*, 31:1375-1379.
<http://www.elsevier.com/locate/paid> Date of access: 3 Jan. 2016.

Erikson, E. 1956. The problem of ego identity. *Journal of the American Psychoanalytic Association*, 4:56–121. DOI: 10.1177/000306515600400104 Date of access: 23 Feb 2014.

Evans, J. & Hall, S. eds. 1999. *Visual culture: The reader*. London: Sage.

Fairclough, N. 1992. *Discourse and social change*. Cambridge: Polity Press.

- Fairclough, N. 2001. Critical discourse analysis as a method in social scientific research. (In Wodak, R. & Meyer, M. eds. *Methods of critical discourse analysis*. London: Sage. p. 121-138.)
- Fish, S. E. 1980. Interpreting the Variorum. (In Tompkins, J.P. ed. *Reader-response criticism*. Baltimore, MD: The Johns Hopkins University Press. p. 164-184.)
- Foucault, M. 1974a. *The archaeology of knowledge*. London: Tavistock
- Foucault, M. 1974b. *The order of things: Archaeology of the human sciences*. New York, NY: Vintage Books.
- Foucault, M. 1977. *Discipline and punish: The birth of the prison*. London: Allan Lane.
- Foucault, M. 1981. *The history of sexuality: An introduction*. Vol. 1. Harmondsworth: Pelican.
- Foucault, M. 1986. *The history of sexuality: The use of pleasure*. Vol. 2. Harmondsworth: Viking.
- Freire, P. 2000. *Pedagogy of the oppressed*. (30th ed.) Translated by Myra Bergman Famos. London: Continuum.
- Freire, P. 2004. *Pedagogy of indignation*. London: Paradigm Publishers.
- Freire, P. 2007. *Education for critical consciousness*. London: Continuum.
- Frieze, I.H. & Chrisler, J.C. 2011. Editorial policy on the use of the terms “sex” and “gender”. *Sex Roles*, 64:789–790. DOI: 10.1007/s11199-011-9988-2 Date of access: 14 Aug. 2014.
- Freud, S. 1905. *Three essays on the theory of sexuality*. New York, NY: Basic Books.
- Frye, M. 2005. Oppression. (In Cudd, A.E. & Anderson, R.O. eds. *Feminist theory: A philosophical anthology*. Oxford: Blackwell. p. 84-90.)

- Gadamer, H.G. 1975. *Truth and method*. London: Sheed & Ward.
- Gaidzanwa, R.B. 1997. *Images of women in Zimbabwean literature*. Harare: College Press.
- Galanti, G.A. 2003. The Hispanic family and male-female relationships: an overview. *Journal of Transcultural Nursing*, 14(3):180–185.
- Ganesh, T.G. 2011. Children-produced drawings: An interpretive and analytical tool for researchers. (In Margolis, E. and Pauwels, L. eds. *The Sage handbook of visual research methods*. London: Sage. p. 214-240.)
- Gardner, H. 1983. *Frames of mind: the theory of multiple intelligences*. New York, NY: Basic Books.
- Gardner, H. 1989. Zero-based arts education: an introduction to ARTS PROPEL. *Studies in Art Education*, 30(2):71-83.
- Gardner, H. 1999. *The disciplined mind: What all students should understand*. New York, NY: Simon & Schuster.
- Gardner, H. 2006. *Multiple intelligences: New horizons*. New York, NY: Basic Books.
- Gay, G. 2000. *Culturally responsive teaching: Theory and practice*. New York, NY: Teachers college press.
- Geber, G.L. 2009. Status, personality, and gender stereotyping: response to commentators. *Sex Roles*, 61:352–360.
- Gerring, J. 1997. Ideology: A definitional analysis. *Political Research Quarterly*, 50(4):957–994. <http://doi.org/10.2307/448995>. Date of access: 6 Mar. 2015.
- Gholami, S. & Bagheri, M.S. 2013. Relationship between VAK learning styles and problem solving styles regarding gender and students' fields of study. *Journal of Language Teaching and Research*, 4(4):700-706.

Gibson, J. 1972. A theory of direct visual perception. (In J. Royce, J. and Rozenboom, W. eds. *The psychology of knowing*. New York, NY: Gordon & Breach. p. 98-114.)

Gibson, J. 2006. Interpreting words, interpreting worlds. *The Journal of Aesthetics and Art Criticism*, 64(4):441-450.

Gibson, W. 1950. Authors, speakers, readers, and mock readers. *College English*, 11:265–269.

Giddens, A. 2002. *Where now for new labour?* Cambridge: Polity Publisher.

Giroux, H. & Peter, M. 1994. *Between borders: Pedagogy and politics in cultural studies*. New York, NY: Routledge.

Glaser, B.G., & Strauss, A. 1967. *The discovery of grounded theory*. Chicago: Aldine.

Goffman, E. 1971. *Relations in public*. New York, NY: Basic Books.

Goffman, E. 1976. *Gender advertisements*. New York, NY: Harper & Row.

Goffman, E. 1987. *Gender advertisements*. New York, NY: Harper & Row.

Gombrich, E.H. 1982. *The image and the eye: further studies in the psychology of pictorial representation*. London: Phaidon.

Gombrich, E.H. 1986. *Art and illusion: A study in the psychology of pictorial representation*. Oxford: Phaidon.

Gombrich, E.H. 1987. *Reflections on the history of art*. Oxford: Phaidon.

Gombrich, E.H. 2013. *The twentieth century* [Web log post]. Retrieved from <http://aesthetics-l.blogspot.co.za/2013/12/gombrich-twentieth-century.html> Date of access: 3 May 2014.

- Goodloe, A. 1993. *Lesbian identity and the politics of butch-femme*.
<http://amygoodloe.com/papers/lesbian-identity-and-the-politics-of-butch-femme/> Date of access: 5 Jun. 2015.
- Goodman, H. 1978. *Ways of world making*. Indianapolis: Hackett.
- Goodman, H. 1976. *Languages of art: An approach to a theory of symbols*. (2nd ed.) Indianapolis: Hackett.
- Gopal, V.P. 2010. *Importance of audio-visual in teaching methodology*. Mahourashtra, India.
- Gordon, R. 1995. Causes of girls' academic underachievement: The influence of teachers' attitudes and expectations. *Zimbabwe Journal of Educational Research*, 8:3-45.
- Gordon, R. 2000. "Girls cannot think as boys do": socialising children the Zimbabwe school system. *Gender Development*, 6(2):53-8.
- Gordon, R. 2004. Educational policy and gender in Zimbabwe. *Zimbabwe Journal of Educational Research*, 13(8):10-18.
- Graeme, R. 2011. How to become a 'real gay': Identity and terminology in Ermelo, Mpumalanga. *Agenda: empowering women for gender equity*, 20(67):137-145.
- Gramsci, A. 1994. *Selection from the Prison Notebooks*. London: Lawrence & Wishart.
- Greef, M. 2011. Information collection: interviewing. (In: De Vos, A.S., Strydom, H., Fouché, C.B. & Delport, C.S. eds. *Research at grass roots: for the social sciences and human service professions*. 4th ed. Pretoria: Van Schaik. p. 341-374.)
- Greenbaum, V. 1999. Seeing through the lenses of gender: Beyond male/female polarisation. *English journal*, 88(3):96–99.
- Gregorc, A.F. 1982. *ORGANON: An adult's guide to style*. Columbia, CT: Gregorc Associates Inc.

Gregorc, A.F. 1984. Style as a symptom: a phenomenological perspective. *Theory into practice*, 23(1):51–55.

Groenewald, T. 2008. Memos and memoing. (*In* The SAGE encyclopaedia of qualitative research methods.

<http://books.google.co.za/books?id=DFZc28cayiUC&pg>) Date of access: 15 May 2014.

Grosz, E. 2010. *Volatile bodies: Towards a corporeal feminism*. Bloomington: Indiana University Press.

Guba, E.G. & Lincoln, Y.S. 1989. *Fourth generation evaluation*. Beverly Hills, CA: Sage.

Gudhlanga, E.S. 2010. *Gender dynamics in Shona culture: The case of Yvonne Vera's novels*. Saarbrücken: VDM Verlag Publishing.

Gudhlanga, E.S., Chirimuuta, C. & Bhukuvhani, C. 2012. Towards a gender inclusive curriculum in Zimbabwean Education system: Opportunities and challenges. *Gender and Behaviour*, 10(1):4533-4545.

Guilford, J.P. & Smith, P.C. 1959. A system of colour-preferences. *The American journal of psychology*, 73(4):487-502.

Guilford, J.P. 1967. *The nature of human intelligence*. New York, NY: McGraw-Hill.

Guilford, J.P. & Hoepfner, R. 1971. *The analysis of intelligence*. New York, NY: McGraw-Hill.

Hall, S. 1996. Introduction: Who needs identity? (*In* Hall, S. & du Gay, P. eds. *Questions of culture and identity*. London: Sage. p. 1-11.)

Hall, S. 1997. The spectacle of the other. (*In* Hall, S. ed. *Representation: cultural representations and signifying practices*. London: Sage. p. 16-29.)

Hamer, D., Hu, S., Magnuson, V., Hu, N. & Pattatucci, A. 1993. A linkage between DNA markers on the X chromosome and male sexual orientation. *Science*, 261(5119):321-327.

Harro, B. 2000. The cycle of socialisation. (In Adams, M., Blumenfeld, W., Castaneda, H., Hackman, H., Peters, M. & Zuniga, X. eds. *Readings for diversity and social justice*. New York, NY: Routledge. p. 144-167.)

Heilman, M.E. 2001. Description and prescription: How gender stereotypes prevent women's ascent up the organizational ladder. *Journal of Social Issues*, 57:657–674.

Hodge, R.I.V. & Kress, G.R. 1988. *Social semiotics*. Cambridge: Polity Press.

Hogg, M.A. & Vaughan, G.M. 2002. *Social psychology*. London: Prentice Hall.

Holley, S.R., Sturm, V.E., & Levenson, R.W. 2010. Exploring the basis for gender differences in the demand-withdraw pattern. *Journal of Homosexuality*, 57(5):666-684. <http://doi.org/10.1080/00918361003712145> Date of access: 8 Aug. 2015.

Hollrah, P.E.M. 2004. *"The old lady trill, the victory yell": The power of women in native American literature*. New York, NY: Routledge.

Horner, P., Andrade, F., Delva, J., Grogan-Kaylor, A., & Castillo, M. 2012. The relationship of birth order and gender with academic standing and substance use among youth in Latin America. *Journal of Individual Psychology*, 68(1):19-37.

Hoopes, J. 1991. *Peirce on signs: Writings on semiotics by Charles Sanders Peirce*. London: The University of North Carolina Press.

Ingraham, C. ed., 1996. *The heterosexual imaginary: Feminist sociology and theories of gender*. Cambridge: Blackwell.

Ingraham, C. ed., 2002. *Heterosexuality: It's just not natural*. London: Sage.

Irigaray, L. 2008. *Sharing the world*. Paris: Blackwell.

Iser, W. 1974. *The implied reader: patterns of communication in prose fiction from Bunyan to Beckett*. London: Johns Hopkins University Press.

Iser, W. 1978. *The act of reading: A theory of aesthetic response*. London: Johns Hopkins University Press.

Iser, W. 2000. *The range of interpretation*. New York, NY: Columbia University Press.

Jacobs, S.E., Thomas, W., & Lang, S. 1997. *Two spirit people: Native American gender identity, sexuality, and spirituality campaign*. Chicago, Ill: University of Illinois Press.

Jacobsen, M.H. ed., 2010. *Contemporary Goffman*. New York, NY: Routledge.

Jarvis, J. 2013. *Female teachers' religious and cultural identities and gender equality in classroom practice*. (Doctoral thesis).

<http://dspace.nwu.ac.za/bitstream/handle/10394/9507/Jarvis> Date of access: 24 May 2015.

Jauss, H.R. 1982a. *Aesthetic experience and literary hermeneutics*. Translated by Michael Shaw. Minneapolis: University of Minnesota Press.

Johnstone, B. 2008. *Discourse analysis*. (2nd ed.) Oxford: Blackwell.

Kamabarami, M. 2006. *Femininity, sexuality and culture: Patriarchy and female subordination in Zimbabwe*. Understanding human sexuality seminar series. University of Fort Hare, South Africa.

Kang, M. 1997. The portrayal of women's images in magazine advertisements: Goffman's gender analysis revisited. *Sex Roles*, 37:979-96.

Kaye, M. 2011. *How birth order affects your life*. <http://www.besthealthmag.ca/best-you/home-and-family/how-birth-order-affects-your-life>_Date of access: 20 Oct. 2015.

Kearney, C. 2003. *The Monkey's Mask identity, memory, narrative and voice*. Staffordshire, England: Trentham Books.

- Kelly, O. 1998. *Kristeva and Feminism: summary of major themes*.
<http://www.cddc.vt.edu/feminism/kristeva.html> Date of access: 28 Nov. 2014.
- Kilbourne, W. 1990. Female stereotyping in advertising: an experiment on male-female perceptions of leadership. *Journalism Quarterly*, 67:25-31.
- Kissling, A.G. 2012. The impact of parental marital status on gender ideology. *Student Pulse*, 4(8). <http://www.studentpulse.com/a?id=686>. Date of access: 1 Dec. 2015.
- Koscik, T., Bechara, A., Trane, D. 2010. Sex-related functional asymmetry in the limbic brain. *Neuropsychopharmacology: Official Publication of the American College of Neuropsychopharmacology*, 35(1): 340–1. DOI: 10.1038/npp.2009.122.
- Kouyoumdjian, H. 2012. Learning through visuals: visual imagery in the classroom. *Psychology Today*. Retrieved from <http://www.psychologytoday.com/blog/get-psyched/201207/learning-through-visuals> Date of access: 1 Dec. 2015.
- Kress, G. 2003. *Literacy in the New Media Age*. London: Routledge.
- Kress, G. 2010. *Multimodality: A social semiotic approach to contemporary communication*. London: Routledge.
- Kress, G. & van Leeuwen, T. 2001. *Multimodal discourse: The modes and media of contemporary communication*. London: Edward Arnold.
- Kress, G. & van Leeuwen, T. 2002. Colour as semiotic mode: notes for a grammar of colour. *Visual Communication*, 1(3):343-369.
- Kress, G. & van Leeuwen, T. 2006. *Reading images: the grammar of visual design*. (2nd ed.) London: Routledge Falmer.
- Kristeva, J. 1980. *Desire in language: A semiotic approach to literature and art*. New York, NY: Columbia University.
- Kroska, A. & Elman, C. 2006. *Gender ideology discrepancies: exploring a control model of gender ideology change*. Paper presented at the annual meeting of the

American Sociological Association, Montreal Convention Centre, Montreal, Quebec, Canada Online. <http://www.allacademic.com/meta/p105145>. Date of access: 12 Dec. 2008.

Krueger, R.A. & Casey, M.A. 2000. *Focus groups: A practical guide for applied research*. (3rd ed.) Thousand Oaks, CA: Sage.

Kuller, R. 1976. *The use of space - some physiological and philosophical aspects*. Paper presented at the Third International Architectural Psychology Conference, University Louis Pasteur, Strasbourg, France.

Lai, A. 2009. Images of women in visual culture. *Art Education*, 62(1):14-19.

Lai, A. 2013. *Exploring gender disparities in e-learning*. Proceedings of Hawaii International Conference on Education, Honolulu, Hawaii.

Langer, S. K. 1953. *Feeling and form: A theory of art*. London: Routledge & Kegan Paul.

Langer, S. K. 1954. *Philosophy in a new key: a study in the symbolism of reason, rite, and art*. (6th ed.) Cambridge, Mass.: New American Library.

Laureys, S. & Tononi, G. eds., 2009. *The neurology of consciousness: Cognitive neuroscience & neuropathology*. London: Elsevier.

Lavers, M.K. 2013. *Zimbabwe president: arrest gays who don't conceive children*. <http://www.washingtonblade.com/2014/03/28/zimbabwe-president-describes-homosexuality-inhuman/> Date of access: 11 Oct. 2015.

LeVay, S. A. 1991. Difference in hypothalamic structure between heterosexual and homosexual men. *Science*, 253(5023):1034-1037.

LeVay, S.A. 2013. Exploring the origins of sexual orientation and gender identity. *LGBT Science, Truth wins out (TWO)*. <http://www.lgbtscience.org/simon-levay/> Date of access: 5 Nov. 2015.

Lewis, L.T. & Taylor, A. 1974. *Report of the Committee of Inquiry into African Primary Education*. Salisbury: Government Printers.

Lorber, J. 2005. *Breaking the bowls: Degendering and feminist change*. New York, NY: Norton & Company.

Lorber, J. 2010. *Gender inequality: Feminist theories and politics*. Oxford: Oxford University Press.

Lorber, J. 2012. *Gender inequality: feminist theories and politics*. (5th ed.) Oxford: Oxford University Press.

Lu, L. & Lai, A. 2009. Marriage of feminist pedagogy and online learning: teaching gender and visual culture online. (In Gibson, I. ed. *Proceedings of Society for Information Technology and Teacher Education International Conference*. Chesapeake, VA: AACE. p. 440-444.)

Mackenzie, N. & Knipe, S. 2006. Research dilemmas: paradigms, methods and methodology. *Issues in Educational Research*, 16.

<http://www.iier.org.au/iier16/mackenzie.htm>. Date of access: 14 Jul. 2015.

Mahlomaholo, S.M.G. 2011. Gender differentials and sustainable learning environments. *South African Journal of Education*, 31(3):312-321.

Mamvuto, A. 2004. Developing critical and reflective thinking in art studio practice through formative portfolio management: an analysis of pre-service art and design secondary school teachers. *Zimbabwe Journal of Educational Research*, 16(1):29-52.

Mamvuto, A. 2013. *Visual expression among contemporary artists: Implications for art education*. (PhD thesis, University of Zimbabwe).

http://ir.uz.ac.zw/bitstream/10646/.../Attwell+Mamvuto+D.+Phil+2013+_1_.pdf Date of access: 10 Sept. 2014.

Manson, R. 1992. Critical studies in art and design education by D. Thistlewood (Book review). *Studies in Art Education*, 33(3):190-192.

Maree, J.G. ed., 2012. *Complete your thesis or dissertation successfully: Practical guidelines*. Claremont: Juta.

Maree, K., & Van der Westhuizen, C. eds., 2007. *Planning a research proposal*. Pretoria: Van Schaik.

Matusov, E. & Hayes, E. 2000. Sociocultural critique of Piaget and Vygotsky. *New Ideas in Psychology*, 18:215-239.

Mawere, D. 2013. An evaluation of the implementation of the national gender policy in teacher education in Zimbabwe. *International Journal of Asian Social Science*, 3(2):443-450.

Maxwell, J.A. 1996. *Qualitative research design: An interpretive approach*. Thousand Oaks, CA: Sage.

McCloskey, D. 1999. *Crossing: A memoir*. Chicago, Ill.: University of Chicago Press.

McLaren, P. 2003. *Life in schools: an introduction to critical pedagogy in the foundations of education*. (4th ed.) New York, NY: Allyn & Bacon.

McLeod, S.A. 2007. *Visual perception theory*.
<http://www.simplypsychology.org/perception-theories.html>. Date of access: 7 Jun. 2015.

McLeod, S.A. 2016. *Bandura: Social learning theory*.
<http://www.simplypsychology.org/bandura.html>. Date of access: 7 Jun. 2015.

McMillan, J.H. & Schumacher, S. 2006. *Research in education: evidence-based inquiry*. New York, NY: Pearson/Allyn & Beacon.

McNamara, A ., Booth, T., Sridharan, S., Caffey, S., Grimm, C. & Bailey, R. 2012. Directing gaze in narrative art. (*In Proceedings of the ACM Symposium on Applied Perception*. p. 63-70.)

Mead, H. 1934. *Mind, self and society*. Chicago, Ill: University of Chicago Press.

Messer, D.E. 2004. *Breaking the conspiracy of silence: Christian churches and the global AIDS crisis*. Minneapolis, Minn.: Fortress.

Messerschmidt, J.W. 2009. "Doing gender": the impact of a salient sociological concept. *Gender & society*, 23(1):85-88.

Meyers, J. 2005. *Impressionist quartet: The intimate genius of Manet and Morisot, Degas and Cassatt*. New York, NY: Harcourt.

Miles, B.M., Huberman, A.M. & Saldaña, J. 2014. *Qualitative data analysis: a methods sourcebook*. (3rd ed.) London: Sage.

Miller, J. A., Dunn, R., Beasley, M., Ostrow, S., Geisert, G. & Nelson, B. 2001. Effects of traditional versus learning style presentations of course content in ultrasound and anatomy on the achievement and attitude of allied college health students. *National Forum of Applied Educational Research Journal*, 13(2):50–62.

Miner-Romanoff, K. 2012. Interpretive and critical phenomenological crime studies: a model design. *The Qualitative Report*, 17(54):1-34.

Mirzoeff, N. 2009. *An introduction to visual culture*. (2nd ed.) London: Routledge.

Morgan, D.L. 1997. *Focus groups as qualitative research*. (2nd ed.) Thousand Oaks, CA: Sage.

Morojele, P. 2012. Innovative strides amid inequalities: Basotho Girls navigating a patriarchal schooling terrain. *Gender & Behaviour*, 10(1):4401-4417.

Morrell, R., Jewkes, R. & Lindegger, G. 2010. Hegemonic masculinity/masculinities in South Africa: Culture, power, and gender politics. *Men and Masculinities*, 15(1):11-30.

Mulvey, L. 1999. Visual pleasure and narrative cinema. (*In Film, theory and criticism: Introductory readings*. Braudy, L. & Cohen, M. eds. Oxford: Oxford University Press. p. 833-844.)

- Murray, L. 2009. Looking at and looking back: Visualization in mobile research. *Qualitative Research*, 9(4):469–488.
- Mutekwe, E. & Mobida, M. 2012a. Girls' career choices as a product of a gendered school curriculum: The Zimbabwean example. *South African Journal of Education*, 32:279-292.
- Mutekwe, E. & Mobida, M. 2012b. Teaching in Zimbabwean schools: an exploration of manifestations of gender intensity in the curriculum. *International Journal of Education sciences*, 4(2):133-142.
- Mutekwe, E. & Mobida, M. 2013. Perceived gender based challenges endured by Zimbabwean secondary school girls in their academic and occupational prospects. *Perspectives in Education*, 31(1):20-30.
- Mutekwe, E. & Mutekwe, C. 2013. Manifestations of gender ideology in Zimbabwean school curriculum. *Journal of educational instruction studies in the world*, 2(3):193-209.
- Myers, K. 1983. Understanding advertisers. (In Davis, H. & Walton, P. eds. *Language, image, media*. Oxford: Basil Blackwell. p. 205-223.)
- Myers, D.M. 2009. *Qualitative research in business and management*. Los Angeles, CA: Sage.
- Newman, L.K. 2002. Sex, gender and culture: Issues in the definition, assessment and treatment of gender identity disorder. *Clinical Child Psychology and Psychiatry*, 7:352-359. DOI: 10.1177/1359104502007003004.
- Nherera, C. 1999. *Vocationalisation of school curricula and the world of work: a study of Zimbabwe and selected Sub-Sahara African countries*. Paper presented at the Organisation for Social Science Research in Eastern and Southern Africa (OSSREA), University of Zimbabwe, Harare.

Nhundu, T. 2007. Mitigating gender typed occupational preferences of Zimbabwean primary school children: The use of biographical sketches and portrayals of female role models. *Sex Roles*, 56:639-649.

Nyanhongo, M.M. 2011. *Gender oppression and possibilities of empowerment: images of women in African literature with specific reference to Mariama Bâ's "So long a letter", Buchi Emecheta's "The joys of motherhood" and Tsitsi Dangarembga's "Nervous conditions"*. (MA Thesis). University of Fort Hare.

<http://contentpro.seals.ac.za/iii/cpro/app?id=8488136117445464>. Date of access: 18 Jul. 2015.

O'Donoghue, D. 2011. Doing and disseminating visual research: Visual arts-based approaches. (In Margolis, E. & Pauwels, L. eds. *The Sage handbook of visual research methods*. London: Sage. p. 638-650.)

Oakley, A. 2015. *Sex, gender and society*. Surrey: Ashgate.

<https://books.google.co.za/books?isbn=1472453530>. Date of access: 3 May 2015.

Osei-Kofi, N. 2013. Exploring arts-based inquiry for social justice in graduate education. (In Hanley, M.S., Nobilt, G.W., Sheppard, G.L. and Barone, T. eds. *Cultural relevant Arts Education for social justice: A way out of No Way*. New York, NY: Routledge. p. 209-223.)

Oyedele, V., Rwambiwa, J. & Mamvuto, A. 2013. Using educational media and technology in teaching and learning processes: A case of trainee teachers at an Africa university. *Academic research international*, 4(1):292-300.

Panofsky, E. 1955. *Meaning in the visual arts*. New York, NY: Doubleday Anchor Pantheon.

Parkins, R. 2012. Gender and prosodic features in emotional expression. *Griffith Working Papers in Pragmatics and Intercultural Communication*, 5(1):46-54.

Parsa, A.F. 2013. *Visual semiotics: how still images mean? Interpreting still images by using semiotic approaches*.

https://www.academia.edu/5370975/Visual_Semiotics_How_Still_Images_Mean_Int

erpreting_Still_Images_by_Using_Semiotic_Approaches. Date of access: 31 Oct. 2015.

Patton, M.Q. 2002. *Qualitative research and evaluation methods*. Thousand Oaks, CA: Sage.

Paustin-Underdahl, S.C., Walker, L.S. & Woehr, D.J. 2014. Gender and perceptions of leadership effectiveness: A meta-analysis of contextual moderators. *Journal of Applied Psychology*, 99(6):1129-1145.

Peirce, C. S. 1934. (In Hoopes, J. 1991. *Peirce on signs: writings on semiotics by Charles Sanders Peirce*. London: The University of North Carolina Press.)

Pimenta, S., & Poovaiah, R. 2010. *On defining visual narratives design thoughts*. <http://www.idc.iitb.ac.in/resources/design-thoughts.htm> Date of access: 3 Apr. 2015.

Pink, S. ed., 2012. *Advances in visual methodology*. London: Sage.

Popkewitz, P. 1997. The production of reason and power: curriculum history and intellectual traditions. *Journal of Curriculum Studies*, 29(2):131-164.

Posel, D. & Rudwick, S. 2011. *Marriage and ilobolo [bridewealth] in contemporary Zulu Society. Working Paper No. 60. December, 2011.*

<http://sds.ukzn.ac.za/Files/Documents/posel&rudwick> on 28/12/2015 Date of access: 19 Aug. 2015.

Posner, M. I. 2004. Neural systems and individual differences. *Teachers College Record*, 106(1):24-30.

Potgieter, C. 2006. Masculine bodies, feminine symbols: challenging gendered identities or compulsory femininity? *Agenda: Empowering women for gender equity*, 20(67):116-127.

Queller, D.C. 1997. Why do females care more than males? (In Proceedings of the Royal Society B: Biological Sciences, 264(1388):1555–1557.)

<http://doi.org/10.1098/rspb.1997.0216> Date of access: 18 Sept. 2015.

- Radeloff, D.J. 1990. Role of colour in perception of attractiveness. *Perceptual and Motor Skills*, 71:151-160.
- Raggatt, P. 2010. The dialogical self and thirdness. *Theory & Psychology*, 20(3):400-419.
- Rees, G. 2009. Neural correlates of visual consciousness (In Laureys, S. & Tononi, G. eds. *The Neurology of Consciousness: Cognitive Neuroscience & Neuropathology*. Elsevier, London. p. 345-366.)
- Reeves, T.C. & Hedberg, J.G. 2003. *Interactive learning systems evaluation*. http://books.google.co.za/books/about/interactive_learning_systems. Date of access: 24 Nov. 2014.
- Reichling, M. J. 1993. Susanne Langer's theory of symbolism: an analysis and extension. *Philosophy of Music Education Review*, 1(1):3-17.
- Reiger, J. H. 2011. Rephotography for documenting social change. (In Margolis, E. and Pauwels, L. eds. *The Sage handbook of visual research methods*. London: Sage. p. 132-149.)
- Republic of Zimbabwe. 1982. *The legal age of majority act (LAMA)*. <https://www.crin.org/en/library/publications/zimbabwe-national-laws> Date of access: 13 Dec. 2015.
- Republic of Zimbabwe. 2000. *The national gender policy. Zimbabwe, Harare: gender development in the Ministry of youth development, gender and employment creation*. http://www.genderlinks.org.zw/article/the_national_gender_policy_zimbabwe/publications Date of access: 5 Dec. 2014.
- Richards, L. & Morse, J.M. 2013. *README FIRST for a user's guide to qualitative methods* (3rd ed.). London: Sage.
- Rollins, M. 2004. What Monet meant: intention and attention in understanding Art. *The Journal of Aesthetics and Art Criticism*, 62(2):175-188.

Rollins, M. 2009. The invisible content of visual art symposium: the historicity of the eye. *The Journal of Aesthetics and Art Criticism*, 19-27.

Roth, W.D., & Mehta, J.D. 2002. The Rashomon effect: Combining positivist and interpretivist approaches in the analysis of contested events. *Sociological Methods Research*, 31(2):131-173.

Rose, G. 2010. *Doing family photography: the domestic, the public and the politics of sentiment*. Falmer: Ashgate.

Rose, G. 2012. *Visual methodologies: An introduction to researching with visual materials*. Thousand Oaks, CA: Sage.

Rose, G. 2013. On the relation between “visual research methods” and contemporary visual culture. *The Sociological Review*, 62:24–46.

Rupp, L.J. and Taylor, V. 2010. Thinking about drag as social protest (*In* Lorber, J. ed. *Gender inequality: Feminist theories and politics*. Oxford: Oxford University Press. p. 34-56.)

Rutoro, E., Jenjekwa, V., Runyowa, J. & Chipato, R. 2013. Gender equity dilemma and teacher education in Zimbabwe: the quest for gender justice. *International Journal of Education and Research*, 1(10):1-13.

Rwambiwa, J.P. & Driscoll, S. 1984. *Educational technology for teachers in developing countries*. Harare: Ministry of Education.

Sailor, D.H. 2004. *Influences on sibling relationships*.

<http://www.education.com/reference/article/influences-sibling-relationships> Date of access: 21 Oct. 2015.

Sammons, A. (n.d.) Gender: social learning theory.

http://www.psychotron.org.uk/newResources/developmental/AS_AQB_gender_SLTBasics.pdf Date of access: 2 Oct. 2015.

Samuel, M. & Stephens, D. 2000. Critical dialogues with self: developing teacher identities and roles: A case study of South African student teachers. *International Journal of Educational Research*, 33:475-491.

Samwanda, B. 2013. *Post-colonial monuments and public's sculpture in Zimbabwe*. <http://www.contentpro.seals.ac.za/iii/cpro/app?id=2684630261681257> Date of access: 30 Oct. 2014.

Schein, V.E. 2007. Women in management: reflections and projections. *Women in Management Review*, 22, 6–18. DOI: 10.1108/09649420710726193.

Schreiber, J.B. 2008. Pilot study. (In Given, L. ed. *The Sage encyclopaedia of qualitative research methods*. London: Sage. p. 624-626.)

Selden, R., Widdowson, P. & Brooker, P. 2005. *A reader's guide to contemporary literary theory*. (5th ed.) Harlow: Pearson Education Limited.

Sellnow, D. 1993. *Teaching strategies for a gender equitable classroom*. <http://www2.edutech.nodak.edu/ndsta/dsellnow1.htm> Date of access: 5 Dec. 2015.

Semetsky, I. 2009. Meaning and abduction as process-structure: A diagram of reasoning. *Cosmos and History: The Journal of Natural and Social Philosophy*, 5(2):191-209.

Serafini, F. 2012. Expanding the four resources model: Reading visual and multi-modal texts pedagogies. *An International Journal*, 7(2):150-164.

Shi, Y. 2013. Review of Wolfgang Iser and his reception theory. *Theory and Practice in Language Studies*, 3(6):982-986.

Shor, I. & Freire, P. 1987. *A pedagogy for liberation: Dialogues on transforming education*. South Hadley, MA: Bergin & Garvey.

Shor, I. 1992. *Empowering education: Critical teaching for social change*. Chicago, Ill.: University of Chicago Press.

- Shor, I. 1996. *When students have power: Negotiating authority in a critical pedagogy*. Chicago, Ill.: Chicago University Press.
- Short, T.L. 2004. The development of Peirce's theory of signs. (In Misak, C. ed. *The Cambridge companion to Peirce*. Cambridge: University Press. p. 214-240.)
- Short, T.L. 2007. *Peirce's theory of signs*. Cambridge: Cambridge University Press.
- Siedman, I. 1998. *Interviews as qualitative research: A guide for researchers in education and social sciences*. (2nd ed.) New York, NY: Teachers College Press.
- Silverman, M. 1984. Reception theory. *New German critique*, 33(3):249-254.
- Silverman, D. 2006. *Interpreting qualitative data*. (3rd ed.) London: Sage.
- Simmonds, S. 2013. *Curriculum implications for gender equity in Human Rights Education*. (PhD thesis).
http://dspace.nwu.ac.za/bitstream/handle/10394/9696/Simmonds_SR.pdf Date of access: 1 May 2014.
- Simpson, M. & Tuson, J. 2003. *Using observations in small-scale research: a beginner's guide*. (Rev. ed.) Edinburgh: University of Glasgow, SCRE Centre.
- Sipe, L.R. & Ghiso, M.P. 2004. Developing conceptual categories in classroom descriptive research: some problems and possibilities. *Anthropology and Education Quarterly*, 35(4): 472-485.
- Smith, M. 2008. *Visual culture studies: Interviews with key thinkers*. London: Sage.
- Sokoya, G. & Muthukrishna, N. 2003. Socio-cultural constructions of gender identities of rural farm children in south-western Nigeria: Implications for education and social transformation. *Perspectives in Education*, 21(3):47-57.
- Spears, R. 2011. Group identities: The social identity perspective. (In Schwartz, S., Luyckx, K, & Vignoles, V. eds. *Handbook of identity theory and research*. New York: Springer. p. 201-224.)

Stanhope, C. 2013. Beauty and the beast – can life drawing support female students in challenging gendered media imagery? *International Journal of Art and Design Education*, 33(2):352-361.

Stephen, W.L. & Karen, A.F. 2008. *Theories of human communication*. (9th ed.) Belmont: Thomson.

Sternberg, R. J 1988. *The triarchic mind: A new theory of intelligence*. New York, NY: Viking Press.

Sternberg, R.J. 1997. *Successful Intelligence: How practical and creative intelligence determine success in life*. New York, NY: Penguin/Putnam.

Stoller, R.J. 1968. *Sex and gender: On the development of masculinity and femininity*. New York, NY: Science House.

Strauss, A. & Corbin, J. 1990. *Basics of qualitative research: Techniques and procedures for developing grounded theory*. New York, NY: Sage.

Strydom, H. 2011. Information collection: participant observation. (In De Vos, A. S., Delpont, C.S.L., Fouché, C.B., Strydom, H. eds. *Research at grass roots: A primer for the social science and human professions*. 4th ed. Pretoria: Van Schaik. p. 81-130.)

Sturken, M. & Cartwright, L. 2009. *Practices of looking: an introduction to visual culture* (2nd ed.) Oxford: Oxford University Press.

Sullivan G.L. & O'Connor, P.J. 1988. Women's role portrayals in magazine advertising: 1958–1983. *Sex Roles*, 18(3):181-188.

Sulloway, F. J. 1996. *Born to rebel: Birth order, family dynamics, and creative lives*. San Diego: Academic Press.

Swainson, N. 1995. *Redressing gender inequalities in education: A review of constraints and priorities in Malawi, Zambia and Zimbabwe*. London: Overseas Development Administration.

Taylor, J.B. 1993. The naturalistic research approach. (*In* Grinnell, R.M. ed. *Social work research and evaluation* (4th ed.) Itasca, Ill.: Peacock. p.16-33.)

Taylor, P.A. 2014. Meaning, expression and interpretation of Literature. *The Journal of Aesthetics and Art Criticism*, 72:4.

Tazber, J. 2008. *Incorporating visual learning in the classroom*.

<http://www.purduecal.edu/cie/fliers/Oct.8.2008.pdf> Date of access: 31 Mar. 2014.

Textor, M. 2008. Samples as samples. *Journal compilation*, 21(3):344-359.

Tequame, M. 2014. Coping with social transformation: sex composition of older siblings and teen-pregnancy in Central Africa. *Journal of Population Economics*, JEL: I00 I12 J12 J13

Thistlewood, D. ed., 1989. *Critical studies in art and design education*. Harlow: Longman.

Tufford, L., & Newman, P. 2010. Bracketing in qualitative research. *Qualitative Social*, 11(1):80–96.

Turner, J.C. & Reynolds, K.J. 2010. The story of social identity. (*In* T. Postmes, T. & Branscombe, N. eds. *Rediscovering social identity: Core sources*. Chicago: Psychology Press. p. 142-167.)

United Nations. 1996. *Beijing declaration and platform of action*.

<http://www.un.org/womenwatch/daw/beijing/platform/plat/htm> Date of access: 10 Nov. 2015.

United Nations Educational, Scientific and Cultural Organization. 2006. *Road Map for Arts Education*. The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon, 6-9 March 2006

United Nations Educational, Scientific and Cultural Organization. 2010. The Second World Conference on Arts Education Seoul Agenda: Goals for the Development of Arts Education. Seoul, the Republic of Korea, 25 – 28 May 2010

United Nations Programme on HIV/AIDS (UNAIDS). 2004. *Report on the global HIV/AIDS epidemic: 4th global report*.

<http://www.unaids.org/sites/default/files/en/media/unaids/contentassets/.pdf> 15 Nov. 2015.

United Nations Girls' Education Initiative (UNIGEI). 2010. Gender review of education in Zimbabwe: summary report.

<http://www.ungei.org/paris2011/docs/2010%20ZIM%20summary%20report.pdf> Date of access: 14 Oct. 2015.

Van Leeuwen, T. 2005. *Introducing social semiotics*. London: Routledge.

Van Leeuwen, T. 2011. Multimodality and multimodal research. (In Margolis, E. and Pauwels, L. eds. *The SAGE handbook of visual research methods*. London: Sage. p. 549-569.)

Vermunt, J. D. 1998. The regulation of constructive learning processes. *British Journal of Educational Psychology*, 68:149–171.

Vignoles, V, Schwartz, S, & Luyckx, K. 2011. Introduction: Toward an integrative view of identity. (In Schwartz, S., Luyckx, K. & Vignoles, V. eds. *Handbook of identity theory and research*. New York, NY: Springer. p. 1-30.)

Viljoen, M. 2005. Ideology and interpretation. *IRASM*, 36(1):83-99.

Vygotsky, L.S. 1978. *Mind and society*. Cambridge, MA: Harvard University Press.

Walsh, R. 2013. *The blue guitar: towards a reader response approach to close reading* [Web log post]. <http://russonreading.blogspot.co.za/2013/06/the-blue-guitar-towards-reader-response.html> Date of access: 16 Sept. 2014.

Walsham, G. 1993. *Interpreting information systems in organisations*. West Sussex: Wiley.

- Webster, M. & Rashotte, L.S. 2010. Behavior, expectations and status. *Social Forces*, 88:1021-1050.
- Weedon, C. 1997. *Feminist practice and poststructuralist theory*. (2nd ed.) Oxford: Blackwell.
- Wertsch, J.V. 1985. *Cultural, Communication, and Cognition: Vygotskian Perspectives*. Cambridge: University Press.
- West, C. & Zimmerman, D.H. 1987. Doing gender. *Gender & Society*, 1(2):125-151. DOI: 10.1177/0891243287001002002.
- West, C. & Zimmerman, D.H. eds., 2002. *Doing gender*. London: Routledge.
- West, C. & Zimmerman, D.H. 2009. Accounting for doing gender. *Gender & Society*, 23(1): 112-122. DOI: 10.1177/0891243208326529.
- Wetherell, M. 1996. Life histories/Social histories. (In Wetherell, M. ed. *Identities, groups and social issues*. Thousand Oakes, CA: Sage. p. 299-342.)
- Willingham, D. 2015. *Criticisms of the VAK model - learning styles*. [Http://repository-intralibrary.leedsmet.ac.uk/open...file.../LS-critVAK.html](http://repository-intralibrary.leedsmet.ac.uk/open...file.../LS-critVAK.html). Date of access: 14 May 2015.
- Wimsatt, W.K. & Beardsley, M.C. 1954. *The verbal icon: Studies in the meaning of poetry*. Lexington, KY: University of Kentucky Press.
- Unnsteinsson, E.G. 2015. Wittgenstein as a Gricean intentionalist. *British Journal for the History of Philosophy*, 18. DOI: 10.1080/09608788.2015.1047735.
- Zinanga, E.C. 1995. *Affirmative action: What it means and its positive impact on women*. Paper presented to The World University Service (Zimbabwe). Human Rights Workshop: University Affirmative Action Policy on 27 May 1995 at the University of Zimbabwe.

Appendix A



Figure 1: Manet, Édouard (1863) *Olympia*. Oil on canvas; 130.5 x 190 cm; Musée d'Orsay, Paris. Accessed from www.manetedouard/Olympia



Figure 1b: Morimura, Yasumasa (1988) *Futago*. Photograph: chromogenic print with acrylic paint and gel medium; 210.19 x 299.72 cm. San Francisco Museum of Modern Art. Accessed from <http://www.sfmoma.org/explore/collection/artwork/22622#ixzz2OWPIduC1>.



Figure 2: Vecellio Tiziano (aka Titian) (1538) *The Venus of Urbino*. Oil on canvas; 1200 x 844 cm; Uffizi Galleria Florence, Italy. Accessed from <https://www.google.co.za/search?q=titian+artworks>



Figure 3: *Bonus time* (Female participant 1, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 4: *Neglected Rural Home* (Female participant 2, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 5: *Lost Child* (Female participant 3, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 6: Neglected (Female participant 4, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 7: *Life in the rural Areas* (Female participant 5, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 8: *Domestic violence* (Female participant 6, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 9: *Life in new resettlements* (Male participant 9, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 10: *Handball* (Male participant 10, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 11: *The hut in the forest* (Male participant 11, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 12: *Leisure time* (Male participant 12, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 13: *Peace* (Male participant 13, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 14: *Breakfast* (Male participant 14, prompt 1) (April 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 15: *The habitant* (Male participant 15, prompt 1) (April 2015), Poster on board ; 58 x 42 cm; in possession of the researcher.



Figure 16: *Confusion* (Male participant 16, prompt 1) (April 2015), Poster on board ; 58 x 42 cm; in possession of the researcher.



Figure 17: *The hunter and the hunted* (Male participant 17, prompt 1) (April 2015), Poster on board ; 42 x 58 cm; in possession of the researcher.



Figure 18: *Bible Study* (Female participant 1, prompt 2) (May, 2015), Photograph – magazine; 28 x 22 cm; in possession of the researcher.



Figure 19: *Career* (Female participant 3, prompt 2) (May, 2015), Photograph-newspaper; 59 x 44 cm; in possession of the researcher.



Figure 20: *Workmates* (Female participant 4, prompt 2) (May, 2015), Photograph magazine cover; 28 x 22 cm; in possession of the researcher.



Figure 21: *Warm it up* (Female participant 5, prompt 2) (May, 2015), Photograph-newspaper; 42 x 58 cm; in possession of the researcher.



Figure 22: *Happy times* (Female participant 6, prompt 2) (May, 2015), Photograph-magazine cover; 28 x 22 cm; in possession of the researcher.



Figure 23: Manet, Edouard (1862) *Luncheon on the grass*. Oil on canvas; 1280 x720 cm; Musée D'Orsay, Paris. Accessed from http://www.artchive.com/artchive/m/manet/manet_dejeuner.jpg&imgrefurl

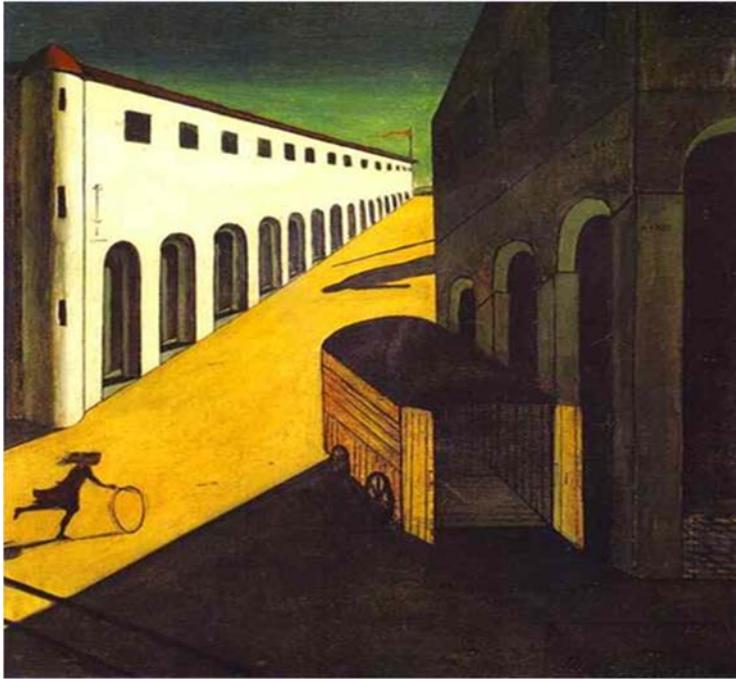


Figure 24: De Chirico, Giorgio (1914) *Melancholy and mystery of the street*. Oil on canvas; 88 x 72 cm; Private location. Accessed from <https://www.google.co.za/search?q=melancholy+the+street+by+giorgio+de+chirico>



Figure 25: *Gossiping* (Male participant 9, prompt 2) (May, 2015), Photograph-newspaper; 56 x 44 cm; in possession of the researcher.

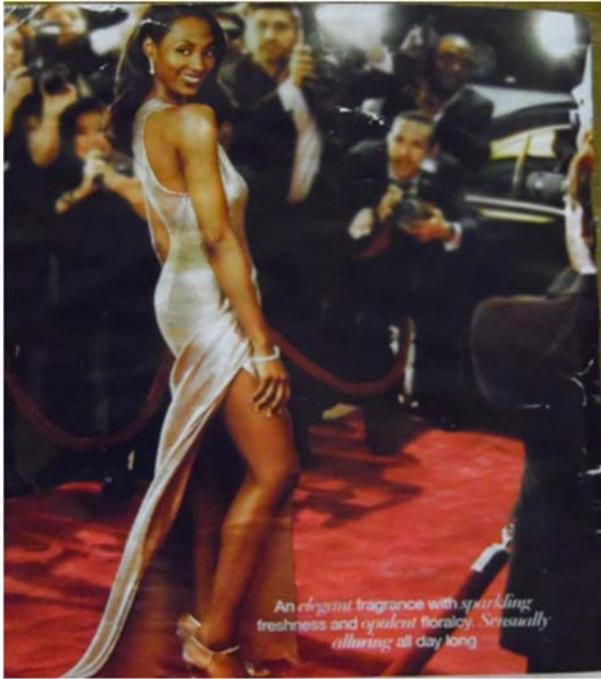


Figure 26: *Beauty* (Female participant 10, prompt 2) (May, 2015), Photograph-magazine; 28 x 22 cm; in possession of the researcher.

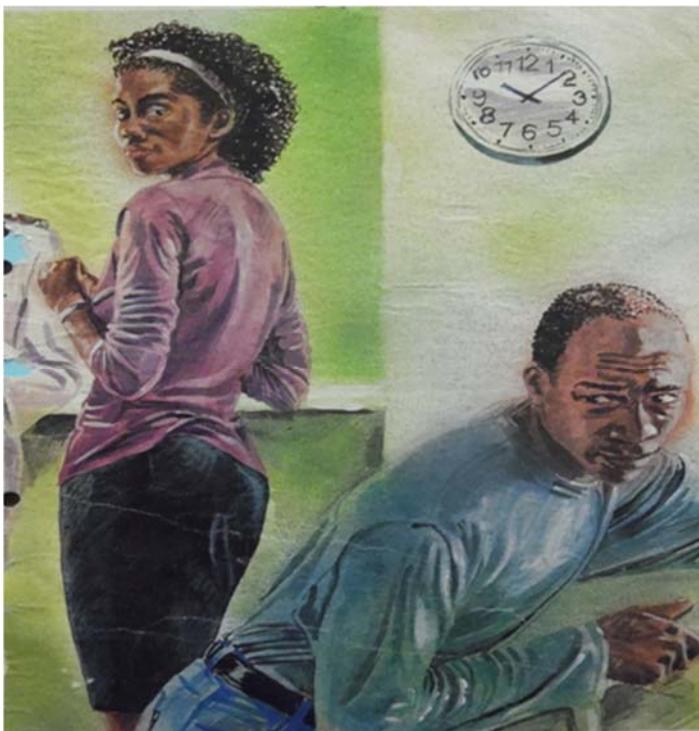


Figure 27: *Love* (Male participant 11, prompt 2) (May, 2015), Photograph-newspaper; 48 x 68 cm; in possession of the researcher.



Figure 28: *Happy times* (Male participant 12, prompt 2) (May, 2015), Photograph-magazine; 38 x 42 cm; in possession of the researcher.



Figure 29: *Appreciation* (Male participant 13, prompt 2) (May, 2015), Photograph-newspaper; 42 x 58 cm; in possession of the researcher.



Figure 30: *Wedding* (Male participant 14, prompt 2) (May, 2015), Photograph-newspaper; 44 x 68 cm; in possession of the researcher

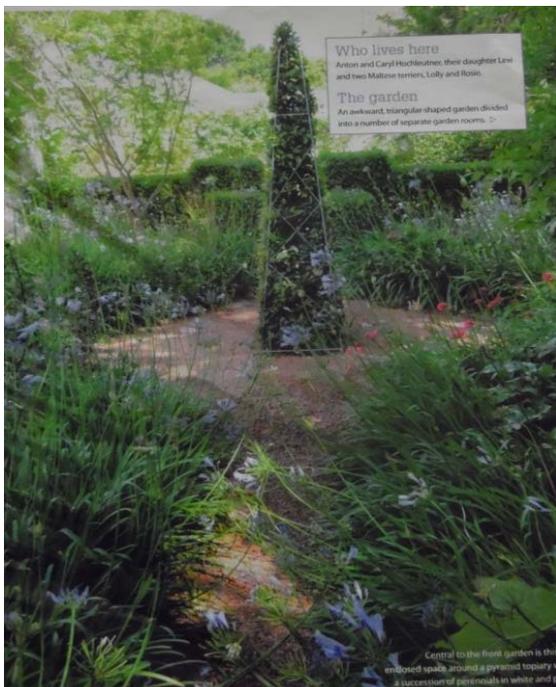


Figure 31: *Neatness* (Male participant 15, prompt 2) (May, 2015), Photograph – magazine; 18 x 25 cm; in possession of the researcher.



Figure 32: *Waiting in Zimbabwe* (Male participant 16, Prompt 2) (May, 2015), Photograph – magazine; 15 x 24 cm; in possession of the researcher.



Figure 33: *After a busy time* (Male participant 17, prompt 2) (May, 2015), Photograph-magazine; 24 x 17 cm; in possession of the researcher.



Figure 34: Kruger, Barbara (1989) *Your body is a battleground* Photographic silk screen 285 x 285 cm; Washington, D.C., United States of America. Accessed from <https://www.google.co.za/search?q=your+body+is+a+battleground>



Figure 35a: (Presentation view) *Matende eshungu (Calabashes of anger)* (Male participant 19, Prompt 2) (May, 2015), Oil on canvas; 49 x 84 cm; Masvingo, Zimbabwe.



Figure 35b: (Working view) *Matende eshungu* (Calabashes of anger) (Male participant 19, Prompt 2) (May, 2015), Oil on canvas; 49 x 84 cm; Masvingo, Zimbabwe.



Figure 36: Makiwa Mutomba (2007). *Three sisters*. Oil on canvas; 79 x 79 cm; The Cape gallery, Cape town, South Africa. Accessed from http://www.capegallery.co.za/makiwa_mtomba1.htm



Figure 37: *The Doll family* (Female participant 1, Prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 38: *Chick family* (Female participant 3, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 39: *Tree family* (Female participant 4, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 40: *Parents and playing children* (Female participant 5, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 41: *Man at work* (Female participant 6, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 42: *Towards fire* (Male participant 9, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 43: *Fish family* (Male participant 10, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 44: *Stocks* (Male participant 11, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 45: *Holding hands* (Male participant 12, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 46: *Widowed man* (Male participant 13, prompt 3) (June 2015), Poster on board; 58cm x 42cm; in possession of the researcher.



Figure 47: *Swimming ducks* (Male participant 14, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 48: *Plant family* (Male participant 15, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 49: *Father and mother* (Male participant 16, Prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 50: *Birds* (Male participant 17, prompt 3) (June 2015), Poster on board; 58 x 42 cm; in possession of the researcher.



Figure 51: Gentileschi, Artemisia (1620-1621). *Judith and Holofernes*. Oil on canvas, 158.8 × 125.5 cm; National Museum of Capodimonte, Naples. Accessed from <http://www.uffizi.org/artworks/judith-and-holofernes-by-artemisia-gentileschi/>



Figure 52: Cranach, Lucas the Elder (1530), *Judith with the head of Holofernes*. Oil on Linden; 89.5 x 61.9; Museo e gallerie nazionali di Capodimonte. Accessed from <http://library.artstor.org/library/iv2.html?parent=true>

Appendix B1



Private Bag X6001, Potchefstroom
South Africa 2520

Tel: (018) 299-4900
Faks: (018) 299-4910
Web: <http://www.nwu.ac.za>

Institutional Research Ethics Regulatory Committee

Tel +27 18 299 4849
Email Ethics@nwu.ac.za

ETHICS APPROVAL CERTIFICATE OF PROJECT

Based on approval by Ethics Committee of the Faculty of Education Sciences, the North-West University Institutional Research Ethics Regulatory Committee (NWU-IRERC) hereby approves your project as indicated below. This implies that the NWU-IRERC grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the project may be initiated, using the ethics number below.

Project title: The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students																												
Project Leader:	Dr L Postma																											
Student:	Mnr DD Dziwa																											
Ethics number:	<table border="1"><tr><td>N</td><td>W</td><td>U</td><td>-</td><td>H</td><td>S</td><td>-</td><td>2</td><td>0</td><td>1</td><td>4</td><td>-</td><td>0</td><td>1</td><td>9</td><td>7</td></tr><tr><td colspan="2">Institution</td><td colspan="4">Project Number</td><td colspan="2">Year</td><td colspan="3">Status</td></tr></table> <small>Status: 0 = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation</small>	N	W	U	-	H	S	-	2	0	1	4	-	0	1	9	7	Institution		Project Number				Year		Status		
N	W	U	-	H	S	-	2	0	1	4	-	0	1	9	7													
Institution		Project Number				Year		Status																				
Approval date: 2015-05-07	Expiry date: 2020-05-06	Category: N/A																										

Special conditions of the approval (if any): None

<p>General conditions:</p> <p>While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:</p> <ul style="list-style-type: none">The project leader (principle investigator) must report in the prescribed format to the NWU-IRERC:<ul style="list-style-type: none">annually (or as otherwise requested) on the progress of the project,without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.The approval applies strictly to the protocol as stipulated in the application form. Would any changes to the protocol be deemed necessary during the course of the project, the project leader must apply for approval of these changes at the NWU-IRERC. Would there be deviations from the project protocol without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-IRERC and new approval received before or on the expiry date.In the interest of ethical responsibility the NWU-IRERC retains the right to:<ul style="list-style-type: none">request access to any information or data at any time during the course or after completion of the project;withdraw or postpone approval if:<ul style="list-style-type: none">any unethical principles or practices of the project are revealed or suspected,it becomes apparent that any relevant information was withheld from the NWU-IRERC or that information has been false or misrepresented,the required annual report and reporting of adverse events was not done timely and accurately,new institutional rules, national legislation or international conventions deem it necessary.
--

The IRERC would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the IRERC for any further enquiries or requests for assistance.

Yours sincerely

Linda du Plessis

Digitally signed by Linda du Plessis
DN: cn=Linda du Plessis, o=NWU,
ou=Vaal Triangle Campus,
email=Linda.duplessis@nwu.ac.za,
c=ZA
Date: 2015.07.13 10:48:15 +0200

Prof Linda du Plessis

Chair NWU Institutional Research Ethics Regulatory Committee (IRERC)

Appendix B2

North West University (Potchefstroom campus)
Faculty of Education Sciences
P. O. Box X6007
Potchefstroom 2520
South Africa

15 October 2014

The Registrar

[REDACTED]

P. O. Box 1235

[REDACTED]

Zimbabwe

Dear Madam

REF: APPLICATION TO CARRY OUT RESEARCH STUDY AT [REDACTED]

I, the undersigned, am a full-time PhD student at the above mentioned university in South Africa carrying out a research on the influence of gender polarisation among teacher education students in Zimbabwe. I propose to engage participants on volunteer basis adhering strictly to research ethics and gather research data through visual narratives, individual and focus group interviews without interrupting the day to day procedures of the institution.

I have purposefully identified your institution as the most valuable research site to provide the data for my study. I realize [REDACTED] has a fully-fledged art teacher education department for both in and pre service candidates. I therefore write this letter seeking permission to carry out my research study within your institution as from March 2015 to June 2015.

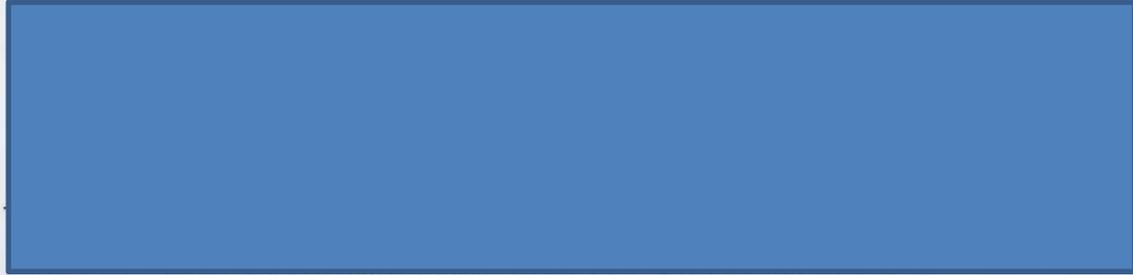
I pledge to use the gathered in strict confidence and anonymity for research purposes only.

Yours faithfully



Dairai Dziwa

Appendix B3



21 October 2014

Mr. Dairai Darlington Dziwa
Northwest University
Faculty of Education Sciences
P.O. Box X6001
Portchefstroom, 2520
SOUTH AFRICA

Dear Mr. Dziwa

REQUEST FOR PERMISSION TO CONDUCT RESEARCH WITH



The above matter refers.

This is to confirm that your request has been approved, but please note that we would request a copy of your findings too.

Wishing you good luck in your studies.

Sincerely



Registrar

Appendix C1



NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students

'Invitation to be a research participant'

As you are enrolled in Art you are hereby invited to be a participant in my studies as stated above.

I am a researcher from the Northwest University (South Africa), in the Faculty of Education Sciences at Potchefstroom campus working on a project to establish the influence of gender polarisation in visual interpretation among Zimbabwe undergraduate art teacher education students.

Purpose of study: The main aim of the study is to critically examine the role gender polarity plays in influencing visual interpretation by Zimbabwe undergraduate art teacher education students. The meanings we give to images are largely influenced by our mental pre-conceptions which are shaped by culture and socialisation. Gender is a social construct defined by our society and this study assumes it affects our world view and performance into gender binary perspectives of femininity and masculinity. You are therefore asked to participate in this study as either male or female so that we can determine the extent to which visual interpretations reflect or are affected by gender identity.

Procedure: If you agree to take part in this study:

(1) You will be asked;

(i) To create a visual artwork in any genre, (painting, drawing, sculpture, craft etc.) portraying themselves as a male or a female artist.

(ii) Select images and or take photographs from existing artworks which informants view as reflecting gender polarity.

(iii) Create a visual artwork which shows masculinity and femininity based on the theme: "The Family".

(2). Additional information about your interpretations of the artworks you make or collect from above procedures will be gathered from you in focus group interviews, collectively or individually. (The focus groups will be audio and/or video recorded)

(3) The researcher will be noting down (Memoing) any relevant information in the interviews.

DD Dziwa

March 2015

Dr L Postma (project supervisor)

March 2015

Contact details

Project Supervisor:

Dr L. Postma.

Northwest University (Potchefstroom Campus),
P. O. Box X6001. Potchefstroom, South Africa.
2520.

Email: Louise.Postma@nwu.ac.za

Cell: 0832892565

Researcher:

Dairai D. Dziwa

Northwest University (Potchefstroom Campus),
P. O. Box X6001. Potchefstroom, South Africa.
2520.

Email: dairaidziwa@yahoo.co.uk

Cell: 0730917995

Appendix C2



NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students

Consent to be a research participants.

I am a researcher from the Northwest University (South Africa), in the Faculty of Education Sciences at Potchefstroom campus working on a project to establish the influence of gender polarisation on visual interpretation among Zimbabwe undergraduate art teacher education students.

Purpose of study: The main aim of the study is to critically examine the role gender polarity plays in influencing visual interpretation by Zimbabwe undergraduate art teacher education students. The meanings we give to images are largely influenced by our mental pre-conceptions which are shaped by culture and socialisation. Gender is a social construct defined by our society and this study assumes it affects our world view and performance into gender binary perspectives of femininity and masculinity. You are therefore asked to participate in this study as either male or female so that we can determine the extent to which visual interpretations reflect or are affected by gender identity.

Procedure: If you agree to take part in this study:

(1) You will be asked;

(i) To create a visual artwork in any genre, (painting, drawing, sculpture, craft etc.) portraying themselves as a male or a female artist.

(ii) Select images and or take photographs from existing artworks which informants view as reflecting gender polarity.

(iii) Create a visual artwork which shows masculinity and femininity based on the theme: "The Family".

(2). Additional information about your interpretations of the artworks you make or collect from above procedures will be gathered from you in focus group interviews, collectively or individually. (The focus groups will be audio and/or video recorded)

(3) The researcher will be noting down (Memoing) any relevant information in the interviews.

Risks/Discomforts: Though it is not intended that focus groups humiliate individual preferences and personality, the probing and elicitation of the participants' individuality in expressing their perceptions might course some anxiety, discomfort and uneasiness about personal gender orientations. The researcher will reassure that your data and contributions will be treated with confidentiality as well as support you of decision to hold interviews privately

Cost: You will have no cost as a result of participating in this study.

Payment: You will not receive any payment for participating in this study.

Feedback of Findings: The research findings of this study will be published but private data of participants will remain anonymous.

Participating in this research is voluntary. You are free to decline to be part of the study or to withdraw at any point even after signing the form of consent without any consequences.

After discussing this form with the participants, they will be asked to sign to show willingness to participate.

Contact details

Project Supervisor:

Dr L. Postma.

Northwest University (Potchefstroom Campus),
P. O. Box X6001. Potchefstroom, South Africa.
2520.

Email: Louise.Postma@nwu.ac.za

Cell: 0832892565

Researcher:

Dairai D. Dziwa

Northwest University (Potchefstroom Campus),
P. O. Box X6001. Potchefstroom, South Africa.
2520.

Email: dairaidziwa@yahoo.co.uk

Cell: 0730917995

Appendix C3

Consent form

PARTICIPATION IN THIS RESEARCH IS VOLUNTARY

You are free to decline to be part of this study, or to withdraw at any point even after you have signed the form to give consent without any consequences

(Indicate with an X your response in the spaces provided)

1. Are you willing to participate in the focus group interviews which will be grouped according to sex? YES ____ NO ____
2. Are you willing to give your opinions and preferences freely in the focus groups? YES ____ NO ____

Should you be willing to participate you are requested to sign below:

I..... hereby voluntarily consent to participate in the above mentioned study. I am not coerced in any way to participate and I understand that I can withdraw at any time should I feel uncomfortable during the study. I also understand that my name will not be disclosed to anybody who is not part of the study and that the information will be kept confidential and not linked to my name at any stage. I also understand that what might be the possible risks and should I need further discussions someone will be available.

.....
Date

.....
Signature of participant

.....
Date

.....
Signature of person obtaining consent

Project Supervisor

Dr Louise Postma
Northwest University (Potchefstroom Campus), P. O. Box X6001. Potchefstroom, South Africa. 2520.
Cel: 0832892565

Appendix C4



NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students

FOCUS GROUP PARTICIPATION CONSENT FORM

PARTICIPATION IN THE FOCUS GROUP IS VOLUNTARY

You are free to decline to be part of the focus group discussions, or to withdraw at any point even after you have signed the form to give consent without any consequences

Are you willing to participate in the focus group discussions on interpretation of visual images with mixed sex members of your art class?

YES _____ NO _____

Should you be willing to participate you are requested to sign below:

I..... hereby voluntarily consent to participate in the above focus group discussions. I am not coerced in any way to participate and I understand that I can withdraw at any time should I feel uncomfortable during the focus group discussions. I also understand that my name will not be disclosed to anybody who is not part of the study and that the information will be kept confidential and not linked to my name at any stage. I also understand that what might be the possible risks and should I need further discussions someone will be available.

.....
Date

.....
Signature of participant

.....
Date

.....
Signature of person obtaining consent

Contact details

Project Supervisor:

Dr L. Postma.

Northwest University (Potchefstroom Campus), P. O.
Box X6001. Potchefstroom, South Africa. 2520.

Email: Louise.Postma@nwu.ac.za

Cell: 0832892565

Researcher:

Dairai D. Dziwa

Northwest University (Potchefstroom Campus), P. O.
Box X6001. Potchefstroom, South Africa. 2520.

Email: dairaidziwa@yahoo.co.uk

Cell: 0730917995

Appendix D1

Interview guide on gender constructions

1. What is your sex? Male _____ Female _____

2. What is your age group?

Between 18 and 24 years _____

Between 25 and 30 years _____

Between 31 and 35 years _____

Above 35 years. _____

2. (a) How many girls are in your family where you were born? _____

(b) How many boys are in your family? _____

4. What is your birth position in that family? _____

5. Which person in your family was or is the most important to you?

Why?

6. (a) What were your gender roles at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on)

(b) Were there different roles for males and females?

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on)

7. What do you like about the roles you play as a men or women?

8. What do you dislike about these roles?

9. How would you describe yourself and your gender category?

10. What do you like about yourself and your gender category?

11. What do you dislike about yourself and your gender category?

End of interview

Thank you for your participation

Appendix D2

Interview guide for visual interpretations

Step1. Description

1. What is the title of the work?
2. What is portrayed in the artwork?
3. What media or material was used in the work?
4. What subject matter is portrayed in the artwork? (Such as home scene, industrial scene or farm scene)

Step 2: Analysis.

1. How has the elements (colour, shape, line and so on) in the artwork been used to enhance meaning?
2. Has the principles of art (perspective, balance, rhythm, contrast and so on) been used in the artwork? How?
3. What special techniques are employed by the artist?
4. How does the spaces in the artwork (such as fore, mid and back ground) impact on the impression of the artwork?

Step 3: Interpretation.

1. What does the artwork mean to you?
2. How does it relate to you in terms of gender?
4. What do you think is the relationship between the title of the picture and its meaning?
5. How would you describe the overall gendered feeling of the artwork?

End of Interview

Thank you for your participation

Appendix E1

Transcriptions of individual interviews on gender constructions

Participant 1 Female (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were four (4) girls out of eight (8).(4/8)

(b) How many BOYS are in your family? There were again four out of eight. (4/8)

4. What is your BIRTH POSITION in that family? I am the sixth born with four brothers and 1 sister

5. Which person in your family was or is the MOST IMPORTANT to you? My brother- Because he looked after my education and social life after my parents passed away

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Cleaning the home, but we also used to work in garden at times.

b) Were there different roles for males and females? We helped each other regardless of being males or females

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income for family, making decisions, providing protection and safety decision.

7. What do you like about the roles you play as a men or women? The roles I play as a woman make me feel happy and comfortable.

8. What do you dislike about these roles? My role prevents me from providing heavy manual labour.

9. How would you describe yourself and your gender category? I like being a female and the roles I play.

10. What do you like about yourself and your gender category? My gender category saves me from heavy manual labour which is tiresome. My gender category is pleasing in that I am involved in most of the household activities to sustain the family.

11. What do you dislike about yourself and your gender category? Some of heavy manual labour forced me to pump out money to someone to do it for me since I am not capable of doing them.

Participant 2 Female (Between 25 and 30 yrs)

2. (a) How many GIRLS are in your family where you were born? There were five (5) out of seven (7) girls.

(b) How many BOYS are in your family? There were two (2) out of seven (7).

4. What is your BIRTH POSITION in that family? 7/7 (Last born)

5. Which person in your family was or is the MOST IMPORTANT to you? Sister- Role model)

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) cooking,

b) Were there different roles for males and females? Yes

Could you clarify? Boys used to herd cattle while we used to do all household chores

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on)

7. What do you like about the roles you play as a woman? I am given respect as a woman. I have my own capacity and responsibilities as the mother of the family not that I am respected ahead of my husband.

8. What do you dislike about these roles? At times I am asked to provide income when I don't have it. Such as to find food for the children since I am the one who is responsible for preparing food in the kitchen.

9. How would you describe yourself and your gender category? It's in line with my gender category. I am very comfortable to be called a woman and to behave like one.

10. What do you like about yourself and your gender category? Providing income for the family and give food to my family.

Is it your responsibility to provide income for the family? Not absolutely, but these days we have to assist each other to bring an income for the family

11. What do you dislike about yourself and your gender category? I don't like cooking and working in the fields.

Participant 3 Female (Between 31 and 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There are four girls out of seven children

(b) How many BOYS are in your family? There are three boys out of seven children

4. What is your BIRTH POSITION in that family? 6/7 There were two girls and Three boys in front of me.

5. Which person in your family was or is the MOST IMPORTANT to you? My Mother because she took care of me whenever I wanted her assistance.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Used to do the cooking, herding cattle, working in the fields whenever duty demanded us.

b) Were there different roles for males and females? There were no different roles for males and females.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Now I provide food the family.

7. What do you like about the roles you play as a women? I am respected as a woman.

8. What do you dislike about these roles? Other members of the family tend to relax (*They leave work for me as a woman*).

9. How would you describe yourself and your gender category? I feel happy and interested with some of the skills I practice as a female.

10. What do you like about yourself and your gender category? I am comfortable being a woman.

11. What do you dislike about yourself and your gender category? I don't like to provide heavy manual labour and also to take some of the duties like to look after the family which are meant for men.

Participant 4 Female (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were five girls out of nine. (5/9)

(b) How many BOYS are in your family? There were four boys out of nine (4/9).

4. What is your BIRTH POSITION in that family? 5/9 (Middle birth position)

5. Which person in your family was or is the MOST IMPORTANT to you? My mother – she encouraged me to be where I am today. She assists me whenever I am in need of her help.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on). Cleaning the house, working in the fields and cooking.

b) Were there different roles for males and females? Yes they were there, boys would go and fetch firewood and herd the cattle

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on). Providing income for family, cooking, cleaning washing.

7. What do you like about the roles you play as a men or women? I like cooking and cleaning. I don't like heavy manual labour.

8. What do you dislike about these roles? These roles keep me busy most of the time. I have no time to rest.

9. How would you describe yourself and your gender category? Happy being a woman

10. What do you like about yourself and your gender category? I like the strength in me to do all the chores I do as a woman.

11. What do you dislike about yourself and your gender category? I dislike the idea that I am the one who is always busy most of the time at home while all the other members of my family will be relaxing because they are all males.

Participant 5 Female (Above 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were seven out of eight children.

(b) How many BOYS are in your family? There was one boy. (1/8)

4. What is your BIRTH POSITION in that family? 1/8 (Eldest sister to 1 young brother and sisters)

5. Which person in your family was or is the MOST IMPORTANT to you? My father because he was always encouraging me to be a strong person as I was living under harsh step mother.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on). Cooking, cleaning the house and working in the fields and any work which was to be done at home.

b) Were there different roles for males and females? As I was the first born staying with a step mother I had to do all the dirty work at home and in the fields.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income for family, making decisions, providing manual labour as the bread winner.

7. What do you like about the roles you play as a women? The roles keep me occupied all the time and encourages me to be responsible.

8. What do you dislike about these roles? There is too much overload as all demands from men are oppressive.

9. How would you describe yourself and your gender category? I believe I am a strong woman who can stand on her own. Although the load seems to be heavy, it helps me to be courageous.

10. What do you like about yourself and your gender category? I like the courage and stance I have whenever I face challenges. However as a woman the community looks down upon me as they think I am a weaker person due to the fact that I am a woman

11. What do you dislike about yourself and your gender category? Due to the fact that men look down upon me sometimes make me feel inferior. Furthermore I don't like doing hard work like cutting wood and all other challenging work which are supposed to be done by man.

Participant 6 Female (Between 31 and 35 Yrs)

2. (a) How many GIRLS are in your family where you were born? There were five girls out of six children (5/6).

(b) How many BOYS are in your family? There is one boy out of six children in our family. (1/6)

4. What is your BIRTH POSITION in that family? Second born girl with a sister and 1 young brother and sisters.

5. Which person in your family was or is the MOST IMPORTANT to you? My father was my inspiration and also the bread winner of the family therefore he was my model.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Cooking, cleaning the house and working in the fields.

b) Were there different roles for males and females? Yes the duties were different, cutting of firewood and herding of cattle was meant for males, my brother and father. We used to do household chores cleaning the house, fetching water and firewood.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income to the family and providing safety and protection and also some manual labour for my family.

7. What do you like about these roles you play as a women but appears like meant for man? As a woman I like providing for the family and protect my family.

8. What do you dislike about these roles? I dislike the heavy manual labour because it bothers my health as a woman. I am not supposed to be doing heavy manual work.

9. How would you describe yourself and your gender category? I am proud being a female because I can do everything for my family that can also be done by males.

10. What do you like about yourself and your gender category? I am equipped with enough skills and knowledge that other males do not have like providing income for my family.

11. What do you dislike about yourself and your gender category? I am not allowed to make decisions for the family but I feel I can make fruitful decisions for the family. Because of our custom which says the husband is the decision maker.

Participant 7 Female (Above 35)

In your family, how many girls are in your family? there are 6 girls and 2 boys total 8

Birth position 5th born.

How many girls ahead of you? 2 girls first and 2 boys then I was the 5th

Who is your role model? My sister, the first born Why? She is a role model to me, She spent most of her time with me she always gave her guidance. Whenever mother visited father at his workplace we were always together she was always giving me guidance, even during my teenager she gave me guidance Some of the things I managed to do in life was through her initiations.

You were not staying with your parents? We staying with them, Father was staying and working in town and we stayed with mother in the rural areas. So they stayed 2, 3 or 4 months and we stayed with our sister who is the first born.

What were duties when you grew up? Clean plates, pots and cleaning the house, sweeping the yard and washing the cloths

Where there different role assigned to you as boys and girls? the boys were usually assign looking after cattle and in the field we usually worked together while ladies were looking after the cooking of the food cleaning the pots and so on.

You mentioned that your father was usually absent, Who would make the decisions at home?

Normally my mother used to do the decision

Were the boys consulted? They were very young they come after 2 girls so they were not consulted, when they were matured they actually gave the final decisions. Right now they give the final decisions.

What are your roles now as a married person? At the present I am the breadwinner since my husband is not working. I am responsible for fees, food, rentals and paying all the bills. Infact I am responsible for all the upkeep.

If he is working do you feel these roles should have been by your husband? When he was working some of the roles like fees he would do and I would look at the food demands and other stuff. If we want to build a house he did the greater part responsibilities.

Do you like these roles? I don't really like these roles, because some times as a lady you have your own roles as ladies but sometimes you end up doing duties specific for man. We have to share roles without typifying them because there is imbalance in favor of man having an advantage they have little they do at home.

Would you prefer to see a man cooking in the home? The way we were brought up in our culture it seems like a taboo to see a man cooking , washing cloths but if we can see these things without any influence from culture I don't see anything bad about that. When they are unmarried and staying alone in town, who cooks for you, who washes for you? what so special that because you are now staying with a female you want to stop those duties. If you can just do it even when you have a wife at home. It all depends with what the wife is doing, though it sounds impossible to man. If some is doing something else you can't wait for the wife to come from night duty and prepare food. Why can't man prepare food for the children and practice it as normal. It needs to change the mentality and take it as normal to do domestic chores.

Are there any roles which can be distinguished that are for the males? These days in Zimbabwe there are some roles of course but the number of single women who are heading families doing all the responsibilities so we find that there is no duty which a woman cannot perform. When we go to building contract we find women there building houses. But on the whole when we are about to check on numbers there are a few man doing home economics sometimes none, but in hotels there are male chefs and they prepare good food but at home don't want to do that.

Are there elements which you think are flexible to represent a man who does not have distinct roles? The history of art shows that design were specific gender. The triangles in the designs at Great Zimbabwe were for males and women were represented by a circle. The triangle showed that man is the head of the family, and the circle wall represented the women and was below the husband. Some colours also relate to gender such as pink represents to woman.

Participant 8 Female (Above 35)

Number of girls in the family: Four (4)

Number of Boys : Three (3)

Interviewee's birth position: 5 out of 7. First two are females and male twins then she is the 5th born.

Who was your role model? Role model was my father, whom I emulated because he was hard working and managed to harmonise people from different walks of life. He had his freedom and was autonomous.

He was hard working and managed to buy property for the family, plot. provided education, access to a hospital and water to his children.

He dug a well, a big house with 4 bedrooms, big dining room and sitting room and we enjoyed that life and had piped water. Unfortunately he could not have electricity which was expensive.

Now as an adult what are your own roles and responsibilities: I have children of my own as a single mother I raised three children. I love my father because he was so very supportive each time I had a child. Even when I was a qualified teacher he continued to support me even with school fees. He loved me so much and continued to support me even being a 5th born I thought he would say fend for yourself you are too old now.

Now we also helped him with telephone connections a classic, building a shop and have always paid a house maid for him.

Before he passed away he said to me build your own room to let so that you can get rents went things get tight financially.

My other siblings stay away from and not being attached (single mother) I do most of the duties taking care of home. I do it more often than others visiting. Even when my parents passed on 10 years ago the home is still beautiful.

Do you like the roles you are playing now: I think I do, actually because there are problems when you are attached to somebody, you don't have the freedom to express and do the thing you want to do, and being female there are things you have to do. There is a brother who is mentally challenged at home and there is a maid looking after her, they understand each other and I like coming in to assist in that direction. I get pained when there is need to help, for instance a girl who once came as a maid just after finishing grade 7 and had no opportunity to proceed with education, I assisted her to do her secondary education and she proceeded to training. Have been doing this for many people in my life. Now if you are attached you can't help much and be able to express your passion.

He is the man who helped do art.

Participant 9 Male (Above 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were no girls (0/2)

(b) How many BOYS are in your family? We are only two boys (2/2)

4. What is your BIRTH POSITION in that family? Last born of the two.

5. Which person in your family was or is the MOST IMPORTANT to you? My mother is my model. She was the one who cared for me from birth till her death in 1989 providing food, shelter, cloths and education although she was single.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) We did all the work at home regardless of stereotypes. We did the cooking and cleaning the house herding cattle and goats, working in the fields and fetching fire wood and water.

b) Were there different roles for males and females? We did all roles as we were both boys.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income to family and providing safety and protection.

7. What do you like about the roles you play as a men or women? I am given respect by my family members, children and wife.

8. What do you dislike about these roles? At times I am called to be back home early or to attend to problems in my absence and asked to give solutions over the cellphone.

9. How would you describe yourself and your gender category? I am a person who can do any work at home whether in the absence of my wife or even when she is present I will end up cooking at times

10. What do you like about yourself and your gender category?

11. What do you dislike about yourself and your gender category? At times my wife complains of tiredness from work and home. I am usually doing the work on my own volition rather than being pestered to do some of the house chores.

Participant 10 Male (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were four girls and four boys making a total of 8.

(b) How many BOYS are in your family? Four

4. What is your BIRTH POSITION in that family? 2/8 (Second boy with elder brother and young sisters and brothers)

5. Which person in your family was or is the MOST IMPORTANT to you? My brother who was the breadwinner of the family is my model. He is financially stable and provides for all the other family members.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Herding cattle and working in the fields.

b) Were there different roles for males and females? Yes there were different roles as we were mostly meant to herd cattle and girls worked at home doing domestic chores.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income for family.

7. What do you like about the roles you play as a men? It broadens my horizon of thinking so as to generate sources of income for the family. It gives me a sense of responsibility.

8. What do you dislike about these roles? Some of the roles heavily disadvantage all others.

How? They develop dependence syndrome and fail to survive outside the realm of receiving aid from men.

9. How would you describe yourself and your gender category? Very friendly, honest and taking my roles whole heartedly am happy as a man.

10. What do you like about yourself and your gender category? Being a man entitles me to working very hard and I also do after role models in my family whom I emulate.

11. What do you dislike about yourself and your gender category? Just sitting and not working hard just like a beggar is not expected of man so I don't like the too high expectations the society have over man.

Participant 11 Male (Between 31 and 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were two girls out of five in the family. (2/5)

(b) How many BOYS are in your family? There were three boys out of five in the family.

4. What is your BIRTH POSITION in that family? First born boy

5. Which person in your family was or is the MOST IMPORTANT to you? My father is my model, he managed to send me to school and provided me with all the assistance I needed. He was our breadwinner.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Feeding the chickens, cooking and cleaning the house.

b) Were there different roles for males and females? Yes there were different roles.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing security and safety as well as providing labour and income.

7. What do you like about the roles you play as a men or women? I am the leader of the family.

8. What do you dislike about these roles? I am not comfortable about being given the responsibility over everything.

9. How would you describe yourself and your gender category? I am very strong as a man and very confident of myself as a leader of the family.

10. What do you like about yourself and your gender category? I am patient and can do any type of work since I was the first born I was trained to do any type of work.

11. What do you dislike about yourself and your gender category? Working in the fields

Participant 12 Male (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were two girls out of three. (2/3).

(b) How many BOYS are in your family? I am the only boy

4. What is your BIRTH POSITION in that family? First and only boy with two young sisters.

5. Which person in your family was or is the MOST IMPORTANT to you? My father because he is a breadwinner who gives financial assistance and supply food, clothes and ideas.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Herding cattle, working in the fields or garden.

b) Were there different roles for males and females? Boys were given manual work and girls had different roles.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income, making decisions.

7. What do you like about the roles you play as men? Being the breadwinner makes me happy.

8. What do you dislike about these roles? I don't like to lead members who are lazy.

9. How would you describe yourself and your gender category? As a man I am happy and confidence equipped with ideas to up bring my family.

10. What do you like about yourself and your gender category? Always on top of the situation being able to make decision even at work place.

11. What do you dislike about yourself and your gender category? Dislike always being given food cooked with cooking oil, I prefer peanut butter.

Participant 13 Male (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were two (2) girls out of four.

(b) How many BOYS are in your family? we are two boys. (2/4).

4. What is your BIRTH POSITION in that family? 1/4 (First boy With sisters and young brother siblings.

5. Which person in your family was or is the MOST IMPORTANT to you? Father is my role model because he is the breadwinner who makes sure all basic needs are met in the family mostly through financial support.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) I was normally engaged with Herding cattle, working in the fields, fencing fields.

b) Were there different roles for males and females? Yes herding of cattle was a duty for males while cleaning was for females

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) I provide labour making and confirming major decisions.

7. What do you like about the roles you play as a men? Providing income for the family gives me a sense of responsibility and ownership of the family and the productions.

8. What do you dislike about these roles? I dislike being involved in petty decision making which I feel females can do.

9. How would you describe yourself and your gender category? I feel honored for carrying all important areas of family.

10. What do you like about yourself and your gender category? I feel honored for carrying all important areas of the family.

11. What do you dislike about yourself and your gender category? I am confident with myself I am able to lead.

Participant 14 Male (Above 35yrs)

2. (a) How many GIRLS are in your family where you were born? There were four girls out of five. (4/5)

(b) How many BOYS are in your family? I am the only boy. (1/5).

4. What is your BIRTH POSITION in that family? 2/5 (Second born to a sister)

5. Which person in your family was or is the MOST IMPORTANT to you? Father is my role model because he worked very hard to such a point that we managed to go to school to become well up people.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Herding cattle, and working in the fields or garden.

b) Were there different roles for males and females? Yes they were very different though at times had some kind of overlaps especially working in the garden and fields, we often did that together as all the family members.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income for family making decisions, providing protection and safety.

7. What do you like about the roles you play as a man or woman? I feel responsible for my family and someone in control.

8. What do you dislike about these roles? When I am away for work no one makes firm decisions every rests on me and it gives a sense of indispensability which is false.

9. How would you describe yourself and your gender category? I feel strong and honored as a man.

10. What do you like about yourself and your gender category? I like the aspect of responsibility in the family because it shows our roles in the family.

11. What do you dislike about yourself and your gender category? I dislike to be equal to everyone else in the family I want to be unique.

Participant 15 Male (Above 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were three out of eight children. (3/8).

(b) How many BOYS are in your family? We were five boys (5/8)

4. What is your BIRTH POSITION in that family? 4/8 Am the forth born to sisters and brother.

5. Which person in your family was or is the MOST IMPORTANT to you? My model is my brother because he contributed immensely to my well-being.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) I was involved in almost everything done at home including herding cattle working in the fields, fetching water, cleaning the house, cooking.

b) Were there different roles for males and females? There were no different roles for males and females; we used to do equally the same tasks.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Taking decisions as well as assisting others with ideas and solving problem

7. What do you like about the roles you play as a men? Taking decisions as well as assisting others with ideas and solving problems.

8. What do you dislike about these roles?

9. How would you describe yourself and your gender category? I am quiet accommodative and capable of handling critical situations to lead the family forward.

10. What do you like about yourself and your gender category? The gender category makes you sociable

11. What do you dislike about yourself and your gender category? Being pushed to give decisions on social family issues.

Participant 16 Male (Between 31 and 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were no girls (0/3).

(b) How many BOYS are in your family? We are all boys Three. (3/3)

4. What is your BIRTH POSITION in that family? 1/3 First born.

5. Which person in your family was or is the MOST IMPORTANT to you? My mother is my model- because of her love, care and support she has shown to me from birth up to now.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) Cooking, cleaning the house, garden, washing the plates.

b) Were there different roles for males and females? Yes.

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) Providing income for the family, making decisions, providing heavy manual labour, providing protection and safety.

7. What do you like about the roles you play as a men? My roles make me get closer to my family by providing all the things they like

8. What do you dislike about these roles? What I dislike is that when I am away no one is there to make firm decisions, provide heavy manual labour and protection to my family.

9. How would you describe yourself and your gender category? As strong and have the capabilities of being a man. My interest and passions as a man

10. What do you like about yourself and your gender category? I am a hardworking man who strives to do anything for his family. Providing support, protection and safety.

11. What do you dislike about yourself and your gender category? What I dislike is that I grew up in a family with no girls, I like cooking and washing which my gender category does not approve.

Participant 17 Male (Above 35 yrs)

2. (a) How many GIRLS are in your family where you were born? There were three girls out of four

(b) How many BOYS are in your family? I was the only boy. (4/7).

4. What is your BIRTH POSITION in that family? 4/4 (Last born boy with all 3 girls older siblings.

5. Which person in your family was or is the MOST IMPORTANT to you? My sister because she was caring for us the young boys as we grew after mother left us.

6. (a) What were your GENDER ROLES at home as you grew up? (Such as cooking, cleaning the house, herding cattle, working in the fields or garden and so on) I was a cattle herder usually but sometimes I helped the sister in the kitchen.

b) Were there different roles for males and females? Yes sisters were doing the roles for my mother such as cleaning and cooking while I as a brother was engaged in farming and herding cattle

(c) What are your roles now in the family? (Such as providing income for family, cooking, making decisions, providing protection and safety, providing heavy manual labour and so on) I am the breadwinner as a father however I sometimes help when she is pregnant and some hard work.

7. What do you like about the roles you play as a man or women? As a man my role is critical, like to be taken serious and leave duties for my wife.

8. What do you dislike about these roles? Sometimes I fail to do properly the task which is assigned to females.

9. How would you describe yourself and your gender category? I manage to work heavy duty tasks like building kraal and training cattle

10. What do you like about yourself and your gender category? I am well satisfied with my role in this gender category since I am the breadwinner. As well as a decision maker

11. What do you dislike about yourself and your gender category? I have a challenge of woman to depend on my decisions and provisions.

Participant 18 Male (Above 35yrs)

How many girls were born in the family you were born? 4/6 Boys 2/6

Birth position 4/6 First boy with 3 elder sisters

Who was the most important person? My mother **Why?** took much care of me more than the father

What role did father play in upbringing? He cooperated with mother but mother played a great role in upbringing of children

What were your roles when you grew up? Worked in the fields, around the home and herding cattle.

Where your duties different to those assigned to your sisters? They usually did the household chores and fields we together but they didn't herd cattle.

So there was a distinct demarcation of duty, Yes there was a different

What were the roles of your young brother? Similar to mine and different to the sisters.

What are your responsibilities now as a father? Now I supply the family with food, funds for education of the children and other needs that they might have.

Are you delegating your mother's kind of roles to your wife? Yes I am also doing that but I could be doing it differently now because I am educated, which my father didn't do or viewed it. Todate we work together with my wife without separation of roles.

Do you have an overlap of roles? No I don't need demarcations of duties and responsibilities.

Are the stereotypes fading now in the families today? There is little or no demarcations in the families to date. Boys now sweep and clean the floors.

What do you think led to the abolishing of demarcations or stereotypes? Education and responsibilities. When you want to fulfill a responsibility you don't wait for someone, the wife to complete the duties I could have done. We complement each other. I wouldn't wait for my wife to come and buy groceries.

How do you think the complimentary roles in gender can be represented visually? Through drawing and painting and photography. even in sculpture, wood curving, soap stone, or welding where found object can be put together to make a composition.

In terms of elements is there a way in which elements can portray the complementarity of gender? You may repeat certain elements to emphasize importance of a particular point element, secondly can use a certain colour to create a focal point, or images can be representing an idea but colour can distinguish the highlighted element.

You can also exaggerate some elements to make clear the focal point.

Participant 19 Male (Between 31 and 34yrs)

How many girls are in the family where you were born? there four but one passed on and there are 3 girls now.

There are four boys and I am the last born

I am the last born out of 7. The eldest was a boy who passed on early in my life, when I was 6 years. So now I grew up with the sister being the eldest.

Whom did you emulate in life as a role model. I emulated my sister who is the eldest now
Why? My sister was somebody who aimed very high in whatever she was doing and excelled in school, at home, farming or household chores, she was always striving to be at her best, when I was at an age to make decisions I emulated her most she encouraged me in all work, when I was in grade 5 she was already at work. (Emulated her most on the excellence she always strived to do)

Were you assigned different roles at home? We grew up in a rural background and practised farming a lot. I grew up with my father when he was retired as an ex-police officer and in the rural home. When we were assigned duties we were given the same duties related to agriculture we were doing the duties together as a family. The agricultural task we did together.

Who was fending for your family after your father's retirement? We basically survived on agriculture and some of my brothers and sister were helping with some income while my father as retired police officer he got some pension allowances which sustained the family.

So generally everyone had a hand in the income of the family.

What are your responsibilities now as a family man? I do the basic duties that assigned to the family, taking care of the family, taking care of my wife, my children and that I also take care of the extended family especially the rural homestead has been given to me as the heir since I am the last born.

Participant 20 Male (Between 31 and 34yrs)

How many are you in your family. girls 2 boys 2

Birth position: ¾

First born girl and 2nd girl

Who is the role model in your family? My mother, possibly because I was the first boy. The attention I got was a bit more than others. Not that the other siblings were treated badly but the kind of excitement of getting a boy after girls meant a lot to them in our culture. My name “Munyaradzi” translated Comforter means that finally they have got a comfort.

What things did she used to do besides taking care of you which you emulate in her character or roles? Though she wasn't a working mother that nature of being industrious in carrying duties at home, though not much she encouraged in giving visions things which would benefit later in life in elements of life like social.

My father was not very vivid in providing that kind of guidance. but provided food and all other material stuff.

In terms of duties and other responsibilities did your mother assign duties different to you and your sister who were older than you? She always emphasized that I had to work in the garden especially in the weekend and my sisters the dishes. She also emphasized them especially when we had visitors. She made sure the structure of who is doing what was maintained to keep the societal expectations. However sometimes she took pride in mentioning that I could do some feminine duties like cooking especially when my sisters were away from home.

Did your father assign you duties from his role as a father? I don't really remember he was very much connected maybe they had discussed and gave the responsibilities to my mother. He only used to reemphasize what the mother had assigned us to do.

Now that you are married, what are your roles now? Well I have a small boy, well how I see things I make sure that bills are paid, invest on big things, big decisions, I make sure the family is functioning from an economic point of view.

What about the minor? There are certain things that I no longer think about, for instance dishes, getting a maid, discussing maid salaries and child welfare, cloths for our son and so on are now the responsibilities of my wife

How do like the roles? They are fine but at times I feel I leave a lot to her. If what she does was to be converted to monetary value what she does and what I contribute is under contributing, And I feel I need to contribute more.

Now that you both are working, Do you feel at same level in providing for family? I feel obliged to work a bit to contribute a bit more to the family above the normal salary

What else could you add to your upbringing? Was so much affected by television that I had all the emulations to marry a white woman who I thought from media was the epitome of beauty. So media affected my influence.

Appendix E2

Transcriptions of focus group on gender constructions

The session started at 1400hrs on 15 March 2015

After doing greeting and elaborating the purpose of the focus group session the researcher reminded the participant of their autonomy and free will of choice to participate or discontinue at any time without force. The researcher also assured participants of confidentiality and anonymity with data gathered.

The topic of discussion: Gender socialisation and gender constructs

Researcher: *What were your roles or duties at home when you grew up.*

Male: Responded that, I used assisting my sisters in cooking and doing their household chore. As a married man now he helps his wife in cooking especially when she is pregnant.

(M) We grew up as boys and used to do all the house chores which I continue to do now

(M)- grew up in a family of 8 3 girls and 5 boys. When we grew up we used to do the entire house chore, the girls were over protected by the mother. We used to sweep the house clean plate and so on. Now I no longer want to do that compensating.

(M): In my case where I grew up were two boys in a family of eight and we were given duties and responsibilities different to our sisters. I remember when we were around six, school going age I was already given duties to heard cattle and be responsible for their safety, ensuring that I have locked them up in their pans at sunset and have released them for grazing in the morning. The girls never did those duties. At the same time I was never given their duties, to cook, fetch firewood or water.

(M): You know what girls or females rather are weak and cannot do the hard manual labour tasks which we do. Can you plough a 10 hectors with cow? (He posed a rhetoric question)

Researcher: *What about the girls would they also want to do the hard chores meant for man? Would they go to the fields?*

(Unanimous response) Yes,

Heard cattle? No (again unanimously)

Why?:

(F): You know, when we wouldn't want to go and heard cattle it doesn't matter we cant, There is nothing difficult and special to have cattle out there, most of the time they will be playing games while the animals are grazing in their own, We don't want to go their because it is simply not our responsibility by nature. There will be men only in the forest because that's their role at home. If we say they should cook and do all the domestic work we will see them seated without cooking and sweeping the rooms. Our tasks are even tougher than their roles.

(F): I am not happy with categorizing roles as hard and tough as if our duties at home are light. They are not light at all. We work harder than the man, it's only that the way we have grown to understand strength is from history ascribed to men but otherwise we as women we work equally the same but not acknowledged only.

Researcher: *What other work do you think was considered manual for the girls?*

(F): Weeding the yard, that the task done by us females not because it's a hard manual demanding job but because we appreciate beauty better than man.

(F)- Grew in a family of eight, living with a step mother, I was doing all hard work. We were from different tribes and I felt she was harsh. She made me do all the hard work and now I can do all work even that meant for man

(F)- I grew up in a family of 8 and am 6th born I was over protected and right now I can't plough I can only do the work meant for women.

Researcher interjected for clarity: Was it your desire that you would have wanted to be exposed to masculine roles?

(F) Yes because in life you never know, what if the husband dies or you are not married what do you do? So you need to have all the skills and be independent, there is no need to depend on men on all things even the little things you can also do. Nowadays we also provide income, so gone are the days to depend upon men for everything

(F) All the females in family can't do the male work it was only restricted to man.

(M) Sometimes the upbringing shapes us into behaviors and lifestyles.

Researcher: *Now as an adult, what do you think about mixing roles?*

(M): These issues that are coming up about equality are not attainable in the typical home environment. You don't expect to see me sweeping the house when I have a wife at home. It's not applicable to our culture.

(M) I agree so much it unheard of to see a married man cooking and the wife is watching television, what will the people who visit say? it's a taboo.

(M) Each one should be responsible to perform own duties and roles at home. but when I feel like helping yes I can do that from my own volition not to be told today it's your duty to cook, No, I won't.

(F): Its backward thinking people should be moving with the times to be able to cook at times because we see cooks in hotels are men, but you see the same men who is a cook as his profession refusing to cook at home

(M) (Waving to stop the female participant mid statement) lets not confuse issues professional matters and domestic matters cannot be mixed. A father is a father and a mother a mother. It

doesn't matter if you are a head mistress at work, you can't come and boss around me at home I become the head of the family as my roles stipulate and that cannot be changed overnight.

(M): Adding on to what has just been said, a good wife should know her roles well at home different to what she does at work. Be submissive and accord the father the status he deserves as the head of the family no matter the body size, level of education, income or what which might point to be lower than that of the wife he remains the head of the family

Focus group ended at **1456hrs**

Appendix E3

Transcriptions of visual narratives - Prompt 1

Female participant 1

Bonus Time



Description.

2. What is portrayed in the artwork? *a man chasing his wife he wants to beat the wife and kids are crying. the man wants to spend his money alone. He therefore kicks the wife away by force.*

3. What media or material was used in the work? *water paint on cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The bright colours for the children and women usually they like bright colours. Just as females like bright colours too.*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The principles of art are shown. There is an idea of perspective and the use of space. The father and mother occupy the central space in the foreground to show emphasis.*

Step 3: Interpretation.

1. What does the artwork mean to you? *The artwork means man are greedy and violent. They want to spend their money alone or with girlfriends. The man are known for this attitude to dominate their interests in the home ahead of other family members.*

2. How does it relate to you in terms of gender? *man are violent, dominate decisions in the family financially because they are the providers*

3. What feeling do you have when looking at this artwork? *Women have to work for their own money to avoid violence and abuse. Men are weak and have no say in making decisions especially when they work. Working is another way to liberate themselves*

4. What do you think is the relationship between the title of the picture and its meaning? *Bonus time is when people get double salary and they don't want to share with their families*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Most women are abused in the homes by their husbands just because the husbands are the on who work for the families*

Female participant 2

Neglected rural home



Description

2. What is portrayed in the artwork? *A hut with the other part of the roof not thatched. There are some balancing rocks and the yard is filled with litter and grass in front of the hut.*

3. What media or material was used in the work? *Poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *deserted home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The colours of the hut reflect a dull neglected home*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *There is balance, the painting also shows source of light and the colours contrast with the message which is being portrayed by the picture.*

4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)? *the foreground is light brown, mid is green and the horizon is sky blue.*

Step 3: Interpretation.

1. What does the artwork mean to you? *It means that when a home is neglected there is no life. No one is living there especially the women.*

2. How does it relate to you in terms of gender? *females are most likely to take care of the home unlike man. Therefore this is a clear sign that there is no female living in this home. It is women responsibility to take care of the home better than men.*

3. What feeling do you have when looking at this artwork? *feeling of a hazard could have struck this home and no one lives there anymore.*

4. What do you think is the relationship between the title of the picture and its meaning? *The shapes and elements in the painting show neglect that has been done to the home. The dilapidating roof and grass growing everywhere.*

Female participant 3 (Female)

The Lost child



Description

2. What is portrayed in the artwork? *The child is in the wilderness the child has no-one to take care of him or her. The child is not dressed well and there is a bare rock and leafless tree*
3. What media or material was used in the work? *Water paint and cameo board*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Forest scene with a lone figure. The child holding his head in discomfort of being alone. The children need a complete home with parents who take responsibility for providing shelter and cloths and food.*

Step 3: Interpretation.

1. What does the artwork mean to you? *The artwork means that if the child get lost he or she become desperate and show that life is not a good thing. It shows that children like to be cared for and have hope in life. The bare rocks and the leafless tree depicts that there is no hope for the lost child.*
2. How does it relate to you in terms of gender? *Child caring should be done by both the parents*
3. What feeling do you have when looking at this artwork? *I feel depressed and lonely because the parents are not taking their responsibility here to protect the child. Particularly the mother is the one*

who is the custodian of children at home and should know the where about of the children all the time

4. What do you think is the relationship between the title of the picture and its meaning? *The presence of the tree without leaves shows that the child is so lonely and has no hope to find some help in that wilderness. This vulnerability is caused by lack of care from the adults.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Both male and female should have a role in caring for a child. If the child lose care from the parents' life will not be easy for the child. The child is a boy and his gender does not prevent him him from being vulnerable, gender matters with age to say that he is a man he can protect himself. Man should be brave enough to take care of themselves even in the forest but this boy crying shows some female characters of dependency*

Female participant 4

Rejected



Description.

2. What is portrayed in the artwork? *A lonely old man at neglected home.*
3. What media or material was used in the work? *Poster paint and cameo board*
4. What subject matter is portrayed in the artwork? (Such as home scene, industrial scene or farm scene) *Home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork?
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork?
3. What special techniques are employed by the artist?
4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)?

Step 3: Interpretation.

1. What does the artwork mean to you? *the artwork portrays that usually old people are left alone in the rural areas as their children seek for green pastures. the old man is looking down no hope for a happy life.*
2. How does it relate to you in terms of gender? *in terms of gender it shows that men has difficulties in looking or taking care after themselves.*

3. What feeling do you have when looking at this artwork? *Sympathise with the old as they suffer most time, because are usually left alone.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The picture depicts that the old man need someone to take of him he can't do it alone as he cannot do the house chores.*

Female participant 5

Life in the rural areas



Description

2. What is portrayed in the artwork? *There is a woman carrying a bucket of water and a man pushing a wheelbarrow also carrying water. Usually because of their masculinity men do the hard work. Women on the other hand do the light work.*

Are women physically weaker than men? *Yes it's their nature, they are created like that. They are not as strong as men.*

3. What media or material was used in the work? *Water paint on cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Home scene and garden tools. Water is always needed at home so it is a shared responsibility to bring water, for gardening or domestic use, washing plates, laundry and drinking.*

Step 2: Analysis.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The bright colour for the woman's dress clearly shows that women usually want to attract attention by wearing bright colours. The dull colours which the man is wearing are the favourite colours for men. Or sometimes it is the society which stereotypes colours for men and women.*

Why do women want attention? *Women are viewed and also view themselves as objects of beauty unlike men. Women are concerned with their appearances more than men.*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The principles of art were used to make sure space is adequately used and that there be proportion in the art work*

3. What special techniques are employed by the artist? *Use of colour or contrasting colours and basing to give texture to the artwork .*

4. How did the you as artist divide or define the spaces in the artwork (such as fore, mid and back ground)? *The space was clearly divided. The background was clearly shown as well as the foreground.*

How did such usage of space impact on the work? *There is attention on the female who is placed in the foreground. The women is the most active at home. So the attention is placed on her doing the domestic chores*

Step 3: Interpretation.

1. What does the artwork mean to you? *The artwork means that women and man should share work at home. It means that man should do the hard work at home since they are stronger than women. Man do the work to support the women who has the major responsibilities to cook, wash plats and laundry. So the man is there only to help*

2. How does it relate to you in terms of gender? *Women should do light chores while man do the heavy work. Generally that there is division of labour in the home.*

3. What feeling do you have when looking at this artwork? *I feel happy because the man is assisting the woman. Everyone is working which is fair. There should be equality at home and this is what is hapenning*

4. What do you think is the relationship between the title of the picture and its meaning? *The title of my picture is much related to its meaning because it depicts what really happens in the rural areas. Where the heavy manual labour is done by man and there is division of labour based on gender lines.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The overall feeling of the art clearly shows that there is division of labour according to gender.*

Female participant 6

Domestic Violence



2. What is portrayed in the artwork? *the husband is being beaten by the wife. Usually it is the women beaten by men. Women now have the courage and confidence to fight and beat their husbands.*

3. What media or material was used in the work? *poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *home scene*

Step 2: Analyse.

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *No perspective was shown on the artwork but there is balance in the objects drawn are placed at the centre of the board*

Step 3: Interpretation.

1. What does the artwork mean to you? *the art work means that man should not relax thinking that women are obedient, docile and humble. Men should be aware that there are some women who are more powerful than them. there should be peace in the home and no violence.*

2. How does it relate to you in terms of gender? *Culturaly it is man who should beat the woman so with fights for rights, man can also be beaten.*

3. What feeling do you have when looking at this artwork? *The woman is not following our culture. So the artwork is embarrassing to see a women defeating her husband.*

4. What do you think is the relationship between the title of the picture and its meaning?

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Men feel not respected when being beaten by their wives and if the wife once defeat the husband she may become boastful and may want to lead all activities in the home. women need equal opportunities with men that's why the women is brave enough to challenge their husband*

Male participant 9

Life in new resettlement



Description

2. What is portrayed in the artwork? *two huts in a rural setting*
3. What media or material was used in the work? *water paint on cameo board.*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Two huts in a rural settlement.*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *Colour is representative, green shows life, blue peace in the rural setting. Colour shows the mood of the painting.*

Step 3: Interpretation.

1. What does the artwork mean to you? *The family has just resettled and have only managed to build two huts no enough for cooking, sleeping and storage of items.*
2. How does it relate to you in terms of gender? *sharing a hut as father and mother will use one hut for sleeping and storing goods while the other is for cooking and sleeping of children.*
3. What feeling do you have when looking at this artwork? *It reminds me oof my rural home experience as a boy*

4. What do you think is the relationship between the title of the picture and its meaning? *The life in a new resettlement is difficult at first as no proper structures are present.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *It shows that in difficult circumstances we end up improvising for example kitchen doubles as for cooking as well as bedroom for children*

Male participant 10

Handball



2. What is portrayed in the artwork? *Male and female students are playing handball. There is a good interaction on both parties*

3. What media or material was used in the work? *Poster paint on cameo board*

4. What subject matter is portrayed in the artwork? (Such as home scene, industrial scene or farm scene) *sports scene in higher education institutions.*

Step 2: Analysis.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *balance is used*

Step 3: Interpretation.

1. What does the artwork mean to you? *the artwork means that there is a very good interaction between male and female students and again age restriction is not considered, all students are equal.*

2. How does it relate to you in terms of gender? *there is good gender relationship*

3. What feeling do you have when looking at this artwork? *gender sensitivity*

4. What do you think is the relationship between the title of the picture and its meaning? *Good relationship since sporting activities are played by both males and females.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Overall, both males and females have equal opportunities in terms of learning and sporting activities hence there is equal room to do equal opportunities.*

Male participant 11

The hut in the forest



Description

2. What is portrayed in the artwork? *there is a hut, a river, a garden, a tree, stones, birds and mountains to show the nature of the forest.*

3. What media or material was used in the work? *poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *It is a home scene that shows a rural setup*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork?
Shape was used to show images

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork?

3. What special techniques are employed by the artist?

4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)?

Step 3: Interpretation.

1. What does the artwork mean to you? *It means there is life in the forest because one can survive due to a rear source of water and a fertile land. through hunting and gathering.*

2. How does it relate to you in terms of gender? *there is a hut to show there are people living in the hut and the garden across to show a family works in the garden*

3. What feeling do you have when looking at this artwork? *peace and life*

4. What do you think is the relationship between the title of the picture and its meaning? *There is a relationship between the two because the hut is in the forest where there are birds, trees, mountains and a river flowing and also a garden*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *it is however gender balances because of the movement of family in terms of the structures and animals that is birds.*

Male participant 12

Leisure Time



2. What is portrayed in the artwork? *The artworks shows two school girls playing a game during break time at the school under the shade.*

3. What media or material was used in the work? *Poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *a school social scene*

Step 2: Analyse.

Step 3: Interpretation.

1. What does the artwork mean to you? *There are certain games played by girls and also by boys during leisure time.*

2. How does it relate to you in terms of gender? *usually girls play nhodo (the game) though boys also play the game but not as frequent as the girls.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *There is no gender balance in the painting.*

Male participant 13

Peace



Description

2. What is portrayed in the artwork? *a lonely forest with a river and balancing rocks with white flying birds.*

3. What media or material was used in the work? *poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *forest scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *the cool colours that have been used matches the environment.*

Step 3: Interpretation.

1. What does the artwork mean to you? *the work resemble peace and harmony, human beings need a lonely place to settle their minds The white birds represent peace which should just continue to hover around the place.*

2. How does it relate to you in terms of gender? *Both sexes can go to a lonely place to settle the worries. Even they can go for enjoyment. Thus husband and wife can go to a lonely place to enjoy the day the river can be a place for refreshment.*

3. What feeling do you have when looking at this artwork? *Happiness,*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Both sexes are equally treated. Any human being need a safe place.*

Male participant 14

Breakfast



2. What is portrayed in the artwork? *Tea being being served in the morning*
3. What media or material was used in the work? *Poster paint and cameo board*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *A breakfast scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *colour has been used to show the choices of women who are responsible for preparing breakfast*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork?
4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)?

Step 3: Interpretation.

1. What does the artwork mean to you? *People need food in the morning (breakfast) and it's usually served by women*
2. How does it relate to you in terms of gender? *Food is served by women in the morning*

4. What do you think is the relationship between the title of the picture and its meaning? *title relates to the subjects of the image, a cup of tea and the rising sun*

Male participant 15

Habitat



Description

2. What is portrayed in the artwork? *A tree with leaves and hole on the trunk, shelter for animals*
3. What media or material was used in the work? *Poster paint and cameo board*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Forest scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork?
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Dominance was used to help focus of the artwork*

Step 3: Interpretation.

1. What does the artwork mean to you? *Animals need shelter. They feel at peace since they use the environment as their habitat*
3. What feeling do you have when looking at this artwork?
4. What do you think is the relationship between the title of the picture and its meaning? *The meaning of the artwork is directly related to the title.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Animals are also important and depend on nature for shelter.*

Male participant 16

Confusion



Male_____

2. What is portrayed in the artwork? *A man standing at a road junction confused on which way to take. There is no sign post and the two branches of the roads are all leading to mountains. Clouds are forming showing that it may rain before he reaches his destination.*

3. What media or material was used in the work? *poster paint and cameo board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *A road in the forest*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *Perspectives has been used to show distance increase of the road from the stand point of that man*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Visual balance has been created by the placing of object equally across the picture plane*

Step 3: Interpretation.

1. What does the artwork mean to you? *The work means that when faced with choices and the objects are similar with no additional information it is difficult to make choices and decisions. People need to carry maps and the roads should have signs*

2. How does it relate to you in terms of gender? *Man usually do the hard work fending for the family from faraway places, so the man is going far to fend for the family and that it is a forest area with no houses. Man alone has that kind of bravery to walk in the forest area alone. Man are the providers at home aswell. so they have the responsibility to travel far to get food for the family*

4. What do you think is the relationship between the title of the picture and its meaning? *The title and the work are related because the focal point or the figures gesture shows the confusion as well as other elements in the image, the road. I the home it is the prerogative of the man to make decisions, important decisions for the whole family so the man here is symbolising their task and role as decision makers*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Usually men are not afraid to walk alone in the forest unlike female counterparts. Also long distances are not expected for females unlike man.*

Male participant 17

The hunter and the hunted



Description

2. What is portrayed in the artwork? *An eagle flying looking for pray on a hen and its chicks.*
3. What media or material was used in the work? *Poster paint on cameo board*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Forest scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The colour was effective to express the message. The artwork has balance*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The perspective allows audience to see depth.*

Step 3: Interpretation.

1. What does the artwork mean to you? *It means when other people are busy doing their work for survival. They should be aware that there are some dangers that can come at any time and cause death. An awareness of danger especially HIV and Aids which can attack even the innocent. The eagle represent HIV and the hen and chicks represent the people who when they try to find food for their children an enemy can attack them.*

You mentioned about colour being effective in expressing message, How did the colour express the message effectively? Red is known for danger especially when used with images of predators and other fearsome objects, but however its different when it is used with females it might imply issues like valentine.

2. How does it relate to you in terms of gender? *The masculine is the hunter and the hunted is the feminine.*
4. What do you think is the relationship between the title of the picture and its meaning? *There is a direct relationship, the hunter is evident as the eagle and the hen and chicks are the hunted.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The females should be very careful in most cases are the hunted and are the victims.*

Appendix E4

Transcriptions of visual narratives - Prompt 2

Female participant 1

Bible Study



Female _____

2. What is portrayed in the artwork? *There are two males and two females who seem to be discussing something from the bible because they are all holding bibles.*
3. What media or material was used in the work? *Photography*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The colours are contrasting according to gender, Women have bright colours while men have cool colours.*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *There is balance in the distribution of figures, Colours contrasts and variety which gives the image interest.*

Step 3: Interpretation.

1. What does the artwork mean to you? *It means that what men can do woman can also do that. Bible study brings happiness to both sexes as expressed by the faces of participants in the picture*
2. How does it relate to you in terms of gender? *Its both feminine and masculine since both men and women are sharing the same thing the bible.*
4. What do you think is the relationship between the title of the picture and its meaning? *Bible study means that people are studying the bible. All people in the picture are holding bibles and some are opened to show that they are discussing on a certain message from the bible.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Both male and female can contribute to the same goal. Woman can give their opinion about the bible statement as well as men.*

Female participant 3

Career



Female _____

2. What is portrayed in the artwork? *A lady is leading a band and both man and women are playing the same type of instruments and equally involved in dancing.*

3. What media or material was used in the work? *photograph*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *music scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork?

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Focal point has been used to highlight the band leader.*

Step 3: Interpretation.

1. What does the artwork mean to you? *It means that women are also capable of doing what men can do. Women also play an important role or a tiresome career to take care of their family*

2. How does it relate to you in terms of gender? *It shows that gender equality since both men and women are equally participating and they are all playing same type of instruments.*

4. What do you think is the relationship between the title of the picture and its meaning? *There is good relationship between the title and its meaning because music is a career which people can earn a descend life through it. This type of career involve both sexes meaning to say men and women fight hard to look after their families*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The artwork treats men and women equally since they are all actively involved, although the band is being led by a female. But it's a career done by both sexes.*

Female participant 4

Workmates



Female _____

2. What is portrayed in the artwork? *Ladies and gentlemen.*
3. What media or material was used in the work? *photograph*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *work scene*

Step 2: Analyse.

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The tallest figure is place at the centre as the focal point however the colours are use to spread the eyes across the picture plane.*

Step 3: Interpretation.

1. What does the artwork mean to you? *The artwork means that women can also be at the same level with man in terms of achievement. And also that women can also take leadership roles.*
2. How does it relate to you in terms of gender? *Woman are equal to man for they can operate at the same level.*

4. What do you think is the relationship between the title of the picture and its meaning? The relationship is that both man and women can do work.

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Man and women should work as a team.*

Female participant 5

Warm it up



Female _____

2. What is portrayed in the artwork? *The artwork portrays women in classy coats*

3. What media or material was used in the work? *Photograph*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Cloths advertising scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The colours are wellbalance light and dark colours*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The photograph is balanced*

4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)? *the background is lighter than the subjects to highlight them*

Step 3: Interpretation.

1. What does the artwork mean to you? *The picture shows that women are need of warmer cloths during winter*
2. How does it relate to you in terms of gender? *The cloths on sale are feminine.*

Female participant 6

Happy times



Female _____

Step1. Describe.

2. What is portrayed in the artwork? *father and mother well dressed. they are smiling to show that they are happy.*
3. What media or material was used in the work? *Magazine cover*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Photograph with no background setting*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *Bright colours used to show happiness*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *balance, contrast and perspective were used*

Step 3: Interpretation.

1. What does the artwork mean to you? *The artwork means that if people get enough things they enjoy in life and feel happy all the times as equally as men and women*
2. How does it relate to you in terms of gender? *Both man and woman can express happiness*
4. What do you think is the relationship between the title of the picture and its meaning? *the gesture of the people in the photograph portray happy times through the smiles.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *both women and man are feeling happy because they share a smile.*

Participant 7 Female

Luncheon in the park



Describe what you seen the artwork? There are two gentlemen and two ladies. Another lady is naked and the other lady is partly clothed but the gentlemen are fully dressed.

What subject matter is represented in the image? The people are having a picnic. With food in the basket. Two gentle are looking at the same object. Another lady is bathing, r elaxing. The gentle men's gaze is focusing somewhere.

What elements do you think have been used to enhance the artwork its meaning? lets start with the colour, this colour used on the body of the women is bright and shows the beauty in the women. The colour used on the jackets and hat of man show that strength of man and also the dignity in man rather than the woman who is naked. I didn't like the idea of showing the lady naked while gentlemen are dressed completely. The other woman is wearing transparent with a colour which is transparent; the colour shows that it is light material.

There is also perspective which was used quiet well. The way the other man is relaxing also shows balance. The foreground is dominated by figures while the background is dominated by the thick forest.

How does use of space impact on the impression of the image? The colours used on the background have a contrast on the subjects. The foreground shows a recession and has a light shade. What is disturbing is contrast on the male subjects and the background intersect.

What does the work mean to you? Referring to the elements and principles identified, it is good to use the bright colours pink for the ladies but what disturbs is that the lady is completely nude while the men are dressed, What does it show? There is humiliation on the part of females. Even though ladies are now related to some bright colours and dull colours to man. The trouser is dull and the dress is brighter.

How does the artwork relate to you in terms of gender? There is no balance if the woman is naked and man dressed. Why is the lady undressed? It represents women as loose beings even though we have value. It disturbed me so much.

Does it show superiority and inferiority in terms of males and females? There is superiority on the male and inferiority on the ladies.

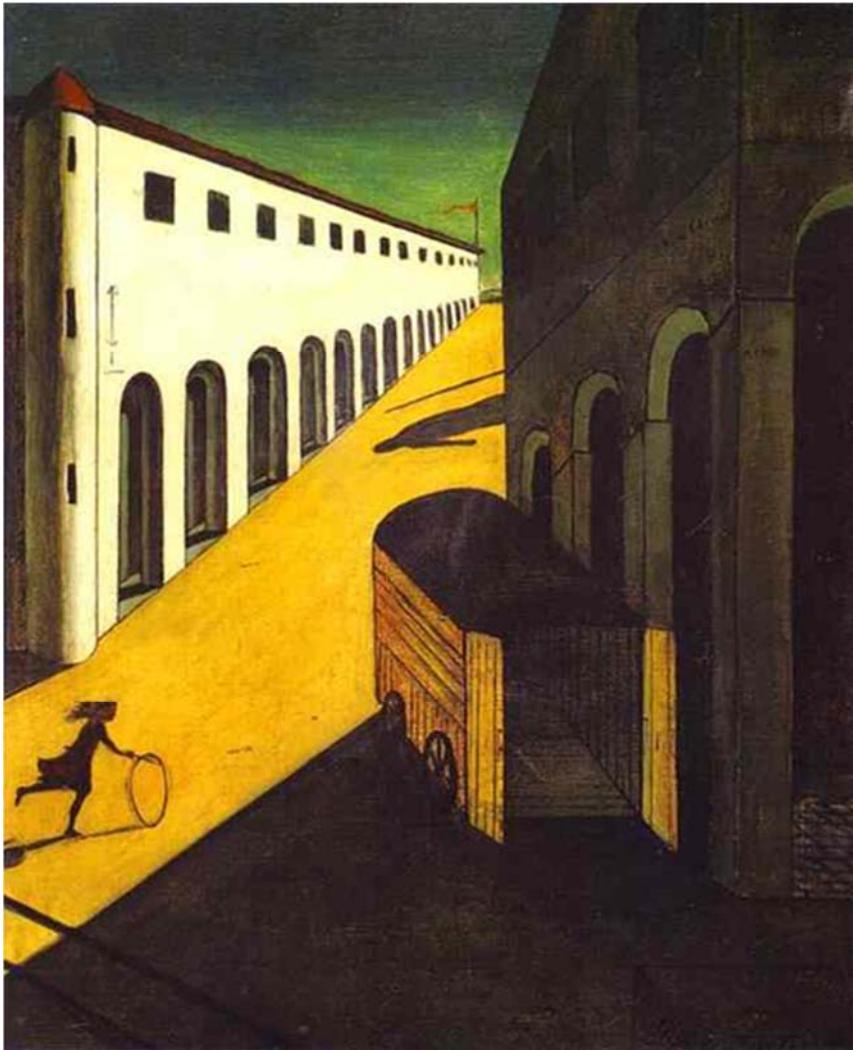
In terms of attention, as on-lookers are we not attracted to the female? But you are attracted by the nakedness.

What do you think is the relationship between the title of the picture and its meaning? Relationship is there and the people are relaxing and enjoying. even though there is no balance. It's like they are on picnic but its not clear, the other guy is pointing somewhere and one of the man seems to be related to the naked woman due to proximity in the picture

What overall gendered feeling do you get from the painting? Generally I can deduce that males view the beauty in a woman maybe as shown by their bodies. Most woman want to present themselves naked. They think the beauty of the women is in the body

Female participant 8

Melancholy and mystery of the street



Can you describe what you see in the artwork? when we look at these artworks unfortunately we have read about them so maybe influenced by the reading. When you look at it, it gives me shivers. it's like a bad dream, there is light like moon light in a dream you don't see the real light it just like a world without colours, and it's a bit frightening and here is this girl in the street comfortable in that street. The colours do not tell what time of the day it is? we see an orange flag blue sky, white and a dark building.

What elements have been used to enhance the artwork? The first thing you notice is the white colour of the wall and the lines showing perspective which is so sharp. and it. must be multiple point perspective. (pointing to windows) There are lines everywhere. There are clear lines, square and sharp edges. We have colours there, white, orange, black and green and that feeling of not being real world. A trailer with wheels. There are human shapes have a girl playing in an empty street with a wheel and a shadow of an unseen figure which I feel is kind of a Zombi.

How does the space impact on the impression of the whole artwork? (The foreground back ground) we have a full occupied space with wall on either side this foreground with a big big big big building there and in the foreground can also talk of having that small girl who looks small and that perspective making us feel the space is going on and on and on. That long road with the girl alone, so its like you are in a nightmare and you are alone in this space and you have buildings and the Zombi coming and o other living space not even a dog.

What is the meaning of the artwork to you? Perhaps in real life we are really alone as individuals in this world,

What gender feeling does it show you? you get Man don't feel depressed or overpowered by certain things that happen in life, perhaps its women who feel this emptiness and perhaps that's why women suffer most than men,

What do you think is the relationship between the painting and the title? perhaps the melancholy is what I have been talking about. The street perhaps stands for life, one's life. The street is just part of one's life and you don't understand what is happening to you, people die, where do they go? Do they come back? There are so many things we don't understand but maybe that's why we end up saying God you know all. When my father died first and then my sister then my mother later. I cried for two months and I couldn't understand what was happening even though I was an adult. I seemed to be in the street there which was just grey meaningless.

Is the yellow not giving a sigh of light? That's why I said it's confusing because we can't have yellow in moonlight and the flag which is red is visible except white is really white in its whiteness. but the dark colours and neither here nor there.

How can you describe the overall feeling of the artwork? It gives e shivers I wouldn't put it up in my house.

Is it masculine or feminine? It is masculine in that it is depicting a feeling of a woman that a woman can be depressed and can be overpowered by certain feelings. but it's a painting done a male showing about how he feels about a women's feeling saying me the male I am not afraid of anything everything is normal to me but you women get these funny feelings and are afraid to face things you cant see. empathetic about women feelings.

Male participant 9

Gossiping



Male _____

2. What is portrayed in the artwork? *Two women sitting outside a house chatting*
3. What media or material was used in the work? *photograph*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Home scene*

Step 2: Analyse.

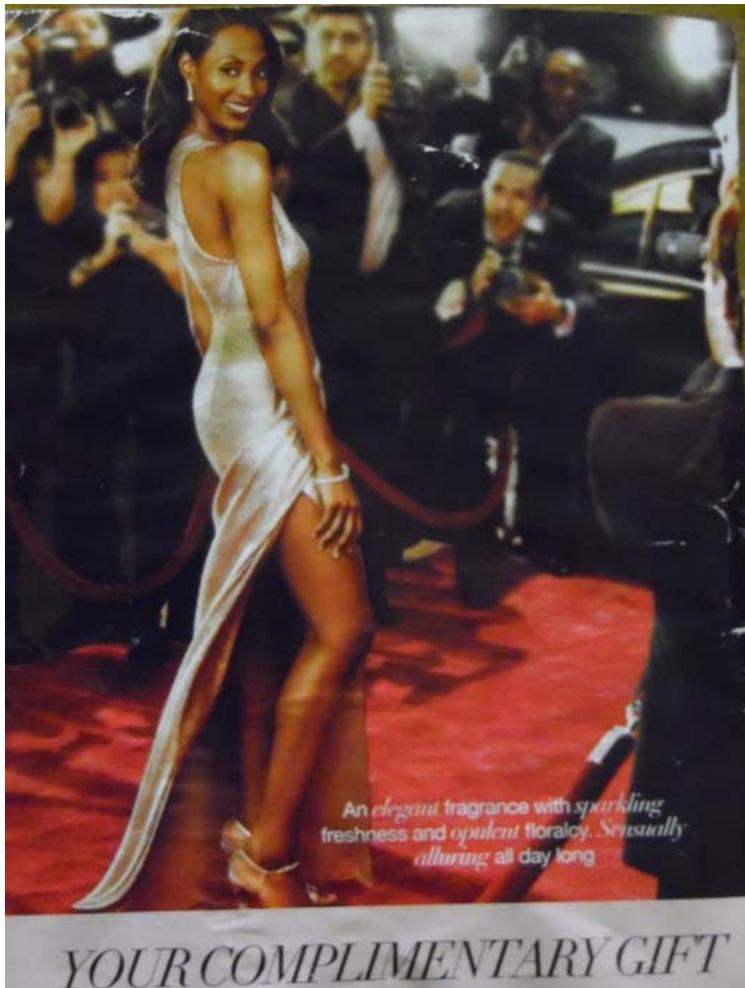
4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)?
Light colour in the background has been used to highlight the figures in the foreground

Step 3: Interpretation.

1. What does the artwork mean to you? *Women are only good at gossiping*
2. How does it relate to you in terms of gender? *Man are not often involved in gossiping*
4. What do you think is the relationship between the title of the picture and its meaning? *The title befits the content of the image.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Females by their nature are good at gossiping in various environments, home, fetching firewood and water.*

Female participant 10

Beauty



Male _____

2. What is portrayed in the artwork? *A lot of men focused on a lady as if the lady is the center of attraction.*

3. What media or material was used in the work? *Photograph*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Beauty peagent*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *harmony of colour . Colour red sed to create a focal point as it forms background of the lady in focus.*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Balance has been used to accommodate a large audience of men focusing on the lady in the foreground*

4. How did the artist divide or define the spaces in the artwork (such as fore, mid and back ground)? The lady who is the focal point is accurately placed in the foreground and the admiring men in the background

Step 3: Interpretation.

1. What does the artwork mean to you? *The photograph means that women are centre of attraction. All men when a woman passes there is psychological imbalance when ladies pass by. Woman draws men's attraction.*

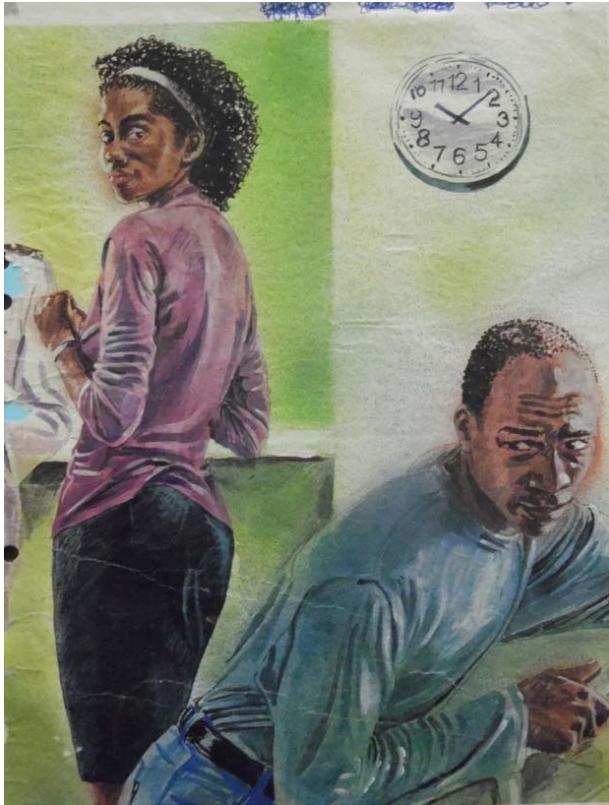
2. How does it relate to you in terms of gender? *Masculine because all men are looking at the lady*

4. What do you think is the relationship between the title of the picture and its meaning? *Women's beauty is the centre of attraction to most men.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *All men present were interested in the presence of the lady. With a red carpet for love.*

Male participant 11

Love



Male _____

2. What is portrayed in the artwork? *A couple in the kitchen*
3. What media or material was used in the work? *Water colour on canvas*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *domestic scene*

Step 3: Interpretation.

1. What does the artwork mean to you? *a couple working together in the kitchen really shows that they are in love.*
2. How does it relate to you in terms of gender? *Bothe feminine and masculine*
4. What do you think is the relationship between the title of the picture and its meaning? *The title and the image are related because it is only through love in our culture where you can see a man working with his wife in the kitchen which is a prerogative of women.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Men and women can also share some work in the kitchen like, cooking, washing dishes etc.*

Male participant 12

Happy times



Male_____

2. What is portrayed in the artwork? *A mother playing with her child after a laundry*
3. What media or material was used in the work? *Photography*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *a home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The complementary harmony of green and white was used effectively to show the harmonious relationship between mother and child.*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Focal point of the mother and child and blurring background.*

Step 3: Interpretation.

1. What does the artwork mean to you? *Happiness and mothers love. it reminds me of my mother's love and caring.*
2. How does it relate to you in terms of gender? *The picture is feminine from the colour green used and the subjects or the they represented*

4. What do you think is the relationship between the title of the picture and its meaning? *The relationship is evident. Love between the mother and child shown by the gestures and smiles of the two.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The picture shows a women and a girl child having fun after a mother had done some laundry. It shows love between the mother and the child.*

Male participant 13

Appreciation



Male _____

2. What is portrayed in the artwork? *a man with dreadlocks showing that people are now accepting people with dreadlocks.*
3. What media or material was used in the work? *photograph*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *advert scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *the colour properly used and especially the blue and white*
2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *The artwork has a dominant portrait*

Step 3: Interpretation.

1. What does the artwork mean to you? *it shows that people in the society even at work places they are now appreciating individuality.*
2. How does it relate to you in terms of gender? *It is masculine usually man favour such kind of hairstyle.*
4. What do you think is the relationship between the title of the picture and its meaning? *The colour blue is associated with men and also most men are seen with dreadlock. Women different hair styles.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The artwork mostly shows priority of man rather than women.*

Male participant 14

Wedding



Male_____

2. What is portrayed in the artwork? *Wedding photographs*

3. What media or material was used in the work? *Photographs*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Wedding scenes*

Step 3: Interpretation.

1. What does the artwork mean to you? *There is joy on the wedding day. The two who have entered into the wedding contract should abide by it.*

2. How does it relate to you in terms of gender? *It is gender biased.*
3. What feeling do you have when looking at this artwork? *Its related*

Male participant 15

Neatness



Male _____

2. What is portrayed in the artwork? *A well maintained garden with flowers well looked after.*
3. What media or material was used in the work? *photograph*
4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Flower garden scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The artwork is well balance in terms of colour and shapes*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Harmony has been shown through the use of the green colour*

Step 3: Interpretation.

1. What does the artwork mean to you? *Neatness is an essential aspect in every home. Neatness is a sign of life in the home.*

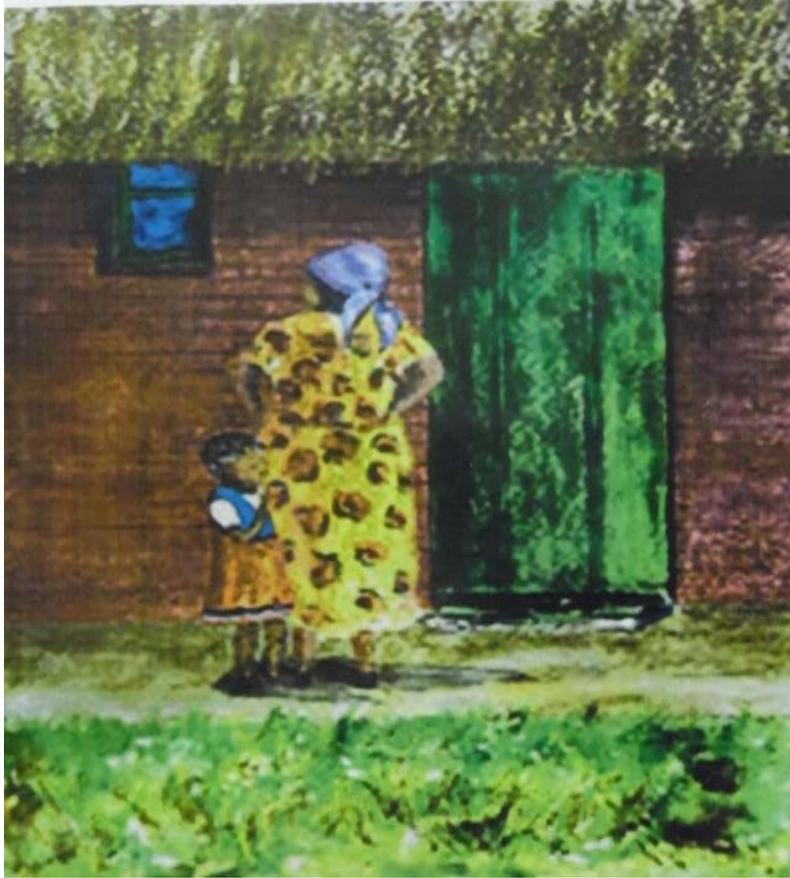
2. How does it relate to you in terms of gender? *Wpmen are always associated with neatness*

4. What do you think is the relationship between the title of the picture and its meaning? *the presentation of the garden is neat and it relates to the theme*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *colour green is favoured by women and the arrangements and maintenance at home is done by women.*

Male participant 16

Waiting in Zimbabwe



Male_____

2. What is portrayed in the artwork? *a woman and child at a house. A woman is standing in front of a door with hands on her waist*

3. What media or material was used in the work? *Oil on Canvas.*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Home scene*

Step 2: Analyse.

1. How would you define the role of the elements (colour, shape, line and so on) in the artwork? *The green ground shows life, the orange dress and bright colours are associated with women.*

2. What is the role played by the principles of art (perspective, balance, rhythm, contrast and so on) in the artwork? *Balance is used on the foreground and the roof.*

Step 3: Interpretation.

1. What does the artwork mean to you? *That usually women are looked after by their husbands as the woman seemed to be waiting anxiously*
2. How does it relate to you in terms of gender? *in this case the women's roles seems to be that of taking care of the home.*
4. What do you think is the relationship between the title of the picture and its meaning? *The pause of the women reflects the title of the work.*
5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *The feeling is those women were usually there for taking care of the homes.*

Male participant 17

After a busy time



Male _____

Step1. Describe.

2. What is portrayed in the artwork? *A woman after a busy preparation and hard domestic work looks out through a window which brings in light into the room. There a lot of kitchen utensils in front of her.*

3. What media or material was used in the work? *Oil on Board*

4. What subject matter is portrayed in the artwork? (such as home scene, industrial scene or farm scene) *Kitchen Scene.*

Step 3: Interpretation.

1. What does the artwork mean to you? *The light could be coming from the early morning rise sun, so women are always the first to rise up in the family. or*

2. How does it relate to you in terms of gender? *Women's role is to feed the family*

4. What do you think is the relationship between the title of the picture and its meaning? *The colours used for the women's cloths show that she was working in the kitchen.*

5. How would you describe the overall feeling of the artwork in terms of gender attitudes? *Women are very comfortable when working in the kitchen and preparing food for the family*

Participant 18

Male participant 18

Female body as the battle ground Barbra Kruger



Describe the photograph. The image shows the female face divided symmetrically into two halves with different visual appearance, a real representation and a negative image.

What does the image evoke in you? It shows that women are abused and men dominate in society. And want to take advantage of women

Does it mean women are weaker in society? Traditionally men dominate over women and shadow the image of women such that they are no longer in real appearance

Do you agree with the view portrayed by Kruger of a male gaze dominating? I don't agree it's only that Kruger is fighting women rights that men have been dominating for long and the women are fighting that they should be viewed correctly.

How does the image and its title relate to the critical thinking (Feminist) which Kruger has? It relates well because woman become a field in which a battle is fought, men are fighting for their endeavours through women and women are also fighting about their rights.

Any comment on the photograph. The artist could have used computer aided software to alter the photograph so that we could see how dominance of the male gaze is portrayed.

Does it also show that women can also dominate on their own? Yes to date we have many women who are dominating in society and create a different view or image in society.

Male Participant 19

Matende eshungu (Callabsh of anger)





Matende eshungu (Callabsh of anger)

When I first worked on the painting it was upside down (Figure 1) my supervisor advised me to present it the up side down.

Describe what is in the painting. The calabashes are represented in their various forms from how they are obtained in the fields. The painting represents a lady in the inverted position. I worked on the painting inspired by a women bust or portrait. and then abstracted with a lot of gourds Thw women is full of wrath, anger and is traumatised. My expression was to show many calabashes as weights of anger on her body which will always pull her down from his thinking clearly, hand cannot stretch, they prevent her from moving forward. These might even break and when that saturation is reached we don't know what will happen. She might end up committing suicide or living a reckless life in an effort to find peace, pleasure or happiness to cover- up for the mistakes done.

To me this painting also carries the feminine theme.

Why the woman as the subject to carry the burdens and anger? From society it seems women suffer most. From my personal experiences, man can manage and get away with frustrations, can just leave and get away from these things not in the same way women do it. So that's how I looked at the issues.

Are you suggesting man and woman have different ways of controlling feelings? yes I would safely do that, Man and woman have different way of controlling feelings. Man do approach their problems in a steady manner or in a way which will enable them to solve their problems in an easier than women who end up being victims for their own problems.

Why are the gourds in different colours? The different colours only show that there can be different problems or encounters, love, finance.

Why are the colours subtle , they are not striking? Is it that the problems which women blow out are really not worth the attention they give them? When I did the painting... especially when I do the black, reds and mix them generally I like those colours and I also associate these colours with....the society views red.... The society does not view red lightly, it views red is associated with bad things like danger and death, that's what also I will be having in mind. beside generally liking the colours. well them being subtle I didn't have that in mind but we can also take it like that. When I painted I was only doing from what the society thinks about the colours.

The inverting of the picture, what does it mean to you now when its inverted? I was trying to understand it from the view f the supervisor who felt it looked common and there will be nothing special?

What meaning does it bring to you now? I still maintain the same meaning but further I view that this women could be seeing life as if the world has turned upside down to her when she is in problems. So I agreed to turn the painting up side down

How did you utilise the background to aid the meaning of your artwork? The colours used are not pleasant according to the societal view. It was just a matter of showing the same colours in the whole composition for the subject and the background they are almost similar.

Male Participant 20

Makiwa Mutomba Title: Three ladies



Description

Most of his works he has three subjects, He uses a lot of colour and contrasts. The execution of his work is hyper realistic

Meaning: There are times when women go and meet as women and discuss their issues. The painting shows ladies in uniform dressing probably a church group and they discuss their issues. They have pride in such associations

Gender feelings: the ladies are enjoying opening up to other women, observing the other.

How do you compare men having groupings? Men do have their form of groups but they don't celebrate them as women. Men reserve how they run their affairs unlike women who share ideas.

Do women have a syndrome of wanting to depend on others or wanting to share? Females are free to express what is happening around them to other men than men. But however there is a shift due to social media that men are becoming increasingly able to share their challenges in home.

Females have some insecurity if they don't share their issues. They have a lot of pressure when they don't bring something to the table. When others bring something they feel obliged to also share something.

Appendix E5

Transcriptions of visual narratives interviews –Prompt 3 *The Family*

Participant 1

Doll Family (Female)



1. Describe what is portrayed in the artwork? There are three dolls which represent a family of young children at a play group.

2. What is the role of the father in the family? The father looks after the family and provides security

What visual elements and principles in your painting do you think relate to these roles in the painting? The size of the father shows a biggest in terms of size

3. What is the role of the mother in the family? Mother takes care of both the father and children

What visual elements and principles in your painting do you think relate to these roles in the painting? Mother is placed at the centre meaning that she is central and plays an intermediary role.

4. What is the role of the children in the family? Children help with minor duties at home

What visual elements and principles in your painting do you think relate to these roles in the painting? Small size

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Family play

Describe and justify the use of colours in your artwork. Father is painted in blue to show that he is calm and respected; the mother is in red to show passionate and industriousness.

Interpretation.

1. What does the artwork mean to you? The family members are joining hands to show love and unite

2. How do the gestures of the actors in the artwork enhance its meaning? The joining of hands represents unity and consensus when it comes to discussion of topical issues

2. How does the artwork reflect gender attitudes and roles to you? The position of the mother shows that she plays important roles for the family and father being the biggest shows that he plays the leading role in the family.

What other comment would you like make about gender constructions in Zimbabwe? Culturally man plays a leading role but at times women are seen

Participant 3

Chicken (Female)



1. Describe what is portrayed in the artwork? A group of chicken. The cock is standing on a stone, a chick is in-between the hen and the cock

2. What is the role of the father in the family? Leading and protecting the family

What visual elements and principles in your painting do you think relate to these roles in the painting? The cock is standing on the stone for security. The hen is behind the chick to protect as well.

3. What is the role of the mother in the family? To care and protect for the family as well as provide food.

What visual elements and principles in your painting do you think relate to these roles in the painting? Gesture of looking after the chick and proximity

Interpretation.

1. What does the artwork mean to you? The artwork shows that the family depends on the father for security and protection. The father is the leader and decision maker.

2. How do the gestures of the actors in the artwork enhance its meaning? The fact that the cock is standing on the stone shows that it is the provider. The fact that the chick and mother are facing in one direction towards the father shows that they depend on the father.

2. How does the artwork reflect gender attitudes and roles to you? Both the father and mother have a part to play in the family

What other comment would you like make about gender constructions in Zimbabwe? Globalisation has affected our culture. There is a shift in stereotypes

Participant 4

Tree Family (Female)



1. Describe what is portrayed in the artwork? The artwork shows the tree family. It shows generativity as the tree has fruits which will fall off and the seed will then germinate. Thus the ecosystem is being enlarged. Furthermore the leaves are green and the ground is green to show that the soil is fertile.

2. What is the role of the father in the family? The male plant is there to fertilise the small plants under the big tree.

What visual elements and principles in your painting do you think relate to these roles in the painting? The fruits in the big tree and the small plants under the big tree.

3. What is the role of the mother in the family? The role of the mother is to provide food as the leaves fall down they decay thereby producing fertility

What visual elements and principles in your painting do you think relate to these roles in the painting? The growth and colour green shows that there is life hence the plants get fertility from the leaves falling down.

4. What is the role of the children in the family? The small plants grow under the big ones to get protection

What visual elements and principles in your painting do you think relate to these roles in the painting? The green colour shows life.

5. What subject matter is portrayed in the artwork? (Such as eating scene, playing scene, garden scene, field scene)

Describe and justify the use of colours in your artwork. The colours are complementing each other. The green colour shows there is life as results the plants are green and there is production as the tree have fruits which shows there is generativity

Interpretation.

1. What does the artwork mean to you? The artwork there is generativity. The tree family growing big and the ecosystem is growing

2. How do the gestures of the actors in the artwork enhance its meaning? The number of small trees shows generativity and also the fruits in the trees show that there is generativity

2. How does the artwork reflect gender attitudes and roles to you? The tree family shows that the mother is there to procreate and bear children.

What other comment would you like make about gender constructions in Zimbabwe? Gender issues are changing as the government is advocating equality in roles.

Participant 5

Parents and playing Children (female)



1. Describe what is portrayed in the artwork? *The picture shows the father and mother and two children playing on their own*

2. What is the role of the father in the family? *Father is the heard of the family. He is the decision maker*

What visual elements and principles in your painting do you think relate to these roles in the painting? *He is sitting on a stool. The father is talking to the mother*

3. What is the role of the mother in the family? *The mother entertains the father and takes care of the family*

What visual elements and principles in your painting do you think relate to these roles in the painting? *The mother is sitting on the ground on a mat as a sign of subordination and respect to the father on a high stool.*

4. What is the role of the children in the family? *They help their parents.*

What visual elements and principles in your painting do you think relate to these roles in the painting? *They are playing their games as children.*

5. *What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Home scene*

Describe and justify the use of colours in your artwork. *The mother is wearing a green dress to show fertility and the children are wearing bright colours.*

6. Turning on to the interpretation of the work, what does the artwork mean to you? *The artwork means that they are a happy family. They have time to discuss important issues pertaining to their family.*

7. How do the gestures of the actors in the artwork enhance its meaning? *The mother is smiling to show she is happy. May be they are getting good news from what the father as the provider wants to do for the family, The father wants to buy a car for the family*

8. How does the artwork reflect gender attitudes and roles to you? *The father is sitting on a stool to show that he is the decision maker and bread winner. The mother is sitting on a mat to show respect.*

What other comment would you like make about gender constructions in Zimbabwe? *Its changing men are also taking responsibilities which were traditionally assigned to women.*

Participant 6

Man at work (Female)



1. Describe what is portrayed in the artwork? The artwork shows the father, mother and children. The man is cutting firewood.

2. What is the role of the father in the family? The father works for the family he is the provider

What visual elements and principles in your painting do you think relate to these roles in the painting? The father is portrayed cutting fire wood while the wife is close by giving support and entertainment

3. What is the role of the mother in the family? *The role of the mother is to give love to the family and care for the family*

What visual elements and principles in your painting do you think relate to these roles in the painting? *The man is portrayed bigger than the other members of the family.*

4. What is the role of the children in the family? *The children assist the mother and father by doing lighter chores.*

What visual elements and principles in your painting do you think relate to these roles in the painting? *The children are portrayed by the small size.*

5. What subject matter is portrayed in the artwork? (Such as eating scene, playing scene, garden scene, field scene) *Home scene*

Describe and justify the use of colours in your artwork. *Women and daughter are wearing bright colours as women are associated with bright colours even the boy has bright colours for children who should have bright and attractive clothing. The man is wearing dull colours as men are usually associated with cool and dull colours.*

6. Turning on to the interpretation of the work, what does the artwork mean to you? *The artwork means that a family should have love and care for each other. The father should support the family*

7. How do the gestures of the actors in the artwork enhance its meaning? *The women is standing closer to the father to show love to the husband*

8. How does the artwork reflect gender attitudes and roles to you? *The artwork shows that man and women have different roles. Usually men do the heavy manual work at home*

What other comment would you like make about gender constructions in Zimbabwe? *gender constructions in Zimbabwe are changing due to globalisation*

Participant 9

Towards Fire (Male)



1. Describe what is portrayed in the artwork? *The painting shows mother and father walking towards fire place.*

2. What is the role of the father in the family? *It is to protect and lead the family*

What visual elements and principles in your painting do you think relate to these roles in the painting? *The father is shown by the use of dull and bold colour. Form and or shape also determine masculinity when used to big size and bold.*

3. What is the role of the mother in the family? *To care for the family*

What visual elements and principles in your painting do you think relate to these roles in the painting? *The bold and significant shape, form and colour*

4. What is the role of the children in the family? *Support the family in minor roles*

What visual elements and principles in your painting do you think relate to these roles in the painting? *colour and shape*

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) *Looking for warmth at fire place*

Describe and justify the use of colours in your artwork. *Women wear bright colours whilst men wear dark colours*

Interpretation.

1. What does the artwork mean to you? There is love within the family as they are going together to seek warmth

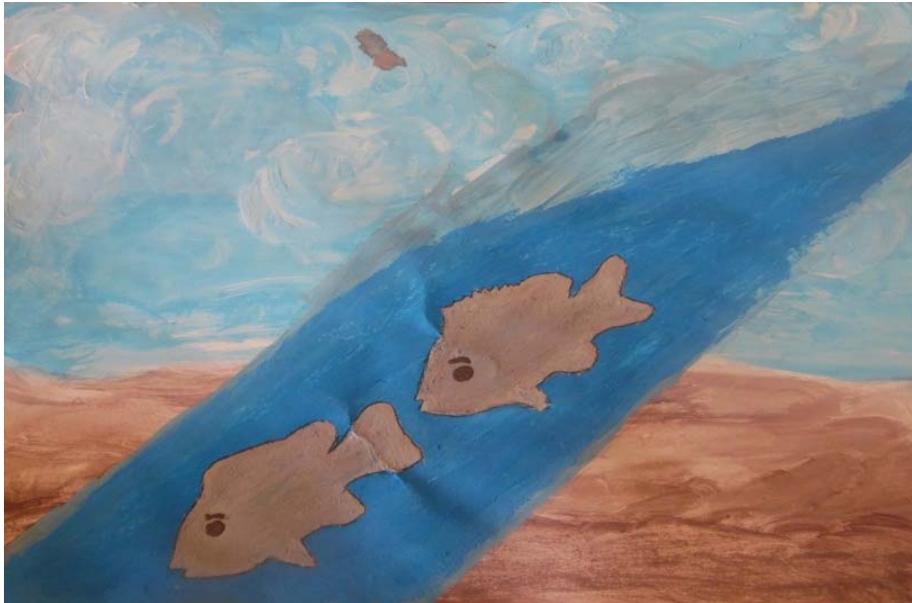
2. How do the gestures of the actors in the artwork enhance its meaning? Movement towards warmth

2. How does the artwork reflect gender attitudes and roles to you? Women complement their man at home and are submissive

What other comment would you like make about gender constructions in Zimbabwe? Due to gender rights our perception is changing toward the west as we now are used to equality

Participant 10

Fish Family (Male)



1. Describe what is portrayed in the artwork? two fish a male and female

2. What is the role of the father in the family? Father provides security in the family as well fertilisation for procreation

What visual elements and principles in your painting do you think relate to these roles in the painting? Zone of proximity shows oneness

3. What is the role of the mother in the family? Mother is to bear children as well as security in the family

What visual elements and principles in your painting do you think relate to these roles in the painting?

4. What is the role of the children in the family? Children assist in daily duties

What visual elements and principles in your painting do you think relate to these roles in the painting? Proximity to the female fish shows providing security

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) River scene

Describe and justify the use of colours in your artwork. Blue stands for water in a river which is the home for fish.

Interpretation.

1. *What does the artwork mean to you?* the fish family in a river are always together as lovers

2. *How do the gestures of the actors in the artwork enhance its meaning?* Proximity implies that there is good relationship within a family

2. How does the artwork reflect gender attitudes and roles to you? Father and mother play different roles but all in all for the development of the family.

What other comment would you like make about gender constructions in Zimbabwe? There must be mutual understanding in the family and all poles should equal not on monetary value.

Participant 11

Stocks Family (Male)



1. Describe what is portrayed in the artwork? Shows a family of stock birds searching for food. The male stock having caught fish on its mouth

2. What is the role of the father in the family? The role of the father is to provide the family with food.

What visual elements and principles in your painting do you think relate to these roles in the painting? Proximity for security and food for family survival.

3. What is the role of the mother in the family? The role of the mother is to take care of the young ones.

What visual elements and principles in your painting do you think relate to these roles in the painting? Proximity to the young ones

4. What is the role of the children in the family? to support the father and mother.

What visual elements and principles in your painting do you think relate to these roles in the painting? They strengthen bond between father and mother

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Feeding Scene in a dam

Describe and justify the use of colours in your artwork. The colours are suitable for the subjects represented.

Interpretation.

1. What does the artwork mean to you? The artwork means that the father should provide for the family to survive

2. How do the gestures of the actors in the artwork enhance its meaning? The female is moving towards the male who is the source of food. The young one is following the mother towards the father.

2. How does the artwork reflect gender attitudes and roles to you? The male provides food for the family and the female produce young ones

What other comment would you like make about gender constructions in Zimbabwe? The patriarchal system will soon come to an end since the women are fighting for equal roles in the family and society.

Participant 12

Holding hands sculptures (Male)



1. Describe what is portrayed in the artwork? sculptural images of a mother holding a child's hand and a father and mother holding hands and a baby in the center.

2. What is the role of the father in the family? To provide love and protection to the family

What visual elements and principles in your painting do you think relate to these roles in the painting? Holding of hands to show love and joining of hand covering the child or protecting the child from harm

3. What is the role of the mother in the family? To give love and provide food for the family as well as protecting the young ones.

What visual elements and principles in your painting do you think relate to these roles in the painting? Proximity to children

4. What is the role of the children in the family? They do small tasks assigned to them

What visual elements and principles in your painting do you think relate to these roles in the painting? colours and proximity to mother

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Playing scene

Describe and justify the use of colours in your artwork. The brown colour was used to paint the mother, father and child representing the colour of people and a red heart to show the love between the family

Interpretation.

1. What does the artwork mean to you? The artwork shows love and protection given by the parents to their children

2. How do the gestures of the actors in the artwork enhance its meaning? The mother holding hands with the child shows love

-The mother and father holding hands looking at that child in the centre to show that they are protecting their child

2. How does the artwork reflect gender attitudes and roles to you? It shows that the parents have equal roles in protecting their family.

What other comment would you like make about gender constructions in Zimbabwe?

– due to globalisation people now ignore our culture whereby women now dominate and are now heads of the family.

-man being submissive to their wives

making decisions.

Participant 13

Widowed man (Male)



1. Describe what is portrayed in the artwork? The image shows a man holding his son, He is sad because he has lost his wife, she is missing. The father is hiding his face to show that he is sad. The son is being comforted by the father.

2. What is the role of the father in the family? The bread winner who provides basic needs for the family.

What visual elements and principles in your painting do you think relate to these roles in the painting? The boldness of the green colour of the father's clothing which also shows life in the family

3. *What is the role of the mother in the family?* To look after the children and also child bearing

4. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Forest scene

Describe and justify the use of colours in your artwork. Dull colours are usually associated with males and bright colours are associated with children and females

Interpretation.

1. What does the artwork mean to you? The artwork shows that man always lead the amily. Mothers bear children and look after their welfare. To carry a baby is not the responsibility for man that's why the father shown is hiding his face and is sad.

2. How do the gestures of the actors in the artwork enhance its meaning? The direction faced by the man hiding his face shows that he is not happy. He does not want to face the society because he is not doing his role.

2. How does the artwork reflect gender attitudes and roles to you? Each one of us male or female has specific roles to perform

What other comment would you like make about gender constructions in Zimbabwe? Man should accept that the input of females in decision making

Participant 14

Swimming Ducks (Male)



1. Describe what is portrayed in the artwork? The birds are portraying unity and love by moving in one direction

2. What is the role of the father in the family? Father gives security and gives decisions

What visual elements and principles in your painting do you think relate to these roles in the painting? The male bird is in front showing leadership roles

3. What is the role of the mother in the family? Giving security to the young ones as well as food

What visual elements and principles in your painting do you think relate to these roles in the painting? The young one's proximity to the mother

4. What is the role of the children in the family? Children give support to the parents

What visual elements and principles in your painting do you think relate to these roles in the painting? Being behind the parents and size

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Dam Scene

Interpretation.

1. *What does the artwork mean to you?* There is love and unity in the birds moving together in one direction living as a family

2. *How do the gestures of the actors in the artwork enhance its meaning?* The birds are in order of the size and facing the direction of the leader.

2. *How does the artwork reflect gender attitudes and roles to you?* Each bird is in its rightful place, the male leading, female following showing respect and submission.

What other comment would you like make about gender constructions in Zimbabwe? The generation today is interested in gender equity

Participant 15

Plant Family (male)



1. Describe what is portrayed in the artwork? Figures of plants in a wet swampy area

2. What is the role of the father in the family? To lead and support the family

What visual elements and principles in your painting do you think relate to these roles in the painting? Bold figures

3. What is the role of the mother in the family? Provide entertainment and show love to the family

What visual elements and principles in your painting do you think relate to these roles in the painting? Small structured plants

4. What is the role of the children in the family? Provide support and cooperation

What visual elements and principles in your painting do you think relate to these roles in the painting? _____

5. What subject matter is portrayed in the artwork? (such as eating scene, playing scene, garden scene, field scene) Field scene

Describe and justify the use of colours in your artwork. Same colour shows a family

Interpretation.

1. What does the artwork mean to you? It shows that cooperation is quite important in the family. Everyone working towards a common goal

2. How do the gestures of the actors in the artwork enhance its meaning? The movement of plants by winds can lead to transference of pollen grains and lead to procreation

2. How does the artwork reflect gender attitudes and roles to you? Male dominance is prevalent in society. Decision making is done by the father and mother is just there to assist in giving proper decision making

What other comment would you like make about gender constructions in Zimbabwe? Women have also a role to play in the day to day running of the family.

Participant 16

Father and mother (Male)



1. Describe what is portrayed in the artwork? There is a grass thatched hut. In front of the hut is the father sitting on a chair and a pregnant woman (the wife) in an orange dress sited on the ground.

2. What is the role of the father in the family? The father is there to give material support to the family and is an essential figure for procreation

What visual elements and principles in your painting do you think relate to these roles in the painting? Gesture of a pregnant woman

3. What is the role of the mother in the family? The mother is there to take care of the children and give love and support to the husband

What visual elements and principles in your painting do you think relate to these roles in the painting? The pregnancy depicts child bearing responsibility

4. What is the role of the children in the family? The children assist parents by providing help in petty duties at home.

What visual elements and principles in your painting do you think relate to these roles in the painting?

5. What subject matter is portrayed in the artwork? (Such as eating scene, playing scene, garden scene, field scene) home scene

Describe and justify the use of colours in your artwork. Black and grey cloths of the father show colours which are often associated or preferred by males. The woman is in orange maternity dress of which women usually prefer bright coloured clothing

Interpretation.

1. What does the artwork mean to you? The artwork shows a couple waiting for their promise. The promise of a baby in the women's womb.

2. How do the gestures of the actors in the artwork enhance its meaning? The gesture of the woman pointing to the womb shows that the discussion by the couple relates to the pregnancy and it is the couple's responsibility to take care of the child.

2. How does the artwork reflect gender attitudes and roles to you? The husband's sitting position is higher than that of the woman who is sitting on the ground shows submission and respect. The man is the head of the house and is accorded respect and honour by being an elevated seat or chair while the woman sits on the ground. Women in order of hierarchy in the hoe they are lower than men.

What other comment would you like make about gender constructions in Zimbabwe? Man dominate in the home and are the leaders. This fact women are aware of it that's why the women on the painting is sitting on the ground.

Participant 17

Birds (Male)



1. Describe what is portrayed in the artwork? A bird and its young ones and a tree with fruits underneath the tree there is grass growing.
2. What is the role of the father in the family? The role of the father is for fertilisation to procreate.
3. What is the role of the mother in the family? To feed the young ones and give protection

Interpretation.

1. What does the artwork mean to you? The artwork means that there is no family which lives in isolation

2. How do the gestures of the actors in the artwork enhance its meaning? Mother bird is looking for its young ones as it has a responsibility to take care of the young ones

2. How does the artwork reflect gender attitudes and roles to you? The mother bird is responsible for bringing food to the young ones.

What other comment would you like make about gender constructions in Zimbabwe? Gender constructions are sensitive in culture norms and values in Zimbabwe.

Appendix E6

Observation notes

22 March 2015

- The sitting arrangements, men sit on their own and female participants in their own grouping.
- the level of interaction between the males and females is limited. Males are interacting on their own and females on their own,
- the choices of colours in their clothing is not consistent with colour stereotypes, No sexual distinction. Males have bright colours in comparison to females, see pictures below of participants. A picture taken after a focus group session.



Female participants

The dressing colours for females, mostly blues and only one with a seemingly bright colour green. only one is wearing a patterned skirt



Male participants

Types of clothes: Males dress in trousers and females in dresses and skirts (see photograph above)

Note the colours of some males' cloths are red and pink

male participants dominated the whole group

They would want to talk more than others

I took note of the words that were used, eg. referring to women as incapable of doing anything without their participation or help. "*hapana chavanogona kuita tisipo*", translated (there is nothing they can do without us)

the sitting arrangements and dressing by males and females whether they were gendered and polarised.

I noted some male participants using their hands to silence female participants

Female normally had ideas that contradicted Zimbabwean cultural gender practices.

Gestures and other non-verbal cues expressed by the participants were recorded descriptively. Follow-up questions to verify the gestures were applied where necessary to authenticate my interpretations.

Females did not offer sitting preferences to males who didn't have chairs to use during focus group discussions.

13 April 2015

The sitting arrangements, women sit on their own and men on their own

level of interaction between the males and females, When a male participant is talking females don't talk

their personal choices of colours for their cloths is not consistent with stereotypes

Types of clothes

male participants dominated the whole group they would want to talk more than others

I took note of the words that were used,

the sitting arrangements was consistent from the previous focus group session, males on their own and females on their own

dressing by males and females was gendered and polarised.

I noted some male participants using their hands to silence female participants, this happened when the female was talking about need to have men participate in home chores. Probably the man didn't approve of the equality of roles idea expressed.

Female normally had ideas that contradicted Zimbabwean cultural gender practices.

Gestures and other non-verbal cues expressed by the participants were recorded descriptively. Follow-up questions to verify the gestures were applied where necessary to authenticate my interpretations. *Why did you silence that lady when she was talking?*

Why did you frown your face when that man said he helps his wife to cook?

Females did not offer sitting preferences to males who didn't have chairs to use during focus group discussions.

10 May 2015

The sitting arrangements was maintained, thus there is no flexibility in their way of sitting

level of interaction between the males and females was consistently low,

the choices of colours in their clothing was not distinct so much in the colour but in the patterns, female had patterned dresses and blouse unlike men had flat colours

Types of clothes were gendered again, No female put on trousers

male participants dominated the whole group discussions, talk more than others

I took note of the words that were used such as denigrating sentiments which grouped wife and kids as if they are at the same level while the father is in his own level.

Females opinions to reverse stereotypes were thwarted openly, I noted some male participants using their hands to silence female participants and ask them to sit down.

Female normally had ideas that contradicted Zimbabwean cultural gender practices and advocated for gender role reversals.

Gestures and other non-verbal cues expressed by the participants were recorded descriptively. Follow-up questions to verify the gestures were applied where necessary to authenticate my interpretations.

Followed up to ask why the females didn't offer chairs? They said its now an age of equality especially in workplaces but at home we could probably do that.

Appendix F1

Gender construction codes and categories

<u>Codes : Gender constructions</u>	Category
Capable of Doing Male Responsibilities	CDMR GDL
Comfortable with Mixing Gender Roles	CMGR GDL
Content with Female Independency and Leadership	CFIL GA
Content with Female Roles-	CFR GST
Content with Gender Labour Division	CGLD GA
Content with Male Leading Roles	CMLR GDL
Content with Male Roles	CMR GST
Content with Responsibilities as Female	CRF GDL
Critical about Gender Role Stereotyping	CGRS GA
Critical Gender Role Mixing	CGRM GDL
Disadvantaged by Division of Labour	DDL GDL
Discontent with Male Dominancy in Marriages	DMDM GA
Discontent with Mixed Gender Roles	DMGR GST
Dislikes Male Gender Responsibilities	DMGR GST
Dislikes Manual Labour	DML GDL
Dislikes Role Conflict	DRC GST
Doing Female Domestic Chores	DFDC GDL
Doing Feminine Domestic Chores-	DFDC GDL
Family Depends on Male Decisions	FDMD GST
Female Cared for Family	FCF GS
Female Role Model-	FRM GS
Making Decisions and Solutions	MDS GDL
Male Cared for Family-	MCF GS
Male Provide Food	MPF GDL
Male Provides Control	MPC GDL
Male Provides Income Decisions and Protection-	MPIDP GDL
No Typified Roles by Gender	NTRG GST
Perform Mixed Gender Domestic Chores	PMGDC GST
Providing Income Difficult-	PID GDL
Role Expectations Creates Conflict	RECC GST
Role Responsibilities Create Conflict	RRCC GST
Roles Responsibilities Biased	RRB GST
Roles Typified by Gender	RTG GST
Self-Image Contrary to Societal Expectations	SICSE GST

Categories

<u>Gender Attitudes</u>	<u>GA</u>
GA- Discontent with Mixed Gender Roles	GA-DMGR
GA- Dislikes Male Gender Responsibilities	GA-DMGR
GA Content with Male Roles	GA-CMR
GA- Content with Female Roles-	GA-CFR
GA- Dislikes Role Conflict	GA-DRC
GA- Content with Male Leading Roles	GA-CMLR
GA- Comfortable with Mixing Gender Roles	GA-CMGR
GA- Dislikes Manual Labour	GA-DML
GA- Content with Responsibilities as Female	GA-CRF

GA Content with Female Independency and Leadership	GA- CFIL
GA- Discontent with Male Dominancy in Marriages	GA-DMDM
GA-Content with Gender Labour Division	CGLD GA
GA- Critical about Gender Role Stereotyping	CGRS GA

Category: Gender Role Stereotype GST

GST No Typified Roles by Gender	GTS-NTRG
GST-Family Depends on Male Decisions	GST-FDMD
GST- Perform Mixed Gender Domestic Chores	GST- PMGDC
GST- Role Responsibilities Create Conflict	GST-RRCC

Category: Gender Socialization GS

GS Female Cared for Family	GS-FCF
GS- Female Role Model-	GS-FRM
GS-Male Cared for Family-	GS-MCF
GS- Roles Typified by Gender	GS-RTG
GS- Role Expectations Creates Conflict	GS-RECC

Category : Gender Division of Labour GDL

GDL-Making Decisions and Solutions	GDL-MDS
GDL-Capable of Doing Male Responsibilities	GDL-CDMR
GDL- Doing Female Domestic Chores	GDL-DFDC
GDL- Male Provide Food	GDL-MPF
GDL-Male Providing Income Difficult-	GDL-MPID
GDL- Disadvantaged by Division of Labour	GDL-DDL
GDL- Doing Feminine Domestic Chores	GDL-DFDC
GDL-Provides Income, Decisions and Protection	GDL-PIDP
GDL Critical Gender Role Mixing	GDL CGRM
GDL- Female provides Care and Income	GDL FPCI
GDL- Critical Gender Role Mixing	GDL CGRM
GDL- Male Provides Control	GDL MPC

Appendix F2

Visual analysis: codes and categories

Visual Interpretation codes

BCM Blue Colour Masculine	AF	
CC Cultural Capital	H	
CGR Cross Gender Roles	GRSS	
CR Capitalistic Relationship	H	
CVWL Critical View on Women as Leaders	GRSS	
DCST Domestic Clothing Stereotype	LD	
DFCR Doing Feminine Caring Roles	FF	
DFDC Doing Feminine Domestic Chores	LD	
DMGR Doing Male Gender Roles	LD	
DML Doing Male Manual Labour	LD	
DMML Doing Masculine Manual Labour	LD	
EGR Equal Gender Responsibility	FF	
ERMF Equal Representation of Male and Females	GRSS	
ERS Equal Representation of Sexes	GRSS	
ESR Equal sharing of Resources	GRSS	
FA Female Admiration Feminine Attractive Role	OA	
FAAE Feminine Aggression Against Exploitation	GRSS	
FAB Female Aggressive Behaviour	GRSS	
FAG Female Assertive Gaze	OA	
FAI Feminine Insecurity Attitudes	AF	
FAMP Females Active and Males Passive	GRSS	
FARST Feminine Against Role Stereotype	GRSS	
FBC Feminine Bright Colour	OA	
FBCC Feminine Bright Colour Choices	OA	
FBD Female Body Display	OA	
FBS Female Body Structure	BRS	
FCC Female Caring for Children	FF	
FCC Feminine Colour Choices	AF	
FCF Female Caring for Family	FF	
FCH Females Care for Homes	LD	
FCMH Females Care and Maintain Home	LD	
FD Female Dependency	ID	
FDDC Female Doing Domestic Chores	LD	
FDGST Female Dissatisfaction about Gender Stereotypes	GRSS	
FDMI Feminine Dependency on Male Income	ID	
FDMR Females Doing Male Roles	LD	
FDMR Females Doing Masculine Roles	LD	
FDS Female Dependency Syndrome	ID	
FEA Feminine Elegancy Appearance	OA	
Feminine Dependency Syndrome	ID	
FFI Females Fighting for Identity	GRSS	
FFI Feminine Flowers Interest	AF	
FG Female Gossipers	FF	
FGCC Feminine Green Colour Coding	AF	
FI Female Insecurity	ID	
FIL Feminine Insecurity and Loneliness	ID	

FIP Feminine Irrationality to Problems	AF	
FL Female Leaders	GRSS	
FLR Female Leading Role	GRSS	
FMR Female Mediation Role	FF	
FMR Female Motherly Role	FF	
FMR Feminine Motherly Role		
FN Feminine Neatness	AF	
FNN Feminine Neatness Nature	AF	
FOA Females as Object of Admiration	OA	
FOB Females as Objects of Beauty	OA	
FOPP Females occupying Powerful Positions		GRSS
FP Female Passive	AF	
FPF Female Provides Food	FF	
FPLC Feminine Passion Love and Commitment	AF	
FPPA Female Position as Point of Attraction	OA	
FPR Female Procreation Role	FF	
FRBS Feminine Relative Body Size	RBS	
FRCC Feminine Red Colour Coding	AF	
FS Feminine Subordination	H	
FSCC Female Second Class Citizens	H	
FSDI Feminine Sweet Decorative Interest	AF	
FSG Feminine Social Grouping	FF	
FSO Female Sex Object	OA	
FSR Female Subservient Role	H	
FSR Female Supportive Role	FF	
FSSP Female Subordinate Sitting Position	H	
FV Female Vulnerability	ID	
FVN Female Vulnerable Nature	ID	
FVR Females valued as Rubble	AF	
FWG Feminine Withdrawal Gaze	OA	
FWGS Feminine Withdrawal Gaze of Subordination	H	
FWN Female Weak Nature	AF	
GCF Green Colour Feminine	AF	
GCR Gender Complementary Roles	GRSS	
GDCC Gender Differentiated Colour choices		
GE Gender Equity	GRSS	
GFM Gaze Focus on Male	H	
GNNFGD Gender Neutral No Figure Given Dominance		GRSS
GRR Gender Role Reversal	GRSS	
GRRC Gender Role Responsibility Change	GRSS	
GWDGC Gaze Withdrawal Discontent with Gender Conflict		GRSS
LGTM Leading Gaze towards the Male	H	
MA Male Assertiveness	AF	
MA Masculine Authority	AF	
MAB Masculine Aggressive Behaviour	AF	
MAD Masculine Abusive Dominance	H	
MAF Male attracted by Females	OA	
MSPS Male Subject Provides Shelter Protection	FF	
MAN Masculine Aggressive Nature	AF	
MBA Masculine Brave Attitude	AF	
MBC Masculine Blue Colour	AF	

MBCM	Masculine Bold Conflict Management	FF	
MBG	Masculine Bold Gaze	OA	
MCC	Masculine Cool Colour	AF	
MCD	Male Colour Dull	OA	
MCR	Male Capitalist Relationship	H	
MCRC	Masculine Colour Red Coding	OA	
MD	Male Dominance	OA	
MDG	Male Dependency Gaze	ID	
MGL	Male Gendered Labour	LD	
MGLD	Musculine Gender Labour Division	LD	
MGPR	Mixed Gender Professional Roles	GRSS	
MHLD	Masculine Hard Labour Division	LD	
MHS	Masculine Hair style	AF	
MHSSA	Masculine High Sitting Position of Authority	H	
MIA	Masculine Instrument Association	LD	
MIU	Masculine Instrument Use	LD	
MLP	Masculine Leading Position	FF	
MLST	Masculine Labour Stereotype	H	
MOM	Metallic Objects Masculine	AF	
MPIF	Male Provides Income and Food	FF	
MPN	Masculine Predator Nature	FF	
MPP	Male provides protection	FF	
MPR	Masculine Procreation Responsibility	FF	
MPS	Male Provides Security	FF	
MPS	Masculine Physical Strength	BRS	
MRBS	Masculine Relative Body Size	BRS	
MRC	Males Resistant to Challenges	AF	
MRCC	Masculine Red Colour Coding	AF	
MSSB	Male Subject is Big	RBS	
MT	Masculine Tools	LD	
MWDSR	Man and Woman Doing Same Responsibility	GRSS	
MWG	Masculine Withdrawal Gaze	FF	
MWSG	Man and Woman Share Goals	FF	
MWSPR	Man and Woman Share Protective Roles.	FF	
MWSS	Man and Woman Share Same Resources	GRSS	
PR	Power relations	H	
SDM	Smoking Drugs is Masculine Stereotype	AF	
TFS	Traditional Female Subordination	H	
WNODH	Woman Not Obedient Docile and Humble.		AF
WSR	Women Subservient Role	H	
WSWP	Women Subordinate weak Position		H
YFPF	Young Females Providing Food for Family	GRSS	
YFCFFI	Young females Challenging Feminine Fear and Insecurity		GRSS

Categories of Gender constructions reflected in visual interpretation.

1. Body Relative Size – BRS

Social weight of power, authority and leadership of the male in a patriarchal society is reflected expressively through relative height or volume/ girth. Difference in size correlates with social weight.

2. Function Frame – FF

The societal expected role functions of both males and females expressed in qualities such as providing food, security and leadership as opposed to performance of labour divisions

3. Hierachy – H

The relationship of males and females is hierarchical. Typically the male is the head and female is the subordinate. Physical position among other expressions reflect this hierarchy.

4. On-looker Attention - OA

The focus of the eyes, the gaze illuminates the gender polarity of the actors in a composition whether they are calling for attention or withdrawal

5. (In) dependency – ID

The (In) dependency syndrome reflects the masculinity and femininity of the visual artworks

6. Labour division – LD

Performaing gender stereotype duties, or presented with instruments associated and used by specific gender groups.

7. Attitude Frame – AF

This refers to the personal or attributed personality traits of colour choices, Hair style and other appearances which evoke feelings of being bold, weak, brave, neat and so on. Where participants show emotional attachment to certain traits by sex eg colour preferences

8. Gender Role Stereotype Shift. – GRSS

These are critical views about gender polarity emerging which critique, question and oppose the dichotomous view of gender and propagate equality and neutrality expressed as such in visual balance form and complimentary roles. There is no capitalistic hierarchical relationship expressed in the presentation of images. They show equality or reversal of roles.

Appendix G

Declaration

This is to declare that I, Annette L Combrink, accredited language editor and translator of the South African Translators' Institute, have language-edited the thesis by

Dairai Darlington Dziwa (25477358)

with the title

The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students



Prof Annette L Combrink

Accredited translator and language editor

South African Translators' Institute

Membership No. 1000356

Date: 14 April 2016