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Critical Pedagogy in the Visual Arts Classroom – A Story of Emancipation

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Abstract

This inquiry aims to contribute to the understanding of critical pedagogy and its implications for the visual arts classroom as it identifies the transformative dimensions of critical pedagogy in visual arts education. Consequently, this inquiry answers the questions: What are the views of critical pedagogy that can be discerned in the current Swedish syllabus for visual arts? And, how can the transformative dimensions of critical pedagogy be manifested in the visual arts classroom? The rationale of the study rests on the visual arts teachers’ importance to provide pupils with means for understanding the world in a nuanced way. The study is a theoretical study using critical pedagogy as a theoretical frame. The research material consists of the Swedish syllabus for visual arts and four academic publications that exemplify the use of critical pedagogy in visual arts education. The study uses content analysis for a systematic review of this material. The results suggest that critical pedagogy is an asset for creating meaningful and engaging classrooms environments. The findings also indicate that visual arts teachers may interpret parts of the Swedish visual arts syllabus as means to advocate for social justice. However, the results also suggest the need for visual arts teachers to expand the planned syllabi, and the importance of collective efforts and cooperation in the visual arts classroom. Furthermore, the study also re-presents these results in a didactical commentary in form of a visual narrative — a graphic story —.

Keywords: visual arts education, critical pedagogy, critical theory, intersectionality, visual arts syllabus, social justice, content analysis, emancipation pedagogy
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1. Introduction

Sometimes experience does not make you sure, but it creates more questions. During my last internship as a visual arts teacher in a compulsory school, I had the opportunity to assess many semiotic analyses of images for the 9th grade. Only few of the analyses had the desired higher order thinking that shows a nuanced ability to understand visual expression in connection to the outside world and/or own experiences. One example was the analysis of *Grindslanten* by August Malmström. The pupil in question analyzed the painting with a simple utterance: “kids usually fight”. Let us *observe* Malmström’s *Grindslanten* (figure 1). Let us consider what the different individuals in the picture are doing. How many boys are there? What are they doing? How many girls? What is she doing? What is their appearance (clothing and such)? Why are they fighting? Are they fighting over the coin on the ground? What happens after this instance? Why is the *only* boy with shoes about to get the coin?

![Figure 1](Grindslanten by August Malmström, 1885, oil on canvas, 100 × 69 cm, private collection)
Can this painting be analyzed from a class perspective? Or gender perspective? What would happen if we change the color of the children’s skin? Thinking about how the world’s resources are divided, which skin color would the child with shoes have? The painting is from 1885 and much has happened since; the world has become more egalitarian, for example Scandinavia consistently ranks among the world’s most egalitarian areas (Björklund & Lindqvist, 2016). While this reputation is based on real changes that came forth thru generations of struggle, it is also true that there is more work to be done. We still have class, gender and racial inequalities which are basically about historical and culturally rooted prejudice and oppression (a. a.). Prejudice is part of power relations and general discourses in our society (Wigerfelt, Wigerfelt & Kiiskinen, 2014; Wigerfelt & Wigerfelt, 2017). In Sweden, there is a slight rise of hate crimes concerning sexual orientation and ethnicity (see Brottsförebyggande rådet [Brå], 2019), and 52 percent of those who have been exposed to hate crimes against sexual orientation are also exposed to other hate crimes simultaneously; moreover, a survey addressed to pupils in the 9th grade shows that over 60 percent of those exposed to anti-religious hate crimes have also been subjected to hate crimes against their background (Brå, 2018). The school plays an important role of cementing or contesting existing structures and prejudice based on race, class, gender. These structures do consequently divide our society (Duncan-Andrade & Morrell, 2008). How can schools tackle the issue of social justice? and more specifically, how can visual arts education help? In today's diverse school landscape with diverse visual arts classrooms — multicultural, multiethnic, non-binary — the visual arts teacher can provide pupils with ways of understanding each other and the world with the hope of achieving a true egalitarian society. A true egalitarian society is one that stands on the principle that all people are considered equal with equal opportunities and equal rights, a society where resources and cultural knowledge are directed equally, so that both the social majority and the social minorities can thrive. I wonder if critical pedagogy can be more integrated in the visual arts classroom. Critical pedagogy makes power relations and patterns of oppression visible (Freire, 1970), and it aims at achieving a nuanced understanding of the world with the hope of transformation (Mustakova-Possardt, 2003; hooks, 1994). This study is a theoretical inquiry. The findings of the inquiry are also re-presented as a didactical commentary in a visual narrative (see Appendix 2). This inquiry is theory driven, however,
I am aware that I have a special interest in the subject as a social minority: I am a woman, an immigrant, a brown-skinned person; and it is true to say that my choice of material and its interpretation is influenced by my own experiences. In any rate, the design of this study is transparent, and the ambition is to understand critical pedagogy and to present ways critical pedagogy can be used in visual arts education.
1.1 Critical pedagogy in contexts: the Swedish story and international views

This part of the study tells the story of visual arts education as a subject in Sweden focusing on critical pedagogy. Later, it provides a picture of the Swedish school today and lastly, it presents what the current research field looks like in terms of critical visual arts education.

1.1.1 Critical pedagogy and visual arts education in Sweden

Before the 1960s, the educational system in Sweden went through a collection of different school reforms that were in tune with the country’s social and political changes, economic growth and challenges (Lundgren, Säljö & Liberg, 2014). By the end of the 1960s and early 1970s, there are three movements that appear in Swedish school policy: a debate of the role of pre-schools in education, a movement towards increased decentralization and a change towards school choice (marknadsstyrning). A school commission inquiry was set in place in 1968, and – by 1975 – the commission came with a proposal based on three pedagogical theories: Jean Piaget’s theory of cognition, Erik H. Eriksson’s psychoanalytically oriented development theory, and the Brazilian educator Paolo Freire’s pedagogy of freedom (a. a.). Freire’s pedagogy came to play a central role in the educational debate during the 1970s (Burman, 2014). The paragraphs that follow do not intend to discuss why the educational policy did certain changes and not others; the intention is, however, to follow what changed within the policy documents – curriculum – for the compulsory school, particularly in the syllabus for visual arts.

In the mid-1960s and 1970s, a strong tradition of critical visual arts education was started in Scandinavia. This tradition was led by radical educators like Kristian Pedersen and Gert Z. Nordström and then visual arts teacher trainee Christer Romilson. Their progressive approach to visual arts education orbited mostly around the question of class and anti-capitalist ideology. They were progressive in the meaning of pushing forward new pedagogical ideas that advocate for a more egalitarian education. According to Illeris (2012), their pedagogy was inspired by critical-constructivism, and Marxist and Freirean concepts. Their movement was one of real revolutionary ideas determined to
change the status quo. Did the movement’s struggle change anything? For Sweden, the answer is yes; the story of their movement is the story of visual arts education, its pupils’ emancipation, and more specifically, visual arts education’s expansion. By Emancipation this study means liberation, the process of teachers/pupils being set free from unequal political and social restrictions.

The Visual arts education in Sweden experienced dynamic changes in 1968. These changes started as a movement in Teckningslärarinstitutet [TI]: the visual arts teachers training institute in Stockholm. Teachers and their teacher-trainees joined together in a new vision of visual arts education. At the time, their polarizing pedagogy problematized information and visual knowledge, against capitalist hegemony and free artistic creation. According to Romilson (in Kockum, 2003), the movement’s main focus was a correct one: to take in the entirety of society’s visual culture and to combine it to pupils’ own art creation, critical theory, and semiotic analysis. Romilson points out that the movement was heavily political, and its leaders felt that visual culture became increasingly important as a means of communication. They wanted to create a counterforce to capitalism, but also to develop a subject less art-centered and more society-centered. This movement aspired to provide pupils with tools to meet society with the idea that only knowledge gives real freedom. Consequently, this generated changes in the education for visual arts teachers (Kockum, 2003) and along came a new visual arts syllabus. Previously the visual arts subject was called teckning, (Swedish for drawing; see Skolöverstyrelsen, 1969a; 1969b). The 1969 teckning syllabus in Läroplan för grundskolan Lgr 69 [Lgr 69] added a new role and dimension to the subject: all kinds of images were included and examined as a language, a form of communication. In addition to this, under Bildkunskap, the syllabus contained a direct reference to a philosophical concept in critical pedagogy: critical consciousness (Swedish: kritisk medvetenhet). The syllabus argued that, if properly used, critical consciousness is a starting point for visual arts education, important for the social development/evolution of the pupils’ awareness (Skolöverstyrelsen, 1969a, p. 154; 1969b, p. 14). It was the first time that the term appeared in the curriculum; it was also the last time.

The curriculum changed once more after changes in the Swedish government from
socialist to a more bourgeois government (mid-70s) but also as the aftermath of the ongoing debate in the visual arts teacher education. In Läroplan för grundskolan Lgr 80 [Lgr 80], teckning was changed to bild (from drawing to visual arts), yet this was decided ten years before (1970) in the halls of TI (Kockum, 2003). Also, image analysis and semiotics were integrated as a natural element of classroom activities. The visual arts subject had the responsibility for developing the pupils’ meaning making by learning to read and critically assess the images they meet outside the school creating their perception of reality (Skolöverstyrelsen, 1980). In terms of social justice, the curriculum showed that it had plenty of work left. For instance, the school core values reads, intentionally, in Lgr 69 that people’s “egenvärde” (self-worth) should be respected (Skolöverstyrelsen, 1969a, p. 15); but is the self-worth of people depending on their gender, sexuality, race, social class? “Egenvärde” was later changed in Läroplan för det obligatoriska skolväsendet, förskoleklassen och fritidshemmet, Lpo 94 [Lpo 94] for “alla människors lika värde” all people’s equal worth in (Skolverket, 1994, p. 3). This was a development towards social equality. In the visual arts syllabus in Lpo 94, it was clearly expressed that visual arts opens opportunities for formulating questions and reflecting over one’s own and others’ experiences and pupils’ stimulation for critical analysis (Skolverket, 1994). The curricula from Lpo 94 and Läroplan för grundskolan, förskoleklassen och fritidshemmet 2011 [Lgr 11] have the same orientation, yet one of the differences between the syllabi is that Lgr 11 accentuates even more the importance of visual arts as a means of communication and the fact that a variety of different visual repertoires coexist in our society (Skolverket, 1994; Skolverket, 2017; Skolverket, 2019a). During the autumn semester 2020, a new syllabus for visual arts will be implemented. The suggestions for the syllabus published by the National Agency for Education do not show any changes in terms of critical pedagogy (see Skolverket, 2019b), but, indeed, the visual arts subject has evolved. This study’s hope is to continue the story of emancipation told by visual arts education.

1.1.2 School today

According to Burman (2014) critical pedagogy has evolved in several different directions in the last decades. Among other things, it has been further developed into norm-critical pedagogy where the focus is on norms of various kinds, especially those that relate to
gender, sexuality and identity in a wider sense. The idea is to make visible societal structures, to examine society’s norms in order to create an understanding for marginalized groups in our society. The goal is to change unequal circumstances (Burman, 2014).

Currently, visual arts teacher trainees describe a monocultural praxis in Swedish schools that can be contested (Casanova, 2012; Bergqvist, 2016; Leib 2015). Their theses/reports suggest that factors like gender and class have a big influence in how structures in the multicultural classroom are created — hidden social structures, hierarchies and inequalities. They also advise that encouraging and safe environments are needed to successfully work with norm awareness. Even when it is not explicitly mentioned in their methods, the classroom-praxis described is in tune with critical didactics. Critical in the meaning of a classroom-praxis that involves analyses that challenge power structures and reflection about the culture of power. This critical approach can consequently have critical results: pupils’ empowerment and reflection about social issues that are very real to them (Casanova, 2012; Bergqvist, 2016; Leib 2015). These reports, as we will see, echo the international research field in terms of critical visual arts education and the importance of context and challenging patterns of oppression.

1.1.3 Previous research

Internationally, visual arts have a long-established affiliation to social action and visions of justice. Current research shows that social, political and cultural contexts play an important role in visual arts’ learning and teaching, meaning that visual arts is supposed to challenge patterns of oppression; for example, the importance of questioning knowledge/norms through dialogical processes is expressed (Escaño, 2013; Kraehe, Hood & Travis, 2015; Powell & Serriere, 2013). These processes are not only important for the visual arts students but also fundamental for preparing visual arts educators for diversity and equality (Kraehe, Hood & Travis, 2015). Research also demonstrates that encounters with visual arts under critical pedagogy’s methods may transform the pupil’s understanding of the world suggesting “moving beyond a pre-planned syllabus or package of materials” (Powell & Serriere, 2013, p. 22). The implications are leading the visual arts teacher to consider expanding the frames of the visual arts syllabus.
1.3 The study’s purpose and research questions

This inquiry aims to contribute to the understanding of critical pedagogy and its implications for the visual arts classroom as it identifies the transformative dimensions of critical pedagogy in visual arts education. Consequently, this inquiry answers the questions:

- What are the views of critical pedagogy that can be discerned in the current Swedish syllabus for visual arts?
- How can the transformative dimensions of critical pedagogy be manifested in the visual arts classroom?
2. A case for critical pedagogy

This study uses Freire’s pedagogy coupled with hooks’ theories of education as the theoretical framework for understanding critical pedagogy, however critical pedagogy has its critics. Accordingly, this chapter presents not only Freire’s pedagogy and hooks’ educational theories but also critical pedagogy’s critics.

The study’s arguments for using Freire’s pedagogy are many. First, in order to understand contemporary critical pedagogy, Freire’s significance cannot be overstated. Although this study does not adequately portrait the breadth of Freire’s thoughts about critical education, it does take the main points relevant to the material discussed in this inquiry. Furthermore, the study’s choice points at visual arts education in its role of communicator and contestant of society's existing and perceived power structures, and the visual arts teachers/students as central agents of social change. This is, indeed, in tune with the Freirean tradition. For understanding Freire this study uses Freire’s (1970) own writings and Darder’s (2009; 2018) reception of Freire’s teachings as a contemporary filter of the theories developed by Paulo Freire. Darder is a student of Freire’s work and has theorized Freire’s critical pedagogy. However, Freire does not really cover all the desired dimensions for understanding how to achieve social justice in terms of gender struggle. For example, Freire has been criticized by other pedagogical theorists as not being inclusive of women in his discourse (Darder, 2018). Therefore, the study combines Freire’s with bell hooks’ pedagogy to have a more complete understanding of critical pedagogy/theory.

2.1 Freire’s pedagogy

Critical pedagogy is inspired by critical theory. The most emblematic representative of this pedagogical tradition is Paulo Freire (Darder, 2018). His pedagogy seeks to help learners understand power relations and patterns of oppression in society (Freire, 1970). Freire’s aim is that students achieve something he calls conscientização (Portuguese for awareness). For the purpose of this study, the term critical consciousness is used instead (Darder, 2018; Mustakova-Possardt, 2003; hooks, 1994). Critical consciousness’ focus is to attain a nuanced understanding of the world by exposing social inequality. With this in
mind, critical pedagogy encourages students to engage in society’s challenges and hopefully have an understanding of oppressive elements in one's (people’s) life (Mustakova-Possardt, 2003). Freire's pedagogy sees teaching as a reciprocal process — a critical dialogue process — happening in a community context. In like manner, Freire's philosophy understands education and knowledge as processes of inquiry in which teacher/students are seen as uncompleted beings, aware of their incompleteness, in an attempt to reach reconciliation (Freire, 1970). In addition to this, Freire talks about teaching as “the practice of freedom” (1970, p. 54). He argues that “liberation is a praxis: the action and reflection of men and women upon their world in order to transform it”, consequently, dialogue is “indispensable to the act of cognition which unveils reality” (Freire, 1970, p. 52, 56).

2.2 hooks’s pedagogy

hooks’ (1994) pedagogy is shaped by the idea that the classroom “should be an exciting place, never boring” (p. 7). hooks adopts transgression as a tool to face societies’ struggles and to create a dynamic learning experience. Her pedagogy is a ramification of Freire’s that goes beyond critics that can be found of his discourse. hooks’ pedagogy not only employs a post-colonial view to teaching, but also goes through the notions of feminist pedagogy. hooks sees teaching as an egalitarian activity where everyone’s presence is value. She means that “there must be an ongoing recognition that everyone [all learners] influences the classroom dynamic, that everyone contributes” (p. 8). These contributions are classroom-resources, correspondingly, she examines the need for the teacher to learn “different cultural codes” (p. 41). If the teacher is to teach effectively to a multicultural, multiethnic, non-binary classroom, then he/she should “allow [his/her] pedagogy to be radically changed by recognition of a multicultural world” (p. 44). Furthermore, hooks’ critical pedagogy uses a holistic model of learning. This study interprets hooks’ holistic model in this way: the issues addressed in the classroom should be intersectional. Intersectionality means that individuals are not only affected by one set of oppression but by many different and complex sets of oppression, for example, heteronormativity, patriarchy, classism, racism (Duncan-Andrade & Morrell, 2008; Crenshaw, 1991). In the same fashion, intersectionality is the reality of the world where learners
face (at school/outside school) issues of class, ethnicity, race, gender simultaneously.

2.3 Critical pedagogy’s critics

This study sees critical pedagogy as a method – form of education – that can contest patterns of oppression in our society in order to transform the society and reach emancipation; however, it is important to acknowledge that this pedagogy has many critics. Much of the criticism has come from movements that also engage in social justice. For instance, feminist scholars point at the fact that the critical pedagogy movement have been mostly influenced by male theorists, and consequently feminists fear that this pedagogy will not be sufficient to engage questions of women, they argue that the approach to patriarchal structures is superficial and “myopic” (Darder, Baltodano & Torres, 2009, p. 16). According to Darder, Baltodano and Torres (2009), another point of contention amongst both feminist scholars and working-class pedagogues is that they believe the theoretical language of the movement to be elitist; this creates “a new form of oppression, rather than to liberate those who historically had found themselves at the margins of classical intellectual discourse” (p. 17). By way of contrast, Delpit (1986) claims that teachers who embrace the progressive agenda of critical pedagogy fail to provide pupils with the skills they need to navigate and access the culture of power; She suggests that progressive teachers fail to do their jobs and are “not able to come to terms with the concerns of poor and minority communities” (p. 385). Delpit means that what pupils need are skills in standard literacy, not complains about the ones with power.

Critics have made the critical pedagogy movement more aware. For instance, Freire did change the language of his later publications; this reflects an evolution from his older discourses with lack of gender awareness (Darder, 2018). The debate has also brought intersectionality arguments that were not present before placing Eurocentric, male philosophers and theorist in equal grounds as feminist critical theorists of color like bell hooks, Gloria Anzaldúa, Audre Lorde, Toni Morrison. They have impacted the movement in terms of gender, sexuality and race (Darder, Baltodano & Torres, 2009; Duncan-Andrade & Morrell, 2008). However, Delpit’s argument is a valid warning; for
instance, Duncan-Andrade and Morrell (2008) point out that teachers embracing critical pedagogy should resist the temptation of focusing only in the development of critical consciousness without connecting it to the developing of academical and practical skills (p. 48). In visual arts education, this translates to learning visual literacy, and developing skills in the use of analogue, digital techniques and tools in concert with the developing of a critical consciousness.

Concerning critical consciousness, this study is orbiting around three different aspects of Freire’s and hooks’ critical pedagogy. First, a philosophical — existentialist — pedagogical approach to education that sees pupils/teachers as uncompleted agents able to transform themselves and their world: teaching to transform. This aspect has a commitment to the critical reflection and transformative action that develop critical consciousness. Teaching to transform is an emblematic feature of critical pedagogy and both Freire (1970) and hooks (1994) base their theories around the possibility of teacher/pupil awareness and eventual transformation. This process of achieving awareness leads us to the second aspect: the processes of inquiry, the critical dialogue that is central to the acts of cognition that critical consciousness requires (Freire, 1970). This is a pedagogical tool and a paramount that is needed in order to achieve transformation. The third aspect is a contextual one. Context is significant to the Freirean tradition and hooks’ critical education (see hooks 1994; Freire, 1970). Lived histories and political sensibilities can shape both pupil and teacher. These form the reality of the world and are central for critical pedagogy. The key concept for the third aspect is intersectionality. Intersectionality is when different patterns of oppression coexist and divide our society; these patterns become central to the classroom themes that contribute to the dialogue and eventual transformation of the pupil/teacher. The theoretical frame used for analyzing the study’s material circles around three main aspects: teaching to transform, processes of inquiry and the reality of intersectionality.
3. Design of the study

This chapter presents the material chosen while explaining the processes of selection and analysis. First, the analytical system used for the handling of the material is presented, then, the study's material which consists of two parts is introduced correspondingly (part one, part two). Later, reflections over methodological issues are presented. This chapter ends with the design of the visual narrative.

3.1 Content analysis

This study used content analysis as a method for handling the material. Content analysis is usually used for a systematic assessment of elements in the research material (Boréus & Kohl, 2018). More precisely, this inquiry used a qualitative content analysis as a method to answer our two research questions. The intention is to be able to examine all the text in the material in a way that is consistent for all its parts (a. a.). Patterns of meaning in relation to critical pedagogy within the research material were identified, analyzed and interpreted. During the inquiry, the critical theoretical focus was as follows:

1. A philosophical approach: teaching to transform
2. A pedagogical tool: processes of inquiry – critical dialogue for unveiling reality
3. A contextual reality: intersectionality

The content analysis was also inductive, meaning that even when the study started with these three aspects, the analysis also attempted to find emerging patterns and themes in the material examined (a. a.).

The material examined was divided in two parts that correspond to the two questions the study aims at answering.

3.2 Part one: the Swedish visual arts syllabus

The material for part one consisted of the Swedish national curriculum for the compulsory school introduced in 2011, Lgr 11, and last revised 2019 (Skolverket,
2019a). This is the syllabus currently in use for visual arts education. This material is used to answer the study’s first research question: what are the views of critical pedagogy that can be discerned in the current Swedish syllabus for visual arts?

In the analysis of the syllabus, first, the frequency of the word critical (kritik/kritisk/kritiskt) was mapped in the complete curriculum in order to have an idea of the curriculum’s posture for critical theory. However, this was a preliminary observation before the more detailed qualitative interpretation of the syllabus for visual arts, examining what is told as well as what is not told. The analysis of the syllabus an exploration of both textual content and implied meaning under the lens of critical pedagogy.

3.3 Part two: academic publications

Part two consisted of academic publications (research reports and articles) that exemplify the use of critical pedagogy in visual arts education. For the selection of the publications, preliminary searches were performed in pedagogical/educational databases such as the Education Resources Information Center [ERIC] and Digitala Vetenskapliga Arkivet [DiVa], but also in Google Scholar when relevant reports/articles appeared in the found material. The search words were art education and critical pedagogy, bildundervisning and kritisk pedagogik (for the search in Swedish databases). Later, visual arts was added as a search word in order to narrow the results. In the first place, the study’s inclusion criteria for articles was texts that deepen and exemplify critical pedagogy in the visual arts classroom. Additionally, the texts chosen were peer-reviewed qualitative studies. Following this inclusion criteria, four studies were chosen; they were selected especially because of the variation they represent, namely, four different types of work in the visual arts classroom. By random, all the studies chosen happened to be case studies. This was not a predetermination in the selection process, but it is an interesting pattern that suggests once again the importance of context when studying critical pedagogy.

The four studies were chosen because of the variation of visual arts’ work, and also because the teachers in the studies are engaged in the promotion of desirable skills in visual literacy; but most importantly, the studies were chosen because they describe
classroom environments facing issues of intersectionality, the pedagogues in the studies used processes of inquiry and are teaching to transform. By analyzing these four studies, this inquiry attempts to answer the study’s second question, namely, how can the transformative dimensions of critical pedagogy be manifested in the visual arts classroom? A qualitative interpretation of this material was performed. The analysis also attempted to find emerging patterns and themes.

3.4 Methodological issues

The choice of the content analysis method presented some issues. For instance, content analysis often stands for a systematic categorization that also counts elements in the texts with a tendency of removing their context (Boréus & Kohl, 2018). Counting thematic content is not the point of this inquiry. As per context, this presented a validity issue particularly because context is so central to critical pedagogy. The choice of intersectionality as one of the aspects investigated in the inquiry forced the material’s context to be taken into consideration under the content analysis. Another issue was how reliable the interpretation of content is. The examination of the material was based on a careful qualitative interpretation where the material is analyzed systematically, first, by exploring the textual content and, second, by analyzing the implied meaning using an explicit analytical frame: three aspects of critical pedagogy (see Content analysis, p. 16); yet is the interpretation accurate? this posed questions in terms of reliability since the intuitive assessments assessors do are never completely detached from their opinions. Words can be ambiguous and there is always an ideological struggle within the individual that is doing the interpretation of the content. Does this mean that the I in the researcher compromised the interpretation? Boréus and Kohl (2018) point out that the interest of the interpretation tends to be something outside of the researcher’s self, here come the aspects of the theory in focus as a strategy to have a reliable interpretation of content because it provides consequence in the assessment of the complete material. Another issue encountered during this inquiry is about the academical research material chosen. Except for the Swedish syllabus for visual arts, there were no Swedish academic publications examined in the analysis for this inquiry. Visual arts research in Sweden using critical theory would have been useful for better understanding the transformative dimensions of critical pedagogy in the Swedish visual arts classroom, but none was
found. Is there a void in the Swedish visual arts research? There seems to be a need for this kind of research in order to fill up the void.

3.5 Designing a visual narrative: a graphic story

This study used qualitative content analysis of the material as it identified, analyzed and interpreted patterns of meanings in relation to three particular aspects of critical pedagogy. However, this study is not only a theoretical inquiry (inquiry-based and theoretically informed), but it also consists of a visual narrative in the form of a graphic story.

A graphic story was designed in order to re-present the results around the three aspects of critical pedagogy. The graphic story is in the tradition of graphic novels: a fictional story that is presented in comic-strip format (Merrian-Webster, 2019). The story takes place, mostly, in the visual arts classroom. The characters of the story are presented in a manner that explains their context; however, at the center of the story there is one person, a pupil, with intersectional (racial, sexuality related, non-binary) circumstances. The plot circles around an act of oppression/social injustice between the pupils. The visual narrative is used to symbolize the transformative force visual arts education can have in the pupils’ life. With this in mind, the graphic story presented is a contemporary allegory and a didactical commentary of the three elements examined in this study: the reality of intersectionality, dialogue/processes of inquiry and teaching to transform.
4. Findings

This chapter presents the results of the content analysis. To begin with, the findings in the Swedish visual arts syllabus are presented. Later, the findings in the selected academic publications are also presented. The chapter ends with a brief summary of the findings in the publications.

4.1 Looking at the visual arts’ syllabus under the lens of critical pedagogy

The word *critic(al) — Swedish kritik/kritisk/kritiskt —* is used 34 times in the complete Swedish curriculum (Skolverket, 2019a), and of these 34 times only twice the word *critical* is used in the syllabus for visual arts. In the curriculum, the word is mostly used in the context of examining sources and of critical review and approach to facts, information and ethics. Four times the meaning of the word *critical* seems to be in tune with critical theory. For instance, *critical* is used in relation to gender and how it influences our lives and how, for example, gender roles (in a binary sense) and ethnicity are represented in the media. In social studies, it is advised that social issues and structures should be critically examined from different perspectives. Even when *critical* is used to talk about social structures, there seems to be an ambiguity. In the visual arts syllabus, the word *critical* is used twice. The first reference is in the context of the possibility to discuss visual expression critically, taking into consideration the visual arts of different cultures and historical times. The second reference is in the use of pictures in mass media and how they can be interpreted. *Critical* in the sense of critical theory and pedagogy is not used. However, this does not mean that critical pedagogy is not intertwined with the *meaning* of the syllabus, therefore, this inquiry takes a closer look into the syllabus for an in-depth understanding of meanings.

The relevance that visual culture has in the way people understand the world and themselves is placed in the first sentence of the visual arts syllabus (Skolverket, 2019a, p. 26). Visual culture is, indeed, fundamental for how humans interact and the symbolic
ways we communicate. Also indicated in the syllabus is that educators have a political mission to help pupils develop four specific abilities. Whereas, some of the abilities focus on the practical skills that need to be promoted in the visual arts classroom, two of the abilities specifically speak of meaning making, reasoning and analysis; they are the two abilities that are in tune with the content of this study: the ability to communicate with pictures, and the ability to analyze visual expression, contents, function (Skolverket, 2019a). However, critical theory/pedagogy is not included in the description specifically.

It is open for the teacher to interpret it as such. Consequently, there are some assumptions that emerge from the interpretation of the current visual arts syllabus. To begin with, the visual arts teacher can understand his/her duties with underlying critical pedagogical implications. This is, however, an assumption and since assumptions are depending on the teacher’s own judgement of the syllabus then the syllabus seems to be ambiguous towards critical pedagogy; it exercises silence by not mentioning social justice/equality and addressing the intersectional issues that are present in and out of school. Yet again, there are different layers of meaning in the syllabus; for instance, in the image analysis part (Skolverket, 2019a, p. 28), it is advised that the images used should deal with questions of identity, sexuality, ethnicity and power structures. Is the meaning to display patterns of oppression or just to show different perspectives? Does the use of those images mean that there is a desire in the syllabus for social action/justice? Lastly, the visual arts syllabus encourages the pupil/teacher to develop critical reasoning, not categorically in the way of critical theory; nonetheless, critical reasoning is a key factor for critical pedagogy’s critical processes/dialogical inquiries (for a reference of the key texts for this interpretation see Appendix 1).

4.2 Looking at the academic publications under the lens of critical pedagogy

The first research question is what are the views of critical pedagogy that can be discerned in the current Swedish syllabus for visual arts (already addressed under the previous title); the second question deals with how the transformative dimensions of critical pedagogy can be manifested in the visual arts classroom. The chosen academic publications aim at answering this last question. The examples presented come in
different shapes: art conversations from personal perspectives (Mui, 2013), using historical sites while learning about architecture and photography (Sheehan, 2013), creating public art with digital tools (Sandoval and Latorre, 2008), and postcard artmaking (Jung, 2015). Despite the disparity of classroom work presented, all the cases show a commitment to creating artworks that attempt to bring attention to patterns of oppression in order to mobilize social/critical consciousness.

4.2.1 Mui’s art conversations

Students' motivation to learn is “seen in their eagerness to ask questions” (Mui, 2013, p. 47). Mui (2013) researched the effects of critical dialogic pedagogy in a visual arts integration project. His data consist of observations and interviews with the participants who were visual arts-teacher students in Hong Kong. During the researched activity, the participants selected one favorite artwork and were divided in pairs where they answered guided questions that help them talk about aesthetic qualities, the artwork function, symbolic meanings and personal meanings. The study's results suggest that the participants learned in an interactive way, and through self-reflection in a critical-thinking process. As a result, participants' motivation for learning increased. Students were no longer passive in their learning. They learned to have a mutual dialogue that promotes understanding of each other's experiences developing a sense of social cohesion. The participants were able to apply their learning (and eventual teaching) to their own lives and were not bound solely to the country's curriculum.

4.2.2 Sheehan’s architectural history and photography

Sheehan (2013) also investigated the effects of critical pedagogy in an art-integrated context. The participants of her case study were pupils and teachers in a compulsory school (K-12) in Richmond, Virginia (USA). The participants were all African Americans in a disenfranchised African American community. In her efforts to provide context, Sheehan describes visual arts classes that are marginalized despite visual arts being a core subject. She means that this is specially the case in struggling schools with few resources where visual arts may be “viewed as an extra, an expensive add-on to the
The project used historical sites of the city of Richmond. By means of architectural history and photography, the pupils approached a deeper understanding of African American history (from slavery to the civil rights era) that went beyond the school curriculum. The results of her study suggest that the pupils learned about the reality of power, at the same time as they developed their empathy and the transformational capacity of understanding someone else’s experiences. The students also saw art making in a collective and reciprocal process. Sheehan believes that the project helped develop the pupils’ twenty-first century skills: critical thinking and communication, collaboration and creativity “more like a curriculum within the curriculum” (p. 291). She, however, acknowledges that it is difficult to measure the academic impact of the project. Sheehan’s case study shows how visual arts education can help shape a more inclusive future by acknowledging the past.

4.2.3 Creating public art with Judy Baca

Sandoval and Latorre (2008) present a case study where they explore the artist Judy Baca’s pedagogical work with disenfranchised youth of color in Los Angeles. That is, they investigated Baca’s pedagogical model for activist pedagogy. The participants in the project were young people at risk, from public schools. The context was segregated (race-, culture- and class-wise) schools. The tools used for the artistic production were data programs to create what the authors call “digital activism” (p. 81); the artistic results were mainly digitally generated large-scale murals and banners. Baca’s students created projects that tell the story of oppressed people and social minorities with lack of representation. Baca uses active learning processes that charge the learner with responsibilities like planning and executing public art works, clearly, a main point of Baca’s method is the publicity of the work produced by the project. The learners plan carefully how the artwork can be distributed and consumed. Baca’s pedagogy thrives on dialogue, the projects are transformative, and her teaching is a source of empowerment for the learners. Baca’s success lays on “the ability to utilize different aesthetic forms, putting them together in innovative ways with the purpose of confronting adversity” (Sandoval & Latorre, 2008, p. 105).
4.2.4 Jung’s postcard art

Jung (2015) worked with confrontational methods to display assumptions and stereotypes. She used critical race theory and Freirean tradition to analyze her findings. Her learners were mostly black and latino university students in an urban environment in The South (USA). The activity was creating (public) postcard art. The participants looked at each other’s perceptions, confronting one another with perceived stereotypes. The first step was to challenge the learners by acknowledging their uncomfortable personal beliefs, then, to discuss them, and lastly to publicly display them. Jung points out that the project’s teachable moment is an intensely uncomfortable one: an offensive act. Even though the project started with race, it quickly moved to other patterns of oppression and expressions of identity arising discussions of gender and culture. Her methods deconstruct assumptions about others in order to create counter-narratives promoting egalitarian social structures. Jung encourages visual arts teachers to be open-minded regarding all student’s experiences and social awareness. She means that there are different levels of critical consciousness: while some learners might be very aware some others might not have any awareness at all. She describes painful moments of learning in her method with the term difficult knowledge (when learners addressed traumatic events, ethnic hatred, social issues, negative experiences). Likewise, she argues that learners’ resistance and pain, discomfort and shame are signs of transformation.

4.2.5 Summary of the findings

The studies examined describe learners’ critical processes of inquiry, and explicit moments of self-reflections and dialogue in the visual arts classroom (Mui, 2013; Sandoval & Latorre, 2008; Sheehan, 2013; Jung, 2015). Moreover, the visual arts classrooms in the publications depict intersectional issues, from segregated circumstances where schools struggle with lack of resources (Sandoval & Latorre, 2008; Sheehan, 2013) to multicultural social minorities that also struggle with various issues of intersectionality (Jung, 2015; Sandoval & Latorre, 2008; Sheehan, 2013). In terms of emerging themes that touch the transformational dimensions, the results suggest pupils’ empathic development through the sharing of personal stories using symbolic and personal meanings, by examining the local circumstances, or by looking at the past generations and their struggles (Sandoval & Latorre, 2008; Sheehan, 2013; Jung, 2015),
In a similar manner, Mui (2013) describes *social cohesion* as the pupils show an increased willingness to cooperate with each other in order to create better conditions. Additional emerging patterns are the collectiveness of processes, the publicity of the artwork, and the suggestion of a curriculum within a curriculum. To sum up, all four academic publications present visual arts classroom activities that resulted in critical reflection and awareness because of transformative action.
5. Discussion

In the following paragraphs, first, the views of critical pedagogy in the Swedish visual arts syllabus for the compulsory school will be discussed. Second, emerging themes found in the academical material will also be addressed. These emerging themes and patterns will be used to describe how the transformative dimensions of critical pedagogy can be manifested in the visual arts classroom. Third, the findings are discussed further under the three aspects chosen of critical pedagogy in the subtitle 5.1 Educational Implications. The frames of the discussions are previous research and the theoretical writings of Freire (1970) and hooks (1994).

The study’s findings suggest that teachers can interpret two of the abilities that are promoted in the current Swedish visual arts syllabus (Skolverket, 2019a) under the perspective of critical pedagogy. Consequently, the visual arts teachers’ duty in Sweden can imply a classroom position in a way where pupils are encouraged to have critical reasoning in the meaning of critical theory. However, this is only if the teacher chooses to interpret the syllabus that way. The choice of working for understanding social inequality and patterns of oppression can depend solely on the teacher’s judgement. The ambiguity in the visual arts syllabus can be a source of issues. For one thing, the syllabus’ silence over social injustice can produce teachers that do not use critical theory/pedagogy at all; teachers that do not have the imagination, or do not see the need to address social justice because it is not precisely mentioned in the syllabus. Nonetheless, and in the same fashion, the ambiguity in the visual arts syllabus can be a source of freedom for the visual arts teacher. Freedom to choose the most optimal content taking into consideration the intersectional contexts and needs of the learners in order to create a pedagogy of liberation. According to previous research it is essential that visual arts educators are prepared for teaching to and about diversity and social equality (Kraehe, Hood & Travis, 2015) this also echo’s hooks (1994) theoretical views that mean that teachers should allow their pedagogy to be shaped by diversity, equality and a recognition of oppressive patterns in our society. Now, in the Swedish syllabus for visual arts critical reasoning is mentioned explicitly. Critical reasoning is a main factor
for critical pedagogy’s awareness making thru dialogical processes. This mention of critical reasoning can be seen as a meaningful suggestion for developing critical consciousness. For better or worse, the Swedish visual arts teacher has the freedom to decide if the content of lessons will orbit around critical pedagogy or not. Freedom is, though, a very relative thing and teachers are being left alone with their relationship with the syllabus and their choice. This choice is a big responsibility placed in the hands of teachers. There are also other sources of political guiding outside of the syllabus; for instance, the core values of the Swedish curriculum for the compulsory school, Lgr 11, (Skolverket, 2019a), also the Swedish school law which advocates for equality and is based on the principle that we are all equal, Lag (2010:800) om införande av skollagen (2010/2019:801, kap 1, § 5, 2019). The teacher should consider these other political documents when making this choice. Teachers’ choice to work with critical pedagogy can have social repercussions that can last generations.

While examining the academic publications, interesting findings expanding the frames of the visual arts syllabus emerged (Mui, 2013; Sheehan, 2013). The findings go in line with previous research that suggests to move beyond a visual arts syllabus (Powell & Serriere, 2013). The contexts the learners/teachers have can provide an expansion of the syllabus creating opportunities to construct the teaching together (hooks, 1994): Sheehan (2013) does this by using the lived histories of the community, also Judy Baca by empowering Latino and disenfranchised communities using the story of their oppression (Sandoval & Latorre, 2008), and even Jung’s (2015) work using the learners’ own prejudices as material for reflection and art creation. hooks (1994) suggests the use of the lived histories of the learner/teacher/community as classroom-resources, she also means that “[e]xcitement is generated through collective effort”, she points out that if these resources are used constructively they open and enhance the “learning community” (p. 8). Freire (1970) also advises that learners “meet in cooperation in order to transform the world” (p. 140). The findings in the academic publications describe especially a collective endeavor. The pupils’ shared stories and collective efforts create a meaningful expansion of the planned education that goes beyond the syllabi. Such expansion touches the transformative dimensions of critical pedagogy.
Another interesting find in the material examined is the use of personal and local experiences as classroom-resources, however this created new questions in terms of the source of experiences that is local versus other localities. The use of dialogue about personal/local experiences are aides for the processes of inquiry that are required to unveil reality (Freire, 1970), yet can the visual arts teacher use other groups’ oppression to unveil local structures of oppression? for instance, can the results Sheehan (2013) achieved in a homogeneous segregated area of Richmond (USA) be transferred to a more heterogeneous/multicultural class in say Malmö, Sweden? Moreover, would the knowledge of the specific history, struggles and oppression of one group be beneficial also to other groups, including the norm? Would it transform the way learners perceive themselves? Freire (1970) theorizes about how the relationship of learners with the world “exist independently of how these relationships are perceived” or even if they are at all perceived (p. 56). Understanding the stories of other groups can help learners understand their own stories and how they perceive themselves in relation to the world. For teaching to be happening in the spirit of transformation, visual arts educators might need to recognize the connection between cultures, for instance, prejudice and shared stereotypes. Introspective activities (processes of inquiry) can eventually develop the understanding of how learners form their ideas about themselves, about others (for example see Jung, 2015). By looking at other cultures — their stories and people — learners can, indeed, reflect over their own circumstances.

5.1 Educational implications of critical pedagogy’s transformative qualities

The critical pedagogy’s aspects that form the theoretical focus of this study — intersectionality, processes of inquiry and teaching to transform — have strong educational implications in the visual arts classroom. The goal of critical pedagogy is to achieve critical consciousness and transformation, but this is only possible by taking into consideration patterns of oppression that might be intersectional, and by using critical dialogue to understand the issues. The three pedagogical aspects chosen are, indeed, intertwined. Keeping this in mind, the educational implications for visual arts education are addressed under these aspects in the following order intersectionality, first, follow by
processes of inquiry, the last being discussed is teaching to transform.

5.1.1 Intersectionality

The importance of recognizing issues of intersectionality in the visual arts classroom is compelling both in the previous research (Kraehe, Hood & Travis, 2015; Powell & Serriere, 2013; Escaño, 2013) and the academic publications examined in this inquiry (Mui, 2013; Sandoval & Latorre, 2008; Sheehan, 2013; Jung, 2015). The findings show how crucial it is for visual arts teachers to recognize social struggles, or the existence of structures of oppression, meaning that by having meaningful content in their lessons the visual arts teachers are acknowledging who the learners really are; who the learners are depends on their lived histories, personal experiences, preferences, local reality. For instance, Sheehan (2013) addresses issues of race and class, under-represented and under-supported pupils. Sheehan discusses what it can mean for the pupils to add the history of their ancestors to visual arts lessons. By adding their story the teaching is made more meaningful. Mui (2013) also does this inviting his students to talk about art at a personal level, here, the learner’s realities come afloat in their visual-arts-dialogues; the same happened with Jung (2015) when she describes her confrontational lessons. She starts with prejudices of race, but it, organically, moved to other prejudices based on sexuality, gender, class. What does this mean for the understanding of the visual arts classroom? It means that pupils are not only faced solely by one oppressive condition, but there is more than one simultaneous issue in the classroom. For visual arts education, this also suggests the need to create counter-narratives (Jung, 2015; Sandoval & Latorre, 2008). For example, the counter-narratives created by the pedagogical work of Judy Baca (Sandoval & Latorre, 2008); the narratives her teaching creates tell the story and achievements of oppressed groups. The people represented in the pupils’ artwork are not defined by their oppression but are celebrated for their accomplishments albeit their oppressed conditions. Consequently, the aspect of intersectionality when taken into consideration can have meaningful ramifications that can result into classroom’s interactions with positive effects in the pupils’ perception of themselves and the world.

5.1.2 Processes of inquiry

Acknowledging issues of intersectionality is crucial, however, acknowledging them is
not enough for reaching the transformative dimensions of critical pedagogy. There is also a need to engage in meaningful critical dialogue that is processes of inquiry — the second aspect in focus in this study. This dialogue can sometimes be contentious and confrontational; however, it can also be motivational, and it is always necessary as it is the key to unveil the reality of the world (Freire, 1970). One thing is sure: the implication is the need of educators to abandon the use of a single norm. It is also true that teaching the complex reality of intersectionality and engaging the class in critical dialogue is difficult. hooks (1994) points out that there is not one way to approach intersectional dialogue but multiple ways as there are multiple references. In addition to this, she acknowledges the unwillingness of educators to approach teaching from this standpoint that includes awareness of sex, class, race. She means that teachers are afraid of the uncomfortable and maybe uncontrollable emotions such dialogues would present (pp. 36-42). The teacher might also be afraid of the confrontation and conflicts that are at the gate of transformation. Regardless, all these feelings show an engagement that implies that, at the very least, the visual arts lessons would not be boring; engagement is a good thing, even when it is arduous. However, an atmosphere of trust where intersectional issues can be ventilated is needed. hooks points out that teachers should work on the creation of a “classroom community where there is respect for individual voices” (hooks, 1994, p. 42). This is not an easy task and the process of achieving it can contain many instances where the teacher receives negative response.

5.1.3 Teaching to transform

The didactical methods in the studies examined aimed at reaching the transformational capacity of critical pedagogy. Each study used different practical visual arts classroom work for achieving it. This suggests that critical pedagogy does not go against developing standard practical abilities in the visual arts classroom, but, on the contrary, it can be an asset for engaging the learners. The methods used by the studies investigated went from art conversations with personal connotations (Mui, 2013), to historical site-seen in homogeneous groups (Sheehan, 2013), to more multicultural environments (Sandoval & Latorre, 2008) creating public artworks, and even using confrontational processes of inquiry (Jung, 2015) to achieve critical consciousness and transformation.
Using compassion as a compass, hooks (1994) describes her own experience working with dialogues of intersectionality and critical pedagogy:

[I]t is necessary to practice compassion in these new learning settings. I have not forgotten the day a student came to class and told me: “We take your class. We learn to look at the world from a critical standpoint, one that considers race, sex, and class. And we can’t enjoy life anymore.” Looking out over the class, across race, sexual preference, and ethnicity, I saw students nodding their heads. And I saw for the first time that there can be, and usually is, some degree of pain involved in giving up old ways of thinking and knowing and learning new approaches. I respect that pain. And I include recognition of it now when I teach […] I teach about shifting paradigms and talk about the discomfort it can cause. (pp. 42-43)

hooks words bring us to the key aspect of critical pedagogy: teaching to transform, yet she also hints at the painful path that leads to transformation. Transformation rests on the idea that we (pupils/teachers) are uncompleted beings, and by way of processes of inquiry, we can become aware of this incompleteness (Freire, 1970). The four studies investigated in this inquiry present different ways of developing critical consciousness with a sort of difficult knowledge. For instance, Jung’s (2015) method might be provoking and even unsettling for the pupils. In her study, Jung argues that learners’ resistance and pain, discomfort and shame are signs of transformation. This difficult knowledge has not just one outcome (awareness, empathy, social cohesion) but even long-term effects that we will never know, which are kept in private within the heart of the learners in a “pedagogy of the unknowable” (Jung, 2015, pp. 222-223). The realms of the transformative dimensions of critical pedagogy are short-term, long-term and also unknowable. Transformation is, after all, a paradigm shift of personal thinking (Freire, 1970; hooks, 1994).

5.2 Concluding reflection

The views of critical pedagogy that can be discerned in the current Swedish syllabus for visual arts are ambiguous. The visual arts teachers are free to interpret two of the promoted abilities in the syllabus as means to reflect over social issues/justice with
critical pedagogy. Yet this freedom is a relative thing that can have as consequence educators that do not have the ambition, need or inspiration to take on social justice. This theoretical inquiry also examined four studies in order to help us understand how the transformative dimensions of critical pedagogy can be manifested in the visual arts classroom. For reaching social consciousness, the material studied places critical dialogue at the center. Reflections are used to understand the world in order to transform it. The findings also show the importance of acknowledging and using pupils’/communities’ lived histories as classroom resources. Some emerging patterns appeared in the findings: the need for expanding the frames of the planned syllabi, the importance of collective efforts and cooperation, and the publicity of the artwork generated in the classroom. The results also show that critical pedagogy is not a hinder for standard visual arts literacy, but that it is an asset for creating meaningful and engaging classroom environments. Critical pedagogy is a pedagogy of emancipation inspired by the story of us in our global context where different patterns of prejudices and oppression are at play. This pedagogy embraces the idea that only knowledge grants real freedom.

The final point this study wants to make is in terms of critical pedagogy’s educational implications in relation to praxis. Freire defines humans as beings of the praxis, he means that “human beings emerge from the world, objectify it, and in so doing can understand it and transform it with their labor” (Freire, 1970, p. 98). Praxis, in Freires understanding, is the essence of the human existence: reflection and action, theory and practice (Freire, 1970). The studies presented by this inquiry used this philosophy of Freire’s (knowingly or not) by finding ways of understanding the world in order to transform it. The ideas pitch by critical pedagogy and critical theory can help the visual arts teacher to illuminate the labor ahead. Indeed, critical pedagogy provides the visual arts teacher/pupils with an approach to meaningful spheres that will, consequently, contribute ways to continue our story of emancipation.
References


Appendix 1

Visual Arts Syllabus (Skolverket, 2019a)

Although the complete visual arts syllabus was carefully examined and interpreted, this appendix provides a detailed reference for the most meaningful parts of the text in terms of the views of critical pedagogy.

The text marked in *italics* is the main source for the qualitative interpretation’s findings:

<table>
<thead>
<tr>
<th>Bild – intro, första mening</th>
<th>Förmågor</th>
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<tbody>
<tr>
<td><strong>Bilder har stor betydelse för människors sätt att tänka, lära och uppleva sig själva och omvärlden. Vi omges ständigt av bilder som har till syfte att informera, övertala (p. 26).</strong></td>
<td>kommunicera med bilder för att uttrycka budskap, [OCH] analysera historiska och samtida bilders uttryck, innehåll och funktioner (p. 26).</td>
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<tr>
<th>Centralt innehåll (åk 7-9)</th>
<th>Kunskapskrav (åk 7-9)</th>
</tr>
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<tbody>
<tr>
<td><strong>Bildframställning:</strong> Framställning av berättande informativa och samhällsorienterande bilder om egna erfarenheter, åsikter och upplevelser. <strong>Redskap för bildframställning:</strong> Former, färger och bildkompositioner samt deras betydelsebärande egenskaper. <strong>Bildanalys:</strong> Bilder som behandlar frågor om identitet, sexualitet, etnicitet och maktrelationer och hur dessa perspektiv kan utformas och framställas [OCH] Massmediebilders budskap och påverkan och hur de kan tolkas och kritiskt granskas. Hur bilderna och verken är utformade och vilka budskap de förmedlar (p. 28).</td>
<td><strong>Hur kommunicerar eleven erfarenheter, åsikter och upplevelser med ett enkelt bildspråk och delvis genom-arbetade uttrycksformer så att budskapet framgår.</strong> Eleven kan tolka såväl samtida som historiska bilder och visuell kultur och för då enkla och till viss del underbyggda resonemang med kopplingar till egna erfarenheter, andra verk och företeelser i omvärlden. Dessutom beskriver eleven bildernas och verkens uttryck, innehåll och funktion på ett enkelt sätt med viss användning av ämnesspecifika begrepp (p. 30).</td>
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Appendix 2: Visual Narrative: A graphic Story

Please visit https://angelou.home.blog/visual-narrative-a-graphic-story/