

Integrated arts as transformational medium
of instruction in KwaZulu-Natal schools:
a narrative self-study

by

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Thesis in compliance with the requirements for the Doctor's Degree in Technology:
Language Practice in the Department of Media, Language and Communication,
Durban University of Technology.

I declare that this thesis is my own work and has not been submitted for any other
degree or examination at any other institution.

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Abstract

South Africa's dynamic post-Apartheid education climate is beset by a plethora of new policies designed to transform education. Our county's educators are expected to be the alchemists of change to create the new and transformed society envisaged in these policies, albeit with insufficient logistical planning and support. Moreover, so many of our schools are operationally dysfunctional, with literacy and numeracy levels at an all time low. Under these daunting circumstances our Provincial Education Department Teacher Development Institution, Ikhwezi In-Service Training Institute, develops training materials and delivers courses aimed at implementing policy while at the same time modelling progressive, internationally recognized and democratic adult-based methodology. In this self-study project of my departmental work with a group of trained educators, I use action research to trace the potential of integrated arts to transform teaching and learning in under-resourced rural and township classrooms. An aspect of this self-study looks at the therapeutic potential of the arts in my own life and career as an arts educator. When my Masters research revealed the dramatic effect a project-like arts approach to teaching could engender, I was motivated by compassion to develop the work further to reach a broader base of learners. I also wished to educate the authorities into mainstreaming the default marginalising of the arts in schools by developing photographic, written and video evidence promoting the arts in schools, mainly to emphasize their holistic educational role, but also as an essential healing, a potential remedy for the ills of the past that continue to impact on the present.

Preface

DECLARATION OF ORIGINALITY

I, Beth Maureen Peat, declare that this thesis is my own work and all the sources I have used or quoted have been indicated and acknowledged by means of complete references. The only form in which this work has previously been presented is at the conferences listed below.

CONFERENCE PRESENTATIONS IN ARTS EDUCATION

Peat, B M (1976) Child art: developmental stages. Paper presented at *University Extension Lecture Series*, University of Durban Westville.

Peat, B M (1994) Understanding the basics of design. Paper presented at *Centre for English Medium Trust Conference*, Shepstone House: University of Natal.

Peat, B M (2009) Advantages of dance in the Arts and Culture Curriculum Paper presented at *Arts and Culture Conference*, Ladysmith.

Peat, B M (2011) Integrated arts as a transformational medium of instruction Paper presented at *Ikhwezi Action Research Conference*, Durban.

Peat, B M (2012) Integrated arts as a transformational medium of instruction: the role of technology. Paper presented at *Ikhwezi International Conference: Reclaiming the Classroom for Teaching and Learning*, Durban.

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Chapter 1

Introduction, Background and Explanation of the Context and Rationale for the Research

1.1 Introduction

Chapter 1 of this narrative self-study locates Ikhwezi In-Service Training Institute's work within the broader framework of South African education and outlines the relevant professional development policy developments that have impacted on our work. It should be noted that, in a complex post apartheid climate of rapid change and growth our institute, under what has been widely regarded as the motivational and visionary leadership of our manager, Dr B. P. Msimango, has made a vital contribution towards the conceptualizing and pioneering of what has now been adopted as national policy and practice for professional development. The general difficulties our teachers encounter with the decoding of the language and culture embedded in the National Curriculum Statements (NCS) are introduced. Significant historical developments in school art programmes prior to the NCS are briefly outlined. I focus on the work of our Arts and Culture Unit specifically to provide the background and rationale to support my argument for the intrinsic value of using integrated arts as an educational medium of instruction to promote language and literacy and enhance the effective implementation of our entire curriculum.

1.2 Integrated Arts (IA) as a “Language” of Instruction

I have used the term “integrated arts” to refer to the use of the visual arts, drama, dance and music as an instructional media which I, together with numerous other teachers and researchers, have found to be more dynamic in the classroom than traditional “teacher talk” (Broillette, Burge, Fitzgerald & Walker, 2008; Gallas, 1991; Gardiner, 2004). Artists using this technique have come to see themselves as

process mediators (i.e. communicators) rather than artefact creators (Yantis, 2004).

However, the language of teaching and learning used from grade 4 and upwards, and for our training activities, is problematic both for educators and their eventual classroom practice. This is because it is difficult for both teachers and learners to interpret the concepts in terms of their own mother tongue and cultural context, particularly when working in a second language (Oliver, 2009). It is the contention of this research that using integrated arts (i.e. drama, visual arts, dance and music) as an instructional medium helps to bridge the communication gap caused by differences in culture and language.

The publication resulting from a conference investigating the bridges between language and vision McKevitt, ONuallain & Mulvihill (1999) stated, for instance that:

...certain common cognitive patterns underlie our competence in these disparate modes of thought. Language (natural & formal), vision and music seem to share at least the following attributes: a hierarchical organisation of constituents, recursivity, metaphor, the possibility of self-reference, ambiguity, and systematicity (McKevitt et al., 1999, p. 2).

This narrative self-study seeks furthermore to discover if and how integrated arts, when used as a method of teaching and learning, might bring about the transformation envisaged by the designers of our school curriculum.

1.3 Location and Outline of Research

I am an Arts and Culture coordinator at the Department of Education's Teacher Development sub-directorate, Ikhwezi In-Service Training Institute (IITI), which acts as one of the models for the proposed official Provincial Teacher Development Institute (PTDI) but has now recently been once again withdrawn

from the departmental organogram. It seems that we are considered an anomaly, and what seems like politically motivated manipulation is resulting in us being expected to act under our mother directorate of Teacher Development and lose our name as well as our discrete and distinguished identity. I am engaged in ongoing developmental work with a group of rural and township schools and educators who have agreed to use integrated arts as a medium of instruction, and to keep reflective journals to communicate their thoughts, feelings and experiences of the process as an essential part of the data, together with interviews and questionnaires. I have also made videos and photographic records of their learners' responses to using this medium. The hermeneutic dialogue (Lincoln & Guba, 1989) I develop with the educators as a result of the viewing of these photographs and video recordings, together with their self-study presentations of the process, complete the data and provide insight into the potential of the arts as a medium of instruction for the implementation of the NCS.

1.4 Critical Outcomes National Curriculum Statements (NCS)

The primary reason for the urgent post-apartheid curriculum change in South Africa was political, intended to rid education of offensive racist content and tendencies. However, the haste with which the Department introduced it indicated that they had failed to account for the absence of competent educators to implement it (Jansen, 1997). It is clear, from the excellent but ambitious first and second Critical Cross field Outcomes in the Department of Education's National Curriculum Statements (DoE., 2002a), that the type of learner envisaged is expected to think analytically, critically and creatively, and work co-operatively to solve problems.

The seventh critical outcome requires learners to see the world as an interconnected whole and not in the compartmentalized and fragmented way we were accustomed to see it in the past. It follows that achieving this outcome requires educators to be analytical, creative and critical thinkers who have

language and literacy proficiency, broad general knowledge, specific content knowledge and resources to teach flexibly in a style far in advance of the rigid, severely limited rote learning one that characterized so many of our former Department of Education and Training (DET) schools (Pithouse, 2007).

1.5 Background to the NCS and Critical Post-Modernism

I argue here from personal experience of being educated in South Africa under the Christian National Education System (CNES). Education prior to the introduction of the NCS was characterized by an examination-driven approach and dominated by the authority of the teacher and the textbook. The outstanding feature of this limited technical understanding and implementation of the curriculum was its compartmentalization of knowledge and reliance on memorized facts (Frame, 2003).

I am conscious of its pervasive influence on attitudes in schools; together with language and conceptual difficulties, it is a major contributing factor in the problems encountered with the implementation of the NCS and the resistance to the radical paradigm shift which is required of educators to fully comprehend the range of demands embedded in our relatively new and complex curriculum (Frame, 2003). Resistance to thinking and operating within a new, post-modern democratic and critical paradigm was illustrated by a study done with students (McKinney & van Pletzen, 2004, p. 169). It was concluded that resistance was closely linked to identity and that “significant intellectual engagement in issues of social inequality” could “provide powerful teaching moments”. Integrating the arts with language, I will argue in this self-study, can provide such an ideal platform for critical and yet non-threatening engagement with social and intercultural issues.

It is clear that the designers of the NCS were concerned about changing not only what was being taught in the schools but also the way in which it was being taught. If the underpinning of the Critical and Developmental Outcomes in the NCS Policy

Documents is considered, it is evident that the curriculum embraces the democratic values of social justice and equity and attempts to promote a view of the world as an integrated system (DoE, 2002a).

This narrative self-study, the NCS and the pedagogical theories of Freire (1970) have characteristics in common which locate them in a critical paradigm (Ornstein & Behar-Horenstein, 1999) as they seek to endorse the values of equity and social justice by empowering or emancipating teachers. As the educators and their learners ultimately made the critical decisions as to what data was presented, the interests of the educators and the researcher were simultaneously served by this research.

Our curriculum statements fit naturally within a post-modern frame of reference, as is this self-study, as both seek to recognize and celebrate diversity, critically challenge the status quo and present knowledge as relative and dynamic, rather than static and absolute as is the case with the Empirical-Analytical or Technical Paradigms (Ornstein & Behar-Horenstein, 1999).

Aspects of assessment found in the NCS in general and to a substantial degree in the Arts and Culture Learning Area are compatible with the ideal of promoting a holistic education that demonstrates a tolerance of diversity as they seek to take into account varied types of skills and types of intelligence (Gardner, 1999) (see 2.7), interests and cultural contexts (DoE, 2005a).

When Outcomes Based Education (OBE) was first introduced in South Africa in 1997, academics discussed the nature of this curriculum and the predicted problems surrounding its adoption in the South African context (Jansen, 1997; Rasool, 1999; Potenza, E. & Monokolo, M., 1999). A committee was constituted to review the original problematic Curriculum 2005 Policy Document and its limitations were identified. What followed thereafter was a significantly revised, refined, simplified, graded and streamlined policy document (DoE, 2002a).

Although in principal this policy document (Curriculum 2005) has been superseded with the 2005 phasing in of the NCS and OBE into the Further Education and Training (FET) Phase (Grades 10-12), no new material has been developed for the General Education and Training (GET) Phase (Grades R-9) and we are still working with the Revised NCS documents, now referred to simply as NCS. Essentially it is still what was initially called Curriculum 2005 but is now referred to as the NCS.

In an attempt to assist the struggling, overloaded classroom teacher our current Minister of General Education Angelina Motshekga's undertaking to further simplify and strengthen our curriculum has resulted the Curriculum Assessment and Performance Statements (CAPS) which has yet to be introduced. However, the content of this document, although much more explicit and less ambitious, does not significantly depart from the spirit and the thrust of the NCS. It is interesting to note however that the junior classes up to Grade 6 are reverting to the arts and crafts of the DET curriculum advocated by Jack Grossert (Younge, 1988) (see 1.8).

1.6 Summary of Teacher Development Policies in South Africa

The dire need for change and for developing our teachers and managers to offset the deleterious effect of apartheid was clearly articulated Dr Blade Nzimande, in his capacity as Chairman of the Parliamentary Portfolio Committee in Education, in October of 1995 and at a national South African conference with the theme *Towards an Operational Framework for Teacher Development and Support* (Dlamini & Van Dyk, 1997).

Msimango (2008, p. 2) contends that "education - as the heart of change - was fraught with policies that were aimed at addressing reform and transformation". Teachers were expected to be the agents of change to deliver the type of citizen who could reconcile the injustices and heal the schisms of the past.

Our new curriculum, based as it is on the democratic principles of our constitution, expects educators to be facilitators of learning rather than the authoritarian purveyors of knowledge they tended to be in the past. The Norms and Standards Policy for Educators (DoE, 2002b) furthermore exhort our educators to become reflective practitioners, researchers and lifelong learners; something that was positively discouraged for our Department of Education and Training (DET) black teachers in the past.

It should be noted that no training was planned or offered for educators to be able to fulfil these roles. With reference to the South African Council for Teachers' Act 31/2000, Msimango (2008, p. 16) comments that no help was given to teachers to understand the role and function of this body and that "this has been the weakness of post-apartheid South Africa, in that good policies are just thrown at citizens with no clear or piloted implementation strategy as was the case with Outcomes-Based Education".

The 1995 White Paper on Education and Training, attempted to reorient thinking towards an outcomes-based approach and prepare learners for entrepreneurship and employment. Unfortunately once again it did not factor in the necessity to retrain educators to apply this philosophy to their teaching. However, with the advent of the 2007 National Policy Framework for Teacher Education, our teachers' development was finally prioritised, and it was proposed that, for the first time they would be expected to take responsibility for their own professional growth (Msimango, 2008).

Msimango (2008) proposes a peer-driven model to offset the many challenges we face in the confusing post-apartheid climate, where much work still remains to implement a clear and detailed policy for teacher development. These include demotivated and poorly trained teachers, numerous interruptions to teaching such as sports events and labour unrest, very unfavourable pupil to teacher ratios, a severe lack of financial and other resources and numerous logistical problems

such as good venues for training, adequate classrooms, toilet facilities, electricity, water supply, transport, and, particularly, dedicated time to train our teachers effectively. To which I add corruption, animosity and professional jealousy amongst government officials at all levels, constantly changing policy initiatives, conflicting demands and continuous restructuring. These conditions are all exacerbated in the far-lying rural areas of South Africa. One of the most serious problems is that educators cannot easily be withdrawn from their classrooms to attend comprehensive development sessions, for example, programmes with built in and properly assessed implementation of the NCS, as this means that their learners will be left without supervision (Msimango, 2008).

The philosophy of the peer-driven model relies heavily on the efficacy of reflection on experience and practice. It is seen to meet the needs of the teachers through interactive collaborative activities that are instrumental in changing attitudes and performance. Enhanced levels of professionalism were observed both nationally and internationally; see (Msimango, 2008; Maistry, 2005; Ball, 2007; Day, 1999).

Ikhwezi has however been involved in the provincial piloting of a National Policy Framework for Teacher Development (NFPTD) (DoE, 2007) which promises to address some of the most urgent and pressing of these teacher deficiencies. In terms of the way in which it was conducted, it could best be described as advocacy designed to prepare all the educational stakeholders from top management to the school educators for incoming national policy on teacher development. Broadly speaking the National Policy for Teacher Education and Development (NPTED) aims to merge, restructure and streamline various teacher development policies already gazetted. These include the Integrated Quality Management System (IQMS) for school-based educators and the Performance Measurement Development System (PMDS) for office based educators to operate under the registering and controlling body of the South African Council for Educators (SACE).

It is mooted that all educators, inter alia, create a personal Professional Development Portfolio (PDP) and register with SACE in order to continue working within the system. SACE is currently creating a database to record and award points for development initiatives in three categories pertaining to school, professional and teacher needs. Educators can be deregistered if no development work is recorded over a period of 3 years. This policy has been piloted but has yet to be implemented.

Further examples of ongoing long-term plans which propose far reaching reforms to the entire system are: the 9 July 2010 draft, “Strengthened, Integrated Plan for Teacher Development: More teachers, better Teachers”, and the “Strategic Plan 2010/11-2014/15”. These plans will hopefully help to remedy the woeful state of education in our country and what Bloch (2009, p. 1) calls “the toxic mix” of our schools.

1.7 Historical Background to Ikhwezi

The ideal example of teacher development which led to the development of the contextualized peer-driven model was initially suggested to us as the most efficient under our circumstances by our Danish consortium partners; AM International, Copenhagen; Blaagaard Stataseminarium; the Danish Cultural Institute and HFC & VBE, Copenhagen who were instrumental in piloting the Ikhwezi Community College as it was known as at the time of its inception. They were also responsible for initial training of our teachers, managers and departmental officials and provided the financial resources to make this possible (Dlamini & Van Dyk, 1997).

The sophisticated training methodology that was so effective and appropriate for adult education, as it was self affirming and empowering, was considered to be revolutionary and far superior to what the department was capable of using at the time. It resulted in the professional jealousy referred to earlier in this chapter and the perception, for years to follow, that Ikhwezi was a non-governmental

organisation (NGO), although the Ikhwezi Community College of Education was officially absorbed and therefore funded by the KwaZulu-Natal Education Department from as early as 1998.

The project was however initially conceived as a result of a teacher exchange programme between the Danish Cultural Institute and the Association of Professional Teachers dating back to 1994, as the Danish and South African teachers realized that the system of education in our country was urgently in need of in-service intervention (Dlamini & Van Dyk, 1997). The “Ikhwezi” project was implemented in 1997 with the support of the four current teacher unions; the Association for Professional Teachers in KwaZulu-Natal; Natal African Teachers’ Union; South African Democratic Teachers’ Union and Suid Afrikaansa Onderwysers’ Unie. The vision for the college included, inter alia, promoting democratic values, quality, sustainability, efficiency and productivity. It also encouraged critical thinking, the development of learning and teaching materials and a hands-on, co-operative, task-based approach to motivate teachers to empower their schools (Dlamini & Van Dyk, 1997).

A central maxim of Ikhwezi’s mission was, and still is, to implement development programmes that model participatory democratic leadership styles which embrace the concepts of diversity and teamwork. Our undertaking is based on some of the key statements to be found in the 1995 National White Paper on Education and Training, which declare that the most vitally important challenge to our education system lies in the development of our educators. Our teachers need to build and extend their expertise and self-confidence and be well prepared to meet the needs of all of our learners and our country. Although a significant majority of our communities’ parents accept the need for transformation towards racially integrated schooling, change must be implemented in a sensitive and democratic way to avoid the inevitable and calamitous clashes that would be the outcome of authoritarian approaches that ignored the interests and identities of all the role players. Ikhwezi’s primary purpose at this stage was to develop a viable teacher

development system that could operate in partnership with and within the existing structures of the Department of Education and Training (Dlamini & Van Dyk, 1997).

The dynamic, interactive, task-based group work adopted at Ikhwezi's workshops soon became its trademark, which distinguished the developmental methodology utilized by Ikhwezi from that of other Departmental structures involved with teacher development. Entries from the publication "Ikhwezi inspires" illustrate the nature of the workshops (Msimango, 2002). The training offered to participants was diametrically opposed to the static lecture style of conveying information. Adult learning was accomplished innovatively by means of a variety of challenging small-group interactions, using a range of creative decision-making and problem-solving techniques, some, for instance known as *role-play*, *fishbowl* and *gallery walk*.

We were currently known as "Ikhwezi In-service Training Institute" and now merely as "Teacher Development", as it is a new national policy that each province should have a dedicated teacher development establishment. These are to be known as Provincial Teacher Development Institutes or PTDis. Before what I believe to be political manipulation removed us from the departmental organogram, we hoped Ikhwezi would become, a fully fledged directorate with section 21 status, which confers on us independent control of our finances and the official status of KwaZulu-Natal Teacher Development Institute, although the largest union the South African Democratic Teacher Union (SADTU) plans to have their own institute and appears to have funds, as do the other teacher unions.

1.8 Teaching Arts in Education Prior to and after the NCS

"Bantu Education" prior to the NCS was characterized by its emphasis on simple rote learning and the absence of creative, critical and reflective thinking. Independent thinking, imagination and self-expression were not encouraged in the schools (Pithouse, 2004a). Initiative, creativity and originality (it seems from isiZulu

speakers' descriptions of home life) were also discouraged as the family elders' exacted implicit obedience from their children (Ralfe, 2004).

Several authors have observed of "Bantu Education" prior to 1994 that it was authoritarian, inflexible and repetitive, and interactions between teachers and children were non-participatory, unimaginative and predictable. It was also noted that teachers focused on textbook bound content-based instruction, did most of the talking, while children were expected to listen without questioning their authority (Chick, 1996; Wallace-Adams, 1996; Schlemmer & Bott, 1986).

Against this background I believe that it is hardly surprising to discover that the practice of the creative and performing Arts, such as dance, music and drama, was confined to the very popular extra-curricular expressions such as traditional dancing competitions. It is clear that the designers of the Arts and Crafts syllabus, within the context of the hated Bantu Education Act of 1948, were not concerned with the potential of the arts to encompass critical and creative expression in the broader philosophical, social, cultural and global sphere (Younge, 1988).

J. W. Grossert, who was appointed as the coordinator of Arts and Crafts in Natal on 1 August 1948, effected the first serious intervention on behalf of the arts in the former Department of Education and Training schools. The formalised introduction of this subject into the curriculum was, however, limited to craft. The Arts and Crafts syllabus was revised in 1954 and 1963 and its emphasis on traditional skills and processes was strengthened. Unfortunately the subject was taught in a simplistic and isolated way. The most important restriction on the dynamic potential of the learning area was that the arts were never encouraged at secondary school level due to a paucity of teacher training and resources (Younge, 1988).

The new learning area of Arts and Culture (i.e. in the post-modern outcomes-based NCS) is wide ranging and outward looking, in stark contrast to the simple straightforward visual arts and craft based primary school curriculum introduced by

Jack Grossert (Younge, 1988). It now continues from Reception Grade to the Further Education and Training level and combines and integrates four major arts disciplines: Visual Arts, Dance, Drama and Music which demand creative and cognitive skills far in advance of those envisaged in the Bantu Education curriculum.

A prominent Durban artist and teacher pointed out at an interview that we are at present seeing a blurring of the boundaries between the various arts that were previously taught and experienced in isolation. In light of this observation I believe that, at the primary school level at least, educators across the racial and cultural divide all need help and encouragement to integrate the arts and the arts curriculum with the other learning areas (Verster, 2007). As part of the new curriculum, primary schools are now required to offer Arts and Culture to their learners. At the Further Education and Training level (Grades 10 to 12) these disciplines are offered separately and at a more advanced level (DoE, 2005).

The complex and comprehensive demands of the Arts and Culture curriculum has led to the situation where educators, mainly owing to language and cultural difficulties, are unable to fully grasp the meaning and implications of the curriculum, and therefore cannot effectively implement it (van Tonder, 1999; Shezi, 2010; St Clair Dean, 2001; Oliver, 2009). Teachers struggle to integrate policy with practice and have huge problems creating the necessary tools for instance, to assess Arts and Culture activities. A documented struggle of a teacher to implement the FET Drama curriculum found that there was a lack of support and guidance (Singh 2004).

I.9 Marginalisation of the Arts in Schools

Prior to the NCS the arts four arts disciplines, namely, dance, drama, music and the visual arts, were only occasionally taught in discrete and isolated compartments. The arts were rarely taught in the DET schools, and even the crafts

were often neglected. The so called “coloured”, “Indian” and “white” government schools rarely had specialist art teachers, and only the visual arts were seldom if ever taught. Generally it was expected of the primary school class teacher to include visual arts teaching into her already full timetable. Owing to a lack of training, confidence and enthusiasm for what was often considered a difficult and messy subject to teach, it was frequently marginalised and avoided (Singh, 2007; Hlatshwayo, 2007; Szabad-Smyth, 2005).

A Senior Phase Arts and Culture Educator, who is also a committed, practising and exhibiting artist in his own right and has undergone training to become an Ikhwezi Arts and Culture Unit facilitator, remarked that in many of the ex-Department of Education and Training schools the Arts, are still being neglected. He was concerned about the marginalisation of the Arts and Culture Learning Area in many of our local schools and is passionate about its potential to contribute towards transformation. He confirmed that conditions generally deteriorate in relation to distance from major centres, and primarily include challenges such as untrained or under-trained staff; severely limited time for teacher training purposes; large classes (often over 60) and extremely poor or no equipment or facilities in schools. He concluded that educators’ and school managements’ lack of commitment, knowledge and skills in the arts, as well as very limited support from school management and departmental officials, have invariably resulted in resistance towards, and a noticeable neglect of the learning area (Hlatshwayo, 2007; Zondi, 2011).

A study by (Szabad-Smyth, 2005) questioned how non-specialist art teachers’ beliefs and attitudes influenced the marginalisation of the subject in the primary school. In order to study teachers’ thoughts about the inclusion of arts activities in their classrooms effectively, the investigator found teachers with whom she could establish a research partnership which would be able to support and give a sense of belonging and identity to both parties. She managed to establish a close and mutually beneficial relationship with her respondents by interviewing them in their

homes. She included photographs of items in their household décor in her self-study. In her very relaxed and informal interview sessions she was able to enhance rapport and gain an in-depth understanding of the nature of their resistance to the inclusion of arts activities in their classrooms. For this she used photographs, self-reflective writing and interviews in much the same way I do it in this narrative self-study research.

Other international writers such as Wilson (2006, p. 5) concede that the arts are marginalised due to a lack of time, resources and teacher confidence. He concludes that integrated arts courses, at his University of Ottawa, has “deepened aesthetic experience” and is capable of having a “liberating” and “transformative impact” on students. The Wallace Foundation (2010, p. 1) states that, despite likelihood of learners who experience the arts at an early age reaping the benefits for a lifetime, focus has been centred on accountability in Maths and Science at the expense of other subjects. They report that “developing the capacity of individuals to engage in aesthetic experiences has been neglected in both arts and education policy over several decades.” It is unfortunately a local phenomenon as well that emphasis is placed on the high status subjects of Maths and Science whilst the considerable pedagogical benefits of the arts are misunderstood owing to ignorance or are sidelined because of lack of resources and time.

1.10 Ikhwezi In-Service Training Institute Arts & Culture Unit

It is within this context that our Ikhwezi Arts and Culture Unit develop our training programmes and materials. These include content handouts, concept content and terminology manuals, SACE endorsed course materials and Sector Education & Training Accredited (SETA) development materials.

We facilitate short but intensive courses, mainly in the afternoons, after teaching hours and in school holidays. We encourage teachers to work as teams to develop and support each other. We also focus on preparing facilitators in the “Train-the-

Trainer programme” to cascade the learning to other teachers. The instruction we give our educators combines theory with practical application and is an attempt to achieve the Learning Outcomes and Assessment Standards laid down in the Policy Documents (DoE, 2002a) whilst modelling the content-rich, flexible and democratic approach which we empower them to adopt with their learners.

When the curriculum was introduced, we were pressurised to offer short once-off development workshops to the hundreds of teachers spread around the province, but one of the many glaring weaknesses of this approach was that, with no built in follow up monitoring and assessment, we had no idea whether (or how) the training was being applied. We were also blind to the effect, if any, our work had on the learners. The desire to investigate and document uptake on development work informed the necessity and nature of my Masters and has led to this current research.

1.11 National Research on OBE Implementation

Jansen (1997) predicted that OBE would fail due to the inadequacies of training of 80% of the educators, who were ill-equipped to implement the curriculum. He had also observed that political imperatives were being given precedence over vital and pressing policy issues such as teacher development. The researchers reported that, faced with political change, teachers tended to cling to old habits (Janson & Christie, 1999; Fullan & Steigelbauer, 1992; Day, 1999). In the South African context this inevitably led to a situation in which changes were resisted because “teachers were given no choice but to ignore what they didn’t know and understand and to revert to the ways in which they were taught” (Msimango, 2008, p. 3).

It must also be noted that our teachers were trained under a deficit philosophy. Not only was critical and creative thinking discouraged but they were de-motivated and disempowered with the idea that they were less capable than their trainers. It

follows therefore that new democratic South Africa “needs to provide an enabling and supportive environment for teachers thereby enhancing professional development” (Msimango, 2008, p. 44).

Jansen (1999), Christie (1999), Moletsane (2003) and Pithouse (2004b) have all drawn attention to the difficulties educators encounter in meeting the complex demands of our National Curriculum Statements, the inadequate training that has been offered, and the need for a more in-depth and dynamic approach to address the legacy of Apartheid education. Further comment has centred upon the daunting task the ex-Department of Education and Training educator encounters in overcrowded school classrooms to adjust to the prolonged, complex and controversial changes the NCS have imposed on them. We, at Ikhwezi, have found that despite the introduction of the simplified and revised curriculum it was still evident that the educators struggled to come to terms with its demands. What is evident from this literature is that educators need more time and support than they are getting to engage in self-study to reflect on and transform their own work and in the process our society.

Subsequent South African research projects on OBE inset training and the implementation of the NCS have focused on the high status subjects of Mathematics, Science and English. However the findings of Adler Reed (2002), indicating that educators from under-resourced schools tend to be limited in their ability to meet the complex demands of operating within a new post-modern paradigm, are of relevance to my research focus in Arts and Culture. Of particular interest to me were the observations made about the very uneven, superficial or confused interpretations of OBE policy in historically disadvantaged schools (Adler & Reed, 2002; Deibjerg, 2003; Rulashe, 2001).

In the theoretical discussion and conclusions of a study of in-service application in under-resourced schools researchers found that educators in the most

disadvantaged contexts had the greatest difficulties with the adaptation demanded by the NCS of new and existing resources to their contexts (Adler & Reed, 2002).

In a report on the conclusion of a workshop series at Ikhwezi it was observed that educators from under-resourced schools lacked the understanding, skills and ability to meet the more complex theoretical demands of mathematics in the NCS (Deibjerg, 2003). In a comparative study of five Motherwell schools the researcher discovered that the educators were unable to access their creativity to adapt to the many theoretical and conceptual demands of the NCS (Rulashe, 2001).

Whilst laudable policy initiatives dictate the vital aspects of transformation, embedded in the Critical Outcomes of the NCS, which I have outlined at the beginning of this chapter, it is clear to me that school and classroom realities frequently frustrate and challenge educators' ability to collaborate and reflect on their teaching. They urgently need to do this in order to have the confidence to break away from outmoded forms of teaching to become role-models and to create a vital, academically oriented culture of learning in their schools, which is something this study addresses.

1.12 Potential Value & Unique Quality of the Research

The research focuses on a group of Ikhwezi trained educators' articulation of their thoughts, feelings and experiences of their Arts and Culture classroom practice. This is accomplished through a series of data-generating media including reflective journals, interviews, questionnaires, photographs and recorded video footage. The data reveals the frustrations, challenges and transformative impact of their integrated arts programmes on themselves, their learners and their schools. The self study aspect involves the articulation of my own thoughts, feelings and experiences with regard to my arts education practice over the years.

The value of the research is considered to lie in uncovering the potential of integrated arts as a medium of instruction with far greater impact to develop and transform learning than verbal language alone, as the latter medium is fraught with problems in a multicultural society (Oliver, 2009; Kashchula & Anthonissen, 1995). An integrated arts approach has been shown to engage the learner holistically at more profound level than spoken or written language alone (Gallas, 1991).

My theoretical orientation was inspired by Whitehouse (2009c) and the doctoral studies of Pithouse (2007), Naidoo (2005), Walton (2008) and Desmond (2010). Hence I use a self-study framework to detail the process of critical investigation my trained educators and I will take into our teaching practices, so that we will improve our output and become more capable leaders in the field.

The value of this research is also thought to lie in the originality of the work, which serves to enhance both the researcher's Arts Unit and the participating educators' skills. It establishes a precedent in this province and an example of the application of policy (DoE, 2007); a necessary body of reflective and well capacitated arts educators is needed to take this neglected but dynamic form of learning forward into the future. The rich data that has been generated will furthermore, it is hoped, prove a vital resource to researchers and practitioners in this relatively marginalised and under-researched field (Eisner & Day, 2004).

1.13 Brief Overview of Dissertation

Chapter 1 deals with the provision of contextual and background information to orient the reader to the ethos and challenges of the research field. I introduce the language-in-education debate and establish its relevance to this research. I set the scene for my narrative self-study research questions outlining various pertinent teacher development policies and describing important background factors that help to explain the position of our Institution, the Arts and Culture Unit and the

Learning Area within its national setting. Having discussed the need for this research, I conclude with the potential value of this narrative self-study.

Chapter 2 unpacks the concepts contained in the literature which informs and locates this research both nationally and internationally. I include the latest research findings that highlight the difficulties encountered in using a second language for the purposes of teaching and learning and arts-based strategies to alleviate them. I spend some time discussing national and international arguments for the inclusion of the arts in school curricular and its efficacy for promoting learning. The particular nature of that learning is highlighted. I use this argument, within the narrative self-study framework, to justify my own conviction of the unique communicative role the arts can play in our country to contribute towards addressing our overwhelming challenges. I also briefly explore a range of topics, such as aesthetics, left right brain, multiple intelligence and creativity, which are central to the Arts and therefore have relevance this research.

In Chapter 3 I focus on the orientation and the details of the self-study action research methodology I used. I establish the parameters and limitations of the range of research tools in practice that I use to discover the participants' experiences, ideas, thoughts, feelings and insights on the changes that have taken place within the selves and their learners as a result of implementing the four disciplines of the NCS Arts and Culture Learning Outcomes in the manner it was intended by the compilers of the curriculum; i.e. by integrating them.

In Chapter 4 of this self-study I discuss the nature and profundity of the changes that teaching and practicing integrated arts have wrought in me. This is related in terms of the past, present and future so that it becomes a form of action research. I include here testimony from articulate arts educator colleagues which back up and extend my personal insights. I refer to also to national and local examples that illustrate the therapeutic dimension of working in the arts I have discovered in my journey as an arts educator.

In Chapter 5 of this dissertation I present the narrative self-study data from the research participants, emphasizing those that highlight past, present and future changes that have occurred. In the process of presenting the data I briefly analyse and discuss the patterns that emerge from the findings. I include the participants' reflective introductions to their work and gallery photographs of the Visual Arts work to illustrate and inform the discussion.

Chapter 6 offers a summary of the significant main themes of the findings leading to the conclusions and recommendations. I analyse and discuss the implications of the research outcomes in terms of their transformative impact on the participant educators and their learners. I particularly focus on the changes brought about by them using integrated arts as a mode of teaching and learning to meet the transformative expectations of the NCS. I base my recommendations on the major patterns that have emerged from the research findings.

Chapter 2

Literature Review

2.1 Introduction

In Chapter 2 of this self-study I concentrate on the literature which supports the argument that integrated arts as a medium of instruction can play a vital role in learning, and therefore in the type of transformation the Critical Outcomes of the NCS require teachers to deliver in their classrooms. Although in Chapter 1 I explained that the term “integrated arts” refers to the combined Visual Arts, Drama, Music and Dance, in Chapter 2 I discuss research which looks at studies where the arts have been integrated with language (Naiker & Balfour, 2009; Broillette, Burge, Fitzgerald & Walker, 2008; Granville, 2003), and then also with other knowledge areas (LeJeune, 2009; Yantis, 2004). This practice highlights the significant role the arts can play in fostering learning in language and across the curriculum.

2.2 Multiculturalism and Language Policy in Transformation

In a detailed study of the underlying laws of construction of the Arts and Culture Curriculum policy discourse, Singh (2007, p. 58) states that “Transformation was the key to the need to create a new South Africa and the new curriculum was part of that transformation”. However, discriminatory policies such as the *Language-in-Education Policy* (LiEP) (van Tonder, 1999) have affected either access of the learners to the education system or their success within it, and are, like so many other educational policies, “fraught with tensions, contradictions and sensitivities, and underpinned by racial and linguistic discrimination” (Oliver, 2009, p. 2).

International trends, as seen in the Commission of the European Communities (CEC) communication, lean towards seeing multiculturalism and linguistic diversity as an asset. It is observed, however, that in the absence of adequate policies this practice can increase “discrepancies in educational provision and career chances” (Allford, Broady & Pach, 2009, p. 277). Likewise, in South Africa access to the

dominant academic medium of instruction, English is limited and this situation is exacerbated by inadequate policy and poor teaching and learning resources, thus limiting and curtailing learners' career opportunities (St Clair Dean, 2001).

It should be noted, however, that the essential value of the LiEP's promotion of bilingualism in South Africa lies in good mother tongue instruction to establish concepts early in childhood (Allford, Broady & Pach, 2009). Unfortunately researchers have found that many schools "remain largely unaware of or unreceptive to the LiEP and its advocacy of additive bilingualism", or see it as problematic, and are therefore not applying the aspect of the policy which could enhance language competency and hence learning in general (Sookraj & Joshua, 2009, p. 336).

Moreover, a Content-Based Language, Learning and Teaching (COBALLT) programme educator who is a member of our institution has reported that the teaching of home language in most of the schools she has worked with is inadequate (Shezi, 2010); consequently the establishment of foundation concepts is being jeopardised.

As a solution to the South African language competency conundrum Singh (2009, p. 279) advocates a constructivist model of teaching, one in which "learners are seen as co-creators of knowledge". In this narrative self-study I argue that the arts allow for, and lend themselves ideally to the co-creation of knowledge in a constructivist approach to learning and the building of concepts.

2.3 Integrated Arts and Language to Facilitate Learning

It is also possible, through the arts, to communicate nuances and depth of meaning (Gee, 2004) that English second language (ESL) learners, with their restricted vocabulary, would have a limited ability to present in the written or spoken form. Furthermore, integrated arts, combined with language and

communication practice, has been seen to strengthen and support ESL learners' ability to develop language proficiency (Naiker & Balfour, 2009). Learning through the integrated arts has the added bonus of allowing for critical appraisal of sensitive or "taboo" topics, which can be "deconstructed" and communicated in a non-verbal and therefore non-threatening way (Granville, 1993).

Diversity of culture and language has hampered attempts to empower learners through linguistic approaches, as expounded by Fairclough (1998) and (1992), and this can lead to new struggles and contestations (Granville, 2003; Mkinney & van Pletzen, 2004). Granville (2003) points out that contests over meaning in a critical language approach often crystallised around innovative teaching methodologies, social identity and fear of change, all of which are relevant to the educators taking part in this study. It is a contention of this study that such barriers might be overcome by using a holistic integrated arts approach, which provides a non-verbal "language" which can transcend cultural and linguistic barriers (Gardiner, 2004; Chandler, 2001).

A recent local study in a multicultural Senior Phase classroom, "The Classroom Talk Programme" (Naiker & Balfour, 2009), uses the arts to develop what Cummins (1984) has termed Cognitive Academic Language Proficiency (CALP) for English second language learners (ESL) learners. The authors of the programme cite Krashen's (1982) "affective filter" theory in their research to suggest that it was the "element of fun" in the carefully constructed, teacher-guided integrated language and Arts and Culture activities over a period of two years that lowered the ESL learners' anxiety and stress levels (affective filter), and raised enthusiasm and confidence and encouraged classroom talk sufficiently to result in improvement in CALP (Naiker & Balfour, 2009, p. 365). In a similar vein Yantis claims that learning through the arts "can help to dissolve the lines between play and work" (Yantis, 2004, p. 2). The participants in the study reported that markers of CALP attainment were "when learners began to use such Visual Arts vocabulary as "shape', 'tone', 'texture' and 'primary colours' and to use such drama

terminology as ‘improvise’, ‘select’, ‘compose’, ‘stage space’, ‘stage props’, ‘backstage’, ‘script’ and ‘rehearsals’” (Naiker & Balfour, 2009, p. 352).

Brouillette et al. (2008) investigate teaching writing skills through the integrated arts in a professional development programme. They base their work on the well established theory of the visual and performing arts sharing a common symbolic and conceptual language with literacy and other disciplines. They argue that the aesthetic experience of working with and through the arts can both stimulate and improve writing skills and lay a firm foundation for seeing analogies and developing creative ideas. Both disciplines are essentially about solving the problem of finding the most appropriate and effective elements to communicate expressively and with impact.

2.4 The Role of the Creative Arts as a Medium to Promote Change

Because of the vital role culturally rich resistance arts played in the formation and advent of our democracy (Davis & Fuchs, 1996) the designers of our curriculum decided to include Arts and Culture for its educational potential as well as its capacity to reconcile, foster equity and redress, heal wounds and build national pride (RSA, 1996). The teaching of these potentially transformative arts disciplines skills and techniques in the new Arts and Culture curriculum was designed to be integrated and “combined in performance” (Singh, 2007, p. 178).

Case studies have suggested that the holistic approach afforded by an integrated arts approach is a more effective medium of instruction than traditional “teacher talk” (Gallas, 1991; Broillette, Burge, Fitzgerald & Walker, 2008). In such an approach artists become “process mediators”, or communicators, rather than “artefact creators” (Yantis, 2004), and the arts become transformational medium of instruction rather than discrete skills to be learned.

What we understood from our experiences with the arts was that knowing wasn't just telling something back as we had received it. It meant transformation and change, and a gradual awareness of what we had learned. For both children and teacher, the arts offer opportunities for reflection upon the content of learning, and they foster a deeper level of communication about what knowledge is and who is truly in control of the learning process. As a pedagogical standard, the integration of the arts offers a rich resource for educators to infuse the learning experience at all levels with expansive and challenging perspectives (Gallas, 1991, p. 10).

Kindler (1987, p. 2) advocates the incorporation of the arts into other subject matter to reinforce concepts; "accelerate and facilitate the learning process" and to "promote creativity". She calls it "aesthetic education" and concurs with the literature on art education that it plays a vital role in developing students. Gardiner (2004) cites international research to substantiate her claim that the arts are critical as a form of communication to education and learning. She maintains that children learn through integrated multimodal arts tasks by "engaging and nurturing their cognitive, social and personal competencies simultaneously".

By placing the arts at the centre of learning, she says, schools can transform to become exciting places of healing and discovery where interdisciplinary and intercultural divisions are breached:

The arts offer opportunities to learn by seeing, thinking, moving, collaborating, problem solving, speaking, reading, writing, scripting, recording, shooting film/video, visually expressing, touching, moulding, modelling, cutting, pasting, shaping, forming, presenting, responding, the list goes on. These can apply to subjects across the curriculum, well beyond the Arts as a Key Learning Area (Gardiner, 2004, p. 2).

The online brochure produced by the National PTA and Getty Centre for Education in the Arts (2010, p. 1) claims that "art is essential to learning-not just a frill" and that it gives students "a window into the rich and interesting world around them, teaching them about their own history and culture, as well as those of other people". Dickinson (2010, p. 7) writes: "The arts contribute richly to the

development of human intelligence, but they offer the means to reach the great diversity of human beings in every school today”.

Dickinson (2010, p. 1) cites Dr. Earnest Boyer of the Carnegie Foundation for the Advancement of Teaching as saying:

The arts are essential parts of the human experience, they are not a frill. We recommend that all students study the arts to discover how human beings communicate not only with words, but through music, dance, and the visual arts. During our visits (to schools) we found the arts to be shamefully neglected. Courses in the arts were the last to come and the first to go.

The (mPPACT, 2010, p. 1) programme is designed for our new global village to help pupils and their teachers to “foster a new teaching practice in Europe that engages with contemporary social realities and their reflection in the classroom using participatory performing arts practices to explore identity and transformation”. Bartel (2008, p. 3) concedes that habits developed through creative arts learning can confer such life-long transformative benefits as “knowing the methods and joys of self-learning, of experimentation to discover truths, of expressing ideas effectively, of doubting assumptions, of being critical of experts, of taking risks in order to gain rewards, and of empathetically imagine a better world for all through creativity”.

Yantis (2004, p. 3) contends that we live in a creative age and hence there is a necessity for arts-based learning to act as a catalyst for change and to nurture the “creative capacities in every learner by cooperating, communicating and collaborating across all disciplines”.

2.5 The Concept of “Aesthetics” and the NCS

The concept of aesthetics which so often is claimed to form an essential foundation to art education internationally (Kindler, 1987; Broillette, Burge,

Fitzgerald & Walker, 2008; Freeman, 2004; Smith, 2004; Wilson, 2006) was considered culturally elitist and therefore a taboo subject in the Arts and Culture curriculum planning meetings and noticeably absent from the NCS (Singh, 2007). This focus on the political imperative of change coupled with a rejection of anything that is associated with what is regarded as elitist or reminiscent of apartheid era ideals, as described in Davis & Fuchs (1996), has meant that a valuable aspect of the potential of the Arts and Culture curriculum for truly transformative education is lost to the teachers and their pupils. I have found, for instance that some educators are unable to recognize and refine aesthetically gauche aspects of their learners' work (Peat, 2009). Parsons (2004, p. 781) voices the widespread fear amongst arts educators of losing what is valuable in the arts when they become the "handmaiden of other concerns".

2.6 The Arts and the Right Brain

There is widely accepted theory, popularized in the 1970s (Allen, 2010) that the brain has two hemispheres the left one being responsible for logical and the right for artistic, imaginative, lateral and intuitive thinking. Naidoo (2011, p. 8) quotes Keats-Morrison as saying that writers experience a blockage when they try to write from the logical left brain whereas the less trained and critical right brain "does not believe in failure and so when we tap into it we write freely".

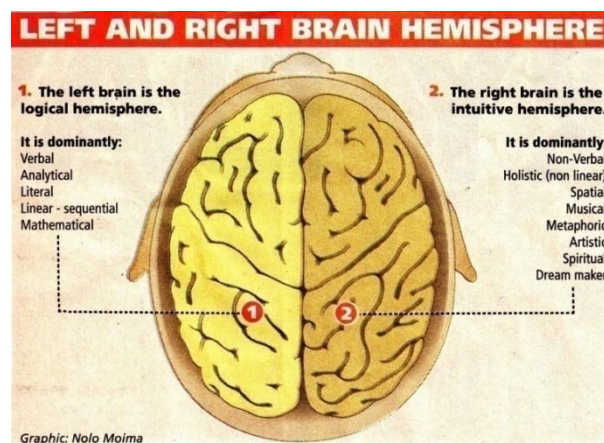


Figure 2.1 Left and right brain functions

Figure 2.1, courtesy of the artist, illustrates the popularized concept of left and right brain theory, suggesting the location of logical and intuitive thinking in different hemispheres of the brain. The theory arose from the work of Michael Gazzaniga and Roger W Sperry who studied the effects of epilepsy in the 1960s and found that seizures could be reduced or eliminated by splitting the corpus collosum (Cherry, 2011; Sperry, 1975).

Sala (1999) and Hines (1987) call this popular concept a mythology that is not sufficiently supported by research. Flaherty (2005, p. 147) who proposed a revised model that extends the idea that the arts alone are the prerogative of creativity and includes such outlets such as mathematics and language and involves “a network of brain regions” and that the “cortical interactions between the temporal and frontal lobes are critical for regulating creative expression”. In defence of why they feel that the “neural mechanisms underlying creative thinking are poorly understood” Dietrich and Kanso (2010, p. 822) explain that electroencephalographic studies of divergent or creative thinking found that “diffuse prefrontal activity” was measured. More telling still for the support of my hypothesis are the recent findings that success in mathematics and science depends on the equal and creative functioning of both halves of the brain (Cherry, 2011).

Einstein, the father of modern physics, is reputed to have said that the field is the sole governing agency of the particle. Researchers, influenced by the revolutionary research findings of quantum physics, maintain that creativity is not confined to brain at all but is generated in the field. A prominent researcher and author, Dr Mc Taggart contended, for instance, that the brain does not have precise addresses for everything it does and a well respected and successful energy practitioner, Dr Pearl, concurred that specific processes are not localized within the brain (Massey & Brecher, 2009).

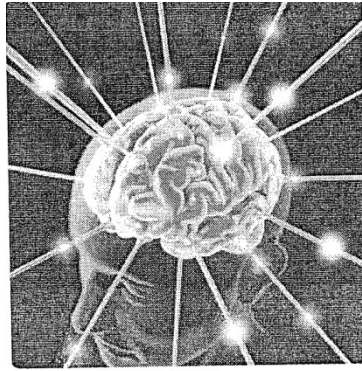


Figure 2.2 An artist's impression suggesting the brain's synapses interacting with the field beyond the cortex.

However, as Pratt points out, the exact location of these faculties is not the issue:

Whether the mind's creative and logical functions are situated physically in the left and right hemisphere of the brain, or in the anterior and posterior lobes, or in other places unspecified, is not the issue here: a person's creative functioning is observably distinct from his or her logical functioning, and while we may oscillate rapidly between the two states, the two modes of functioning are clearly distinct, as well as mutually exclusive (Pratt, 2007, p. 401).

Arts educators agree that what is meant by a holistic approach to education is that the right and left hemisphere of the brain are simultaneously accessed in a balanced way to enhance creative and analytical thinking (Gardiner, 2004; Gee, 2004; Eisner & Day, 2004). It seems unfortunate that our education systems have traditionally prioritised and favoured the supposed left brain function of linear, logical thinking (Icke, 2010). *Action Plan to 2014: Towards the realisation of Schooling 2025* (DoE, 2010), has for instance, in its first thirteen goals, 7 that focus specifically on numeracy, mathematics and science performance and pass rate for eligibility to a university entrance. It has been my experience, however, that, due to the fact that as they are considered "gateway subjects" in our technologically oriented society, mathematics and science are the learning areas that carry the highest status in schools. Unfortunately the valuable contribution the arts can make to learning across the curriculum, by stimulating what is known as right brain

thinking and creative problem solving capacities, is frequently misunderstood and overlooked.

2.7 Multiple Intelligence Theory and the NCS

Howard Gardner's influential theory of multiple intelligences has been embraced in the USA by many educators, who see it as common sense and substantiating what they already knew. In challenging the limitations of traditional intelligence testing, he states:

...students will be better served by a broader vision of education, wherein teachers use different methodologies, exercises and activities to reach all students, not just those who excel in linguistic and logical intelligence (Gardner, 1999, p. 154).

The NCS would seem to concur with Gardner's outlook by stating that it envisages learners who are able to: "Communicate effectively using, visual, symbolic and/or language skills in various modes" (DoE, 2005, p. 1). What also relates Gardner's theory to the philosophy underlying self-study, the NCS and what we are aiming to achieve with our educators is its emphasis on positive, life affirming values.

I want my children to understand the world, but not just because the world is fascinating and the human mind is curious. I want them understand so that they will be positioned to make it a better place (Gardner, 1999, p. 180).

Of Gardner's initial seven intelligences the first two, Linguistic and Logical Mathematical, are best catered for in the traditional classroom whereas the last five Musical, Bodily-kinaesthetic, Spatial, Interpersonal and Intrapersonal are the domain of the more flexible post modern curriculum such as the NCS. These forms of intelligence should be fostered in well structured and implemented Arts and Culture Learning Area activities. Schools in the USA who have adopted what is known as MI theory have benefited by "employing the arts to develop children's skills and understanding within and across disciplines" (Smith, 2008, p. 10). As

with the left versus right brain theory, Gardner's theory has been criticized for similar reasons. Waterhouse (2006, p. 213) claims that the research evidence points to shared neural pathways for language, mathematical motor and musical skills and says;

Because Gardner claimed that intelligences are innate potentialities related to general content area, MI theory lacks the rationale for the phylogenic emergence of the intelligences

For the purposes of enhancing overall school performance however it may perhaps be useful to understand both MI and left and right brain theories that see the roles of the brain and types of intelligence as discrete and localized but to nurture them simultaneously. What remains of critical importance to education in this country is the urgent need to find new and creative ways to stimulate learning across the curriculum and devise activities that cater for a range of different ways of developing our children to live productive and fulfilled lives (Cherry, 2011).

2.8 Creativity and the Creative Process in Arts and Culture NCS

In line with international thinking our curriculum envisages learners who can solve problems using critical, analytical and creative thinking (DoE, 2005). As I consider the understanding and fostering of creativity to be central to our developmental work in capacitating educators to effectively implement the curriculum, I will touch on some relevant literature. Naiman (2010, p. 1) defines creativity as a “whole brained” activity that can be promoted through training and practice. She calls it; “the act of turning new and imaginative ideas into reality”. Mumford (2003, p. 110) suggests that “we seem to have reached a general agreement that creativity involves the production of novel, useful products”. Pearce (2002, p. 20) refers to creative thinking as “autistic”, dream and child like. He says; “autistic thinking is an unstructured, non-logical (but not necessarily illogical), whimsical thinking” that is a “functional part of reality formation”. In his influential theory of human creativity Koestler (1964, p. 38) uses terms such as “bisociation” to describe the process of

linking different ideas together to form a new solution resulting in the “eureka” experience of discovery. Due to its dynamic nature I feel compelled to consider creativity key to the establishment of an authentic working environment for the current training of educators as I wish to offset the deficit mechanical and soulless training methods many of them were subjected to in Apartheid years (Msimango 2008; McKinney & Van Pletzen 2004).

According to Pink’s (2005) definition of the four stages of economic development, we are living in a post-informational, conceptual age¹, where, he posits, as does Yantis (2004), that the ability to think creatively is essential for future success. Like minded theorists (DeGraaf & Lawrence, 2002) describe incubate, imagine, improve and invest as the four important “personality profiles” or creative growth habits to encourage for success. Dr Mark Batey (Bately & Irwing, 2010, p. 1) discovered the primary creative traits to be “idea generation (fluency, originality, incubation and illumination), personality (curiosity and tolerance for ambiguity), motivation (intrinsic, extrinsic and achievement) and confidence (producing, sharing and implementing)”.

In the Arts and Culture NCS our primary learning outcome states that our learners should be able to Interpret, Create and Present the other three include Reflecting, Participating and Collaborating; Expressing and Communicating (DoE, 2002a). In the process of creatively accomplishing the first three outcomes in our training workshops the educators will incorporate the other five elements. An architect describes the creative process he follows in three steps; perception, conception and expression. He continues;

What one discovers in the arts is that the creative process tends to be cyclical. Once we express a solution, feedback occurs and the process restarts. New ideas get born, spun off, shot down, ad infinitum (Nathan, 2009, p. 9).

¹ The first two are the agricultural and the industrial ages.

In terms of these interpretations our educators in their training workshops and learners whilst doing the given tasks are continuously generating ideas, perceiving and conceptualizing (interpreting and creating) and confidently expressing (presenting and communicating a solution). Some very valuable techniques for the fostering of creativity that need to be employed in the workshops and classrooms are given by Nickerson (1999). These are: establish purpose and intention; build basic skills; encourage domain-specific knowledge; stimulate and reward curiosity and exploration; build motivation; encourage confidence and risk taking; focus on mastery and self-competition; promote supportable beliefs about creativity; provide opportunities for choice and discovery; develop self-management (metacognitive skills); teaching techniques and strategies for facilitating creative performance; providing balance.

2.9 The Arts and Culture Unit of Ikhwezi's Training for Change

Most of the sentiments expressed in the literature align strongly with and encompass the vision and mission of the Arts and Culture Learning Outcomes of the NCS and consequently the type of instruction we have developed for our educators. Our training workshops, based as they are on the Arts and Culture Learning Outcomes and Assessment Standards, are designed to encourage the educators to develop integrated performing arts presentations that communicate complex, multicultural, human and social concepts by confronting and reflecting current and often sensitive South African issues (see Chapter 3).

However, traditionally educators were not trained to facilitate this approach to learning. For them the most daunting part of the Arts and Culture curriculum is Learning Outcome 1 of the Policy Document, which expects the learner to "Create, Interpret and Present" (DoE, 2002a). I have discovered through my work that educators from under resourced schools find great difficulty in decoding the language of the documents (Shezi, 2010; Chandler, 2001; Kashchula & Anthonissen, 1995) and translating the policy into appropriate activities, and are

thus unable to implement our curriculum without assistance. The absence of experiential arts-based learning teachers exacerbates the problem. Educators in this situation are therefore generally incapable of using an integrated arts approach as a holistic medium of instruction which might transcend language barriers.

Singh (2007, p. 197) notes that the creators of this curriculum were aware that there was going to be a problem of who was going to teach this new curriculum “since there were no trained ‘arts and culture’ teachers in existence”. It should thus be stressed that the teachers involved in this research are working from a difficult place where they have not benefited from years of specialist training to equip them with experience and content knowledge to teach this curriculum with confidence and flexibility.

The Arts and Culture Curriculum design teams had difficulties with balancing the political and pedagogical justifications for and dimensions of Arts in the curriculum and (Singh, 2007, p. 57) wonders if it is too early to judge whether the political imperatives are going to provide a “strong enough antidote to the suppressions of the apartheid state”. My own feeling is that a considerable number of years into democracy and several years after the introduction the Revised National Curriculum Statements the time has come to evaluate, as this study sets out to do. My research also looks at whether the pedagogical aims of the Assessment Standards NCS (DoE, 2002a) are being met by under-skilled educators in selected under-resourced rural and township ex-Department of Education and Training Schools.

2.10 Freire and Boal’s Critical Pedagogy and Transformation

The idea of using education to as a tool for democratic social reform is not new and was promoted by the influential and revolutionary educationist Paolo Freire, as expounded in his groundbreaking classic, *Pedagogy of the Oppressed* (Freire,

1970). I believe Freire's critical, interactive pedagogical ideas to have had an influence, through Steve Bhiko's *Black Consciousness Movement* and the *Peoples' Education*, to the elements of political transformation in our hybrid Curriculum (Deacon & Parker, 1996). This is evident from the character of the underlying cross-curricular critical and developmental outcomes of the NCS (DoE., 1997).

Freire (1970) rejected what he called the non-participatory, rigid and static "banking system" of education that envisaged the pupil as an empty vessel to be filled with knowledge by the teacher. Instead he taught his students to always question and be critical of the status quo. He favoured a more interactive, participatory, dynamic, creative and reflexive problem-solving methodology; one that held the promise of overcoming fears, building confidence and transforming ingrained thoughts and attitudes; an approach that I aspired to in this research study. Central to Freire's pedagogical philosophy and mine is the imperative of co-operative mutual dialogue based on a respect, understanding and acknowledgement of the authentic context of his students (or in my case studies, the research participants).

As my study is located in the field of arts and culture it finds an intellectual home in the work of Freire's student, Augusto Boal who drew from the theories and experiential learning bias of his mentor to establish the *Theatre of the Oppressed* (Conrad, 2004; Singhal, 2004). Boal's innovative, interactive and participatory methodology has supported exciting and innovative global and local projects and research in popular theatre and education. He devised the techniques of *Image, Invisible, Forum* and *Legislative Theatre* and coined the term *spect-actor* to describe a way of involving the audience in the production in order to maximize co-operative solving of problematic issues.

In South Africa Boal's theatre styles have been adapted to create a dramatic platform for the voices of the oppressed to be heard. This has resulted, for

instance, in the transformation of stereotyped, hegemonic attitudes towards female prison inmates and AIDS sufferers (Singhal, 2004) (see also 4.10.2). Similarly my study describes, in Chapter 5, through the self-study narratives of the educators, the dramatization of stories that express the pertinent and urgent social and political concerns of impoverished city, rural and township children (for selected scripts see Appendix A).

Both of these theorists were critical of their society and believed in working with oppressed people to give them a voice for transformation; work that has had considerable influence on Naidoo (2005) and on the participatory and empowering, narrative self-study approach I take in this research.

2.11 Narrative Self-Study Methodology in Arts-Based Inquiry

Whilst the first strand of this study is the contention that integrated arts can provide a medium of communication which might transcend language and cultural barriers, the second strand is the use of narrative self-study in articulating insights derived from an integrated arts approach.

Naidoo (2005), in relation to her reflective self-study research projects in British health and social care, states that it has only recently been recognised that the arts have transformational potential to bring about desirable social change as opposed to the authoritarian practices of the past. I find that this notion, strengthened by her compassionate orientation, reverberates with the insights and feelings I have been developing as a practitioner of the arts in education, and consider this relatively new wave of international acceptance of the power of the arts and creativity very encouraging.

Self-study, a form of auto-ethnicity arising from action research, as a rigorous and acceptably scholarly approach to social science research has been steadily gaining ground through the work numerous authors, notably Jack Whitehead who

explains what he calls his “living theory methodology” as a means to improve practice by expressing the “life-affirming energy of individuals, cultures and the cosmos, with values and understandings that it is claimed carry hope for the future of humanity” (Whitehead, 2009c, p. 1). Affirming Le Grange’s (2005) insight Whitehead (2009a) states that “the authenticity of research work depends crucially on the use of reflexivity: both personal and epistemic/ disciplinary reflexivity”.

Whitehead (2009c) and McNiff (2002) are concerned with creating educational theories that embrace the concept of inclusion, much like the African philosophy of “Ubuntu” or of individuals existing as an integral part the web of humanity and not in dualistic isolation (Tutu, 1999). Whitehead (2009c) cites Raynor (2004) and Lumley (2008) who support the idea of us humans having shared or pooled consciousness. It is no coincidence that this concept aligns strongly with advanced quantum physics findings that all aspects of life on earth and the universe are connected at a profoundly sub-atomic level (Bohm, 2002). Braden (2007, p. 208) states this more emphatically when he gives the following advice as one of his keys to conscious creation:

To tap into the force of the universe itself, we must see ourselves as *part* of the world rather than *separate from* it.

It is my experience that it is through this connectivity we achieve the energy flow that lends dynamism and resonance to the teaching and learning context; a concept philosophically related to Ken Wilber’s Integral Theory (Forman, 2010). Of primary but nevertheless equivocal value is the creation of enhanced and co-constructed meaning, or what Levi-Strauss (1966) called our “semantic universe” or word-built world.

McNiff (2002, pp. 2-3) alludes to the quantum physics phenomenon of entanglement by saying:

My own view is that we live in a deeply unified universe, where all things are connected, often in very distant ways, but their effects are evident in the lives of everyone - the 'butterfly effect', where the beat of a butterfly's wings locally can have repercussions in far-flung global terms. For me open-ended systems have the potential to transform themselves into richer versions of themselves and humans, and human interactions, by the fact that they are living, are open systems.

As a consequence of the limited scientific and religious cultural assumptions which inform our outdated approaches to education (Latham, 2011), we have not yet assimilated and adjusted to the revolutionary findings of Quantum Physics. Walton (2008, p. 71) conjectures:

My growing conviction was that we self-limit our potential, due to the fact that we have internalized a world view which tells us that we are primarily material beings, and that as such, we are limited by laws that determine what is possible in the universe.

I have found this to be true for myself earlier on my life (see 4.2). It is also true for my trainee educators, who at first thought they were not capable of implementing the curriculum, and were then astounded when they discovered, through the liberating, creative and transformative pedagogical approach of IA, that they seemed to tap into a new energy source that helped them to realise their potential more fully. They discovered that both they and their learners were capable of far more than they had thought they were able (see 5.5.2 & 5.7.2).

Whitehead (2009b, p. 15) refers to self-study research methodology as "being grounded in the relational dynamics of everyday life" and explaining "the receptively responsive educational influences of individuals in their own lives" that are unique. He claims furthermore that the use of printed text as a dominant form communicative media to explore the field of educational practice "cannot express adequately ...the embodied values we use to give meaning and purpose to our lives" (Whitehead, 2009c, p. 113). Hence he combines video with text in multimedia presentations to more fully embrace and communicate the valued and positive concepts of academic freedom, love, pleasure, humour and justice. In

these practices he is inspired by the post-symbolist poet Valery, cited in Said (1997, p. 15) who fused words with visual arts, music and dance out of “an aversion to the base currency of words”. In an African context Whitehead (2009a, p. 18) cites Conolly (2002) as saying that “the gestural-visual/oral-aural mode is more immediate and spontaneous than the literate mode”.

I make extensive use of current technology in my teaching and in this research in the form of photographs of visual art work and digital video footage of learners’ arts integrated performances as well as researcher, participant and learner reflections to capture the rich nuances of our lived experiences. I use multimedia in away similar to Whitehead (2009c) as it seems to ideally reflect the spirit with which I feel I can meaningfully study the degree and nature of transformation that is occurring in myself and my educator participants as a result of our integrated arts practices.

I am surprised and comforted to discover that self-study in education began to develop early in 1990 and has been gathering the respect, support and recognition of the international academic community with a large body of literature and research following through movements such as the Special Interest Group (SIG) and the American Educational Research Association (AERA) founded in 1992 (Pithouse, 2007; Zeichner, 2007; Pinnear & Hamilton, 2009). Worldwide interest has resulted in edited book-length collections such as (Farr Darling, Ericksen & Clarke, 2007; Kosnik, Beck, Freese & Samaras, 2005; Aubusson & Schuck, 2008; Crowe, 2010; Tidwell, Heston & Fitzgerald, 2009), international handbooks and peer-reviewed journals that have reflected the broad spectrum of issues pertaining to educational self-study.

A narrative self-study research methodology possesses the tantalising and unique potential to simultaneously inform and transform both the individual researchers and their political and social contexts (Mitchell, Weber & O'Reilly-Scanion, 2005; Brown, 2007). A number of authors (Lyons & LaBoskey, 2002; van Manen, 1990) describe how narrative self-study is an appropriate means to construct meanings

and interpretations of a teacher's experiences and give valuable guidance for conducting research.

Furthermore literature appropriate to the multicultural nature of this research reflects the suitability of self study methodology to build professional knowledge bases for teachers that promote the sort of transformative reform my study monitors whilst being sensitive to the humanistic issues of social class (Brown, 2007; Allender, 2007; Korthagen & Lunenberg, 2007; Schulte, 2009).

Self study research in the Arts in education has not been as extensive as one would expect as Mitchell, Weber and Pithouse (2009, p. 119) say "the use of visual approaches to self-study can literally help us see things differently" and:

The strength of visual methods lie in harnessing the power of images to bring things to light in both personal and public and to offer multiple theoretical and practical perspectives on issues of social import. Using images connects to self, yet distances us from ourselves. When done with a critical gaze, self-study facilitates professional growth in ways that not only end up changing oneself, but also serve as an impetus for tackling the wider social problems the contextualize our individual lives.

My action research self-study with educators certainly bore this out. I could not find any self study projects that focused exclusively on integrated arts. In most cases aspects related to the arts such as drama, drawing, photography or collage were adopted as an integral and essential part of the study (Naidoo, 2005; Griffiths, Malcolm & Williamson, 2009; Mitchell, Weber & Pithouse, 2009; Tidwell & Manke, 2009; Hamilton & Pinegar, 2009).

Locally the interest in memory work, reflexivity and narrative self-study research has resulted in interest groups developing and a growing body of fascinating and insightful literature particularly; Mitchell, Weber, O'Reilly-Scanlon, (2005) and Pithouse, Mitchell & Moletsane (2009) that has proved to be a veritable treasure

chest to justify and celebrate the value of this form of inquiry in understanding and improving practice.

My ongoing developmental work with educators representative of our so called “rainbow nation” ideally lends itself to a self-study process, one in which we can question and collaboratively negotiate our understanding of meaningful quality through their reflexive narratives and dialogue (Bodone, Guojonsdottir & Dalmau, 2007; McNiff, 2002; Brandenburg, 2008). The process is intended to generate the sort of rich data researchers (Pithouse, Mitchell & Moletsane, 2009; Clandinin & Connelly, 2007; McNiff, 2002; Lincoln & Guba, 1989) with others have frequently alluded to that will offer practitioners in this and other related fields valuable insight into the grounded reality, transformative potential, trials and triumphs of the practice of integrated art in the classrooms of ex-Department of Education and Training (DET) rural and township schools.

2.12 Conclusion

Chapter 2, through a condensed survey of relevant literature, repeats and extends some of the major themes of this dissertation that I introduced in Chapter 1; particularly that of creativity and the potentially transformative role the arts can play, particularly in fostering language skills as well as general educational performance and the frustrating official ignorance and marginalisation of this. In Chapter 3 I discuss the research orientation and methodology and its creative application in the research process.

Chapter 3

Research Orientation and Methodology

3.1 Introduction

Chapter 3 explores the processes of an evolving research methodology, reminiscent of Desmond (2010), Naidoo (2005) and Walton (2008) encapsulated within the research orientation. I outline the main ingredients and briefly explore the literature of key exponents of action research methodology. The application of the tools introduced in the preceding chapters is explained within an overview of the research process. I justify my design and methodological choices in the light of the research contexts of the case studies besides describing the logistics, planning mechanisms and guiding structures, including aspects of validity, reliability, authenticity, ethical and document-handling considerations that I put into place to satisfactorily conduct and conclude this study. I also trace the theme of transformation through the literature that justifies the methodologies chosen for this research. I refer the reader to the research data that is indexed in the Appendices of this dissertation for further or more detailed information and explanations.

3.2 Research Orientation Overview

A narrative self-study research study of this type is, by its very nature deeply personal and reflexive and thus primarily qualitative in its orientation. The highly interactive and participatory data producing mechanisms are therefore geared towards discovering the grounded reality, richness and authenticity of particular contexts or case studies (Woods, 1979; Clandinin & Connelly, 1994; Lincoln & Guba, 1989). As a study of developmental work related to the implementation of the National Curriculum Statements Arts and Culture Learning Area, the research is located, as is the theoretical leaning of the NCS, in the post modern and critical paradigms, as both are multifaceted, eclectic and complex, whilst also being emancipatory, critical of the status quo, supporting of diversity and presenting

knowledge as interrelated, relative and dynamic (Ornstein & Behar-Horenstein, 1999; Frame, 2003).

The action research basis of this self-study also places it most convincingly in the “paradigm of praxis” where it “shares a number of perspectives (and methodological processes) with the interpretive paradigm” and is in direct opposition to the positivist paradigm. Praxis as used by Aristotle is “the art acting upon conditions one faces in order to change them”. It is a paradigm that maintains that the foundation of knowledge springs from practice and that knowledge conversely informs practice. The researcher’s position is never neutral and he/she should have (as I do) a vital investment in the research process and findings (O’Brien, 1998, p. 7).

3.3 Ethnographic Research in Narrative Self-Study Inquiry

An ethnographic study of individual narratives is an attempt to capture the authentic grounded data of the implementation process. The study of direct experience and of the meaning bestowed on subjective reflection and narratives is known as phenomenology. The type of phenomenology that best describes this research approach is derived from the work of G.H. Mead and is known as symbolic interactionism (Cohen, Manion & Morrison, 2002). It is an auto ethnographic; self-study approach which values subjectively shared or negotiated meaning and prioritises the experiences and narratives of the research participants and their learners. It is particularly valuable to this classroom research as it is able to capture the grounded reality, richness and authenticity of particular contexts. What I consider to be of greater significance in this context is the consideration that the influence of the researcher in structuring, analysing and interpreting the situation is present to a much smaller degree than could have been the case with a more traditionally oriented approach (Woods, 1979; Reed-Danahay, 1997).

This is primarily an ethnographic study as it uses video and photographic data, reflective journals, questionnaires, interviews and in-depth narrative enquiry and, as such, falls within the Practical and Interpretive Paradigm. Constructivist and Social Constructivist principles of learning underpin our new value embedded Curriculum and the NCS. This self-study, as a qualitative narrative enquiry, also subscribes to the same theoretical frame of reference (Frame, 2003).

Ethnographic research is largely used in the social science of Anthropology and relies on participant observation (Reed-Danahay, 1997). By relying on the perceptions of my respondents I wished to avoid the possible assumptions, wishful thinking tendencies, biases, manipulation and distortion of data I would have encountered by imposing my own ideas on the processes and outcomes of the events that transpired during the implementation process. Hence my opinions and ideas were tempered by the reflections and visuals presented to me by the educators. My research is characterised by a heuristic or in-depth reflection on the process and the products of classroom implementation. The term heuristic can be defined as a self-discovery system in education. To this end I have interrogated the process by establishing a hermeneutic and dialectic relationship with my respondents (Lincoln & Guba, 1989). This mutually interpretive interaction involved a critical examination of our opinions. By using this system of dialogue I was able to construct meaning by sharing the same frame of reference with my subjects. This self-study research is therefore anti-positivist and naturalistic (Cohen, Manion & Morrison, 2002).

3.4 Action Research Cycle

O'Brien (1998, p. 3) defines action research in the following way.

Action research...aims to contribute both to the practical concerns of people in an immediate problematic situation and to further the goals of social science simultaneously. Thus, there is a dual commitment in action research to study a system and concurrently to collaborate with members of the

system in changing it in what is together regarded as a desirable direction. Accomplishing this twin goal requires the active collaboration of the researcher and client, and thus it stresses the importance of co-learning as a primary aspect of the research process.

The above definition clearly indicates the co-operative and hermeneutic dimension which is the essence of our combined research efforts in the direction of improving practice. Some of the other names for action research are “participatory research, collaborative inquiry, emancipatory research, action learning and contextual action learning” (O'Brien, 1998, p. 2), further encompass the range of activities that are being engaged with in this research.

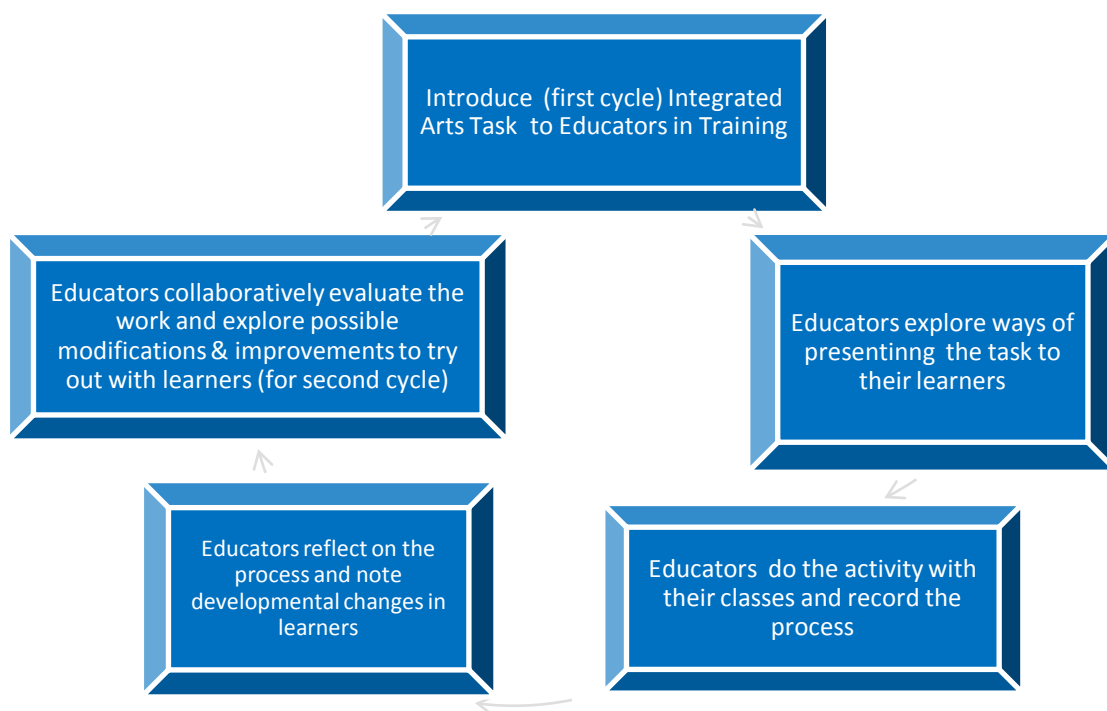


Figure 3.1 Action research cycle adapted from Susman (1983, pp. 95-113)

The graphic representation in Figure 3.1 of the best practice action research cycle followed in this study is adapted from Susman (1983, pp. 95-113).

The cycle is generated from the basic steps outlined by McNiff (2002, p. 2) and can be modified to suit our logistical *modus operandi* the following way:

- The problem is posed by a review of current practice (educators are introduced to the curriculum based integrated activity and challenged to try it with their learners).
- We identify the aspect of the problem that we wish to focus on (transformative educational changes in learners).
- We imagine a way forward (plan how to conduct the activity with the learners).
- We try the activity out with the learners (the educators observe and note the transformative changes in their learners).
- We view the outcome (visual art work, photographic and video) of the integrated arts activity at two successive local focus group sessions and plan the necessary modifications in the light of what we have found to be effective practice and we try this new way out monitoring what we do.
- We review and evaluate the modified action.

The focus groups of action researchers will constitute the “Community of Practice” (Wenger, 2006), or Professional Learning Communities as they are called in our strategic planning framework document (DoE, 2007), a core of well capacitated reflective practitioners who sincerely wish to improve their work and further develop a culture of sharing and presenting their work to the school and the community.

McNiff (2002, p. 6) highlights the democratic dimension of action research and calls it a “powerful methodology for personal and social renewal”. She describes it as a continuous dynamic and cyclical process that helps the practitioner to formalize and justify their work. She says:

Action research is a way of working that helps us to identify the values that are important for our lives and to live in the direction of those values, that is, take them as the organizing principles of our lives.

Action research methodology was successfully used to build a team of ex DET South African History teachers' confidence to offset the legacy of Apartheid and promote democratic change in their schools (St Clair Dean, 2001, p. 8). I include a citation to illustrate the effectiveness of action research methodology with this group of educators.

Never during my training as a teacher was I introduced to a method to test or to develop myself as a teacher. Many times I have been frustrated not knowing how to solve some of my problems. Thanks to the action research reflective journal I am now able to structure my planning as a teacher and better solve some of my problems. This approach helps me to be more focused in my teaching on what I want to achieve and to see if I really reach my goals. This approach helped me to realize I must become my own critic.

3.5 Principles of Action Research & Relevance to this Study

Action research lends itself ideally to this self-study due to the following six summarized and unique characteristics outlined by Winter (1992).

1. The researcher and educators' reflective narratives, interpretations and theoretical conclusions are relative (not absolute) and should be viewed from this perspective.
2. The image of reality which emerges from the collaborative interactions between the participants is established through the medium of language and often unstable and worthy of further attention.
3. The process often threatens previously established *modus operandi* and participants therefore expose themselves to possible ego issues.

4. Many possible views and interpretations of the data will mean that there are no single or conclusive theories or recommendations but instead it will lend itself to further ongoing discussions.
5. The aspect that is of greatest value to this researcher is that the process is one which embraces transformation where reflective and collaborative interaction on practice informs theory in an ongoing, vital and continuous process.

3.6 Role of Action Researcher

As an overseer of the process and practice the researcher has a multifaceted role to play and at any time could be a planner, catalyser, facilitator, teacher, designer, listener, observer, synthesizer or reporter. O'Brien (1998, p. 11) maintains however that his/her most important role "is to nurture local leaders to the point where they can take responsibility for the process". In our research context it would mean that the educators become empowered as reflective and collaborative practitioners, a process that aligns them directly with current Policy initiatives (DoE, 2002b; 2007; 2012).

For focused ethnographic research of this nature I think the most appropriate research method is to use purposive sampling to select suitable case studies of ex-DET rural and township educators and their schools (Cohen, Manion & Morrison, 2002). I have worked with nineteen volunteer participants purposely chosen for this research because of the commitment and enthusiasm they have shown towards engaging with the arts to promote learning in their schools. There are predominantly two types of action research participants within the two local focus groups. Firstly there are those ten who have been trained as Ikhwezi Facilitators in Arts and Culture; with some of these I have developed a close working relationship, as they have been with me for five to ten years (see Chapter 5 for breakdown of Focus group participants). The second group comprises those who have shown an interest in joining the research as a result of attending training workshops. In two cases of the second type of group, they are drawn from schools

which have trained Ikhwezi facilitators on their staff, and whose enthusiasm has rubbed off onto their Arts and Culture educators. They are also suitable, as they will embrace the developmental opportunities offered by the research for themselves and their schools.

In order to further extend and enrich the insights I have developed over the years regarding the value of using the arts as an educational medium of instruction, I include the reflective responses from a broader survey questionnaire (see Appendix D) given to more experienced arts educators.

3.7 Types of Action Research

Of the four types (Traditional, Contextual, Radical and Educational) of Action Research O'Brien identifies, the last one best characterizes the approach taken in this study, where educators work together to reflect on and solve curriculum implementation problems so that they can improve their practice. It was inspired by John Dewey's belief that "professional educators should become involved in community problem-solving" (O'Brien, 1998, p. 18). The research, for instance, makes use of a problem-solving seminar and conference presentations where video records of their learners' work is presented and discussed.

3.8 Ethical Considerations and Document Handling

Following the recommendations of Cohen, Manion and Morrison (2002) and O'Brien (1998) the researcher (see documentation in Appendix F) undertook to:

1. fully inform and get permission from all of the educators and their relevant authorities to conduct research in schools;
2. give participants equal access to research data and a chance to comment on the research findings before it is published;
3. accept full responsibility to maintain confidentiality at all times;

4. ask the participants permission to use photographs of the learners' work in the study;
5. make educators aware of the researcher's personal biases and interests from the outset;
6. ensure that educator participants were fully involved and motivated from the start and make it clear that they were free to withdraw from the research for reasons of their own;
7. keep all documentation pertaining to the research process for a period of five years, and to make the final draft of the research available to the participants and their schools prior to publication.

3.9 Research Aims

The purpose of this research process is to achieve the following outcomes:

1. record Arts & Culture work done by learners in typical KZN classrooms (rural & township) so that a body of teaching a learning evidence is created for the future;
2. promote a culture of performing & presenting integrated arts in ex DET classrooms & schools;
3. support educators to explore & embrace the learning and transformational potential of the arts;
4. persuade educators to become reflective practitioners and lifelong researchers & learners continuously finding ways to strengthen and improve their & their learners' work; and to
5. encourage educators to form professional learning associations to promote the arts in schools mitigating the tendencies to marginalise this learning area.

3.10 Examples of the Typical Training Workshops

The workshop dates, content and procedure are planned with district officials, Professional Development Liaison Representatives, educator coordinators and their principals, and we generally use schools as a venue for training (see Documents in Appendix G & H). We focus primarily on and achieve Learning Outcome 1: Creating, Interpreting and Presenting of the NCS Arts and Culture Learning Area. We target this particular outcome as it encompasses the other outcomes (such as reflecting, collaborating, expressing and communicating); these can easily be integrated with outcomes from other learning areas (particularly as Languages, Life-Orientation and Technology, but also Life and Human Sciences and even Mathematics) and contain the essential content of Arts and Culture. We encourage the use of home language combined with English translations for script writing and dramatic presentations, and support a strategy of code-switching to build confidence, skills and fluency. This tactic would appear to support LiEP's (see 2.2) advocacy of additive bilingualism (Sookraj & Joshua, 2009) and ameliorate what van Tonder (1999) and Oliver (2009) considered a discriminatory Policy (see 5.10 & Appendix A). Integration with other learning areas is achieved through thematic focuses. We also understand LA 1 to be the most challenging and least understood and practiced of the learning outcomes in the Arts and Culture Curriculum. We achieve and assess the Assessment Standards of Learning Outcome 1 in the Visual Arts, Drama, Dance and Music. To accomplish this we engage the educators in an integrated arts activity. The educators are involved in "hands-on" creative activities using puppetry or dramatic role-play as a *métier*. Our workshops model an ideal Outcomes-Based Education style in that we facilitate learning by using a participatory, task-based and co-operative learning approach.

A typical introductory training workshop, for the activity the educators in this study will have done with their learners, follows the pattern described as follows: the presenter/s assembles a simple theatre in front of the workshop room using a cloth

draped between poles or over upturned tables. A background painting is pasted on the wall or backboard behind and directly above the makeshift theatre.



Plates 1&2

These are examples of effective work done at training workshops with novice untrained teachers that I have used to guide educators at subsequent workshops.

The group task is explained and demonstrated to the workshop participants. For this we use ready-made puppets performing above the cloth and in front of the background picture. The puppet actors are animated from behind the theatre and are visible to the seated audience whereas the puppeteer is hidden behind the cloth.

The whole task engages our educators in composing and writing a short story and / or a script for a short drama, creating a large suitable background scene, poster or backdrop, making small rudimentary puppets and stage props out of found and waste materials and performing with them to an audience consisting of the other workshop participants. Each group's final completed performance also included singing and dancing and is recorded on video. The similar data generating process for the production of learner work is also explained to the research participants in detail in the Educators' Guide, in Appendix B.

A different but equally typical workshop for educators working with older children will follow the pattern described below.



Plates 3 & 4

I have used these, and similar examples, of a story and a script with accompanying backdrops and puppets in training workshops to inspire and guide educators' work.



Plates 5 & 6

These posters are an example of work done by educators teaching the Senior Phase Grade 7 to accompany a drama based on a serious issue in this country.



Plates 7 & 8

These images are examples of work done by educators teaching Grades 7-9, Senior Phase to accompany dramas based on serious issues in this country.

The presenters explain and demonstrate the activity and/or show and discuss a video recording of work done by other teachers in previous workshops. The educators then compile their own dramatic story based on an issue of current concern to them. Issues covered are always topical and sometimes of surprisingly sensitive nature such as alcoholism, drug abuse, family abuse or rape (see scripts/stories and images in plates 5-7).

I feel it is a testament to the educators' commitment to the process of education through the arts that they are prepared to tackle such material in the non-threatening environment of the group training workshop. Each group then works with visual arts symbols, images/pictures and writing to create a poster which appropriately illustrates the critical concepts they wish to convey to the audience.

Once that is completed, they decide on the most dramatic and effective way of telling the story and we workshop the presentations culminating in a video recording of each group's work.

These recorded plays are then used as learning and teaching materials for their pupils and future workshop participants. They are able to demonstrate possible dramatic solutions for the communication of important messages through the telling of a story which is of personal significance. This exercise engages them both educationally and emotionally.

3.11 Storytelling as a Therapeutic & Educational Modality

Culturally orientated storytelling has been used as a natural basis or cement for educational development through the arts, particularly for learners who come from an aural tradition. It has been found to be a sensitive and ideal way to; expressively and creatively compose and convey an interpretation of beliefs, ideas, feelings and experiences (Bruner, 1990) and support ethical, moral and social values (Butterworth & Candy, 1998). It also frequently represents a compelling mixture of graphic and linguistic references that reflect complex thought processes (Gardiner, 1980). It is the reassuring, educational and therapeutic potential and dimension storytelling based on our cultural heritage, so well illustrated by Estes (1998) and Bettelheim (1976), which particularly fulfils the mandate for its inclusion in our curriculum as a healing and reconciling activity. It is in the capacity of storytelling to teach important lessons and help our learners to find meaning in post apartheid, traumatic, chaotic and stressful environments that it's true value lies. Bettelheim (1976, p. 4) writes on his work with victims of war.

As an educator and a therapist of severely disturbed children, my main task was to restore meaning to their lives. This work made it obvious to me that if children were reared so that life was meaningful to them, they would need no special help. I was confronted with the problem of deducing what experiences in a child's life are most suited to promote this ability to find meaning in his life; to endow life in general with more meaning. Regarding this task, nothing

is more important than the impact of parents and others who take care of the child; second in importance is our cultural heritage, when transmitted to the child in the right manner. When children are young it is literature that carries such information best.

3.12 Action Research Process and Logistics

After receiving the necessary permission from principals and district officials the recorded work from the educators' workshops is used to illustrate, guide and instruct their learners to the nature of the work they will be doing. I donate enough visual arts materials to each participating school for up to three classes to do the activity and set the date when I return to record the learners' work. Each participating school selects the best of the work for recording and editing into the format of a DVD to present at an action research focus group and follow up seminar sessions. This is where the strengths and weaknesses of the work and the educators' modus operandi are discussed and possible improvements decided upon (see action research model in 3.5).

Most importantly we look at the transformative potential doing the activity has revealed and the changes educators and learners have experienced, as recorded in their reflective journals. The participating schools' educators prepare and record their comments for a publication and an educational seminar presentation of the work (for comments on the work see 5.10).

The edited DVD together with the publication (see Appendix C for remaining parts of the publication) is placed into educators' obligatory (DoE, 2007) Professional Development Files as evidence of work covered. It is used to inform and guide future similar activities in their respective schools. The action research exercise further encourages and empowers the participants to form the already mentioned "Community of Practice" (Wenger, 2006) that strengthens the skills and expertise of other educators in the field.

3.13 Data Collecting Methods in Narrative Self-Study Inquiry

As advised by McNiff (2002) I rely on a wide range of data generating mechanisms to increase reliability such as reflective journals, photo-voice testimony based on photographs and video footage (Hurworth, 2003), questionnaires and structured and unstructured interviews (see Appendix D). The participant volunteers, who have received some training and guidance, engage their learners in an activity culminating in an integrated arts presentation or performance, which is recorded. They also keep reflective journals to record their experiences and thoughts as well as their observations of the significant developmental changes occurring in themselves and their learners. These records are then shared in the focus group sessions and presented to invited guests at follow up seminars. The data is further used to inform the answering of the questionnaires and interviews.

Through an intensively reflexive methodology using self-study, based on action research of the above process we collaboratively establish an understanding of the educators' school and classroom contexts and of any positive changes that are occurring. The content of focus groups' discussions is used to generate an action research cycle in order to build on what has been found to work as the project progresses.

3.14 Reflective Journals in Arts-Based Narrative Self-Study

Researchers bear testimony to the efficacy of keeping reflective journals in the pursuit of improved educational performance when faced with curriculum challenges in South Africa (Grant, 2004; Pithouse, 2004b; Rosenberg, 2004). What these studies suggested was that creativity and the arts invoke particular narratives that differ for example from those reflecting curricular change in Mathematics and Science. The nature of the particular qualitative research style: self-study through literary and artistic inquiry, as characterised by studies relating

to the arts, allows for fluidity and creativity within a structured intellectual discipline (Freire, 1996; Diamond & van Hallen-Faber, 2005).

I have thus considered my effort to understand the transformative potential of the arts in our curriculum, as manifest through both my own, my veteran colleagues and my educators' reflections on their integrated arts programmes in this study, as an artwork in progress that demanded as vital ingredients a negotiated collaboration with others, together with ability to continuously question and flexibly shift my perspective. Researchers have seen reflections on teaching experiences as a creative pursuit that can be used to feed teachers' personal satisfaction, professional and personal growth (Pithouse, 2004b; Dewey, 1934). Other writers refer to reflexive practice in research on teaching practice as a pragmatic approach (Dewey, 1934; Mahoney, 1997).

I am comforted by the idea that there should not be a rigid distinction between art, science and philosophy and that, as long as my sense of certainty about my aims and methods is lodged within my own sense of the rational, I am able to reassure myself and others that my findings and the recommendations that result from this research effort are both valid and authentic (Eisner, 1992).

In her self-study doctorate Walton (2008, p. 5) uses journaling in a meditative way which she says "connects me to a sense of a loving dynamic energy with limitless creative potential". In a similar way I have found self-study journaling to be both comforting and reassuringly therapeutic. I often use dream-like drawn and painted visual imagery to complement and enhance my written train of thought which seems to link me, in a meditative way, to a profound sense of peace and connection to the universe.

3.15 Photographs and Digital Video in Narrative Self-Study Inquiry

As most of my research participants come from an aural tradition they find reflective practice does not come easily or naturally as it is most likely to be affected or limited by educational, emotional and contextual conditions and restraints (Day, 1999). Furthermore Pithouse (2003) found, in an interesting research initiative with teenagers, that subjects were profoundly affected by their emotional and peer difficulties and reluctant to write reflective journals.

Due to the limitations of reflective journaling with my English second language participants I lean more strongly on photographs of work and recorded digital video footage in this research which we viewed and discussed in the two focus group sessions. What reflective journaling that was done by my participants fed into the introductory passages teachers prepared for their presentations at the focus group sessions and for the invited guests at the follow up seminar (see Chapter 5.10 and Appendix C). As I use the recorded evidence of the work of the teachers, to instruct the learners in the processes and techniques of integrated performance art and then again for the resulting work of their classes in the reflection, seminar and interview process, I am subscribing to the idea expressed by Roy (2001, p. 2) that in this eclectic age “digital media has become the connective tissue between the traditional arts of performance, storytelling, music, stagecraft, visual art and architecture”. I would have to add that the images are a pivotal ingredient to transformative learning in this equation.

Photographs and video footage have been widely, and successfully, used for autobiographical self-study inquiry and interview purposes in social and cultural research locally and abroad see Mitchell et al. (2005; 2008: 2009), Park and Mitchell (2007), Spence (1988), St John-Ward (2005) and Weber (2008), amongst others. The process has also been referred to as photo-elicitation, auto-driving, reflexive photography, photo-voice and photo-novella (Hurworth, 2003). As Boal

discovered with his theatre techniques which gave a voice to the oppressed, photographs have been reputed to be a particularly powerful tool for those with little power status or influence to generate policy change (Singhal, 2004; Hurworth, 2003). Some notable advantages of the technique have been reported. Primarily, excellent rapport and trust levels have been experienced between researchers and respondents. Generally, participants have enthusiastically shared unpredictable, detailed and nuanced physical, verbal, visual and psychological information. This has had a tendency to limit misinterpretation and has resulted in improved rigour when photographs were used as part of a multi-method triangulated research approach (Hurworth, 2003; Bender, 2001).

According to findings the reason for the success of photographs as a tool in research lay in its novel ability to relax inhibited respondents and to provide access to forgotten information. The respondents' association with the intimate family album defused the unfamiliar and potentially tense interview situation (Collier & Collier, 1986).

In line with these observations, photographs have overwhelmingly been found to enhance the quality of memory retrieval and facilitate the articulation of sensitive or difficult abstract concepts (Curry & Strauss, 1994; Bender, 2001).

Mitchell, Weber and Pithouse (2009, p. 131) make a very strong case for the use of visual imagery in an educational self study research of the nature I am pursuing:

Participatory and performative visual approaches to self-study can play a key role in teaching for social justice by illuminating pressing social challenges that have resonance beyond self and stimulating creative, context-specific responses to those challenges.

3.16 Positioning of the Action Researcher

Before I conclude this chapter and present my own process of transformation through the arts (Chapter 4) and the research findings (Chapter 5) an account of my research stance in relation to the discussions that ensues (in Chapter 6) needs to be established and clarified. Built into my research design and method is the notion that I simultaneously occupy the roles of trainer and action researcher. In complex and multilayered manner the research participants are also involved in action research to build on and strengthen their work by reflecting on what is effective and critically evaluating the work of other educators at the focus groups.

Another important consideration, referred to many times throughout this dissertation, and explained in detail in Chapters 2 and 3, is that in order to discover the grounded reality of the implementation process and the transformational potential use of the arts as a medium of instruction I established a fairly intense and close research relationship with each participant and participating school team. This was achieved primarily through viewing and evaluating the recorded work (photo-elicitation) at our focus group sessions and follow up seminars which frequently took the form of informal conversations. In addition the reflections, questionnaires and interviews as an element of my research design were deliberately held in non-threatening relaxed environments. As the title of this dissertation states, I look at the potential of the arts to transform. It needs to be understood however that there are three major participating components, the researcher, the educators and their learners.

Although the raw data contained a mixture of all contributors I have separated them in the presentation of the findings in Chapter 5 (the words of my research participants are in italics) for the sake of clarity but I hope simultaneously to retain some of the vitality and richness of our mutual dialogues. My representation of the educators' reflective responses in this dissertation is, in fact, a reported re-interpretation of theirs and their learners' experiences and stories. As this is a

project I initiated in the first place to discover the transformational potential of the implementation experience of rural and township educators and their learners based on training workshops, the study has a profoundly reflexive dimension and needs to be understood from this perspective. It is essentially a construct that occurs in a zone where there is a deliberate interface and a blurring of the boundaries between the separate worlds and voices of the researcher and the researched (Pillay & Govenden, 2007; Reed-Danahay, 1997).

3.17 Conclusion

This chapter set the scene for the findings of the research to be discussed. It has described, in as much detail as possible, the intended and actual design and methodological approach with emphasis on self study arising from action research and with reference to relevant literature such as Pithouse (2007), Winter (1992), O'Brien (1998) and McNiff (2002). I also anticipate a thorough discussion in the following chapters of the findings of the research as they relate to my central thesis. Before I present the findings in Chapter 5 I feel the need in this self-study to give some critical reflections on my personal background and career developments together with reflections of other similarly placed educators to inform the key issues of this dissertation.

Chapter 4

Work as an Arts Educator: Critical Reflections

4.1 Introduction

I open the chapter with an autobiographical sketch which I include to shed some light on my orientation as an educator. Chapters 1 and 3 established my location within the Department of Education structure and an important part of the developmental work I have been engaged in for the past 10 years. As this dissertation is an argument for the transformative potential of the arts in education I dedicate Chapter 4 firstly to briefly tracing the concept in my work in the field of Arts since 1970 when I started out as a novice art teacher. As a second component and to substantiate, support and extend my insights, I include the findings of a limited survey questionnaire (see Appendix D) I designed for articulate English first language speakers. The participants are veteran arts educator colleagues with experience from private and ex Model C High Schools, Teacher Training Institutions and a Dramatic Arts Subject Advisor from the Department of Education. I insert brief references to international and local examples of the Arts as Therapy to substantiate a theme I introduced in this chapter and to bridge Chapters 4 and 5.

4.2 Home and Early Educational Background

I was the middle child between a domineering older sister, who modelled herself after my mother, and a much younger brother. Our parents were wealthy film star like socialites, and we were left in the care of friends or black nannies at times. In my grandfather's impressive Victorian home, children were "seen and not heard" which is how we were brought up, and I remember feeling really stupid and worthless when I was at school. I spent my time day dreaming and staring out of windows. We grew up in a sheltered environment, as my father, the beautiful and spoilt youngest of seven, had inherited wealth and he was given a house by his

father. He had been sent to America to study chiropractic. When I was 13 years old my father unexpectedly left home and remarried, and I was completely devastated as I thought my father was “full of fun”, and I took after him. I had no inkling that there was anything wrong with my parents’ relationship. I felt as if I had been left in the critical enemy camp so there was no room for complacency.

After my father left, my mother had to supplement her family trust income (from my grandfather’s estate) by giving art lessons and selling her painting. I was surrounded by the art work of my mother and her artist friends. Although my mother and my older sister were not formally trained as teachers, their home based adult water colour painting and pottery lessons respectively were and are in demand by predominantly white middle class women. I have also, at times, facilitated informal children’s and adult art classes for all race groups and ages from various home venues and found it to be very rewarding and therapeutic.

I was both fortunate and cursed to be sent to a private school of a very Victorian English nature where I enjoyed a balanced education in the sense that they offered cultural, sporting as well as academic activities; but it was in many ways an inappropriate education for a second generation child born in Africa. I did reasonably well in English and Art in my matriculation examination, but was less interested in the other subjects. I received a bursary to attend art classes at the Durban Technical College, as it was then known, and I was also given Chicetti Ballet classes, and was talented enough to get as far as the Intermediate or Teachers’ Grade. However, my never very strong confidence plummeted when my father left home, and I did not make a career of dancing, although I loved it. I was then sent back to the DTC to do Commercial Art but switched to the Teachers’ Diploma in Art. After the initial year, against my mother’s wishes, I decided to get a degree. She was not in favour of me attending university, because she thought I would struggle with it.

As a first year student of Fine Arts at the University of Natal, I am ashamed to admit that I not only felt out of my depth but was embarrassed by my family's work, which I considered to be amateur. I felt at the time that their visual art lacked depth and that my own innate capabilities were likewise restricted to the somewhat sentimental genre of the effete white cultural group to which I belonged (Davis & Fuchs, 1996). I was furthermore appalled by the pervading cultural group and family's ignorance and indifference to the suffering and the injustices of the Apartheid system, which I felt powerless to do anything about.

4.3 Career Inception

As expressed in the literature (Wilson, 2006; Gee, 2004; LeJeune, 2009; The Wallace Foundation, 2010; Yantis, 2004; Gardiner, 2004), I have always felt that the only significant way I could contribute to the profession of teaching was to work with children in an educationally creative way. I was always excited and enthralled by the distinctive solutions children manifested in their work, and in the capacity of the arts in practice to elicit and reveal facets of the individual which were not easily apparent to educators in other learning areas. When it came to discussing learner progress in staff meetings, at my first job, and then later, when I taught art at a racially mixed all girls private school for four years, my unique observations of their characters and problems were often called upon and appreciated. At the same time, however, as was commented on by Hlatshwayo (2007) I experienced the frustration which the fear (perceived as a threat) the less formal teaching approaches posed to inflexible and blinkered administrative persons and structures, and the resultant diminishing and marginalising of the potential learning opportunities offered by the arts in education.

After successfully completing a three year Bachelor of Arts Degree with majors in Art (meaning at that time the Visual Arts exclusively) and English and a one year Post-Graduate Diploma in Secondary School Teaching with Method courses in Art and English, I was fortunate to receive a bursary for my University fees which I had

to pay back in service to the Education Department. My first posting was at a school in a residential area which bordered on to an industrialized area, and admitted a few vulnerable and disturbed children, including a group from the Catholic Mission orphanage nearby. As was the norm in those days of Apartheid, it was a fairly well resourced, white, racially segregated all girls' high school with an all female staff which now, 40 years later, paradoxically accommodates exclusively black children of both sexes from the township nearby. I taught the whole of the Standard 6 (now Grade 8) and Standard 9 (now Grade 11) classes, 10 groups altogether of approximately 30 children each. My Grades 10-12 classes (then known as Standards 8-10) were smaller (approximately 8-15), and infinitely more pleasant to manage as they had selected the subject as a matriculation exam option.

When I consider the conditions under which the current ex-DET high schools have to operate, with little or no training or resources and numbers in excess of 40 at times to implement a far more complex and demanding curriculum than the one I was tasked to work with, I realize how astonishingly privileged I was. But at the time I was an emotionally fragile, unstable 22-23 year old, in recovery from a broken and embittered family background and I struggled with a poor self-image and relationships in general and with discipline in the lower classes, and particularly with one really difficult Std. 7 class in my second year of teaching.

The current fashion in teaching Art (Visual Arts) at the time was known as a "Technique a Lesson", and we tried to find as many different and interesting ways to draw and paint as we could. With hindsight this seems so limited, shallow and divorced from any of the real concerns of adolescents. But even with this somewhat truncated curriculum, which pales into insignificance against our current NCS, I found the practical work to be therapeutically calming to the children, making them more communicative, reflective and manageable and, with a few exceptions, they took it seriously and seemed to enjoy it and produce some aesthetically pleasing, creative and original work. I found that, if I focused on

improving the quality of the work, I improved my relationship with my learners and alleviated the discipline conundrum.

There was a disastrous time, when two maiden art inspectresses came to assess the matriculation work and, as I hadn't noted the assessment date, we weren't ready when I was challenged to show them what I could do. By then, however, I had reached my third year of teaching and I rose to the challenge. I was working very hard, coping well and starting to enjoying it, and, fortunately, was getting favourable evaluations from my principal. We no longer have inspectors due to the negative, authoritarian connotation the term and the office carried. Our equivalent officers are now known as "Subject Advisers" and are expected to have superior subject specific knowledge in excess of the educators they are supporting, which, unfortunately is not automatically the case with the allocation of educators to learning areas in schools Arts and Culture (see 5.3.3); this learning area frequently gets thrust onto them, more as an afterthought, as they have no other relevant knowledge and experience, or perhaps show some interest in the arts (Zondi, 2011).

4.4 Further Career Developments

In my fourth year of teaching I rushed into an unsuitable marriage which impacted negatively on my professional career, as I left my first post and took up an 8 month post at a primary school in the same area. Then again, years later, after I was divorced, I allowed myself to be emotionally blackmailed into leaving my teaching post, after four years at the University of Durban Westville (UDW), to go to Johannesburg.

However, after my high school teaching groundwork, I felt confident to tackle some more creative and adventurous project-like work which the primary school children loved. I managed to get the difficult pupils involved in the activities, an experience which helped to prepare me to train students for a Primary School teaching

Diploma course offered at the UDW. I was also privileged to do beneficial Art Therapy work with damaged and distressed children at the UDW Psychology Clinic and in the community at an orphanage. The foundation I laid at UDW, when I started furthering my studies, also led at a later date to rewarding part time work with student art teachers at the University of KwaZulu-Natal (UKZN).

Throughout the difficult marriage years and subsequent relationships my creative work with children and then with diploma students helped to enrich, anchor and give purpose to my life. The more creative the demands I made on them, the more enjoyable, memorable, meaningful and closer my working relationships became with them. The joyous creative work (puppetry and creative drama which integrated the visual arts with dance and music) I did with students in those years also profoundly influenced the work I did with student teachers at a rurally situated College of Education catering for black women only, and then for my present work. Simultaneously I discovered that pursuing my studies added a much needed dimension to my understanding of the empowering potential of the arts in education and in my life. I also started to appreciate the ability which being immersed in studies and in the creative arts gave me and others to mature beyond the limitations of a cultural and home background and cope with life's vicissitudes.

In the tumultuous years prior to the phasing out of the many Colleges of Education in 2000, we were beset by the political insecurity and turmoil, which has continued to the present in limiting and blighting our best efforts to enrich and develop the potential of teachers. The students used to call us (their two white female arts lecturers) their "pussy cats", and it was rumoured that they were happy for us to stay whereas others were not so favoured. Hopefully this was not because they felt they could tame and manipulate us, although we were not there long enough to find out.

4.5 Advantages of Teaching through the Arts as a Career Choice

Practising and teaching through the arts has increased my sense of wellbeing, self knowledge and discipline, as it is founded on a personal aesthetic, much as it is described in Pearce (2002). It has, by implication, made me more sensitive and perceptive to my learners. I have felt honoured and privileged to be able to engage them educationally in a way which often revealed their innermost thoughts and concerns. I chose Art and English as my teaching majors as I loved them, and thought that these were the only two school subjects that were sufficiently dynamic, fully engaging, interesting and fun to allow for individually compelling, meaningful and even therapeutic creative expression. When asked to give three unique advantages of teaching through the arts and why they chose it as a career my two drama educator colleagues had this to say. Teaching through the arts is:

Creative and stimulating - you put an idea out there and you have a thought of a specific outcome or direction in which you would like to see it go and the pupils come up with something completely different. Celebrate the creativity of the individual. Soul searching and challenging - when studying and watching plays, your belief structure or way you see the world is often questioned. You are forced to see something from another point of view. It generates lively, interesting and thought provoking discussion. Interpersonal - you really get to know the pupils you are teaching.

Encourages innovative, creative and flexible thinking. Skills learnt and acquired are valuable throughout students' lives - drawing, painting, ceramics can be useful careers or as lifelong pursuits. The same applies to music and dance. Drama equips students with the ability to move, speak and perform publicly improving their self-confidence and self-image. Is holistic as it involves theoretical and practical approaches to learning interpreting and problem solving. In Dramatic Arts the students are given practice and guidance in using their bodies, their faces and their facial expressions and their minds. Gives opportunities for group work and collaboration - particularly in the disciplines of dance, drama and music. Where students work together to produce theme programmes, concerts, dances or plays. Even in the Visual Arts they can motivate and inspire the amateur with creative ideas and approaches

My teacher training college lecturer and ex visual arts educator colleague gave the following advantages and reasons:

It unleashes the creative spirit which cuts across all subjects. Many pupils focus just on logical thinking. The realm of the "Imagination" is equally important, as Einstein emphasized. Educators need to nurture a balanced human being. It gets learners to think laterally to solve problems. To think "out of the box". Many of South Africa's problems require innovative approaches to resolve issues. It inspires the academically inclined learner as well as the practical, vocationally inclined learner. Educators have a responsibility to bring out the best in all learners

Two very stressed and rushed matriculation visual arts and design educators (the latter was one of my first, 1970, matric art pupils) managed to say the following:

Each student has a unique quality and therefore the creative project is never the same. I learn something new every day. The individual offers a unique perspective and I get to the individual very well.

The arts allow for individualism to flourish. Each learner may develop their own talents and skills. As this is a visual subject learners can showcase their skills - others admire them - builds confidence. Learning takes place through discovery and experience - this is more personal and skills are more permanent. Knowledge in the theoretical aspect has a direct bearing as the learners' practical experience and skill building. The arts / design actually foster and develop creativity and problem solving. This is a great benefit as a life skill even if it is not utilized as a career choice

4.6 Personal Changes due to Teaching through the Arts

Teaching through the Arts is one of the major contributing factors to have galvanized positive change in me as a person. If I compare the person I was before I started teaching to the one I have become, I can recognize significant gains in humility, aesthetic sensitivity, tolerance, understanding, perception, confidence, creativity and individuality which have made my former cyclical bouts of directionless depression and sense of worthlessness much diminished or a thing

of the past. I also share most, if not all of what my 5 colleagues report on the changes in themselves, and feel privileged to have greater insight into and knowledge of their unique and different teaching experiences:

Yes - lots of positive changes! I have become more patient. I think a lot more before I act, respond or judge. I have learned to appreciate individuality and different creativity.

Yes it has made me more aware of the process required to produce finished products such as plays and musical performances, dances and visual art works. It has made me more discerning and critically aware. I have had the opportunity to work with a wide range of artists and practitioners and to attend a number of theatrical performances. This has broadened my experience of the arts giving me a wider and more open perspective and appreciation. I have become less egocentric in my opinions, attitudes, values and expectations of the various art forms / disciplines.

Traditional "chalk and talk" teaching of the 80s was extremely restricting and limiting for the learner and the educator. I was reprimanded when I used 'pop music lyrics' to teach poetry! I was fortunate to have specialized training at least two of the creative arts - Visual Arts and Speech and Drama and I intuitively gravitated towards using these strategies in teaching. Yes - teaching through the arts changed me positively & improved positively on the learners that I have taught over the year. I explored all senses, sound, movement, in order to inspire learners. It has made me more experimental & confident in the class & lecture room.

More technological - as time progressed so do the arts - the world is a global village hence information is readily available

Has given me insight into the way boys think and approach life. By working with individuals one gets to know different races and cultures and becomes more familiar with cultural practices ceremonies, celebrations and how different cultures live their lives. Contact with different African craft disciplines and art works has extended appreciation of the creativity which is an integral part of African Culture. Teaching Arts and Culture has resulted in a new admiration for the musicality and natural rhythm that is present in most black people.

4.7 Teaching through the Arts & Changes in Pupils & Teachers

The most outstanding change I noticed in my school learners was the dramatic improvement in levels of commitment and cooperation when I did practical work.

With the more relaxed and informal relationship we developed in these classes, mutual trust was enjoyed, and a deeper level of reciprocal understanding and support ensued. With teachers I have found more recently that the incidents of very clear transformation have been more marked, and these will be recorded in the data that follows in Chapter 5. One of my male novice educator participants started this research project with a very negative attitude, but after enjoying doing the workshop activity, he changed. I will always treasure images of “eureka” type revelations when this and a second male educator joyously announced, that they could understand and master the work demanded of them to implement the Arts and Culture curriculum. This was later demonstrated to them and me when I was able to record their lively, authentic and engaging learners’ work. My research participants have recorded the following examples of changes in their pupils and/or teachers in a range of scenarios:

Yes! When teaching a younger pupil ± 8 years old, she would not participate in the lessons initially. She preferred to watch (“spectate”) after a few lessons she decided to take part but was not keen to perform for the rest of the class at the end of the lesson! After another couple of lessons she felt confident to perform and did so without even thinking about it - was happy to share - eventually culminated in performing (speaking role) in assembly in front of the whole school. Older pupil ± 16 years old joined Drama; (he) was a bit sceptical but then found an interest in a dance piece. This gave him confidence and it filtered into all areas of Drama - became more interested & involved. Even affected his attitude to other subjects.

Generally I have noticed that pupils remember their learning experiences more positively. They are happy to work cross-culturally. My experience over the past 20 years has been in working with teachers, not pupils. The relationship between me and these teachers has been open and friendly and the learning that has taken place has been reciprocal. Assessing theme programmes where I work closely with both experienced and inexperienced teachers to critically assess and analyse the work of matric students has been an extremely positive experience. The use of rubrics to allocate marks and the in-depth discussions between examiner and co-examiner has resulted in a greater understanding of the qualities and skills required to achieve good grades. This has resulted in greater empathy between my teachers and me and developed both their and my own mutual respect. The less experienced Drama teachers have developed self assurance and greater autonomy - giving them confidence in, their ability to teach and assess this subject successfully.

Learners in the 80s were very passive and audio, inclined to sit still and listen. The global village, a politicized youth in a democratic society & the rise of technology (TV, video, computers & cell phones especially) have impacted on learners & made them more demanding. Over the years learners are now freer to express themselves, have become more articulate & confident. On the downside their literary skills & concentration span have declined. Different stages and periods emphasize different trends rather than better or worse scenarios. A student who a decade ago would have wanted a poem or an expressionist painting in isolation will now create and edit a video on her cell phone with her friends - just different trends for different times. Educators have to predict and respond to this.

Access (to the arts) allows pupils new knowledge - i.e. internet, compute graphics etc. Pupils are more adventurous and open to new ideas.

In the early 80s PBHS was a 'white' school. Only slightly darker complexioned learners were often teased. There was a strongly marked gap between white adolescents and those of other races. With the advent of black, coloured and Indian learners (attending the school) attitudes slowly changed. Boys realised that they all share the same basic attitudes and fears (of humanity). The school has slowly but surely transformed into a predominantly black school with whites, coloureds and Indians in the minority. However having said that there is a multicultural aspect that is very strong - the boys joke about their different races and in general society, work together and play sport together without racial boundaries - racial awareness seems to have largely disappeared.

4.8 Limiting Factors to using the Arts as a Medium of Instruction

I touched on the lack of funding, support, understanding and dedicated time to train my educators in Chapter 1, and discuss them further in Chapter 6, these being the major limiting factors. Chapters 1, 2 and 6 discuss the marginalisation of the Learning Area, together with the stress on Mathematics and Science, due largely to ignorance of the potential of the Arts to deliver desired change. This is what I perceive to be being a serious and frustrating drawback in our institution and in our country. It seems that my respondents have experienced restrictions that are enlightening but at the same time all too familiar to me. They basically echo my concerns depending of course on their respective institutional contexts.

Finding rehearsal times after hours - so many things going on - sport is very big and influential - often takes precedence over "cultural" activities. Mindset of parents re taking Drama / Art as a subject. They don't see it in the same league as the sciences - it is seen as a "soft" option.

In my work as a subject advisor for Dramatic Arts FET (and also Visual Arts and Music) the major limiting challenges are the lack of a venue where we can meet and share ideas. Another big challenge is the lack of access to theatre productions for rural schools. Also the relatively small number of schools offering these subjects at FET level in my district. Some schools do not have internet and email - BIG CHALLENGE MOST OF ALL the very poor preparation given to pupils in grade 7-9 so that they are TOTALLY inexperienced and ill prepared for making a decision on which subjects to choose AND they have no insight into the knowledge, skills and abilities required.

"Bean" counters in management & leadership who are still stuck in the 20th century & see the Arts as "fooling around" i.e. of less value. Lack of trained staff in the Arts. Most of the staff members are not trained in Integrated Arts teaching nor do they have a specialized Arts background so they lack confidence. The greatest resource in an institution is the teacher who will be able to improvise even if physical resources are limited. Lack of physical resources. The little there is arrives late if at all. Lack of good planning. Having said that it is up to management team leaders to motivate staff.

Not enough money & access to Apple Mac's new technology. Plus I need to learn more in a rapidly changing world.

The various headmasters I have worked under did provide the necessary support for the arts in terms of timetabling even though they were not knowledgeable themselves. Art has been taught here for many years & I proved myself as someone one who gets the job done properly. I have had good support. Some challenges include lack of money for materials, learners who cannot afford Art materials, parents who do not understand that equipment is necessary. Currently of great concern is the dwindling work ethic in many of the lessons. Arts subjects need personal commitment - learners need to do extra work at home - they seem to have little incentive to work. Due to lack of funds our use of technology is lacking - some would benefit from having computer / digital design.

4.9 Jumping or Sidestepping the Hurdles

Arts Educators seem to me to have more than their fair share of challenges, but I would like to think of them as having the necessary love of the discipline which generates dedication flexibility, energy and strength of character to triumph over the difficulties they face. In my case I have devised a mindset and strategies that

circumvent the increasingly restrictive conditions we face. I have had to resort to focusing on what I do best and doing what I think will matter the most, thinking and staying positive in spite of the overwhelming negativity and uncertainty that surrounds me, holding my training workshops in the schools and stealing limited time at the end of the day. I have had to ask my educators to cater for their own refreshment needs and have had to buy workshop and art materials for myself and my teachers. The focus group seminars were catered for out of my own pocket as were the follow up seminars, and I even had to offer accommodation at our home for my rurally based educators. My five research respondents all have different innovative ways of dealing with their peculiar set of limitations.

Setting aside specific times for cultural activities and rehearsals. Putting on more productions / inter-house plays to engender an interest. Take pupils to see plays.

We make the most of our annual orientation workshop and share as much information as possible at cluster meetings. Apart from that I visit all of my teachers frequently to give them one by one support. I work with them in their classrooms if they want me to. I have recently started downloading information from the internet and emailing it to those teachers with email addresses. Inform teachers early of any theatre productions or festivals. I have made a contract with the playhouse travelling theatre.

Training, training, training --- Training leaders, managers, HODs Team Leaders, staff, assistants, parents, committees, learners --- Innovation in current curriculum of Teacher Trainers. Longer periods of practice teaching. Cutting the red tape - efficiency rather than bureaucracy.

New courses, new learning techniques, bringing in learning from the experts. Arts encourage lateral thinking expansion & problem solving.

Money - we try to use waste and recycle to cut costs. The school buys in bulk and sells to the learners. Work ethic - very difficult - one has to constantly be behind, nag, cajole, punish and inspire to get learners to complete work properly. This seems to be a common problem. Marketing the subject is also important. Try to make the learners feel special - want to be part of this - praise wherever possible. Treat as individuals - enter competitions to get known. Technology- we are hoping to build a stock of computers slowly - maybe try for sponsorship.

4.10 The Arts as Therapy

4.10.1 Visual Art as a Therapeutic Medium of Instruction

Earlier in this chapter I mentioned that I used art successfully as a therapeutic modality with children at the University of Westville's Psychology Clinic and in the community, and that I used puppetry and drama with my students at UDW and later at Appelsbosch Teacher Training College. I consider the practice of the arts to be a valuable tool in the handling of conflict and stress related conditions. It seems that I am not alone here as there is a body of literature and organizations that attest to this viewpoint, and as Singh (2007) discovered, the Arts were reintroduced into our curriculum for the healing role they could play. Michael (2007, p. 1) states that as far back as the late 1800s Carl Jung "proposed that Art can be used to alleviate or contain feelings of trauma, fear, anxiety and also repair, restore and heal" and that "art expression and images found in dreams could be helpful in recovering from trauma and emotional distress". The inspiring Child and Family Art Therapy Centre's opening statement is for instance:

At CFATC, we provide therapy from two overriding beliefs. One is that everyone in the world depends on one another, and two, that if you help one person it is like helping the whole world. Idealistically speaking, together, we can make the world a better place (Michael, 2007, p. 1).

This idea, as I found in the literature, reverberates with the sentiments of action research methodology (Whitehead, 2009c; McNiff, 2002). The Psychology Today Therapy Directory (2011, p. 1) has the following to say about Art therapy:

It may look like a craft class, but Art Therapy is a serious technique that uses the creative process to help improve the mental health of clients. Art therapy can be used on children and adults to treat a wide range of emotional issues, including anxiety, depression, family and relationship problems, abuse and domestic violence, trauma and loss. Commonly found in hospitals and community centres, art therapy programmes are based on the belief that the creative process is healing and life-enhancing. As they paint or draw, a skilled

therapist can use the client's works of art and her approach to the process as springboards to help her gain personal insight, improve her judgment, cope with stress, and work through traumatic experiences.

4.10.2 Puppetry as a Therapeutic Medium of Instruction

There are a few contemporary examples that I would like to select from the many others to illustrate the growing understanding of the value of the arts as a therapeutic and educational tool in South Africa with particular value in promoting communication and language skills and bridging sensitive cultural and generational divides.

In her thesis abstract Badenhorst (2005) states:

Puppetry as an art form has existed in this country since the 1800s. It has been particularly over the last thirty years that the genre has come to the fore, not only as a form of entertainment, but also as an educational tool.

She acknowledges that the award winning Handspring Puppet Company is the most prominent example of puppetry to capture the imagination of adult audiences and establish it as an acceptably grown up expression of the Arts. In the wake of the recognition that the highly creative art form can be used for its ability to entertain and inform adults, societies such as the Educational Trust with Puppets against Aids and Puppets against Abuse (1988-1994) and Gary Friedman and Nyanga Tshabalala with Puppets in Prison (1996-1997) were spawned. Friedman (1992) used the following logo as an icon of his conviction; "The puppet is our metaphor, with power to unite across cultural, language and societal divides". This belief concurs with my recognition of and reliance on the modality to transform the educational contexts of my trainee participants and their learners.

4.10.3 Drama as a Therapeutic Medium of Instruction

Friedman's therapeutic use of puppetry and drama was aimed at reducing the spread of HIV / AIDS in the prisons (Badenhorst, 2005). Another similar project, closer to home, uses Drama to conscientize, sensitize and reconcile communities towards the complex issues of the scourge. It was initiated by my cousin Lynn Dalrymple when she was a Professor of Drama at the University of Zululand (Somers, 1996).

I include these references deliberately at this juncture as a background and bridge to the contents of the following chapter in which I present the findings of the teachers who are using puppetry and drama to work with learners coming overwhelmingly from home and community backgrounds that are in a state of turmoil amounting to crisis proportions in many cases. The data in the following chapter will relate how the practice of the integrated arts has had a profound transformative effect on both learners and educators alike.

4.11 Conclusion

This short chapter scanned my career as an arts educator through the lens of the significant developmental changes that I and my fellow practitioners and our students have enjoyed as a result of using this medium as a form of instruction. The information given here should hopefully act as an appropriate catalyst for the discussion that follows of the contextually-based positive growth gains my trainee educators have observed and recorded in their learners. I have included a brief snapshot of our challenges and limitations and of the very important therapeutic dimension the effective practice of arts encompasses, a compelling reason for its inclusion in our school curriculum activities and its justification for being a Learning Area in our NCS (Singh, 2007)

Chapter 5

Participant Reflections: A Presentation of the Research Data

5.1 Introduction

I trust that by describing the background to and the nature of my work as well as my own experience in the Arts I have created a sufficiently comprehensive picture, or frame of reference, in which to place the findings of this action research project. I have also given as much, as the scope of the study permits, of a literary review of theories relevant to the learning potential of using the arts as a medium of instruction. By doing the above I am confident that the range of these findings may be fully understood in their context so that their significance can be appreciated and hopefully acted upon. Whilst I confine this chapter to a summarized presentation of the research data, a discussion of the issues and themes relevant to my argument will follow in Chapter 6. I have presented the responses of my participants in colour & italics throughout in order to differentiate them from my own words.

5.2 The Action Research Focus Groups' Participants

Before I present the research data I realise that there is a need to give some further background detail on the participating educator groups. As will be seen from their responses to the questions, first and second English language speakers with varied experience participated in the study. Most of my educators had received our training, even if it was only one workshop, although there were two young participants who had not, but had worked under the guidance of a confident and mature IITI trained mentor. Three others who completed questionnaires had not yet done or finished the activity. Although I aimed my inquiry primarily at ex DET trained black educators, and they form the main body of recipients of different ages from rural or township primary or high schools, I have included three, two of whom are highly trained and skilled in the Arts, who were placed in the ex House of Delegates (HOD) or Indian DoE structures and one skilled and experienced

educator from what was known as the Coloured DoE or ex House of Representatives (HOR). One of my facilitator participants was an ex DET high school Visual Arts teacher and is now an Arts and Culture Subject Advisor.

BREAKDOWN OF THE FOCUS GROUPS & OTHER RESEARCH PARTICIPANTS (overlapping categories)			
English first language speakers	4	English second language speakers	15
Ex DET trained educators (Black)	15	Level 1 educators	17
Ex HOD trained educator (Indian)	3	Level 3&4 educators	2
Ex HOR trained educators (Coloured)	1	Category 1 educator ages(-35)	5
High school educators	2	Category 2 ages (35-55)	10
Primary school educators	14	Category 3 ages (55-65)	4
A&C DoE Subject Advisor	1	A&C Ikhwezi Facilitators, 5-10 yrs. standing	10
Special School Educator	1	Attended IITI A&C workshop/s (aspirant facilitators)	7
School Principal	1	Mentored by A&C IITI trained educator	2
Durban & environs educators	6	Recently re/trained in Integrated Arts (IA) activity (all)	14
Pietermaritzburg & environs educators	9	High level of A&C knowledge & training	5
Rurally placed educators: Ugu (Harding)	3	Madadeni (Newcastle)	1

The responses illustrate that there was a diverse range of differently capacitated participants in the action research focus groups, some with little; and others with considerable prior knowledge, training and experience; and some with limited training but a passion for the arts. Our two local action research focus groups' discussions were consequently of a high calibre: intense, dynamic and offering a rich source of co-operative learning of value to all involved (see Appendix E for evaluations of Focus Group discussions).

5.3 Background Training & Experience in using Integrated Arts

5.3.1 Training and the Ability to Implement of the Arts Curriculum

I asked my participants how they felt and what they did about implementing an integrated arts activity PRIOR to their IITI training experience (see Appendix D for questionnaire). These are their replies in their own colourful and sometimes even poetical words:

I was flabbergasted as I had received no formal training or A&C exposure during training years. There was not even a textbook or any other resource or person that could help me. Teaching the Learning Areas (LA) was very much frustrating; taking into consideration that the conditions were not conducive, the learning material, and how to integrate it into the curriculum (other LAs). Was the lost sheep in the bush! Luckily as the youth of yesterday I was an actor, musician and had also done some dancing but my experience was scattered. It was so difficult and frustrating I did not have any approach on how to teach Arts. I end up avoiding it and using other learning areas as supplement. Sometimes I just give A&C books to read. I did not feel comfortable as had no idea at all how to apply A&C ideas; I had no idea what was expected of me. I felt stressed because I've never received any training, but I tried my best. It was very difficult. I did Art but was not fully involved in all of the Art forms because I did not learn it at school. I applied what little knowledge I had. I was not confident about my work. I couldn't implement it freely because I did not understand much about it. I did not have confidence to stand in front of the learners teaching them what I did not understand myself. I felt very negative because it was a learning which did not exist. There was no training for educators. We were expected to teach. Nothing else. Before I receive IITI training I was blank. I did not know where to start with my learners and at my school they didn't even recognize the importance of Arts and Culture. Totally flabbergasted, no person, textbook or formal training! I was lost before I receive assistance from IITI. I did not know anything about it, to me it was like; Oh my God what am I going to do to the learners! It was a puzzle I didn't know how to solve as a result Art periods were used for other learning which I thought was more important. I had to use lots of books trying to get clarity on what I was doing. It was more teacher-centred than it is now. It seemed too much and learners would not participate. It was also terrifying to learn and see learners' response to the learning area especially because they had not experienced (the Arts) and it was not in their knowledge. I wasn't proud of the work I was doing with my learners because I had no clue of how to introduce Arts programmes. It was a little bit hard but lack of proper books in art. I have to make contact with other teachers just to get right book. It was hard for the teacher. The focus was on handwork i.e. using grass and wood. I used to teach A&C without integrating the four art forms but taught them

separately. I did art but I was not fully involved in all the art forms because I didn't learn art at school, I applied what I know i.e. the little knowledge I had. For many years I never been teaching A&C. Only last after being exposed to IITI (Ikhwezi) I have gained more information and only this (year) I am teaching A&C and still learning some of the things. I think it was really intense and mostly book based. (teaching approach) It was more what the book content is say - not what learners have and know as their background. As a person who is passionate for Arts and Culture it was inspiring and exciting. I was very positive towards the idea. Integrated Arts - a uniquely new approach. It was initially perceived as a challenge but gradually revealed itself as an acceptable practice. I was very happy to implement the A&C curriculum the way it was supposed to be taught as I had already completed a 4 year B. Mus. Ed. degree

5.3.2 Language & Requirements of NCS before Training

As I asked participants to elaborate *only* if they had fully understood and were therefore in a position to fulfil the requirements of the NCS, not many of them answered this question. When many did not respond, I felt justified in assuming they did not understand the language of the NCS and could not therefore fulfil the requirements. I was not only interested to find out if they fully understood the language of the NCS but what formal training, if any, they had had prior to IITI intervention. Those who had language skills and some experience and training wrote the following:

Yes I fully understood the language and ideas. (but) No (was unable to implement). Yes I did receive assistance from highly recognized institutions of Higher Learning (HEI) e.g. Naleni College School of Art and UKZN. Combination of Art disciplines to include Visual Arts, music and literature. This experience was acquired through interactive research working with urban, township and rural communities. Yes I could as I have a B. Mus. Ed. Degree.

5.3.3 Training in using IA as a Medium of Instruction

I was interested in finding out what other training, if any, my participants had received in the demanding task of integrating the arts and presenting performances in front of an audience. Again I did not get many responses, as I

asked them to elaborate *only* if they had received any NON IITI TRAINING. Those who did respond said:

From local subject advisors but Ikhwezi was the key to unlock heavens' door! I attended workshops conducted by Ulimusale facilitators as far back as 1992 - Ikhwezi added new info. Actual understanding of Integrated Art activities i.e. how to collaborate; 1. Music, dance, Visual Art, Drama in an activity / actual meaning of concept in (respect) of Art; 2. how to go about in preparation of goal oriented lesson, and how can learners be meaningful involved in achieving goals in a lesson, i.e. interact, mould, encourage, creativity in learners; 3 facilitation skills; 4 recording, using computers; 5 assessing art. Art forms were taught separately although integration was stressed the actual integration skills were not illustrated. I attended an Art workshop at Gert Maritz organised by the Subject Advisor. It was also fruitful although he concentrated on Music. I attended a number of Arts workshops organized by the neighbouring school educators. It was where I learnt some few things until I met Ikhwezi. Subject Advisors do not bother about training Art teachers and the school principals just don't know a thing about the Learning Area. That is why they just allocate the LA to any teacher just to make his/her periods equal to required number for each teacher. I attended training at the University of Zululand where we were taught how to dramatise and dance and how to sing using notes and piano. Yes, during training the lecturer didn't teach much about art although we had a book, it became meaningless. We have few brushes and paint for the large group. She only taught colour wheel. Received insight and understanding of the practice of integration through supplementary workshops at UNISA. Attended DoE teaching methodology workshops. However knowledge of implementation was acquired at Ikhwezi ITI (with researcher). I am able to teach theory of music, practical music i.e. teaching an instrument like the recorder. I am able to teach drama and movement for special needs learners.

5.4 Supports for Implementation of IA.

I have had considerable first hand anecdotal evidence of the importance of staff, principals' and parents' understanding, involvement and support for educators and their learners to the outcome of the work, so I was therefore curious to discover what my educators had experienced. As a rule of thumb the level of support and effort is proportional to the success of the work. My educators who had experienced mixed levels of support made the following comments:

Besides principals and parents, learners too enjoyed implementation of the integrated arts. I even exhibited their finished products to the public. Most learners are now keen and able to stand on their own. He even allows us to perform during assembly time in the morning before going to class at least 30 minutes every Friday although we alternate with Language teachers. We were given all the time that we needed to train learners. He allowed us to carry on with our tasks and leave our school activities that we were giving to have like preparing for the farewell party in our school. He even funded us with money to treat our learners. He allowed us to use the school property. Parent and School Governing Body support has been favourable. Information shared with parents and community structures during interactive Parents Day and term assessment meetings. I teach learners with special needs i.e. intellectually challenged children. Both principal and parents are most supportive of A&C education for their special child. We worked as a team and if we wanted time to practice with the learners the School Management Team gave us the time to do that. Support was from the staff and other educators taking the same learning area where we could start and look at what we can do to change the learners' participation with regards to homework, class work and informal assessment. Different ideas are suggested before and after class. Allowed me to attend A&C workshops at Ikhwezi that clarified; subject and integrating arts with other learning areas, working on the learning outcomes and assessment standards, how to assess in A&C. I find it so important to my learners because they learn through play. There is (support) from school management although hindered by negative behaviour from colleagues and financial constraints of buying learner support material. Support has been in the form of inviting expertise from Ikhwezi for workshops and development where needed. The school used to include A&C in the school budget and the parents used to supplement by buying additional things like paper and files for learner portfolios. Parents also helped with collecting waste for activities. Doesn't even bother to order materials. But less support from parents because they think they are not part of education. They expect teacher only to pass their children. The work being drawn by learners (Visual Art) is being criticized by the principal as dirtying the school walls.

5.5 Classroom Experience of using IA as a Medium of Instruction

5.5.1 Attitude towards A&C before Implementation of IA.

Training, experience and confidence deficits make many educators unable to implement the curriculum effectively and are inherently hesitant about teaching with the boldness and flexibility expected of them. This is what they felt about doing an Integrated Arts activity with their learners.

I was so scared and confused about the work ahead. Then Stella (i.e. the researcher) unveils everything to me using Integrated Arts programmes. Drawing charts, writing stories, decorating presenting and assessing. We were nervous because we didn't know if we were going to meet expectations. It was our first time doing it. It was challenging since the NCS called for integration within and with other learning areas. One used to feel incomplete / not capable enough & lacked confidence. I was scared but I tried by all means to let them do the work. I was alright but now I am more skilled than before. I thought I am the one to give ideas but they are very good and so creative. I feel sorry for that (that I used to teach so dictatorially). Learners always shied away if they could not do something. Learners did not relate any importance to the LA they would prefer to do other LAs. As an innovative A&C specialist I feel that Art has been neglected for decades because other high officials do not have passion for the They found A&C very boring as the teacher did not know what to do; they lost focus. The understanding was that it is a period where they go outside and sit under the trees and pretend they are doing hard work whereas they would (merely) be making a noise. If they were given homework they did not do it and claimed they did not have resources. They lacked confidence, were reserved and had no awareness of their strengths (talent). Undervalued A&C and looked down on it; they had no idea of its career potential. Frustrated and un-cooperative. Not interested, inspired or committed; did not finish the tasks. No understanding of A&C content; considered merely for entertainment. Not taken seriously due to lack of skills. Needed constant help from the teacher (dependent). Special education learners are always enthusiastic about singing, dancing and painting. It was daunting as I was well aware of the Language barrier. I was very concerned that I would not be able to achieve the Learning Outcomes 7 Assessment Standards in the Policy Document. Frustrated - Not exactly understanding what or how to assess. I have not been afraid to face challenges. Reading is also the best teacher for knowledge growth. Arts - forget about vision! Before implementation I was concerned about how to manipulate time frames in accommodating the variety of integrated disciplines. I am always enthusiastic about teaching the Arts as it is part of my life. I had to make a great effort and planning was essential.

5.5.2 Feelings and Attitudes after Implementation of IA Activity

On the whole the stark contrast between the remarks in the previous section and this are encouragingly affirmative and in support of my hypothesis. Confidence increased with an accompanying sense of surprise, enthusiasm and euphoria as a result of discovering what educators could do with their learners and this is what was said:

Learners' attitude changed dramatically as they realised how important life's lessons and values are. I just became a very popular teacher. Learners discovered that I could sing & dance and act like the people in the television. They also went on to excel making learning very easy and competent I have realised that through A&C you can convey messages. My attitude has changed to more positive than ever. I have learnt to combine all four forms and dimensions through dramatisation Learners work is expressive - their feelings expressed in their drawings, drama - they performed stories or scripts, the use of colours in their sketches - confidence boosted. They reflect development, quality in their work I could communicate information more flexibly to learners and they were exposed to many skills of communication visually and through performance skills. Interesting, lively, exciting, learners more involved. I feel confident and proud because as it is learner centred learners are able to express themselves using all art forms. In this integrated arts program there are no passive and brilliant learners. Learners work as a team and every learner is co-operative I am so impressed with the work standard I contributed. My learners are now gaining in all of the art forms. They write scripts, they tell stories and also they dramatise, sing and dance. They also integrate with other learning areas I feel so knowledgeable and enthusiastic. Learners learnt new skills from the new and confident me I feel proud and amazed about my learners' performance even their team working spirit. They are so creative. It worked for me a lot! Work is up to the required standard and parents are now involved in this seldom skill. Art is integrated in other LAs e.g. Maths, Science and Life Orientation, Technology to count a few! I am now enthusiastic about applying all the knowledge and ideas grasped in this programme. Different techniques with guidance to what is expected from learners. I am very pleased with the work I am doing with my learners. Learners are so excited with this integrated arts because they reveal their talents - they can be able to express themselves through drama I was very good because training helped us a lot. It gave us knowledge and understanding of what was expected of us I was confident and excited at the amazing work the learners were capable of doing and the skills they demonstrated I was able to apply the learning outcomes in my class after the workshop because of the knowledge I gained at IITI Feel good because I produced the work and they fully understood They became interested and this moved to excitement and enthusiasm. Learners felt good about themselves. Work appeared much more diversified and inclusive I was very pleased with my special learners. They made an effort to understand, interpret and present their work. They did the best they could (when we) consider their special needs. Willing to research & improve knowledge; reading skills and interest in current affairs More willing to participate, fluent in communication, voice projection, confidence, responsibility, new skills were found They were so excited for the first time; well organized; told each other stories about their history, customs and rituals; they liked the idea of presenting their work to the class Eager to know more; discovery of what they are good at; willingness to divide into groups and divide work according to their skills; exciting and improving; atmosphere of happiness created Discovered relevance

to other subjects and project work; used waste for models & posters; developed communication skills Knew what to do and became resourceful; stopped complaining. Discovered their creativity and were proud to display and present Became interested and active in all aspects of A&C Started to really enjoy the practical work but needed to be guided and supported Became more reflective and critical; discovered and developed individual talents More involved, attentive and focused on the content of A&C Excited to see a lesson that was more like a game; playful & proud to display Look forward to A&C lessons; waiting outside hall (teaching venue) for educator. Unfortunately I'm not one who finally reaches his destination I keep on travelling and I pick / gather moss on the way. It was enlightening to empathise with the learners' circumstances. Moral values are imparted e.g. human rights – social ills are eradicated e.g. xenophobia and the stigma attached to alcoholism, HIV / Aids. Some learners looking at choosing drama as a career. It is easier as I feel empowered with a tool to teach. I was able to afford learners with an opportunity to air their concerns!

5.5.3 What Learners Gained of Special Educational Value

The responses to this category were unequivocally positive and reinforce the main tenet of my argument in this dissertation. My research participants found that their learners benefited in the following ways:

First of all their English is improved. They learned to work together and tolerate each other. Their talents are revealed. Leadership is developed among them. They learn to work independently, organizing, directing and improve their skills. Exposes them to different cultures and respect(for them)
They improved their language skills especially communication. Creative thinking played a big role in their learning. Confidence and leadership skills emerged. Learners developed better speech and language skills, spatial relations, fantasy and imagination, concentration and focus, interpersonal skills Learners realised the importance of education. There was a drop in absenteeism as they did not want to be left out. Learner respect and tolerance improved dramatically. Learners have learnt the meaning of the word Drama i.e. Drama is to teach or tell a story or Drama can be just fun. They can categorise various dramas. They can write precise scripts that they want to perform i.e. comedy, tragedy, scary (thriller) etc. (arts terminology). Research is not only limited to the written format it is also collecting artefacts, costumes etc. It allows for information to be manipulated (used for creativity) presenting through: using your body (performing) and visually through posters, readymade objects, technology and the media Learners learnt to: work independently, research, differentiate things, write their own scripts and make their own props The most outstanding aspects

was their creativity their dedication in their work. They are able to express themselves freely and work co-operatively as teams and identify their strengths and weaknesses. Yes of course it offers (valuable learning) because they can be able to achieve so many things. I can see with those who are very slow in the classroom (that) they are very active when it comes to drama. They like it. Learners should know to associate learning with the outside world and their normal living style & have Ubuntu about different races despite culture, language, religion etc. They learnt to respect one another, to work as a team, to assist, love and support each other. Learners were able to work as a team and finish their work in time. Learners are able to focus on their final projects with greater enthusiasm and commitment. Enthusiasm provides them with the ability to be competitive and fulfil their challenges. It is really gratifying and so emotional to watch your learners deliver their presentations. Improvement in their daily interactions over the year / participating in class discussions / submission of projects etc. They are confident and not shy to express themselves. It was indeed enlightening to empathise with the learners' circumstances. This they projected in their presentations, answering of questions on key issues and on their lives e.g. nutrition, HIV, loss of a dear one, self image. How to use stage, settings, props, voice articulation and posture. Learners were able to find their inner talents; others intend to pursue drama as a career.

5.5.4 General Maturational Developments attributed to IA

This question was designed to probe the perceived growth in the learners' levels of maturity and ability to cope with challenges. This is an enlightening, condensed version of what educators had to say:

I have never seen my learners so excited during school hours. They have developed a tendency of taking their (arts) time table very seriously. When it is an A&C (lesson) they will try by all means to find you if you are not around. During A&C lessons you only direct them and they do the rest. They appreciate things they come across in nature. They discovered that everything in nature is important. (they worked on an environmental theme) A sense of needing one another is developed. Friendship is stretched because in A&C they always work together; joining pieces of work together and coming up with a performance at the end of it made them very happy. They sing and dance together and relationships are extended. You'll find groups sharing even food and toys during breaks. That is very great to see learners develop and grow. Emotional intelligence; if one is hurt they can talk about it rather than fighting; they know they belong to one family; the groups have developed in all areas; even after school they come together (meet) as groups to do their work; language; since they have a library in the community; they gather there and

read books together and write stories and act it out; they take care of one another and know that they are members of a community and one society that can grow together. Change of attitude towards art as a long term training process; appreciation of surroundings creating an awareness for them to look and analyse and be involved in their communities i.e. forming art gallery centres whereby dancing, singing, drawings are displayed and sold; sketches they made at school are used to raise funds; parents are invited, drawings displayed and they are sold; a tool to discover themselves in what they are good at. The ability to be observant, research & present by performing creative work in a range of arts forms (written work, visual arts, dance, drama, music) Read, write, choose and speak their lines and correct each other; produce recourses suited to their story. Patience; gave chances for each other to show their creativity in groups; discovered a way to impart children's' rights to their communities. Learnt (a sense of) responsibility, dedication, skills of communication and a (vehicle with courage to) state their views; collaboration improved; ability to allocate responsibility and fulfil duties. Acceptance despite colour (race) and/or ability (or disability); they have learnt to live the talk; i.e. they will play with disabled person; are committed to development; value being a SA citizen. Learners are not stereotyped but flexible enough to co-operate and develop spiritually and emotionally as a result the violence is being reduced time after time. An 'art' learner knows how to control their temper even if the situation is horrible. Others used to express emotions graphically, or using music or dance. At the end they exhibit their paintings and feel proud; created their own drama and after performing they became heroes and were proud. Adults were also less stressed when art is taught well. They have learnt to complete a task in the (allotted) time; to listen and follow instructions and work as a team. Very shy and withdrawn learners were not afraid to express their opinions; learners who would never (normally) take leadership roles did; learners were not afraid to approach educators with their problems; a good relationship between educators and learners developed. Learners displayed their work; learnt how to role-play; logical reasoning skills; confidence; courage in brain-storming their ideas; developed team building skills. Being part of a major musical production learner developed a sense of self-worth; respect others and themselves; felt they belonged and had contributed to the production; team work. I have seen my learners grow. It has even affected their behaviour and their attitudes at this tender age. Simple outbursts which were prevalent actually DIED AWAY e.g. boys' attitude to girls' menstruation. It was easier for me to cope with the odd laughter / comment / outburst. It has promoted and encouraged learners to make wise, well-informed decisions regarding important issues. Because of the integration they feel part of a whole picture even if they are only good at a certain aspect. I feel very rich in mind.

5.5.5 Development of Values, Skills & Knowledge

As some of the previous categories (e.g. maturational developments) have already touched on the concept of values, skills and knowledge I will limit the remarks to those that add new insights. Educators were very happy to report these developments in their learners:

They became very attentive and positive in their school work. Vocabulary has improved. Creative writing ability developed. Posters are drastically changed to convey a powerful message. They became very pro-active and enthusiastic. Keen to research a topic. Entered competitions. Most learners have changed their behaviour for the better. They no longer absent themselves without a valid reason. Opportunity to break away from stereotyped teaching, learning and assessing. Invite more NGOs as presenters to conscientize learners. They have started to respect their environment; interested in performances from other societies. All (even previously shy, passive ones become more assertive) participate & interact with and help each other. More learners showing an interest in choosing Drama, Music or Visual Arts at FET level. Previously disruptive learners became leaders. General behaviour better; more manageable; ability to deal with stressful situations more positively. Appreciation of others; notice their skills. Love of learning thorough the Arts; they rush to the staffroom to call the educator to the lesson; greet each other with a smile. Educators and learners have developed a love of learning properly (project style). Accept each other's views, opinions & ideas; social value systems in different cultures; adaptability to change; think with broader insight and intelligence. Language, research, study & communication skills (speaking, reading and writing, spelling, vocabulary, terminology, concepts). They like to debate and use the stage effectively. Meeting deadlines and working under pressure. Skills in the 4 forms of A&C and more detailed knowledge of Arts terminology e.g. tone, pitch, scales, colour mixing. Skills & knowledge; application of rules (content) to compose music & choreography or to dramatise a story; expressing their ideas in these forms. Better relationship to environment e.g. knowledge of architecture; connection with overseas students. They learnt what constitutes quality in a performance and how to improve their own skills. More aware / critical / discerning about TV dramas. Manual dexterity with fabric, scissors, needles, cotton in making puppets. Intellectual development i.e. exploration of new ideas, imagination & creativity expanded. Visual discrimination with colours, shapes, tones, textures. Knowledge of the constitutional and moral values. A&C became a more meaningful LA due to better content knowledge. Drawing, painting, acting, staging a play, directing a play, dancing, 3 dimensional puppets and how to act with them. Specific skills with instruments e.g. recorder. They were very compassionate towards learners who had experienced loss of a dear one. I constantly conscientize my learners

during my normal lessons to be aware of all that is happening e.g. current affairs. Important events e.g. World Cup & Environment Awareness Day are highlighted on the calendar. Learners are keen participants in poster making which are also displayed at various points around the school. The Arts were no longer seen as a separate entity. They attach poetry, drama, morale to other LAs like English, Isizulu, LO and Social Skills.

5.5.6 Factors Promoting Change through using IA Methodology

The respondents were asked to identify outstanding elements of the IA methodology that was responsible for the transformations they have noted, written and spoken about. The following condensed feedback from the educators illustrates the essence of their replies:

I made it clear that we learn through mistakes so as to correct them. I told them not to laugh at each other because we are using a second language and that is where they started to show their talent. Intensification of positive interrelationships intra learners and between educator and learner; relaxed (free of pressure) and open communication; culture of combined practice makes perfect to improve the quality of the arts works. Goal oriented activities; tasks were clearly outlined so that learners could understand what was expected of them & how to assess their own work; through a critical self evaluation quality improved. A&C appeals to the learners' sense of aesthetics (beauty); IA has taught them to appreciate life; they were spiritually, physically and emotionally healed through the IA activity. The experience this IA school project that engaged them so fully (holistic learning) that they were happy to participate. Critical learning through play in a relaxed (unthreatening) atmosphere. Learning was no longer boring and the educator was not being judgmental. IA activity catered for learners with different skills so there was a place for all of them to be expressive. It was a novelty and so different from learning in other lessons. Easy for all to understand and do something that was relevant to their lives. Thematic life-oriented studies developed critical reasoning & effective role-playing. An ideal way to teach social issues such as teenage pregnancy, child abuse, poverty etc. this method is far more effective than a more traditional one such as using worksheets.

5.6 Challenges of doing IA Activity

This question was deliberately left to the end so that respondents would not get bogged down in the inevitable negative issues they have to deal with on an

ongoing basis. The many common difficulties make educators and learners with little or no training reluctant to use IA as a medium of teaching and learning despite its efficacy. Some educators however found creative ways to overcome the problems.

The principal did not understand why we should buy resources for A&C until Stella came to the school with her own resources and workshopped us. He looked at our presentation and he was impressed. It was then that he allowed us to have our own resources; parents were not interested in supporting the work until they were invited to come and watch their children performing; learners themselves had a negative attitude on doing whatever we requested them to do till Stella came to the school and showed them the teachers performance (recorded) done while she was training us. They were laughing and pointing at us and that was the day we won them. All what they are doing they say "I want to be like teacher" and so on. Lack of resources such as art classrooms & materials; heavy teaching loads; lack of support from management. Learning space is a problem since there is no hall or play ground in the school and we are forced to do every activity in the classroom. Construction work so many things are in disarray. Time is also a problem. 2 hrs a week is not enough we have to work during break. Language barriers prevents learners from participating; lack of creativity; insufficient exposure to content; space limitations; low self-esteem; lack of parental support; lack of SMT, staff & principal support. Some still think it is a waste of time! They do not allow learners to do A&C research. Others will just do the work themselves so as to make the child back off. Disruptive noise; class size; difficult to assess so many learners; aversion to waste and mess; unsure of what language to use; reluctance to use English; managing a practical lesson; discipline; bullying. Time restraints; the preparation was not up to standard because there were so many activities in the school. They did not get enough time to prepare and practice; we were not given any extra time by the principal & staff as they did not think it was part of school work; we needed more resources to make 3D puppets. Pupils' reluctance, laziness & inertia; some parents live far away. More time was given to activities that bring award to the school. Not enough periods in a week; A&C educators teaching load in other subjects. Learners self conscious about performing & experience stage fright; absenteeism; forgetting lines. Getting the support of the learners, principal and staff needs creative strategies. Security when working after hours. Classroom size and space for IA activities; the rooms are too crowded. Socio-economic factors such as poverty and communities in crisis. An overloaded school timetable with frequent visitors & projects e.g. foreign agencies & students; American universities interact with learners & deliver lessons. Term tests, revision, formal testing, compilation of marks, analysis, remedial work, admin work etc. ANA results and labelling us as MURDERERS! No regard for the educator as of any value to the school.

Finding suitable actors - some could sing but had no acting ability.

5.7 Reflections on the significance of the Implementation Process

5.7.1 Outstanding & Valuable Self Learning

The following sections were interview items included to add detail that might have been excluded from the questionnaire (for interview schedules see Appendix D). The responses were revealing.

It has changed the way I teach. I feel more confident and relaxed and I am more creative. Discovered a passion for drawing, script writing and making them come alive through drawing and character acting, watching performances. Felt liberated through this experience; made me more flexible as far as communicating information in the classroom. I need not to undermine myself or be afraid to face a challenge as I was able to accomplish difficult work. As educators we must believe in ourselves & find our power and our voices / it is all about communication. I was able to identify what kind of person I am. How unique and talented I am. How to share ideas with other educators; how interested I became; the reflective aspect was valuable, even for the learners. How to “come out of my shell”. How to be passionate about my work as a reflective practitioner. How to work under pressure. Integrated arts transform learners to become better people. Learners can teach and surprise us with their talent & creativity and their willingness to learn in this way. To focus on what is important; share creative ideas with colleagues. Nothing is impossible to achieve even at whatever age! Being a single mom I felt more empowered. I had to ensure that my decisions are clear and abided. How I could become part of a whole. I am transformed towards exploring new ways of presenting tasks to my learners.

5.7.2 Most Valuable Discovery re Learners

Again in this section I will only add any new insights my educators gave me after viewing discussion and reflecting on their learners' work. They said:

Children are amazing! Never underestimate their capacity to be creative irrespective of their intellectual ability. They are truly a gift from above! There were learners who were willing to participate, learn and be corrected. They really enjoyed their learning; were creative and confident in expressing their opinions. They participated to their best level; I have to put more effort into their language usage. IA transformed learners to become better people. I was amazed that learners had the talent to perform their own stories. Learners can surprise us when they are taught in a flexible way that allows them freedom of expression to share their experiences; even slow learners can be touched in so many ways. They were able to write their own scripts; use language to express their feelings; choose characters; assign roles; choose props. Enjoyment of the arts in totality; rose to the challenge to be creative; took pride in their work. They became observant and good listeners able to make relevant comments. The level of excitement at this IA activity so much greater than before. A teacher should guide and not impose on the feelings of the learner; they do drama about the things that touch their lives in the real world; they open up to one another and get helped to overcome their fears; they become more relaxed and the lesson becomes more successful. They have talent and know how to support each other. It is not the art, drama & music that we teach but the LEARNERS that we teach. They are good at casting themselves into suitable drama roles.

5.7.3 Aspects of IA Activity Educators felt most competent to do

Due to individual past learning and teaching experiences and styles my educators reported competence and confidence with the following components of the project:

Contributing to discussions and giving suggestions. Ideas flowed when formulating script. Working as a member of a pro active creative team. Reviewing recorded work and preparing it for presentation at seminar. I always had a passion for drama but I had no idea how to integrate it into the A&C class effectively. I was then taught how to do that, how to do assessment and for me, that was the most successful. The choreography and composing choreographic sequences. Compiling the script, recording and presentation. I was comfortable with everything. Composing the music. Drawing and colouring; the pictures were very impressive. Training the learners as I understood everything; I loved every minute and hour; it was fun. Drama role-play; learners loved it as they could experience themselves as actors or poets; how to discipline & polish it. The presentation of the learners' work at the focus group session. Painting and moulding; presenting to other educators; all aspects workshopped to others. Working as a team with multitalented group members. Teaching dance and drama. Clearly communicating & expressing individual views & giving background. Making and acting with puppets. Using meaningful and appropriate

symbolic and abstract forms of communication in the arts. The background picture to complement and enhance the performance

5.7.4 Changes when repeating the IA Activity

This item was deliberately placed near the end after they had viewed each other's work, commented on it and reflected their own during the action focus group sessions. They said that they would:

I would have fewer groups maybe 4 with 10 - 11 members. Start early – at the beginning of the year. Polish the performance before literature or cultural day presentation. Get the script written early so that costumes can be made. Delegate staff and get others involved. I will do more voice exercises and be more aware of stage settings and tableau grouping of the actors. I will create and use more stage props. I will get my learners to talk more clearly and not just recite their lines; make more effort with the singing and dancing. Approach communication by exploring all avenues (4 disciplines) equally to cater for the diversity of the learners. Correct mistakes whilst the learners are busy; introduce the project differently; encourage the whole school. Try to dramatise the story without using puppets; bring props. First teach about the elements of drama; teach them how to speak on stage; make the dancing more interesting. Get as many learners and educators involved as possible; get more materials. Improve on stage layout; include more visual art displays; improve quality of recordings. Let the learners bring their own topics and develop them improve the choreography. Group the learners more carefully mixed ability make better props and costumes; use more pictures to support drama ideas; write paragraphs with the drawings.

5.7.5 IA Influence on Teaching in General

I was interested here in finding out what effect, if any, experiencing this approach to learning would have on the way my participants taught the rest of the curriculum. They had this to add to what they had learnt that they would apply to their future teaching:

Holistic development of learners is vital. I will integrate the arts with more subjects. Literacy and life skills. In both the LAs I teach I realise how important the dramatic approach is as learners are more receptive to it than a dull, boring worksheet. With younger learners, due to language barriers also being a factor it would be easier to present their effort in an art form. Learners are more comfortable and relate to issues that they are exposed to in their communities. Invite NGOs. Have more displays and presentations included in their assessments. Elicit the assistance of other educators. Already it has helped as I am teaching English - they interact and speak the language audibly, clearly and confidently without stage fright. Yes, as I am a language teacher I will never have a problem because the problem that I had is that my learners were lazy to do reading as their daily work; now they take it seriously. I received a letter from the parents appreciating that her child is able to read and she reads well. If we look at books (learning materials) we notice their use of pictures & visual symbols to convey ideas and it becomes more meaningful now. Yes, (I learnt) that learners are more important than me. I am just a guide and helper; let them dominate and assist with what they know. Styles of displaying the end products. Arts can integrate with other LAs e.g. LO, NS and languages; knowledge is transferable. Keep my teaching relevant to the real world and meeting the problems of the learners; use examples to illustrate concepts across the curriculum; use the available resources to get a better result. Yes children understand easily when they play (dramatise) and also to create a relaxed atmosphere for them to answer questions in their own language

5.7.6 Anecdotes: Unexpected Learning (when doing IA Activity)

The last 4 questions were part of an unstructured interview in which the educators were able to talk about any remaining instances of interest (see Appendix D). The responses were limited to a few who had observed the following incidental learning:

The learners were motivated to go to the library so that their knowledge of English improved. They understood drama techniques better and were keen to make posters. They became more innovative and made use of simple items as props. Observing colleagues' work ignites you to do more, polish up and improve. Learning from other ethnic groups how to pronounce words. Preparing the body for performance art (doing the warm up session) increases the intake of oxygen and energizes the learners; handwriting improves with frequent use of the hands in making artefacts e.g. sculptures (hands are made more flexible and healthy) (developing manual dexterity). Learners who were not (previously) performing well are so eager to learn and they are (now) doing well. In Life Orientation they had to complete a case study of a boy who wanted to teach his friend to smoke. They gave solutions (to this problem situation) wrote scripts, made paintings about the story. After that they had to dramatise the story and then do a dance. I noticed that Social Sciences, Natural Sciences and Maths were touched because learners talked about electricity, saving water & electricity. It was educational. Peer pressure was also touched; learners were made aware of (how their peers also were) not coping. Special learners learned to help (prompt) each other especially if one of the learners was not presenting the correct lines in a particular scene. They overcame their shyness and reticence and learnt new skills in acting (in English) such as to face the audience and speak clearly and loudly. Do not prescribe to the learners how to use colours when painting (their own ideas are often more creative); when learners were encouraged to vary their choreography it became more interesting and created a more attractive. When it is against class policy to speak (at times) but they have resorted to miming (to communicate effectively)

5.7.7 Effect on other Educators & Classes in School

I asked my respondents to tell me about the involvement and effect, if any, this activity had on their colleagues. Here are some of their rather different stories.

Only one Grade 7 class viewed the presentation but the impact was phenomenal. Learners were so enthusiastic and all of them wanted to participate. A learner surprised everyone by her newfound presentation skills. Many educators were brave enough to admit that this (effective methodology) was new and unheard of to them. Other A&C and English educators were positive, excited and helpful. They all wanted me to teach A&C in their classrooms. They see me as their new 'producer' since to them drama is like the "movie". Usually on Fridays we displayed or performed during assembly and other staff members started to interest since we had all viewed puppetry on television. Then they started to include the learners who were good in drawing. Performing and singing into their groups. (They noticed that) those who were

not good academically were very good at the project. They began to talk and see the impact from (their colleagues') experience. They commented on the grasp of knowledge and skills (they observed in the learners). They used the skills of the students to draw charts and displayed the work; they appreciated the mood of those they considered to be vagabonds (naughty children). Language and LO teachers are very excited as it has lowered their loads as learners are getting better in their LAs. They were so interested and started to take it seriously; they used to undermine it. The co-ordinator of this year's (2011) Christmas musical constantly seeks my advice and assistance. Very favourable. They have started to join me in working with the learners; I have somehow become a source of information to the teachers. They wanted to know how we were selected for the work (jealous). Appreciated the work and found the displays attractive; our classrooms looked busy. Other staff members have also started the activity with their learners especially in the foundation phase; they come to us for assistance as do the learners for making posters and models; see relevance to other LAs. Other staff members were not interested and dislike Art. Some staff were irritated as they did not understand and we were excused from some school duties

5.8 Future Teaching Plans for using IA as a Medium of Instruction

I found the following responses to be both heart-warming and encouraging for the future of the Arts in our schools. These teachers will form the "Communities of Practice" recommended by Wenger (2006) and the nucleus of the reflective practitioner educators' A&C Professional Learning Committees of the future as mandated by the DoE (2007; 2002b).

I will do this for life as long as I am still teaching. It is so good to do that. It opens learners' minds. It is the best way to introduce a new concept to learners. It presented clearly so that the goals were met and the assessment standards were achieved. I will always integrate the arts with other learning areas. I will start an Arts Performance Group for Dance and Drama & a Poetry presentation seminar for the learners. It is my first time in the field. I am new but I would like to see the Arts being taken seriously in schools and to see the learners show their skills and talents through art. Especially in our school we need to get a big enough space where we can dance, sing and play. There is no space we normally use the small classroom and we share that class with other teachers. I would like to develop other people through this medium - also train other teachers and people in the community. I would also like to develop the youth of

my community as it will help them very much. Dance, traditional Arts, food and live performance and also singing from written songs and instruments. To involve the school from JP section to senior classes so that they will learn from lower grades. A&C like Life Science and Geography can use natural and waste resources in the school environment to fuel class activities since there can be no activity without resources and therefore no skills without activities. Taking care of waste and natural resources is integration in itself. I am currently completing an environmental course via UKZN. I shall make use of all the knowledge from the course to cascade to my learners via different art forms, e.g. recordings, road shows. I will update all poster displays around the school. To be envirowise is also a passion of mine and I shall expose learners to the various items that can be made from waste even for a small fee making them entrepreneurs! This is a point of departure which should be broadened in the future. I will insist on more funding for A&C.

5.9 Outstanding Issues and Observations concerning IA

I included this last question to field any outstanding matters that had not been exhausted in the previous categories. The educators felt the need to add the following:

Use the learning to support other programmes and involve more learners and facilitate teachers. The school concentrated on sports not on music. There are no resources for music e.g. instruments. Because of problems encountered in teaching music it is not done; need for personnel; need to perform in public. Need for more workshops especially with curriculum. As the learners watch TV almost every day, IA is the best way to pass the message and relate to them to the world we live in. They love music, they dance and they sing and like to draw cartoons related to what they watch on TV. This then develops them and brings what happens outside (into the classroom). As they watch TV they are not taught but they understand and interpret on their own the messages that they receive. If what they produced is being displayed and presented (in the classroom) it will make them better people. My class of learners are so active they even joke about all of what we do in art even if we are doing other learning areas. Arts and Culture can be integrated with sports. Both are about the appreciation of beauty (aesthetics) and celebration of the powerful human spirit. A&C, LO and sport can save our learners whose souls are shaped on (affected by) drugs and sex. The above LAs can heal our youth as they are physically, emotionally and spiritually therapeutic.

5.10 Introductions to the Recorded work of the Schools

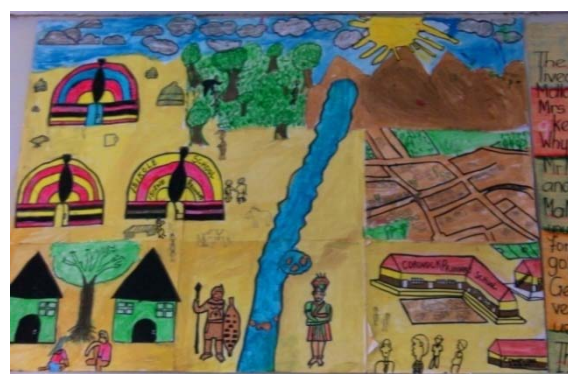
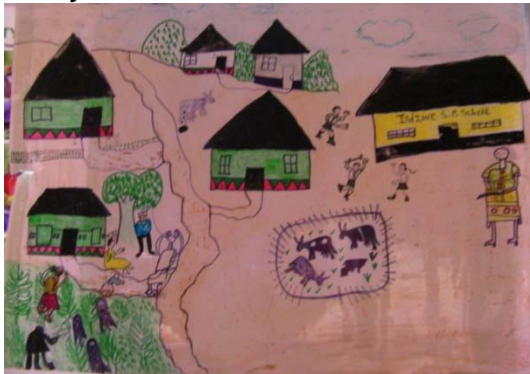
At the focus group seminar educators viewed, reflected on, discussed and presented their learners' work to their colleagues. I include the school presentations to illustrate the creative measures educators have taken to promote the transformative and educative potential of the arts in different contexts (see Appendix C for the balance of the seminar publication contents).

A. The team works at a school which has as its deputy principal a longstanding and committed member of the general Ikhwezi Facilitation Team. He wanted his school to be a part of this project. Although I had done the training workshop in 2009 and the lead teacher only had experienced the activity she felt confident to train support and assist her colleagues to do the very competent work they have done. I was very impressed and thrilled by their level of preparation for my recording session of their learners' work.

All of this work we have done as a team. We will start with the background of our work. Since we live in a country where our cultures are forever changing as a result of urbanization and globalization most of our schools are multicultural and multilingual. Most of our schools have teachers and learners who come from different cultures, languages and religious backgrounds. I am going to talk about what we do in our classrooms. We do literal art where we tell stories from different cultures, creative writing, we write poems and praise important people, popular people, and also popular things that learners like. They also create scripts from the stories and they act those stories. We decided to make puppets to tell our stories. We remembered to make a background for our stories. Our ancestors believed in practical cultural traditions in every aspect of their lives. Culture and tradition played a vital role in our lives as South Africans. We learnt respect, affection, love and Ubuntu. It played an important role in our families and our lives. Today things are changing we are allowed many choices which were not allowed in the past. Now it is expected that most young people will make their own decisions about their lives. Our learners are allowed to raise their voices and express their own ideas. Our education system is no longer teacher centred it is learner centred which is very good. Learners are now able to express themselves in everything that is why in both of our stories we gave an opportunity to learners to decide what they would like to do and how they were going to do it. First we chose the clever children only to find that they


were failing when it came to the practical work and we discovered that we had made a mistake. We called all of them and it was so amazing to find that the learners who do not (normally) perform well were able to do perfect practical work. We were very pleased to have discovered this and now we know that all learners are the same and they are gifted with different talents so we must treat them in this way. To give my colleagues a chance I would like them to continue from where we ended because we worked as a team and they are so young and vibrant. I want to push their talents as I am about to leave.

Gallery of work from school above



The Witch
The Narrator: In a place called Mlatshulu, lived a family of four. One day Mr and Mrs Mlatshulu were sitting under the tree talking. Mrs Gole friend of Mrs Mlatshulu came along. She kept quiet. Mlatshulu asked her wife, Mlatshulu. Why you friend not greeting us. Let's hear.
Mrs Mlatshulu: Mlatshulu, why your friend is passing by and not greeting us?
Mlatshulu: Ocho, no. Gezephi Dumazile, what are you doing there? Go and collect wood in the forest. It's getting late. I want to cook food. Go girls go go go!
Gezephi/Dumazile: Eish! we are tired, my mother is very lazy, she doesn't want to work and to help us. Let's go girls.
The Narrator: Dumazile and Gezephi are going to the forest, and the ask Mlatshulu to accompany them. Whilst they are in the forest singing and giggling, they come Macele the witch.
Macele: Eya, Eya, Eya, come here all of you, I... Girls: Hhe, Hhe, Hhe, mummy, mummy all crying.
Gezephi/Dumazile: Mummy, daddy, Macele is following us with her tokoloshe.

She even killed the dog with muthi.
Mlatshulu: Hloho! Nkosikazi, let us move to township, life here is getting worse, I will lose my children.
Narrator: Mlatshulu family moved to town, and when they were in town, children were shocked by the township life.
Gezephi: Mummy, Mummy look outside the window, people are drinking and dancing and they are wearing revealing clothes.
Gezephi/Hlezi: Do you want to be like them? Mother: Daba no! I do not want to be like them. Mother: Daba look at the street, Eish! you/they are those days, when girls used to cook like their mothers, now their fathers Eish drug abuse, Kazi wavelaphi. I will make sure that my children stick to education. I will, I will, I will support them.
Narrator: Education is the key to success.
Mlatshulu: Nkosikazi, look... No more candles, no wood collection, teach these young ones, respect and also to save water and electricity. I will sell my cows and buy a nice stove for you.
Mlatshulu: I can't wait for the stove.
Gezephi: Mummy daddy, I'm home!! I've got 3

Friends of school Nkosikazi and Bheki. They are very kind and friendly, each my teacher taught me how to use computer. Our school is a multigrade school. Mummy, life here is so nice, no more Macele the witch! I will succeed in my studies.
Mlatshulu: I will buy a computer for you.
All: Thank you father for the computer.
Narrator: Macele tried to follow Mlatshulu's family on her way to Mlatshulu, she had a car accident, and she died.




These are some of the lively and colourful Visual Arts at the Primary School with very effective 3 dimensional puppets.

B. The educator who did this work is one of the 2001 foundation members of the Ikhwezi Arts and Culture Facilitation team and has continued over the years to draw on our experience and expertise for support and inspiration. What has been really gratifying and exemplary is that through no prompting of mine she has applied the training, asked for more and specific help, and invited me to see and photograph the work her school team has done. It has always been a delight and pleasure to see what the learners are capable of doing under their trained educators' guidance. She has been an example to her colleagues whose enthusiasm and commitment has been truly encouraging.

Before they started their work I encouraged learners to be expressive; to express their feelings through drama. I have always encouraged them to use drama to manipulate resources and different situations to create meaningful scenarios. I always encourage my learners that the scenarios should be able to keep the audience attention. It is important that they always bear that in mind whenever they are doing drama. My emphasis with the writing a scripts is that it should always have a message. I always focus a lot of attention on the writing of scripts. They need to understand the story so that they can be able to get the words of the characters (to match the story). The scripts are there for me to assess their creative thinking. That is where I am also able to get (evaluate and understand) their expression of ideas. That is where they express what they want to dramatise and want to sing about. My emphasis is that when they do drawings they must always complement the script and what they have written. They must always try to make their drawings attractive.

The use of colours is also important. They must always try to use the colours meaningfully. I also show them how to mix colour so that they can get the colour that they don't have there (given in the box of paints). The dancing must be entertaining and it must be artistic. I encourage them to observe the lines and shapes (their bodies make). I discourage them from standing in a straight line. I also wanted to see their creativity in their dancing. They involve their backgrounds and where they come from in their dancing. I encourage them to copy from other ethnic groups (to get ideas for their work). I always try to make my lessons goal oriented. Before I came to Ikhwezi I didn't know that lessons should be integrated. My focus was only on the handwork. I didn't know how music and dance could be used in the classroom. Whatever I try to do with my learners I make sure that it will leave a message for their future.

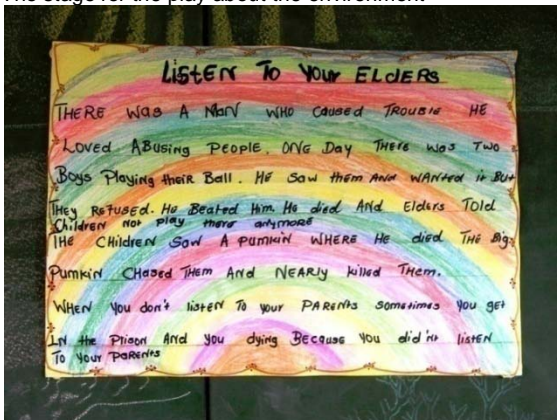
Gallery of work from educators' school above and below



The stage for the play about the environment



Background picture for "Listen to your Elders"



Story puppets and their background for the puppet play and dance presentation "Listen to your Elders"

C. The educator who did this work has had a long association with Ikhwezi as and Arts and Culture Facilitator and attended many training workshops. He

has become more committed, skilled and enthusiastic over the years. His dramatic and visual arts work has shown a marked improvement recently and it shows in the lively and entertaining work of his learners in this project.

I have been in this field of Arts and Culture for a long, long time but during the past years I thought Arts and Culture was just about doing craftwork and just simply drawings. I didn't know that Arts and Culture was a Learning Area as such and it was only when I was introduced by my colleague Joyce to Stella that I discovered that A&C was more than I thought it was. I was invited by Stella to Ikhwezi workshops where I learnt to facilitate in A&C. I was taught to write scripts, dramatising, putting dance to stories and that was so exciting. I didn't know that you could mix all of these aspects together and come up with an (integrated A&C performance). I imparted the knowledge back to my learners. The learners in Grade 6 are very creative and they like A&C. My learners stay in the same community and they used to sing together and so this becomes easy when they come to the classroom. I encouraged them to be very creative and use every material in their community. I taught them how to do a puppet show and they liked that. I asked them to create their own stories. I wanted their stories to bear a message. Then when they were composing their stories I taught them how to put characters into their stories so that they could come up with a script. After they had composed their scripts I gave them the chance to practice their scripts (dramatisations). Thereafter we went back to our waste materials where we began to make props because we were going to do a puppet show. We drew the characters then we painted them using crayons and water colours. We then practiced again and I found it very exciting. Then we put some music and dance on top of that. Then we presented the show to the audience of the school. It was very exciting and people loved it.

D. This high school educator has been an intelligent, creative and committed A&C Ikhwezi Facilitator since 2005 when she trained with the UMgungundlovu cohort. I had thought that she would be unable to participate in the project since she told me that her school was going to close and she was to be declared redundant. She surprised and delighted me when she not only attended and contributed to the focus group discussions; she also produced a refreshingly touching, creative, sophisticated and accomplished tragedy about the murder of a young pregnant girl. I thought she demonstrated great resourcefulness when she elicited the very competent assistance of an ex-student of the school whose disciplined training style with the learners bore fruit and produced good results.

I write this reflection as an educator trained by Ikhwezi. I was introduced to Ikhwezi by a friend and then later graduated as a facilitator. My involvement with Ikhwezi has transformed me as an educator. I gained confidence, skills, knowledge and a change of mindset towards A&C.

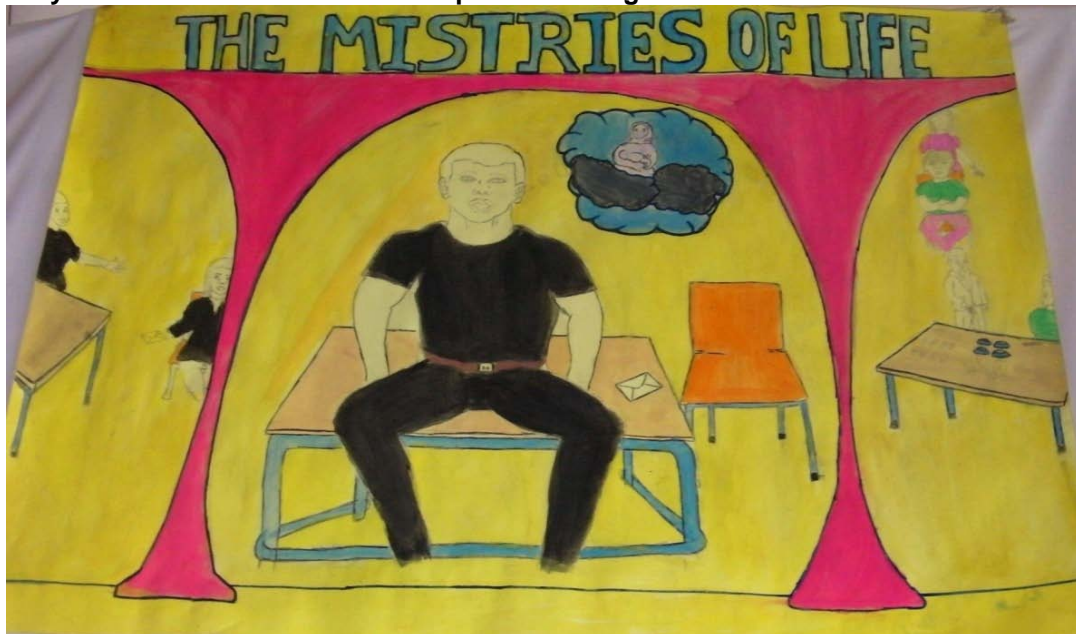
Prior to my exposure to IITI it was hard to implement the curriculum. My teaching was solely dependent on textbooks. The learners were not participating in any of the forms of A&C such as the Visual Arts, Dance, Music and Drama. My lessons were limited to recalling and memorizing of facts and concepts. Tests were my only form of assessment.

Post IITI, putting into place what I have learnt strengthens my ability to use the policy documents for planning and implementing the curriculum. Despite ever changing principals of the school I was able to produce dedicated learners who showed enthusiasm and passion in the A&C activities. We don't have any period or time or money set aside for these activities but I have managed to practice what I have learnt at IITI.

Vandalism is the daily bread at my school and we can't even display our work. Learners were able to integrate the arts under one theme or topic. Despite all of the challenges I succeeded in introducing lessons with a warm up exercise, as a result no one missed my A&C class. This has led to an improvement in the problem of absenteeism and the bunking of classes. Everyone was given a chance to participate in the A&C activities, even the slow learners. At assembly we kept on entertaining the learners as we performed all of our A&C productions. It could have been a poem, music, a dance or a drama.

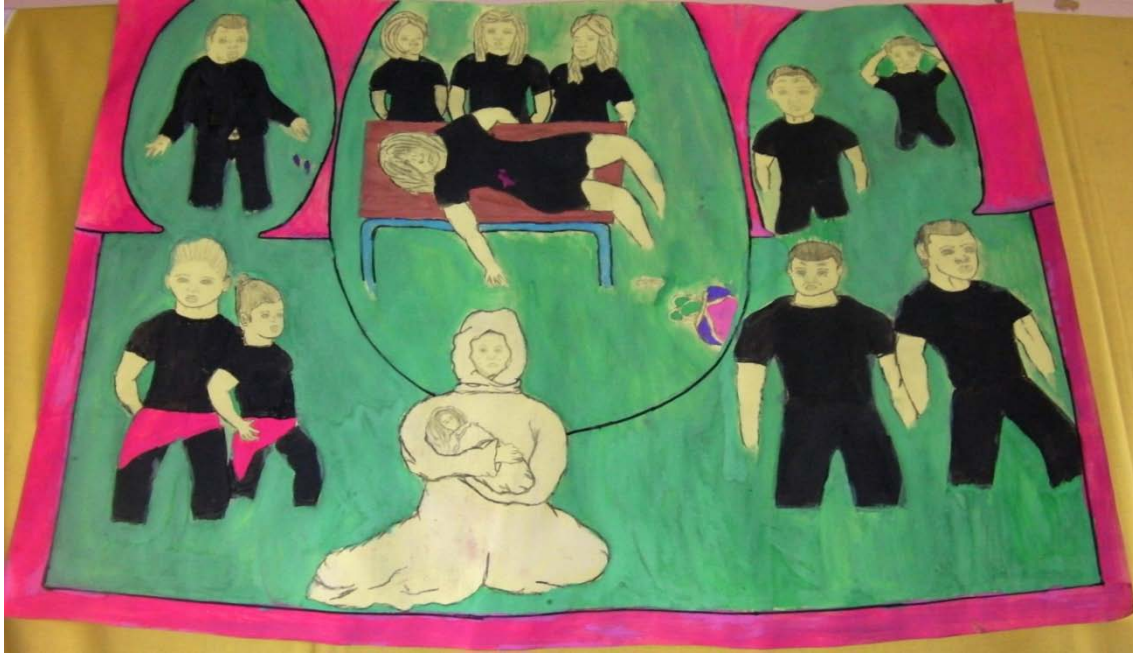
These activities changed the learners' and educators' feelings towards and perception of A&C THANKS TO IKHWEZI!

Gallery of Visual Art Work that Accompanied the High School Dramatic Production above



This Visual Arts work for the play called "The Mysteries of Life" imaginatively uses popular art symbols such as the

thought bubble to illustrate the young man's happy preoccupation with the idea of being a father (see his girlfriend, the mother with a baby in the thought bubble)



The happy dream is shattered when the pregnant mother is murdered (see figure prostrate on the table) and the image of mother and child is poignantly repeated as a ghost in the front of the picture. The artists have chosen a few strong and vibrant, symbolic colours to convey the message (notice the yellow background suggesting happiness in the first picture).

Because she is a high school teacher, and had elicited the help of an ex-student to assist with the drama work, I suggested that she get feedback from the learners on what had attracted them to this teaching approach, what they had gained from the experience and their future plans. I include selected excerpts of their feedback: (see Appendix I for more detailed evidence). In answer to the question of what and when they had been drawn to working with drama the learners had this to say:

When I was 12 years of age what motivated me then was "Sarafina". I used to watch "Sarafina". When I was still young. Since I was in grade 4 when I was watching "Generations". Characters like Karabo made me love to watch. Passion and self confidence (of the actors & actresses). Liked watching movies and drama, felt the love of acting. Best actors Will Smith, S'busisi Dlomo in "Generations".

In response to the questions of what had inspired them to go to the auditions and how they felt about it they answered:

It has been my dream to act but at school opportunities had been scarce so when I heard of this drama, I decided to take this opportunity. I was happy though I also felt anxious. I hoped to do my best. I looked at how our directors acted, taught and directed and I was motivated to join. I was a bit nervous but at the same time excited. I watched different actors performing

and loved it. I felt I needed to display my potential. I felt happy and I did enjoy it. I used to watch them play (the others who first came in) so I decided to take my chances. I was so scared for the first time but I got used and got relaxed in Nomusa's (lead role) shoes. Excited and lot of confidence. Fear of failure was a threat.

When asked about the challenges they faced whilst doing drama work they had the following to say:

I haven't had any challenges because I think acting is in me and I am now relaxed. Facial expressions are more difficult especially when you are self conscious. (It is hard to remember that) it is just a drama. Expressing myself in English. I am not (good) but I realised that I need to practice. You must exercise (warm up) before you act; (major challenge) - projection of voice; to (remember to) face the audience when you act. You judge yourself and think you are going to fail. Use of language. Rehearsal movements (warm up exercises).

As I had witnesses and recorded some footage of the ex-student's very strenuous but effective voice and body warm up sessions I knew what the learners were talking about. I also seemed that some of them grappled with language and confidence issues.

The learners felt that they had gained from the experience in the following ways:

Confidence and being aware of the social concerns. I have gained more knowledge around the career of acting and more confidence. I have come to acquaint myself with different and / or a variety of personalities and I have (gained) confidence. Fitness, expression of the emotions. Use of facial expression and use of language.

It was very interesting to see what the learners ideas about their future were coloured by their acting debut. This is what they had to say:

I have been able to display my talent and hope people will make use of it. I want to become an actor in the future after getting qualifications in Speech and Drama. I would like to perform in other dramas that may follow. I also would like to get qualifications in Speech and Drama so that I will be able to perform in TV "soapies" and plays. I would like to see myself performing in TV drama and films. See yourself in "soapies" like "Generations", Rhythm & shooting overseas

E. The educator who did this work has been a reliable, talented, enthusiastic and creative participant in many Arts and Culture workshops over the years and will be continuing her involvement with Ikhwezi when she becomes an Arts and Culture Facilitator in 2012. She generated the interest of her colleagues in the project. Four of them participated in the activity and the school will have a comprehensive DVD record of their all of their work.

The first time I met Stella I was blank I didn't know where to start but now I am proud of going to the class, to the learners and work with them. What I experience with learners is that they like to dramatise; they like to sing, to dance and to do drawings as these are the forms of Arts and Culture. Learners reveal so many talents through Arts and Culture.

I also encourage them to dramatize what is happening in their daily life situations, like they dramatise how you can be infected and can't be infected with HIV and Aids. They learn to be aware of the disease. So through dramatization they learn a lot they learn a lot rather than teaching them in the classroom situation (sometimes more than they would learn through a theoretical lesson).

They also experience their feelings. Drama also catered for those who are slow learners and who are not (normally) active at all in the teaching and learning situation. When it comes to drama they are very active; so we Arts and Culture Educators should teach them as well as encouraging and motivating them to dramatise and share what they learn in the classroom. Through drama they learnt a great deal as well as how to dramatise themes as it will help them in later life when they can do drama at University. So let us be proud of teaching them drama in Arts and Culture.

We are from a very underprivileged background. Teaching art to the grade 7 learners before was very frustrating and challenging since art was, and is still a much marginalized area in schools. We didn't know exactly, especially when it came to assessment, how to do it and what to look for (when you assess) then luckily I was invited by Stella to receive training.

Then I was able to integrate art into other learning areas. It was then a little bit clearer how to integrate (the arts) and art into other learning areas but before we were just more focused in Visual Arts if I may say so and then, with Stella now I am able now to introduce drama to our learners and we have been doing it and the learners were so excited. Now we are able to assess other aspects in art especially in drama, (for example) how to assess the voice and articulation.

When the learners did this drama work they loved it as it was their ideas and stories that were told. I wasn't frustrated now as to how to test them as a group or individually because with this training I am now able to know what to look for in the drama. The learners participated with enthusiasm. I am more strengthened and aware and I know that I need to teach these learners by accepting their ideas and not to be dominating them and telling them exactly what to do. They are now free and they know how to do it.

As an Educator and a lifelong learner I am still learning and I hope to receive more training with Stella so that I will be more confident to teach the arts

Gallery of work from Primary School above



Some ready made Life Orientation posters adapted and used to reinforce the messages conveyed in the dramas "Are you Ready to be a Parent? & for "My Life my Future! Make your own Choices"



These Life Orientation posters illustrate the strong link in learning that can be achieved across the curriculum through using the discipline of drama to promote transformational learning

G. The enthusiastic team leader has worked with her colleagues to produce lively and creative puppet plays based on the training workshop they had in 2010. She has been an Ikhwezi Arts and Culture Facilitator since 2005 and has attended many training workshops coordinated by me and has always been a committed member of our facilitation team. With this project she has proved to be an inspiration and motivator in her school by getting so many educators involved. She even helped me to draw a neighbouring Primary School as participants in this project.

A Story about African Development

The children wrote a story about how developed they felt they were at present because in our rural community these children didn't have to mix with other children from other races so they are pointing out in their lyrics that now that the country has changed they are now going to white schools where they get new friends, Indian friends, white friends and they are learning new things. They also expressed the idea that they can go out and ask for help from others and come back and teach their old ones because these days the children live with their grannies because of this HIV pandemic and they get left with grandmothers who are not learned so when they go to school they get developed and come back and help at home.



The script and the story illustrate the learners' interpretation of the progress they are making from the rural way of life of their ancestors to the new urbanized lifestyles they are experiencing today.

Gallery of Work done at the school.

A Story about Discrimination

The emphasis was on the Constitution as well as on Democracy. What is Democracy all about? It was about a boy who was being discriminated against by other learners at the school because he was in a wheelchair. At the end of the story the learners have discovered that they have in fact discriminated against him and they decided to say sorry to him. What I have seen at the end of the lesson is that learners have gained self confidence and they accept themselves as they are.



H. I started work on this project with these rurally based Educators in 2009 when I was requested to do a training workshop by the Teacher Development coordinator. I had developed a working relationship with this school that started in 2007. They were the first school who got the visual arts materials (card, crayons, water paint boxes and brushes). In 2010 the learners were shown the video of their educators' work and they were then set to do the activity although only one of the Arts and Culture educators had attended the training. Then disaster struck in the form of the Public Service Strike and the work was not done in the school that year. When I was finally able to return to the school in 2011 to resume the project work I discovered that there were two newly appointed Arts and Culture Educators who were keen to be trained so I organized a training workshop for their ward which was a daunting task with the restrictions on our access to finance for accommodation. The new work the educators did at their training workshop was as lively and dynamic as the previous work had been and I showed it to their learners who then were able to fashion charming and relevant work with the competent guidance of their educators. Their learners created three very upbeat, positive, interesting and dramatic productions called "Careers", "Farewell Party" and "Finding a Job". They were unfortunately unable to attend the holiday focus group sessions due to their ongoing academic studies but they completed the questionnaire.

We worked as a team to do this activity. It is a rural based school where resources are few. We had (were trained to do) the activity and we did it so well and our learners really enjoyed it. We did the drawings and they (the

learners) were so active. At first it wasn't easy but we had to carry on with the task and sacrifice some of our time to finish it. It was a bit overloading to do the work including other school activities (Doing this task) was very informative to the children and to us. It changed the way we did things in our classes. The children learnt how to finish a task in time and develop listening skills because they had to follow instructions. We noticed how our learners' skills developed; like the learner who was a narrator, she was very good to promote the story; others were very good at drawing, colouring, writing or composing their own songs. They also learnt acting skills and to create different dance moves. They understood what puppets are and they were able to use them. They were (more) involved with the work (than usual). They had to come up with their own stories. They were able to show their talents and thinking skills.

Gallery of work from Primary School above





A selection from the vibrant work done by the learners

I Since 2007 this educator has been a passionate and involved Ikhwezi Arts and Culture Facilitator. He is an educator at a Primary School in UMgungundlovu and a practicing and exhibiting Visual Artist with works in overseas galleries. He also counts mathematics, sculpture, music, illustration and poetry amongst his many other talents and interests. For instance he is the Chairman of USIBA promoting the language of Zulu through the Arts such as poetry and literature. He is also the chairperson of UMREK a reading and writing club helping children with literature in the Zulu language.

His visual art work with Grade 7 learners is surprisingly creative, advanced and sophisticated. They even worked on Masonite boards which they primed with white paint themselves. I learnt this when they gave us a presentation of their paintings. Their drama work was intense, formal and serious and they tackled such issues as drug rehabilitation "We have a Second Chance", abusive relationships "Abusive Fiancé" and "Road Safety". The challenges they faced was the lack of space for dramatisation in the crowded classroom and the noise level but they coped well with their limitations and approached their work with sincerity which was poignant, humorous and even touching at times.

My learners have 'gained the stage'

They are now no longer afraid to act on the stage.

Previously they were not aware that:

they must not have their backs to the audience when they are dramatizing their stories

they must face the audience or they can give the side at times

The projection (of their voices) is important as they must be heard.

I had to eliminate a number of them as there were so many willing applicants they had to shorten the plays to no longer than ten minutes as

Their plays were originally too long and drawn out.

They had to cut out some of the aspects they had planned such as the music (which was sad).

Gallery of work from Primary School. These painting are done on boards that were primed (prepared by painting over with white paint) by the learners. Although largely self taught the educator is, of late, a University of KwaZulu-Natal Fine Arts Faculty trained artist and this shows in his learners' work.



These are pictures of the learner's school showing perspective and overlapping (of tree in front) and the art class done in a caricature style.



These are pictures depicting a protest called "Viva Education" and of a rural landscape. In all of these examples the influence of educator's distinctive anecdotal, story-telling style and use of vivid and brilliant colours is apparent. What is particularly good about these paintings is their awareness and use of the negative areas which are (in two cases) filled with startlingly unusual non-local colours.

J. A lively sketch was recorded in the nick of time before Christmas of 2011

The educator chose a grade 6 English class to work with building literacy capacity through the Arts. She is particularly interested in drama but also has flair for the Visual Arts. She and her colleague have been attending Arts and Culture workshops since 2007 and have shown enthusiasm and commitment towards building capacity in their learners through medium of the Arts. They were valuable members of the Durban Focus Group discussions and will be training to become A&C facilitators in 2012.

I was as enthusiastic as my learners due to the fact that the 'scene' was very different but creative and provided me with a great opportunity to see my

learners perform.

They were afforded the opportunity to tackle current challenges and enjoyed every bit of the preparation: altering/amending the script; fun with pronunciation/expression; making the charts of flags, even running around for appropriate tops for the presentation; the change of songs and finally the dance routines. Other learners displayed a keen interest and were eager to share their input, especially the boys regarding the HAKA All Blacks war cry/song. I was thrilled that I could incorporate 4 of the Learning Outcomes in detail; viz. different techniques of dance and song; conceptualise and reflect on the plot; communicate and express different and diverse art forms; develop social skills due to team effort and an endless opportunity to be creative.

Learners exuded confidence and this also affected their presentation for English/Life Orientation show and tell and dramatization. I could actually monitor my learners' work through the spiral of development. I enabled them to undertake independent reflection and improve their expression/pronunciation/posture etc. It also thrilled me to see me to observe their perception of the WCRugby 2011 and their level of patriotism. It was indeed gratifying for me to know and see little learners keen on rugby in a post apartheid scenario



Background for sketch on World cup Rugby

K. A Christmas Musical (2010)

Home School for the Intellectually Challenged

This educator is a longstanding Ikhwezi Arts and Culture Facilitator (Accredited A&C Facilitator); Bachelor of Music Graduate; Educator Special Needs at Sunfield Home School for the Intellectually Challenged.

She has used her uniquely sensitive talent to inspire and educate teachers in music at Ikhwezi training workshops.

I am a special needs educator with formal training in Arts and Culture. I teach all of the classes in my school. At the end of every year the learners present a Christmas play. Last year it was my turn. I looked at many Christmas plays and scripts but I found nothing appealing and 'tailor made' for our special needs learners so I had to become creative. I took the idea of angels and built onto it. I created several scenes to suit the ability and personality of the children. Elements of humour, tension and climax was incorporated into the play. Learners were taught to play certain instruments such as the recorder and xylophone. Learners were also taught to dance, sing and narrate the story.

All of the staff members, including the principal, were given an important role in pulling this musical play together. Some were responsible for backdrops, others for props and others for the training of learners. The parents were responsible for the costumes. I had to work with some of the educators so that they understood what was expected of the learners in particular scenes. Many adjustments had to be made to cater for the needs of our special learners. The training took four months and in the end the production was highly successful.

Some of the Outcomes Achieved; the Nature of the Transformation that Occurred in the Learners & what the Practice of the Arts can do for a Learner in the Mainstream with Special Needs:

Speech, Language and Oral Skills

Learners were taught to say then remember their lines so that this type of activity helps with memory and retention skills

Learners were taught to speak clearly and to present themselves to an audience expressively

They learnt how to take turns

They had to speak with expression

They had to listen and follow instructions from the educator

Spatial Relations

Children were taught when and where to enter and exit the stage

Those children who had to do dance sequences had to remember which part of the stage to be used (we used crosses to mark the place in some cases gross motor control was taught so that movements and steps could be mastered

spatial relationships between themselves and other learners

dance helps to improve: gross motor coordination, physical control, balance, stamina and strength

Fantasy and Imagination

In one scene the little juniors were snowflakes and the wind comes out to play and sweep each snowflake away

Concentration and Focus

Ask a child with special needs to complete a worksheet and you will find that they generally lack concentration and focus

Put that same child on the stage dancing or acting and they do not want to stop

Interpersonal Skills

Children learnt to work together as a team and not to see themselves as isolated individuals

Working, acting and dancing together gave them a sense that:

I am a part of something

I make a valuable contribution

I created a sense of self-worth and self-esteem which is important for healthy mental development

They learn to respect themselves and others



Backdrop from nativity play 2011

5.11 Summary of Findings and Conclusion

What the teachers have said point clearly to some of the problematic issues, as well as the solutions, that need to be discussed before I offer my recommendations in Chapter 6. These potentially problematic issues revolve around training, or lack of it, and the resultant ignorance leading to negative attitudes a marginalized status for Arts and Culture in the schools. The solutions I believe lie in what the educators have reported viz. how in the effective implementation of integrated Arts activities is capable of promoting literacy, transforming learning across the

curriculum and empowering the learners to become the analytical, creative and critical thinkers envisaged in the NCS.

Chapter 6

Conclusions and Recommendations

6.1 Introduction

This self-study set out to discover both the contextual challenges and the nature of the transformation which the practice of the Arts has wrought in a selected sample of mainly ex-DET Township and rural schools and their IITI trained facilitator educators, in me and in my veteran art educator colleagues. I used evolving action research philosophy and a methodology informed by Whitehead (2009b), McNiff (2002), O'Brien (1998) and inspired by the doctorates of Desmond (2010), Naidoo (2005), Pithouse (2007) and Walton (2008)

I remind the reader that my contention is that the arts can be used as a teaching and learning mechanism to bridge the communication gap caused by differences in culture and language which is also capable of delivering the type of transformation envisaged by the designers of our school curriculum. This concluding chapter then prepares the reader for the conclusions and recommendations that follow by emphasising those prioritized elements of the literature and the findings that substantiate my theory under the broad themes of challenges and transformative potential identified above.

I start by emphasizing what has emerged from the findings as being the most critical of the contextual challenges impeding the fuller adoption of Arts as a medium of instruction in our schools and by implication educational progress as a whole. Suggestions as to how the transformative practice of the Arts activities can help to alleviate some of our current evils are sourced from the data. The former discussion then sets the scene for exploring the evidence which supports my argument for the potential of the Arts to teach valuable life altering skills, thus transforming teaching and learning in our schools. I base and confine carefully

considered conclusions leading to recommendations on the central themes of the dissertation.

6.2 Critical Challenges

6.2.1 Language Skill, Training and Content Knowledge Deficits

Chapter 4.3, and to a more limited extent Chapter 5.3, highlighted the relative depth of both general and specialized training which I, my veteran arts educator participants, the ex HOD and HOR were blessed with. When this is compared to the paucity of training my ex DET educators received the major component of the problem of poor school performance becomes clear.

In Chapter 4.5 the respondents gave testament to the rewarding experience teaching with good training, language skills and content knowledge became with such words as “*creative and stimulating*”, “*soul searching and challenging*” and “*you really get to know the pupils you are teaching*”. They also noted, and gave examples of in 4.5 & 6; of the particular educational value of their arts programmes in transforming their learners with, for example, the following observations:

Generally I have noticed that pupils remember their learning experiences more positively; confidence and it filtered into all areas of Drama; became more interested & involved; even affected his attitude to other subjects; encourages innovative, creative and flexible thinking; skills learnt and acquired are valuable throughout students' lives.

In stark contrast the responses in Chapter 5.3 illustrate the participants' traumatized emotional reaction to the daunting task of being expected to implement a curriculum in a second language with very sparse or no training or content knowledge and the resultant limited, ineffectual or non-existent learning. They confided that they were “*flabbergasted*” “*terrified*”, “*blank*”, “*lost*”, “*lacked knowledge*”, “*felt constrained*”, “*lacked confidence*”, were “*stressed*” and that were “*ashamed*” to teach A&C; it was a “*puzzle I did not know how to solve*” and they admitted:

I did not know anything about it, to me it was like; Oh my God what am I going to do to the learners; I couldn't implement it freely because I did not understand much about it. I did not have confidence to stand in front of the learners teaching them what I did not understand myself; I wasn't proud of the work I was doing with my learners because I had no clue of how to introduce Arts programmes.

In 5.3.2 when I asked educators to respond only if they understood the language of the NCS and knew how to implement the outcomes prior to training, many did not respond, so I felt justified in assuming they did not understand the language of the NCS as indicated by (Chandler, 2001; Shezi, 2010; Kashchula & Anthonissen, 1995) and could not therefore fulfil the requirements (see 2.9). The following extract from 5.10 a high school teacher is fairly typical of what I understand was resorted to in the absence of training and content knowledge and epitomized the inflexible, authoritarian, exam-driven and “technical” approach to the “Apartheid” DET system of the CNES (Chick, 1996; Schlemmer & Bott, 1986; Wallace-Adams, 1996; Pithouse, 2003; Ralfe, 2004; Frame, 2003; Ornestein & Behar-Horenstein, 1999) (see 1.5 & 8).

Prior to my exposure to IITI it was hard to implement the curriculum. My teaching was solely dependent on textbooks. The learners were not participating in any of the forms of A&C such as the Visual Arts, Dance, Music and Drama. My lessons were limited to recalling and memorizing of facts and concepts. Tests were my only form of assessment.

I remind the reader that the researchers (Msimango, 2008; Janson & Christie, 1999; Fullan & Steigelbauer, 1992; Day, 1999) found that educators tended to revert to traditional teaching methods when they were surrounded by stressful political changes (see 1.11). In the absence of training and content knowledge primary school teachers also relied on textbooks to guide them:

I had to use lots of books trying to get clarity on what I was doing. It was more teacher-centred than it is now; it was a little bit hard but [there was a] lack of proper books in art. I have to make contact with other teachers just to get right book. It was hard for the teacher

I point out that the injunctive to “Create, Interpret and Present” (DoE, 2002a) refers to the effective implementation of the A&C NCS Curriculum relying solely on the educator being able to facilitate practical skills. What theory there is in the Learning Area (particularly in the GET phase) should be based on the application of these practical skills to make any sense to or impact on the learner. Without practical knowledge and experience of how to present or perform the Arts the theory becomes meaningless and empty and the lesson becomes dry and lifeless, devoid of relevance to their lives.

Extracts from 5.5.1 from primary school educators bring home the disgraceful scenario of children’s futures blighted by a system which is profoundly neglectful of their needs and the educational potential of the Arts; what is viewed as a discriminatory system where educators are expected to teach in a second language (LiEP Policy) (van Tonder, 1999; Oliver, 2009) with limited skills, training or content knowledge.

The understanding was that it is a period where they go outside and sit under the trees and pretend they are doing hard work whereas they would (merely) be making a noise; they found A&C very boring as the teacher did not know what to do; they lost focus; not taken seriously due to lack of skills

My Dramatic Arts subject advisor colleague had this to say about the serious lack of training in the schools that prepared her FET learners:

BIG CHALLENGE MOST OF ALL the very poor preparation given to pupils in grade 7-9 so that they are TOTALLY inexperienced and ill prepared for making a decision on which subjects to choose AND they have no insight into the knowledge, skills and abilities required.

Even the relatively well resourced schools my veteran Arts educators taught in (see Chapter 4.8) experienced constraints such as:

Lack of trained staff in the Arts; most (of the members of the) staff are not trained in Integrated Arts teaching nor do they have a specialized Arts

background so they lack confidence. The greatest resource in an institution is the teacher who will be able to improvise even if physical resources are limited; lack of physical resources. The little there is tends to arrive late, if at all; lack of good planning; having said that it is up to management team leaders to motivate staff.

Singh (2007) commented on the problem that there were no teachers qualified to teach the Arts and Culture Curriculum. I see the deficit of language skills, training and content knowledge as the most profoundly problematic impediment to the success of curriculum implementation in the Arts in particular and by implication to educational achievement in general. I believe the combination of the above three elements to be fundamental to educational success and therefore their fatal shortfall should, and generally does, result in a bleak outlook for the ex DET schools, as attested to by Bloch (2009). It also explains why the predictions of Jansen (1997) and others about the failure of OBE appear to have materialised. Notwithstanding the very serious nature of structural, political and social deficits they come a very close second to the triumvirate discussed above.

6.2.2 Structural, Political and Social Deficits

Msimango (2008), (see Chapter 1.6) enumerates some, to which I have added more, of the multitudinous serious structural challenges that bedevil the school system and frustrate attempts to motivate educators and learners towards enhanced performance thereby prompting the development of the innovative Teacher Development policies outlined in Chapter 1. Msimango (2008) (see 1.6) also said, and I have to my dismay and frustration discovered this to be true over the years, that this country is blest with some good policies but beset by the apparent inability to get them effectively implemented. The problems outlined below no doubt play a major role.

I repeat and elaborate on some of challenges we face here to refresh the reader's memory. They include language and literacy crisis (Govender, 2011), demotivated

and poorly trained teachers and subject advisors, the resultant absence of a culture of learning and excellence in many underperforming schools, numerous interruptions to teaching such as sports events and labour unrest, very unfavourable pupil to teacher ratios, a severe lack of financial and other resources and numerous logistical problems such as good venues for training, adequate classrooms, toilet facilities, electricity, water supply, transport and particularly of dedicated time to train our teachers effectively.

As if this were not all serious enough, we are expected to train our teachers in their and my own family and leisure time over weekends and to compete with the Higher Education Institutes (HEIs) and train them over public or school holidays. To echo the words of a colleague at work, there is no other government department that I know of that expects their staff to be trained after hours. Even when we have trained educators we have no reliable national system to evaluate their application of content knowledge, general performance and implementation of the curriculum, as the existing one the (IQMS) (DoE, 2007) has been largely discredited at the 2009 Teacher Summit, linked as it was to the incremental pay increase.

The formerly used cascade model of teacher training was considered ineffectual as it became, at the secondary level, far too diluted to have any impact. Msimango (2008) favours the internationally proven (Maistry, 2005; Ball, 2007; Day, 1999) “Peer Driven Model”, to which this project aspired (see 1.6). Staff members at IITI have worked with other promising models. There remains, however, the most serious deficit of all; the lack particularly of time, but also of resources, for these trained educator facilitators to work with their clusters and colleagues to take their acquired expertise (down) to the next level.

I add to the above the invariably self defeating and exacerbating circumstances of social problems of communities in crisis, corruption, indifference, inertia, ignorance, mismanagement, animosity, profound feelings of inadequacy leading to

professional jealousy amongst government officials at all levels, nepotism, cronyism, constantly changing policy initiatives, conflicting demands and the destabilization of continuous often politically motivated and purposeless departmental restructuring.

6.2.3 Factors Exacerbating Marginalisation of IA in Schools

Apart from the above crushing inhibitors of excellence in our schools in general there are numerous factors that contribute to the sidelining of the arts in classrooms in South Africa as well as abroad (Wilson, 2006; The Wallace Foundation, 2010). The ones already mentioned but repeated here for emphasis are mostly based on official ignorance of the value of the arts and the resultant indifferent or negative attitudes towards it; e.g. a local Arts Educator cites a hindering bureaucratic approach:

Bean-counters in management & leadership who are still stuck in the 20th century & see the Arts as “fooling around” i.e. of less value.

The following revealing but shocking observations were made by an educator participant:

Subject Advisors do not bother about training Art teachers and the school principals just don't know a thing about the Learning Area. That is why they just allocate the LA to any teacher just to make his/her periods equal to required number for each teacher.

It seems, unfortunately, that our education systems, locally as well as abroad, have traditionally prioritised and favoured the supposed “left brain” function of linear, logical thinking above “right brained” intuitive and imaginative lateral thinking skills which results in an emphasis on what is perceived as more valuable or “gateway subjects” of Maths and Science above the Arts (see 1.9 & 2.6). Internationally Dickinson (2010, p. 1.) cited Dr. Earnest Boyer of the Carnegie Foundation for the Advancement of Teaching as saying that:

During our visits (to schools) we found the arts to be shamefully neglected. Courses in the arts were the last to come and the first to go.

6.3 Some Suggested IA ways of Alleviating Deficits

6.3.1 Language, Training & Content Knowledge Support

Under these trying circumstances we have managed to achieve commendable albeit tentative success. In sympathy with my hypothesis, and coincidentally with the findings of this study, I humbly suggest that it is possible, with limited and dedicated training and content knowledge, followed with mentoring and assessment for accountability, to conduct project-like activities such as the IA ones we focused on. Educators report (in Chapter 5.5) that these are of some value in the quest to develop language and literacy skills and content knowledge, whilst positively transforming the landscape of the classroom and the school, and bridging the communication gap between different learners and their educators.

The sort of experiential co-learning I am advocating here is supported by Singh (2009) as a possible solution to the language and literacy in education conundrum so well documented in this country (Govender, 2011; Allford, Broady & Pach, 2009; St Clair Dean, 2001; Oliver, 2009; Sookraj & Joshua, 2009). The following short extracts from the focus group responses to the questionnaire attribute the development of language skills and some positive transformation of the learners and educator colleagues to the use of IA as a medium of instruction in their classrooms:

First of all their English is improved. They improved their language skills especially communication. As I am a language teacher I will never have a problem because the problem that I had is that my learners were lazy to do reading as their daily work; now they take it seriously. I received a letter from the parents appreciating that her child is able to read and she reads well. Learners developed better speech and language skills, spatial relations, fantasy and imagination, concentration and focus, interpersonal skills. They

were able to write their own scripts; use language to express their feelings; choose characters; assign roles; choose props; language; since they have a library in the community; they gather there and read books together and write stories and act it out; Skills in the 4 forms of A&C and more detailed knowledge of Arts terminology e.g. tone, pitch, scales, colour mixing

I note that the development of CALP (Cummins, 1984) (see 2.3) referred to above (last quotation e.g. terms such as “tone” and “pitch”) was found by researchers (Naiker & Balfour, 2009) to be a significant marker of the acquisition of language skills in English second language learners.

One of my experienced veteran Arts educators considered the lack of proper training and support to be one of the most serious problems we face. We can learn from hers and others’ creative suggestions for overcoming problems in 4.9. I particularly like what she had to say about what she thinks will fix the problem deficits:

Training, training, training; training leaders, managers, HODs Team Leaders, staff, assistants, parents, committees, learners; innovation in current curriculum of Teacher Trainers; longer periods of practice teaching; cutting the red tape; efficiency rather than bureaucracy.

I wholeheartedly concur with this educator who recommended longer periods of practice teaching in functional schools with talented and dedicated teacher mentors, but this does not solve the problem of the teachers who are already in the system who need to be “upskilled” and “reskilled”, as we term it at IITI.

6.3.2 Suggested Solutions

The participants in this study found many common problems, such as indifference from learners, school staff and parents, lack of adequate resources, time, marginalisation and language barriers in their school systems that made it difficult to implement IA curricular activities. These can be found in Chapter 5.6, together

with a charming anecdote of the creative ways in which those with flexibility and initiative overcame them:

The principal did not understand why we should buy resources for A&C until Stella came to the school with her own resources and workshopped us. He looked at our presentation and he was impressed. It was then that he allowed us to have our own resources; parents were not interested in supporting the work until they were invited to come and watch their children performing; learners themselves had a negative attitude on doing whatever we requested them to do till Stella came to the school and showed them the teachers performance (recorded) done while she was training us. They were laughing and pointing at us and that was the day we won them. All what they are doing they say “I want to be like teacher” and so on.

The IITI training workshops, described and illustrated in Chapter 3, were often conducted in the dusty, cramped, noisy and crowded school classrooms with broken windows and furniture and prepared educators to manage the challenges they would face when they implemented their IA curricular project in spite of the difficulties. I found that those who were well motivated, inspired and incentivized by our workshop training were able to be flexible and find their own creative ways to deal with some of their contextual constraints, as is evident from participants' illuminating introductions to their presentations in 5.10. Some schools used team work amongst the A&C educators, particularly for the young and inexperienced, as a coping mechanism for them to support each other for the effective implementation of their IA programmes.

We worked as a team to do this activity. It is a rural based school where resources are few. We had (were trained to do) the activity and we did it so well and our learners really enjoyed it. We did the drawings and they (the learners) were so active. At first it wasn't easy but we had to carry on with the task and sacrifice some of our time to finish it.

Other schools found ways of involving staff thereby increasing the energy and resultant buy-into the concept of the potentially powerful transformative learning possible through the arts, with surprising results.

Usually on Fridays we displayed or performed during assembly and other staff members started to (get) interest since we had all viewed puppetry on television. Then they started to include the learners who were good in drawing. Performing and singing into their groups. (They noticed that) those who were not good academically were very good at the project. They began to talk and see the impact from (their colleagues') experience. They commented on the grasp of knowledge and skills (they observed in the learners). They used the skills of the students to draw charts and displayed the work; they appreciated the mood of those they considered to be vagabonds (naughty children).

6.4 Nature of Transformation attributed to IA Activity

6.4.1 Comments in the Literature on IAs' Quality of Learning

As attested to in the literature an effective arts programme in the school can have the power to promote language and literacy (Naiker & Balfour, 2009; Broillette, Burge, Fitzgerald & Walker, 2008) and to foster a uniquely valuable type and quality of learning across the curriculum that other learning areas would find hard to match see (Bartel, 2008; LeJeune, 2009; Wilson, 2006; The Wallace Foundation, 2010; Smith, 2004; Gardiner, 2004; Gallas, 1991; Yantis, 2004). The aspects I found in the literature that particularly resonate with the findings include:

...the arts offer opportunities for reflection upon the content of learning, and they foster a deeper level of communication (Gallas, 1991, p. 10); incorporation of the arts into other subject matter to reinforce concepts; nurturing their cognitive, social and personal competencies simultaneously (Kindler, 1987, p. 2); placing the arts at the centre of learning, she says, schools can transform to become exciting places of healing and discovery where interdisciplinary and intercultural divisions are breached (Gardiner, 2004); necessity for arts-based learning to act a catalyst for change (Yantis, 2004).

It should therefore be of the utmost concern that officials at all levels are made aware of this so that they support a breakthrough in the school systems towards centralizing the arts thereby encouraging healing and reconciliation, greater

divergent creative thinking and independent project-like problem solving learning opportunities for children.

6.4.2 Educator Comments on the Holistic Nature of IA Learning

After conducting an IA activity educators were often surprised and delighted to discover that both they and their learners had demonstrated new improved attitudes, language skills and capabilities together with a greater understanding of the nature of knowledge and the role of education in developing it. I am particularly heartened by the following remarks that speak of the way in which the IA activity, which engaged all of the differently gifted learners holistically (Gardner, 1999) and seemed to act as a mechanism to unleash a transformative surge of creative energy which spilled over to their colleagues and the even the parents and into other school subjects and activities. Many of the educator participants continuously alluded to the excitement and enthusiasm of their learners throughout their responses to the questionnaire.

I have never seen my learners so excited during school hours. They have developed a tendency of taking their time table very seriously; I could communicate information more flexibly to learners and they were exposed to many skills of communication visually and through performance skills; Special needs learners were willing to research & improve knowledge; reading skills and interest in current affairs; I just became a very popular teacher. Learners discovered that I could sing dance and act like the people in the television. They also went on to excel making learning very easy and competent; I have realised that through A&C you can convey messages; Work is up to the required standard and parents are now involved in this seldom skill; Art is integrated in other LAs e.g. Maths, Science and Life Orientation, Technology to count a few! They became interested and this moved to excitement and enthusiasm; Learners felt good about themselves; Knew what to do and became resourceful; stopped complaining; Excited to see a lesson that was more like a game; playful & proud to display; learn to work independently, organizing, directing and improve their skills. Learners are able to focus on their final projects with greater enthusiasm and commitment. Enthusiasm provides them with the ability to be competitive and fulfil their challenge; The most outstanding aspects was their creativity their dedication in their work; Learners should know to associate learning with the outside world and their normal living style & have Ubuntu about different races despite culture,

language, religion etc. Learners can surprise us when they are taught in a flexible way that allows them freedom of expression to share their experiences; even slow learners can be touched in so many ways; They became observant and good listeners able to make relevant comments; Enjoyment of the arts in totality; rose to the challenge to be creative; took pride in their work; children understand easily when they play (dramatise) and also to create a relaxed atmosphere for them to answer questions in their own language; They have started to join me in working with the learners; I have somehow become a source of information to the teachers

6.4.3 Gains in Learner Maturation attributed to IA Activity

The inevitable overlap in the responses of my participants has created a challenging exercise for me to streamline answers to questions into stronger and clearer categories for the purposes of discussion in the previous sections. The developmental theme of enhanced maturation has however emerged as a very prominent one in which participants could elaborate with ease and enthusiasm. Besides the advantages discussed above of improved language acquisition, knowledge and skills the overall growth in maturation the educators observed in their children should surely be the most significant as it lays a solid foundation for further development in all spheres of life. I have selected from the numerous options sections of the most compelling and heart-warming of the testaments to repeat here.

They learned to work together and tolerate each other. A sense of needing one another is developed. Friendship is stretched because in A&C they always work together; joining pieces of work together and coming up with a performance at the end of it made them very happy. You'll find groups sharing even food and toys during breaks. That is very great to see learners develop and grow; Emotional intelligence; if one is hurt they can talk about it rather than fighting; they know they belong to one family; the groups have developed in all areas; even after school they come together (meet) as groups to do their work; they take care of one another and know that they are members of a community and one society that can grow together; Learnt (a sense of) responsibility, dedication, skills of communication and a (vehicle with courage to) state their views; collaboration improved; ability to allocate responsibility and fulfil duties; Learners are not stereotyped but flexible enough to co-operate and develop spiritually and emotionally as a result the violence is being reduced time after time. An 'art' learner knows how to

control their temper even if the situation is horrible; previously disruptive learners became leaders; General behaviour better; more manageable; ability to deal with stressful situations more positively; Meeting deadlines and working under pressure; Acceptance despite colour (race) and/or ability (or disability); they have learnt to live the talk; i.e. they will play with disabled person; are committed to development; value being a SA citizen.

I am reminded here of the relevance of “powerful teaching moments” referred to by McKinney & van Pletzen (2004, p. 169) that are provided by the intercultural; human rights issues of “engagement with social issues of inequality” (see 1.5).

6.4.4 Transformational Learning in the Teachers working with IA

I have recorded my own transformational gains working in the medium of the arts over the years in Chapter 4. I stressed the reassuring, therapeutic effect it has had on me and noticed the enhanced perception and compassion reminiscent of (Naidoo, 2005). My educator colleagues think working through the Arts has the following effects on them:

More patient; appreciate individuality experimental & confident; given me insight; discerning and critically aware; less egocentric; I intuitively gravitated towards using these (IA) strategies in teaching (other subjects e.g. Language).

The educators experienced some similar reactions to the veteran teachers but recorded a few more gratifyingly dramatic and cathartic changes. It would seem to me from the responses toward the end of this section that the co-operative learning of O’Brien (1998) and McNiff (2002) and hermeneutic sharing Lincoln & Guba (1989) that took place in the action focus group reflective discussions had the effect of magnifying and compounding the impact of the IA activity and offering the rich, deep and tantalizing data alluded to in relation to reflective self-study research by Clandinin & Connelly (1994) and Pithouse, Mitchell & Moletsane (2009).

It has changed the way I teach. I feel more confident and relaxed and I am more creative; Discovered a passion for drawing, script writing and making them come alive through drawing and character acting, watching performances; Felt liberated through this experience; made me more flexible as far as communicating information in the classroom; I need not to undermine myself or be afraid to face a challenge as I was able to accomplish difficult work; As educators we must believe in ourselves & find our power and our voices / it is all about communication; I was able to identify what kind of person I am; How unique and talented I am; How to share ideas with other educators; how interested I became; the reflective aspect was valuable, even for the learners; How to “come out of my shell”; How to be passionate about my work as a reflective practitioner; To focus on what is important; share creative ideas with colleagues

6.4.5 Extended Impact of using IA as a Medium of Instruction

I pick up the remaining threads of the discussion of the nature of transformation by looking at the longer term changes that are envisaged as a result of the combined experiences of doing IA activity and sharing the evidence with colleagues at the focus groups.

I have realised that I should have been working this way years ago as the learning has been more powerful, profound and meaningful when recordings of work are aired, reflected upon and discussed in a focus group setting. As action group research is a cyclical and dynamic spiral (McNiff, 2002) I will certainly be following this methodology with repeated sessions.

My educators reflected that they would incorporate the following IA learning styles and ideas into their teaching in the future:

Yes, (I learnt) that learners are more important than me. I am just a guide and helper; let them dominate and assist with what they know; Styles of displaying the end products; Keep my teaching relevant to the real world and meeting the problems of the learners; use examples to illustrate concepts across the curriculum; use the available resources to get a better result; I will do this for life as long as I am still teaching. It is so good to do that. It opens learners' minds; it is the best way to introduce a new concept to learners. It presented clearly so that the goals were met and the assessment standards

were achieved; I will always integrate the arts with other learning areas; I will start an Arts Performance Group for Dance and Drama & a Poetry presentation seminar for the learners; It is my first time in the field. I am new but I would like to see the Arts being taken seriously in schools and to see the learners show their skills and talents through art; Arts and Culture can be integrated with sports. Both are about the appreciation of beauty (aesthetics) and celebration of the powerful human spirit. A&C, LO and sport can save our learners whose souls are shaped on (affected by) drugs and sex. The above LAs can heal our youth as they are physically, emotionally and spiritually therapeutic.

6.5 Concluding Arguments

6.5.1 An Argument for the Mainstreaming of the Arts

This action research self-study was based on the preliminary work I did with two rurally based educators for my Masters where I first discovered the profound impact IA had had on educators and learners (Peat, 2009). I felt ethically drawn to extend my research to include the educators I had been training most of whom had qualified or will be to become my facilitators. What impressed most was the fact that, with limited training and support educators were able to implement the most challenging part of the Arts and Culture curriculum, presenting or performing the arts in front of an audience, with the degree of success that was able to transform learning in their respective classrooms. I was also curious to see what could be achieved by more experienced trainee educators in their classrooms and for them to help our newly trained educators so that we could build the “Communities of Practice” (Wenger, 2006), or the Professional Learning Committees envisaged in our Teacher Development Policies (DoE, 2010) and (DoE, 2007) (see also 5.8). But possibly an even more challenging aspect of the all encompassing NCS, based as it is on the democratic values of our Constitution, was also being addressed by these activities, the Cross-Curricular Critical Learning Outcomes (DoE., 2002a, p. 1) which stated that the type of learners envisaged were able basically, amongst other things to:

Identify and solve problems and make decisions using critical and creative thinking; work effectively with others as a member of a team ...; organize and manage themselves and their activities responsibly and effectively; collect, analyse, organize and critically evaluate information; communicate effectively using visual, symbolic and/or language skills in various modes; use science and technology effectively and critically, showing responsibility towards the environment and the health of others; and demonstrate an understanding of the world as a set of related systems by recognizing that problem solving contexts do not exist in isolation.

The sort of ideal learner advocated by the NCS can only, to my mind, be developed in manageable group sizes by experiential learning activities or methodologies that engage them holistically and expand the range of knowledge, skills, values and attitudes alluded to above. These need to be in advance of the traditional teaching approaches that are based on the mechanistic educational foundations and philosophies of the 18th century European Industrial Revolution (Latham, 2011). I found that, as was to be expected, the more experienced the arts educators were the more they were able to exploit the creative and transformative potential of this medium which reinforced language and literacy skills and built concepts across the curriculum, i.e. my more highly trained and experienced educators were capable of producing work that was more flexible, creative and dynamic than their less experienced colleagues. But these educators and my work are but a drop in the ocean of KwaZulu-Natal and South Africa's sheer numbers of teachers and schools. Despite all of our efforts, and largely because of the increasing limitations that have been systematically placed on us, we have not reached enough schools or educators.

The tragedy of the situation, as I see it, is that the majority of the schools, which for some (possibly all) of the reasons I have outlined in this chapter, are unwilling to entertain the potential of the Arts to the assist them in implementing our curriculum in the full and balanced manner it was intended. The vast majority of schools' educators will, I fear, automatically default to the sort of DET education they received (Msimango, 2008; Ralfe, 2004; Pithouse, 2004b). This syndrome is well documented in the literature by Chick (1996) Schlemmer & Bott (1986) and

Wallace-Adams (1996). In other words, they will revert to an education which is sterile, outmoded textbook-oriented, factually-based, and depends on rote learning and chalk and talk type methodologies, as the educators' data revealed they resorted to in the absence of significant intervention (see 5.10 D). As my Arts Educator colleague lamented; the *“traditional ‘chalk and talk’ teaching of the 80s was extremely restricting and limiting for the learner and the educator”* (see 4.6).

They will also have many potentially talented “right brained” or differently-abled learners (Naidoo, 2011; Gardner, 1999) who are considered “slow” and, alienated by the traditional approach, lose interest, drop out and join the ever growing ranks of the hopeless unemployed being referred to as our “ticking time bomb” by the media. The findings here concur with the literature to indicate that learners become more fully engaged by the practical approach the Arts introduces into teaching (Broillette, Burge, Fitzgerald & Walker, 2008; Gee, 2004; Naiker & Balfour, 2009; Kindler, 1987; Dickinson, 2010; Bartel, 2008; Yantis, 2004; Gallas, 1991; Gardiner, 2004). This makes it so much more dynamic and meaningful to all learners, particularly those that educators in this study referred to as “slow” (see 5.5.3).

What has also emerged from the findings which is also noteworthy (refer to 5.5.2-5) is how effectively the Arts, when successfully implemented, can perform the therapeutic, reconciliatory and healing role for which the designers of our curriculum, influenced by prevailing circumstances and information, saw a need (Tutu, 1999; Davis & Fuchs, 1996; Singh, 2007). The therapeutic potential of the arts is well documented internationally (Malchiodi, 2006; Michael, 2007) and in South African contexts (Friedman, 1992; Badenhorst, 2005; Somers, 1996).

6.5.2 An Argument for a Funding Rethink

I feel a sense of urgency as we seem to be losing the battle to transform all of our schools into the functional centres of excellence they need to be to make us a competitive and winning nation referred to in Bloch (2009). I experience all of the

structural deficits discussed in 1.6 and reiterated and enlarged on in 6.2.2, together with the insensitive, arrogant, juggernaut-like inflexibility of the Department Directors, hardening to potentially dangerous proportions as the economic crisis intensifies despite what our officials would like us to believe.

Most of the successful developmental work over the years was accomplished under an internally controlled system in which we were able to access a Departmental Line Budget without a tortuous motivation system. At present, however, we are frustrated and severely limited by a cumbersome system of funding. We are expected to submit comprehensive motivations (see Appendix F) for whatever work we need to do that requires money needing to be signed by up to four of our superiors before, or if the funds are allocated from the either the Line or the Skills Budget (accumulated from a 1% developmental levy on business). More often than not we are not given the allocation or go ahead in time to organize our curriculum based content rich training function. Furthermore our departmental Line Budget appears to me to be largely earmarked for generic, high profile and expensive non content-rich or curriculum-oriented functions and or our directors' projects.

6.6 Recommendations

6.6.1 Funding Reallocation

I therefore recommend the following interventions no matter how costly or unlikely to be implemented they may be. Our directors need to adopt a more open, transparent, consultative, and democratic approach to the allocation of available funding; re-look at limiting generic, high profile and expensive functions for the sake of prioritizing and redirecting resources to content-rich curriculum-based projects that have proven to be successful at benefiting the learner in the classroom and improving performance across the curriculum.

6.6.2 Rebalancing of the Curriculum

I recommend that our directors also re-look at the way in which the curriculum is taught so that there is greater balance, and the Arts are allowed their rightful place to perform the educational function for which they were designed. I was at great pains to establish (in 6.5.1) that the findings and literature suggest that all types of children can benefit from a more informal approach to learning than the traditional “left brained” dominant one. I therefore recommend that more educators be trained in the Arts skills they will need to integrate the all of the learning areas using properly assessed, clearly motivated and facilitated project-like activities. Vithal (2004) refers to project-based learning as a progressive approach. It engages learners holistically and develops transformative, positive, lifelong divergent thinking, problem-solving educational habits that reinforce mathematical and scientific concepts. A project-based teaching style is both democratic and participatory and in keeping with the new vision for South Africa as it allows for “two way rich communication between learners and educators” (Jafta, 2006, p. v). Furthermore, as my educators reported (see 5.5.1-5):

Learning in this way has the potential to get learners to participate actively in a manner that links the learner’s school life experiences to their home or real life (Jafta, 2006, p. 23)

6.6.3 Promoting Educational Breakthroughs through Technology

In order for the powers that control the direction that education takes in this country to be educated and conscientized into understanding the benefit of rebalancing the implementation of the curriculum, I recommend using technology for marketing purposes. This doctoral project is an example of what I advocate. It has been comprehensively recorded and I have created a promotional power-point presentation with short excerpts of the educators and their learners’ works

captured on video which will be accompanied by an informational booklet (see Appendix G).

6.6.4 Dedicated Time for Improved Training Programmes

It has become patently obvious to me and my colleagues at IITI that the system our directors expect to function for the training of our educators in the field has been woefully inadequate to make any significant impact on the performance of the schools. I suggest that more intensified ongoing training and support with specifically dedicated hours and inbuilt accountability will be the only way in which any measure of success can be expected. The only way I can see this arrangement as being at all effective is if all of our educators attend mandatory training sessions, with properly monitored follow-up to assess classroom implementation, as part of their professional development on an annual basis. Ideally this needs to be coordinated for instance in the first two to three weeks of the year whilst they are refreshed from their holiday break and their learners are still on holiday, or in relays by ward or district throughout the year when their schools are closed.

6.7 Concluding Reflections

I hope that the reader is able to discern my gratitude for the privilege I have had to first gain valuable experience as an Arts educator and then to have co-learned with my participants on this Arts-based reflective self-study process. In the spirit of (Whitehead, 2009c) it has been a joyful and inspirational process that has given meaning to my life's work, comforted me through some of the most distressing, depressing, negative, dark and chaotic times and helped to sustain me through the closing years of my career and work with the Education Department at IITI. I conclude with the idea that, instead of considering this effort, as I did earlier in this chapter, as an insignificant drop in the ocean of schooling, I would like to transform the image into one where I have cast a motivational

pebble into the educational pool that in time sends ripples outwards to cover the entire surface.

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Appendix A:

Selected Scripts

School J: World Cup Rugby 2011 Script

L1 Hey what are you doing?

N U talking to me! I am just chilling with my friends recalling World Cup Soccer 2010. Do you remember Shakir's song, her moves and her dance?

L2 You are slow come on get on with the programme and let me inform you, firstly meet my buddy Noxolo and you'll be amazed to hear his experience.

XX Okay I was not a big rugby fan till I heard the background, with what passion did that little English boy run with the ball? Sjoe! His effort created the game. Yep now kick run and score fall with the ball still in hand and that is rugby.

L3 XX...Sing XXX CE Bokke / Rugby

N Hey what was his name? No no think I have a clue! Ellis because we have Ellis Trophy and our old Ellis Park Stadium

X Yep al right! It was Webb Ellis and out there now, what's the buzz. Yes the All Blacks are the favourites

L3 Isn't that cool. Well man let me tell you about the experience I had in Soweto. Here I am busy in the 'spaza' shop. To my great amazement I hear a vuvunzella and see a car coming down the road. Guess what happened next!

NX2 What! What! We are dying to know

L4 A whole crowd of people gathered around the car. It had flags and they all started singing the anthem. The driver moved slowly down the next road. More people gathered carrying flags and blowing vuvunzellas. What a proud moment! Yes they were showing support for the Bokke! What a moment, you had to be there to appreciate it! I photographed the scene and sent it to the daily sun to awaken the spirit in Soweto!

X You are right. The Bokke were exceptional with that classy penalty. I thoroughly enjoy the coach Peters switching off players and his tactics.

Rugby Rugby Amabokke Amabokke

Its our game and in New Zealand Haka

L5 Sjoe every sound you hear is only rugby. Look around you its only beer, our Springbok jersey and the television coverage ... excellent; tell me you don't know it.

Sing and dance

Okay did you watch the first match against Wales? What a disappointing win! But all of you out there how were the 2nd one against Fiji? Gosh girls what about the opening ceremony? Mind blowing!

L6 Hey that was a real rugby score 88-17! What wonderful penalties and kick. My favourite, the captain is injured though. Did you see how emotional all was at the send off? Especially when President Zuma challenged them to return home with the winning cup.

X Did you hear Bakkies is nervous for this match against Samoa? He is remembering how hard and tough, full of injuries his last encounter was with them.

L7 No tell me quick come on we have to buy our refreshments down the passage.

X Well I will wait and see. I pray that the Bokke win as they have been praised for good behaviour.

Sing and dance

L8 Hurry up, the door is about to close.

N Coming coming Viva Bokke!

Ladies the match between South Africa and Samoa is about to start. Please be silent as the match formalities begin. Enjoy the match.

TEN RAND AND THE Yellow Dress.

A girl by the name of Londi used to wash the cars at the car park with her brother David. One day Londi was attracted to an old man who was rich and drive expensive cars. This man (DAN) was also attracted to Londi. DAN bought her presents so that she will agree to have sex with him.

They used to sleep at the hotel every Saturday. One day while having a supper Londi's mom talk about HIV and AIDS. LONDI WAS SCARED because she knew that she had slept with Dan without knowing his status and without using a condom. Next Saturday Londi told DAN to use a condom but he did not agree. Londi insisted but DAN BEAT her. When her Mom took her to the doctor the doctor discovered that she is HIV Positive. Her schoolmates were afraid to come near her. Mrs Matuleka had to go to Londi's school to tell the children how you can and can't get HIV. LONDI HAD A terrible regret by selling her whole life for ten Rand and a yellow dress.

AFRICAN DEVELOPMENT

(At Home)

Sindi: Granny please help me with my homework.

Granny: Oh! my child I cannot help you because I cannot read or write.

Zanele: Oh! granny that is bad. Why did you not go to school.

Granny: There were no schools.

Sindi: I will go and ask Sis Nomisa. She is a nurse. She will help me.

Granny: Good children. Nomisa can read and write. She will help you. It is good that you have school now. All children should go to school.

Anele: I would like to go to school in town. I want to have white and Indian friends. It would be easy to speak good English.

Granny: Will you teach me English my boy.

Anele: Yes, and Sindi will teach you how to write.

DISCRIMINATION

Ayanda: Oh look at Thabo. He is coming to us.
His wheel chair has big wheels.

Thabo: Hi guys, may I play with you?

Busi: Oh shame, who can play with you when
are like this

Ayanda: Sorry, we cannot play with you G.O
and find other people that are like you

Thabo: There is no one in a wheelchair
in this school. I don't have anyone to play with.

Ayanda: Yes just go.

(Thabo crying, goes to miss Dlamo)

Miss D: Why are you crying Thabo?

Thabo: Other children don't want to play
with me because I am in a wheel chair.

Miss D: Come, let's go to the playground.

(At the playground miss Dlamo whistle and children come to her)

Miss D: (Talking to the children) Boys and girls Thabo is
crying. He says you don't play with him because
he is in a wheel chair. No one likes to be like this.

He is a child like you, love him as you others.
He needs you as friend. Make sure that he plays
with you all the time.

Children: Yes, miss D. We are sorry Thabo, come let play.

Thabo: (Happy and playing)

The Witch

The Narrator: In a place called Hlathikhulu, lived a family of four. One day Mr and Mrs Mdallalose were sitting under the tree talking. Mrs Cele friend of Mrs Mdallalose came along, she kept quiet. Mdallalose asked her wife, MaNzuza. Why your friend not greeting us. Let's hear...

Mr Mdallalose: MaNzuza, why your friend is passing by and not greeting us?

MaNzuza: Ooho...nx. Gezephi, Dumazile, what are you doing there? Go and collect woods in the forest it's getting late. I want to cook food. Go girls go! go! go!

Gezephi/Dumazile: Eish! we are tired, my mother is very lazy, she doesn't want to work and to help us. Let's go girls.

The Narrator: Dumazile and Gezephi are going to the forest, and they ask Hleziphi to accompany them. Whilst they are in the forest singing and giggling, they come Macele the witch.

MaCele: Eya, Eyi, Eyi, come here all of you, I...

Girls: Hhe, Hhe, Hhe, mummy, mummy all crying

Gezephi/Dumazile: Mummy, daddy, Macele is following us with her Tokoloshe.

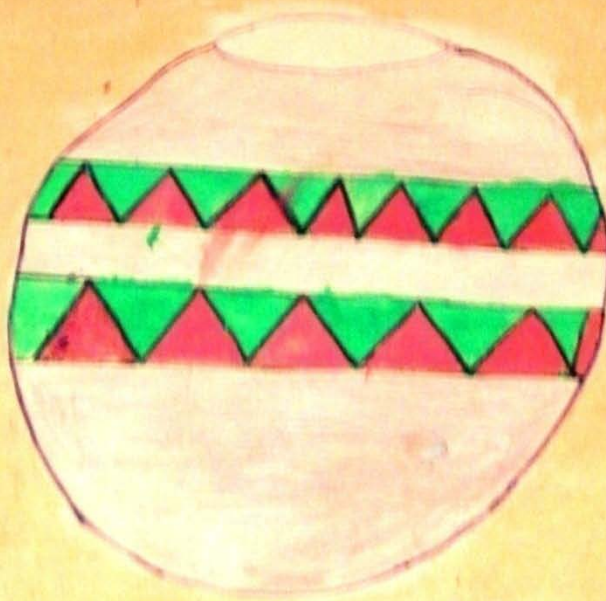
She even killed the dog with muthi
 Mdlalose: Hohoh Nkosikazi, let us move to township, life here is getting worse, I will lose my children
 Narrator: Mdlalose family moved to town, and when they were in town, children were shocked by the township life
 Gezephhi: Mummy, Mummy look outside the window, people are drinking and dancing and they are wearing revealing clothes.
 Gezephhi/Hleziphi: Do you want to be like them?
 Gezephhi: Ooh no I do not want to be like them.
 Mother: Baba, look at the street, Eish iyo! Gone are those days, when girls used to cook like their mothers, now their fathers Eish, drug abuse, kazi wavelaphi. I will make sure that my children stick to education. I will, I will, I will support them
 All: Education is the key to success.
 Thabisani: Nkosikazi, look... No more candles, no wood collection, teach these young ones respect and also to save water and electricity. I will sell my cows and buy a nice stove for you.
 Manzuza: I can't wait for the stove
 Gezephhi: Mummy, daddy, I'm home!! I've got 3

friends at school, Nassim, Kate and Busisiwe. They are very kind, and friendly. ooh my teacher taught me how to use computer. Our school is a multiracial school. Mummy, life here is so nice no more Macele the witch. I will succeed in my studies.

and Mdlalose: I will buy a computer for you.

All: Thank you father for the computer.

Narrator: MaCele tried to follow Mdlalose's family. On her way to Mdlalose, she had a car accident and she died.



Finding a job

This story is about six people who lost their jobs.

This was a bad situation for them

Their wish was to find a suitable job for themselves.

One day while they were sitting they came up with different ideas of finding a job.

Planning a party

This story is about five friends who are planning a farewell party for their teacher Miss Rapoo.

Miss Rapoo is leaving because she is getting married and she will live in another country.

These five friends are sad that she is leaving because Miss Rapoo was their favourite teacher.

They decided to do a surprise party for her.

SCENE: 1

THE MISTRIES OF LIFE

MR HADEBE : Mxa!! BENGTABANGA UKUTHI UMSHADO IYONANTO EZONGILETHELA INJABULO EMPILWENTI YAMI. NGEMPELA WHAM I SUFFERING LIKE THIS? NGENZENTI KUHINA BOBHUNGANE, EMAHLUBINI, KULOMSHADO ANGITHOLI NGANE KUPHELA NJE INQWABA YEZINKINGA.

(WHILE MR HADEBE IS TALKING TO HIMSELF, HE HAD A KNOCK & A WOMEN FROM HIS WORK COMES IN:

KRISTIN :- MORNING MR HADEBE

MR HADEBE :- HI KRISTIN, HOW ARE YOU?

KRISTIN :- I AM FINE SIR

MR HADEBE :- AM.... PLEASE TAKE A SIT & CAN I GET YOU SOMETHING TO DRINK

KRISTIN :- I WOULD LOVE TO, IT JUST THAT IM ON A HURRY. MR JERHARD HAS SEND ME TO DELIVER THIS LETTER TO YOU.

MR HADEBE :- IS HE FIERING ME?

KRISTIN :- I DONT KNOW SIR, ANYWAY I HAVE TO GO HAVE A NICE DAY.

"KRISTIN LEAVE'S AND MR HADEBE IS LEFT ALONE WORRIED ABOUT THE LETTER, WHILE HE IS THINKING, WHAT THE LETTER IS ABOUT. HIS WIFE ARRIVE)"

MRS HADEBE :- HQO! UNJANI KODWA LOVE

MR HADEBE :- (NOT ANSWERING)

MRS HADEBE :- BHUNGANE UPHILILE KODWA?

MR HADEBE :- YAZI NOMUSA MKHAMBHE MINA MAWE ASIDALELWEME

MRS HADEBE :- HINYI BO SIPHO NGIHLEZI NGISHO UKUTHI MUSA UKUKHULUMA KANJALO. YABONA SIPHO IZINTO ZIKA MKULUNKULU ZIHAMBA NGESIKHATHI, SIPHO SIZOBATHOLA ABANTWANA UMA SEKWISI - KHATHI.

MR HADEBE :- AKE UVULE HANSI INCWADI EKADE ILETHWE U-KRISTIN, MHLANUMBE EZIMNANDI NJE KWAZI BA? (GIVING HER THE LETTER)

MRS HADEBE :- BENGISATHI NGIZOBUZA UKUTHI UBEZOKWENZANI (TAKING A LETTER AND OPENING IT) DEAR MR HADEBE.

HI SIPHO HOW ARE YOU DOING.

SIPHO I WROTE THIS LETTER TO TELL YOU THAT YOU HAVE BEEN SUSPENDED. IM SO SORRY I KNOW THAT YOU SUFFERING BUT THERE WAS NOTHING I CAN DO..... (SHE DROP IT AND SHE CRY).

MR HADEBE :- (WITH ANGER) WAT.... WHAT HAVE I DONE? HOW AM I GOING TO TO PAY MY BILL'S? (ON HIS KNEES) OH! GOD, WHAT HAVE I DONE WRONG?

MRS HADEBE :- (LIFTING HIM UP) IT'S OK SIPHO GOD WILL HELP US.

MR HADEBE :- (WITH A LOUD VOICE) GOD THIS GOD THAT NOTHING IS OK NOMUSA

MRS HADEBE :- SIPHO UYANGILWISA?

MR HADEBE :- NGIYAXOLISA STHANDWA, IT JUST THAT.....

MRS HADEBE :- IT OK SIPHO KHOKHLWA MANJE, ASIWUNGISE UKUDLA SIDLE BESE SIYOPHU MULA EKAMELWENTI.

(SHE PREPARE FOOD & PUT IT ON THE TABLE, THEY EAT & THAN THEY LEAVE THE KITCHEN.)

SCENE 2: INTRO (THE COUPLE FRIENDS ARE AT MASONDO'S HOUSE. THEY ARE TALKING ABOUT THE COUPLE, THEY ARE WORRIED ABOUT THEIR FRIENDS, THEY ARE IN THE SITTING ROOM).

SHEZI :- IM WORRIED ABOUT HADEBE GUYS
 MRS MASONDO :- ME TOO
 MRS MASONDO :- KUMELE SIBAKHULEKELE, SIBACELELE KUNKULUNKULU
 MRS MASONDO :- (TALKING TO HERSELF) ENGABE USEMTSHELILE YINI? HAWU KODWA NGOMINGANI
 MRS MASONDO :- WAMI BAKITHI.
 BOTH :- TELL HIM WHAT?
 MRS MASONDO :- SHE DIDNT TOLD YOU GUYS?
 MRS MLABA :- MINA, LUTHO NJE.
 SHEZI :- HHAYI NAMI LUTHO NJE.
 MRS MASONDO :- OKUSHO UKUTHI IMFINKO KE
 SHEZI :- CHA WENA SISTHELE, ANGEKE SIYITHI WU! NGIYKTHEMBISA
 MRS MASONDO :- SHE'S PREGNANT GUYS.
 BOTH :- WHAT?
 MRS MLABA :- FOR HOW LONG?
 MRS MASONDO :- IT BEEN ONE MONTH NOW.
 SHEZI :- THAT IS GOOD NEWS GUYS WE SHOULD CELEBRATE (TAKING HIS JACKET).
 MRS MLABA :- UYAPHI?
 SHEZI :- TO MY FRIEND'S
 MRS MASONDO :- UYOKWIENZANI?
 SHEZI :- NGIYOBALALITSELA, HABA UTHINI LO! THIS IS NOT A SECRET GUYS
 DONT YOU SEE. (CROSSING THE DOOR).
 MRS MASONDO :- SHEZI WAIT!! YEWENA! EISH! NKE!

SCENE 3: INTRO (IT AFTERNOON ON SATURDAY, MR & MRS HADEBE PREPARING TO GO TO TOWN)

MRS HADEBE :- HURRY UP WE ARE GOING TO BE LATE.
 MR HADEBE :- YAZ BESE NGAZI UKUTHI UJERNADO UFUNA UKUNGIXOSHA
 MRS HADEBE :- DONT WORRY BABY. UZOWOTHOLA OMUNYE UMSEBENZINI. JUST LET IT GO.
 MR HADEBE :- WENA ZIHAMBA KANJANI IZINTU EMSEBENZINI?
 MRS HADEBE :- HAYI, ZIHAMBA KAHLE
 MR HADEBE :- KWAZIBA MIKAWUMBE NAWU KUHONA OKUSINA KUKUJEJEZA. MINA
 ANGISAZI, KODWA NGEMPELA UPHI UNKULUNKULU MAKUNJE?
 MRS HADEBE :- SIPHU AWUVELE UKUSHWABULA AWUSHESHISE SAMBE
 (WHILE MR & MRS HADEBE ARE PREPARING SOMEBODY IS KNOCKING ON THE DOOR.)
 SHEZI :- (KNOCKING) MQO BHUNGANE NDODA YAMA DODA, HAWU! NINJANI
 KODWA?
 MR HADEBE :- AY K'YALE K'YALE OLABA MFOKA SGANANDA KODWA -KE ASIBONGE
 UMPHEFUMU UKUTHI USEKHONA.
 SHEZI :- HAWU SENGILIBELE NINJANI KODWA MAHADEBE?
 MRS HADEBE :- MAYIBONGWE INKOSI SHEZI.
 MR HADEBE :- INKOSI YANI NGIXOSHIWE EMSEBENZINI! (WITH ANGER).
 SHEZI :- (SURPRISED) SEBEKUXOSHIWE NDODA? EISH, YAZI PHELA MINA I CAME
 TO SAY CONGRATULATIONS GUYS.
 MR HADEBE :- (SURPRISED) CONGRATULATION FOR WHAT?

MRS HADEBE :- IM... SHEZI YAZI BESESIPHUMA SISAYA E-TOWN.
 MR HADEBE :- NO! ANGIYI HDANO USHEZI ENGAKANGITSHILI UNWTHI UZOSIHALALELISELA
 MRS HADEBE :- HNI BO, USHEZI UZIDAKELWE HJE AWUBONI YINI.
 SHEZI :- CHA WENA BHUNGANE, BENGIITHI NGIZODLULA LA IZOLO KODWA NGANGABE
 MR HADEBE :- DIABA HLALA PHEZU KWENDABA.
 SHEZI :- CHA BENGIITHI HALALA HJE NGOKUTHI UZOTHOLA UMNTWANA.
 MR HADEBE :- UMNTWANA... HHAYIBO... SHEZI USUYAHLANYA YINI? NOMA UHLEKISA NGAMI?...
 MRS HADEBE :- SIHENKINGA SIPHO SO I WAS WAITING FOR THE RIGHT TIME TO TELL YOU.
 MR HADEBE :- NOMUSA I'M GOING TO ASK THIS ONCE & I NEED A STRAIGHT ANSWER. NOW
 SHEZI :- GUYZ I THINK I SHOULD GO NOW.
 MRS HADEBE :- DAM IT MAN NOMUSA, U DON'T TRUST ME YOU THINK I'M A FAILURE (WITH
 MR HADEBE ANGER).
 SHEZI :- NO... NO.... NO... BHUNGANE COOL DOWN.
 MRS HADEBE :- SHUT UP SHEZI, NOMUSA YOU THINK I'M NOT GOOD ENOUGH FOR A FAMILY.
 MR HADEBE :- WHY... NOMUSA WHY UNGANGITSHELANGA?
 MRS HADEBE :- I'M SORRY SIPHO.... I....
 MR HADEBE :- SORRY FOR WAT NOMUSA... MXE (WITH ANGER TAKING HIS PHONE & LEAVE THE ROOM).
 SHEZI :- I'M SORRY NOMUSA I DIDN'T MEAN TO CAUSE YOU TROUBLE I THOUGHT....
 MRS HADEBE :- (TAKING HIS HEAD) (TAKING HER BAG AND LEAVE) IT OWK SHEZI.
 SHEZI :- (HITTING HIS HEAD) WHAT WRONG WITH ME... EISH...

 SCENE:4 (MR HADEBE IS NOW IN TOWN, HE REALISED THAT HE WAS TO HUSH TO HIS WIFE,
 SO HE THOUGHT HE MUST BUY SOMETHING TO APOLOGISE TO HER).
 MR HADEBE :- HI MA HOW MUCH ARE THIS?
 MA :- R20.00 HJE VO MNTANAMI.
 MR HADEBE :- NGICELA UNGIPHE ZONA MA.
 MA :- NGYABONGA MNTANAMI.
 (MRS HADEBE IS COMING BACK FROM TOWN AND SHE'S BEEN HIJACKED BY TSOTSI,
 IN FRONT OF HER HOUSE.)
 MRS HADEBE :- (SINGING) AWULEKA AMAZULU IYEZA INGONYAMA.
 TSOTSI :- YA! SHAYI, LETHA LA LE BAG
 MRS HADEBE :- HHAYI BO! SIZANI BAG VAMI.
 TSOTSI :- MXE, DEDELA MAN... I DEDELA (HE SHORT HER AND RUN AWAY)
 MR HADEBE :- YINI? WHAT HAPPENED? OH MY GOD NOMUSA!! WAKE UP PLEASE BABEY DON'T LEAVE ME..
 (HE MOVE HER SHAKING HER BUT SHE DIDNT MOVE CAUSE SHE WAS ALREADY DEAD).
 PEOPLE :- EISH!!!
 MR HADEBE :- (START A SONG) STHANDWA SAMI NGIXOLELE.
 THE
 END!!!

Appendix B: The Educator Guides

Guidance for Content of Reflective Journal

A reflective journal or logbook is essentially an informal document/booklet in which you record your day to day or session to session thoughts, experiences and feelings (joys and frustrations) as the classroom activity progresses. Think of it as a personal diary.

Focus of Journal/Logbook:

In your reflective journal or logbook (the booklet provided by the researcher) you are urged to feel free to express yourself openly. Write your thoughts, ideas, observations, feelings and experiences as your lessons on this activity progress. Write in the diary exactly what happened in your classroom whilst you were teaching this activity. Tell us about for instance your:

- understanding of the nature and content of the Arts and Culture Learning Area and the NCS policy documents

- own different lesson ideas

- Ideas on how the Learning Outcomes and Assessment Standards can be implemented in the classroom.

- Observations on how the learners have responded to the activity e.g. excitement, full participation, enthusiasm, confusion, doubt as to their ability to do the activity etc.

- experience of any problems, set-backs and frustrations whilst doing this activity with your class

- thoughts about how you and your school are best able to support and facilitate the learners' understanding of the task and achievement of the Learning Outcomes and Assessment Standards

- learner's contributions: their thoughts, ideas, opinions and feelings

- school principal and staff reaction to your project

- individual, school and learners' changes in attitude towards the Arts and Culture learning area as a result of this research project

Step by Step Approach for Puppetry or Drama Workshop

1. The Ikhwezi In-Service Training Institute workshop presenter explains and demonstrates an integrated way to implement the NCS Learning Outcome 1 Creating, Interpreting and Presenting by using a sheet or a cloth to set up a puppet theatre, displaying a blank double sheet of flip-chart paper or a ready painted background image above and behind it and acting with puppets in front of the image. The background the image/painting/drawing simulates the environment in which the action takes place and the puppet actors dramatize the story. The puppeteer hides behind the sheet and projects his/her voice towards the audience simulating that of the character acted by the puppets. If it is a drama without puppets a background should be made in the same way and the action can take place in front of it
2. The educator participants then decide on their group production's characters and write their own short stories and scripts which they then write out neatly and on a large scale to display with the background.
3. The educators plan and paint appropriate background image to suggest the context in which the action of the dramatized story takes place.
4. The educators make their own simple puppets and/or stage props using the available materials after a demonstration and guidance on how to construct a simple puppet or make simple stage props.
5. Educators rehearse and present their simple and short dramatic productions in front of their background drawing/paintings whilst they hide behind the sheet and are hidden from view by the audience. If it is a drama without puppets action will take place in front of the background painting.
6. The educators come to the front of the theatre and perform a short accompanying song and dance to strengthen and communicate the same theme as the puppet play
7. The researcher records the puppet play or drama using a video camera and photographs the resulting images and the puppets.

Guide for Video & Photo Narrative Data Production

1. Prepare your learners by showing them the video of your workshop plays (researcher will do this for you) so they get an idea of what is possible to do for this activity. Urge them to think of their own different and original stories/ideas that will have dramatic appeal.
2. In groups learners compile and write out their short dramatic stories. Try to keep groups small and manageable so that all of your learners can participate in their own way with their own particular skills.
3. Learners write a script with the words of the characters (as per the activity done by the teachers in their workshop).
4. Learners write out the script onto a large sheet of paper and use colour and border patterns etc. to decorate it (making sure the script can be read from the back of the classroom).
5. Learners prepare a small rough background scene to suit their stories.
6. Learners transfer the background picture onto a large format and use wax crayons to colour the picture making sure all areas of the paper are considered (do not leave areas of the paper white!).
7. Learners must be motivated and encouraged to colour evenly and apply the wax crayons thickly. They must also be urged to mix their colours and use techniques learnt in the workshop such as scratching a pattern in the thickly applied wax where the top colour is partially removed to reveal the colour underneath (crayon etching).
8. When the crayoning is satisfactorily completed learners can apply water colour paint (as a wash) over the wax crayon being careful to keep the water colour watery enough to show the colours crayoned underneath. This technique is called crayon resist as the paint will not adhere to the very thickly crayoned areas – it will strengthen the brightness and hence the appeal of the work by filling any gaps between the crayon and eliminating the white paper. If

the learners leave white paper showing the work look unfinished and does not photograph well.

9. Make the small character puppets to suit the script. Waste materials, crayons, paint, wool, string, inner cardboard toilet rolls, socks, beads, buttons etc. can be used to fashion the characters. They do not have to look at all realistic but should remind us of whom they are representing by exaggerating the characteristics of the character e.g. a girl will have a dress and a boy trousers - use hats, hair, facial features etc. should all be used to add character to the puppet.
10. Guide and assist the learners on a suitable way to dramatize the stories Rehearse the dramatization of the stories. They may want to use a narrator and have different scenes but do not make them any longer than 5 minutes.
11. A suitable musical and dance accompaniment should then be considered. This should communicate in body movement and sound the same ideas and theme as the story.

Rationale & Advantages for IA in A&C

Arts and Culture as one of the 8 new learning areas now includes **all of the arts**. This means you need to plan for your learners to have **practical, hands-on** experience with:

- ❖ The visual arts, drawing, painting, printing, ceramics, sculpture
- ❖ Rhythm, sound, music
- ❖ Movement and dance
- ❖ Literature, poetry and story telling

The Arts and Culture lesson should not be a dry, theoretical lesson. It means that you must facilitate your learners to **experience** yours, **and other cultures**, more fully, so that they become part of our rich global culture.

Learning is no longer teacher-centred or content-based. The programme

should produce better citizens than Christian National Education did, as we consciously plan for, and assess critical and specific outcomes that develop the **whole** learner with **good values**. This means that our curriculum must develop the **spiritual, physical, emotional** and **intellectual** capacity of the learner. The three former capacities were very often neglected at the expense of the latter. There is a danger, when society values intellectual brilliance above all else, that we produce clever racists and criminals.

In a puppetry, or mask-making activity, a range of skills are developed:

- Language skills in the writing of the scripts.
 - Music skills in the compilation of the sound effects.
 - Physical movement skills in the acting.
 - Visual arts and craft skills in the creation of backgrounds and props.
 - Experience with a variety of materials and techniques.
 - Interactive task-based group work skills.
 - Creative and problem-solving skills.
 - Independence and interdependence.
 - Development of a sense of self-worth and confidence.
- Intellectual development through a practical, enjoyable and stimulating activity.
Flexibility in work across the curriculum.

Sample Lesson Plan for IA Activity

Level: Grade		7			
Organizing Principle		Exploration of Human Rights			
Possible Time Span		15hrs			
LEARNING OUTCOMES & ASSESSMENT STANDARDS	ACTIVITIES	TIME	SKILLS KNOWLEDGE VALUES & ATTITUDES MATERIALS AND RESOURCES	PURPOSE	ASSESSMENT STRATEGY
Learning Outcome 1 CREATING, INTERPRETING AND PRESENTING	1. Learners work in groups of no more than 10 brain storm ideas around the idea of human rights issues and come up with a short story suitable for dramatization. The story should be written down and the characters should emerge, be identified and given names. They should then write out the script for the drama of no more than 10minutes.	1hr	Imagination, creativity, experiences historical or contemporary issues Paper and pencils. Example or guide for the script writing.	Initiating the concept and getting learners to focus on the theme and come up with original and interesting ideas to dramatize	Peer and educator informal assessment in terms of its thematic suitability for dramatization
Visual Arts: Creates art; craft or design works commenting on Human Rights issues and which	2. Learners create a suitable background painting and props using available materials. The stories and scripts can also be artistically presented and written	4hrs	Imagination, creativity, drawing and painting skills. Manual dexterity in making of stage	Learners are facilitated to produce evidence of creative and	Rubric for the assessment of the Visual arts and crafts component devised by

demonstrate the ability to identify and use symbols and patterns.	out for display. Learners are assisted by the educator in the use of the Visual Arts language, principles and elements to communicate their ideas.		props. Paper, paint, brushes, crayons, pencils, sticky tape, string, scissors, press stick etc.	imaginative ideas on human rights story	educator to assess work on display.
Drama: Follows a teacher-directed warm up routine and incorporates some dramatic elements such as grouping, shape and climax to communicate meaning and feeling.	3. Learners do warm up routine and work on the dramatization of their scripts so as to ensure the clear communication of their themes and ideas. They are assisted by the educator to communicate their ideas through the medium of drama, the use of the stage, grouping, shape and climax.	4hrs	Imagination, creativity, skill with voice and acting. Voices, movement, gestures, stage format lighting.	Learners are facilitated to express their concerns and ideas through the medium of drama and within theatre conventions	Rubric for the assessment of the drama component should be presented to the learners at the outset
Dance: Improvises to explore choreographic design concepts: space, time and force	4 Learners do warm up and work on choreographed dance sequence as part of drama presentation. Dance should show awareness of space, time and force. Educator facilitates learners to express ideas through dance medium.	3hrs	Imagination, creativity, skill with body movements in interpretation of theme ideas. Bodies, performance area, space	Learners are facilitated to express ideas through medium of dance using dance conventions	Rubric for the assessment of the dance component should be presented to the learners
Music: Forms rhythmic sequences combining and mixing different drumming techniques and percussion patterns.	5. The learners are assisted by the educator to create rhythmic sequences combining and mixing different drumming techniques and percussion. The sequence should reflect the chosen theme	3hrs	Imagination, creativity, interpretive skills with acoustical instruments.	Learners are helped to express concepts using musical forms.	Overall assessment rubric of combined presentation could include all disciplines.

Sample Assessment Rubrics for IA Activities

CRITERIA	LEVEL DESCRIPTORS			
	1.Not Achieved	2.Partly Achieved	3.Achieved with Merit	4.Achieved with Excellence
CREATIVITY IMAGINATION Fresh idea/concept or a familiar story presented in a totally fresh and original way	Little evidence of the use of imagination or creativity.	Limited originality and creativity shown	Evidence of fresh and original ideas/concepts or familiar ideas/concepts presented in a fresh/original way	Unique/brilliant ideas/concepts which stand out from the other work and are memorable
COMMUNICATION Using the language, principles and elements of the Visual Arts, Drama, Dance and Music the creators interpret, create and present an idea/concept.	The idea/concept is not clearly communicated to the audience who is unable to grasp it	The idea / concept is conveyed with limited clarity but the audience understands the use of the Arts languages	Idea/concept is communicated with clarity and the audience is impressed with the message.	The message is conveyed with memorable subtlety and complexity, and a level of sophistication and polish that is outstanding.

CRITERIA	LEVEL DESCRIPTORS				
Criteria for assessment	Level 1 Needs more attention	Level 2 Satisfactory	Level 3 Good	Level 4 Very Good	Level 5 Outstanding
3 dimensional quality & textural contrast	Puppet is completely flat and has no real volume	Puppet has a little or a part with simple and basic volumetric form	Puppet has volume and is not flat	Puppet has a volumetric for that describes its character	Puppet is very rounded and has parts that penetrate the space around it.
Originality with form and materials	Puppet only uses flat paper	Puppet uses at least two different materials to describe the character	Puppet uses a form & materials that suit the character	Puppet uses shapes and materials that represent the character well	Puppet uses highly original and unique materials and form. It represents its character very well.
Colour: suitability and contrasts	Puppet does not make use of colour	Puppet uses colour and contrasts in a very basic and limited way	Puppet makes interesting use of colour and contrast.	Puppet uses colour and contrast to enhance appearance and the characteristics	Puppet makes outstanding and appropriate use of colour and contrast to convey the nature of the character portrayed.

CRITERIA	LEVEL DESCRIPTORS						
Assessment Criteria	7 80-100%	6 70-79%	5 60-69%	4 50-59%	3 40-49%	2 30-39%	1 0-29%
Choice of words (dialogue)	Exceptional application of dialogue to characters and situation	The dialogue conveyed the characteristics and meaning of the story very well	A good attempt to use dialogue to convey meaning	An average attempt made to convey meaning through the use of words	A mediocre attempt made to convey meaning	A half-hearted attempt made to convey meaning but with little success	No effort made at all to use words meaningfully
Use of space	Exceptional and creative use of space to suggest the setting, offering variety and creativity	Very good use of space offering either variety or creativity	Good use of space indicating the setting clearly	Only some attempt to make use of the space but fairly static	Setting is merely ordinary with little creative imagination	Very static and unimaginative	No attempt made to use space
Use of body	Exceptional	Imaginative appropriate	Good attempt to	An average	Groupings and levels	Below average and	No application

movement (shapes and levels)	applicatio n of groupings and levels conveying symbolic and hidden meaning	Meaningful use of a variety of shapes and levels	use different shapes and levels not always appropriat e or meaningf ul	attempt to use groupings and levels but not very meaningf ul	are mediocre and conveys little meaning	unimaginativ e	of groupings and levels
Use of props and costumes	Excellent choices made and very innovative	Well chosen effective and innovative	Good attempts made	Fair attempts made but not always successfu l	Thrown together showing little effort or planning	A few costumes and props used but no effort made to give them any relevance	No costumes or props used

Action Research Focus Group Publication:

The Potential for Transformation of
using Integrated Arts (Visual Arts,
Drama, Dance & Music) (integrated
also with LO & Language) as a
Medium of Instruction in the
Implementation of the A&C
Curriculum

Ms. BM Braby Peat
Arts & Culture Unit Coordinator
Ikhwezi In-Service Training Institute

Arts and Culture Action Research Seminar Publication

Seminar Coordinator's Foreword

Beth M Peat (Stella):

Arts & Culture Unit Coordinator: Ikhwezi In-Service Training Institute

I have been developing this action research project since 2009 when it was collaboratively envisaged with my manager Dr. Busisiwe P Msimango at our PMDS session. The idea arose out of my need to record a body of evidence of the classroom implementation of the A&C Curriculum in the form of Integrated Arts performances or presentations in Dance, Drama, Music and Visual Arts. For me it was not sufficient to merely train educators without supporting, mentoring, monitoring and recording their classroom application of the workshop learning.

The participating educators have been empowered to facilitate the activities being assessed, presented and critically reflected on in their schools in the way the NCS and now the CAPS Policy Documents intended. The educator facilitators involved in this process are furthermore forming a Professional Community of Reflective Practitioners and Action Researchers (as envisaged by the 7 Roles of the Educator) dedicated to improving their own practice and to training and empowering other educators in the field.

The records we have developed in this process will serve as an effective teaching and learning tool to promote the use of Arts methodology and skills across the curriculum. The evidence should also be used as a means to alert the authorities to the powerful transformative potential of the Arts, as implemented by educators who are committed to using the medium and the skills to develop and enrich their learners. It should also show all who value our children and want their futures to be bright how the Arts can be used to play a vital role in improving literacy levels and building or supporting conceptual learning in all areas of the curriculum.

I started this project with the idea that my longstanding facilitators would be my first choice in participant members. I found that a few of them were, for various reasons, unable to participate and I broadened the study to include new members who will also undergo training as facilitators. This has proved to be a very successful strategy as the newly trained members have entered into the spirit of the project with surprising and heart-warming enthusiasm and commitment which reflects in the success of their learners' work. In spite of some of the educators finding themselves torn by other responsibilities they have been keen to get involved and produced some very good work considering the circumstances and challenges they face in their respective schools.

The following participants' presentation introductions were arrived at after a lengthy process of discussions around the purpose of action research and the transformative significance of their learners' communication through the medium of the arts.

The Two Focus Group Discussion Sessions

The Durban Focus Group

In each of the action research focus group discussions we used the recorded work of the classroom implementation process as our reference and point of departure. The members planned their formal seminar presentations for our funded end of the year function. But as no funding was forthcoming the seminar will be postponed till next year.



Although disappointingly four of my longstanding IITI facilitators (and action research participants) were not able to attend this planning session, due mainly their studies, there were enthusiastic, committed and talented new members whose contribution the action research process were very valuable.

The PMB Focus Group



In UMgungundlovu all of my longstanding IITI Facilitators were present and committed to using their arts skills to support teaching and learning across the curriculum and the process of improving the standard of their work through Action Research on their practices. We also had some very talented and enthusiastic newcomers to the focus group discussion who will be trained (as with new the Durban Group members) in facilitation skills so they can take their place

all alongside the more experienced educators and contribute towards the practice of transformative learning through the medium of the Arts across the curriculum.

Acknowledgements

I would like to thank;

- my husband for accepting educators into his house and accommodating them,
- my son, IT Corp. and Computer Solutions for helping me with the IT applications
- my domestic assistant for participating as a concerned mother and grandmother and for making sandwiches for both session and serving the refreshments at our UMgungundlovu Focus Group session,
- Ikhwezi admin staff who provided the backup by for instance, photocopying documents and carrying heavy catering and workshop materials;
- cleaning staff at Ikhwezi for their help in serving refreshments at our Durban Focus Group Session;
- The staff and management at Ikhwezi who inspired and supported this work.

Despite challenges of the skills budget no longer being available after tireless motivations and the project costing me R3, 000.00, with the support of the people mentioned above, we were still able to successfully complete the preparatory work for the seminar to which invited guests will be present to witness the presentations of 20 educators on the potential the Arts have to promote Transformative learning in their respective schools.

Reflections on the Significance of Action Research for Transformation and a summary of some of the deliberations of the Action Research Focus Groups

Ex Art teacher at Durban Indian Girls High School Principal: Kwanompanda Primary School and longstanding Ikhwezi Art and Culture Facilitator: participated in The BBC Radio Sheffield Young Journalist Exchange Programme Professional Classical Indian Violin Musician and Fine Arts Graduate of UKZN whose work is aesthetically sensitive and refined.

Action research is an evaluative and collaborative exercise toward the projected goal of positive transformation. It seeks to impact favourably on an existing system to change it for the better. In order to effect transformation our minds have to interrogate our practices so as to improve them. The mind can then direct our actions toward positive change which must be structured on logical and profound thinking in order to be effective. We have to first to understand the problem and then to visualise the solutions. The human mind registers and records information it can relate to (from a confusing and volatile environment) in order to direct what then seems like spontaneous action in accordance with the will power and convictions (beliefs) of the individual. These are powerful agents that manipulate human conscience, defined as our moral sense of right and wrong. As human action is based on our levels of consciousness (or conscience) it is vitally important to engage in focused, reflective and collaborative thinking in order to promote positive change the expressions of which seem refreshingly creative and limitless.

Things that really matter to our children must form the material for our schools' creative dramatizations. Engaging in the exercise of action research on practice helps to reinforce the vitally necessary disciplines of careful planning, consolidation and reflection on and for classroom activities. Participatory school group presentations help to develop the following skills in children: confidence, insightful thinking, logical reasoning, effective role-playing and an in-depth understanding of how to engage with serious issues through dramatic story telling. Integrated arts presentations should have the following structural ingredients for a successful stage performance: appropriate introductions, a dramatic climax, an effective ending and interesting content with well researched details based on observations of life; collaborative role-playing; effective utilization of the stage space; visual arts display as an appropriate and effective background and the effective use of stage props and costume should enhance the production. The recordings shown throughout the seminar reflected an integrated approach to the performance of the arts. The themes ranged from traditional to modern with variations and combinations of both. We were privileged to see the very moving stage performance of a nativity play by physically and mentally challenged children. Themes included imaginative stories based on life in South Africa both present and past, HIV & Aids, drug and substance abuse, social instability, popular culture and xenophobia. A critical evaluation and discussion of the work followed each viewing. Educators reflected on the challenges of doing these activities with children and discussed ways of overcoming them.

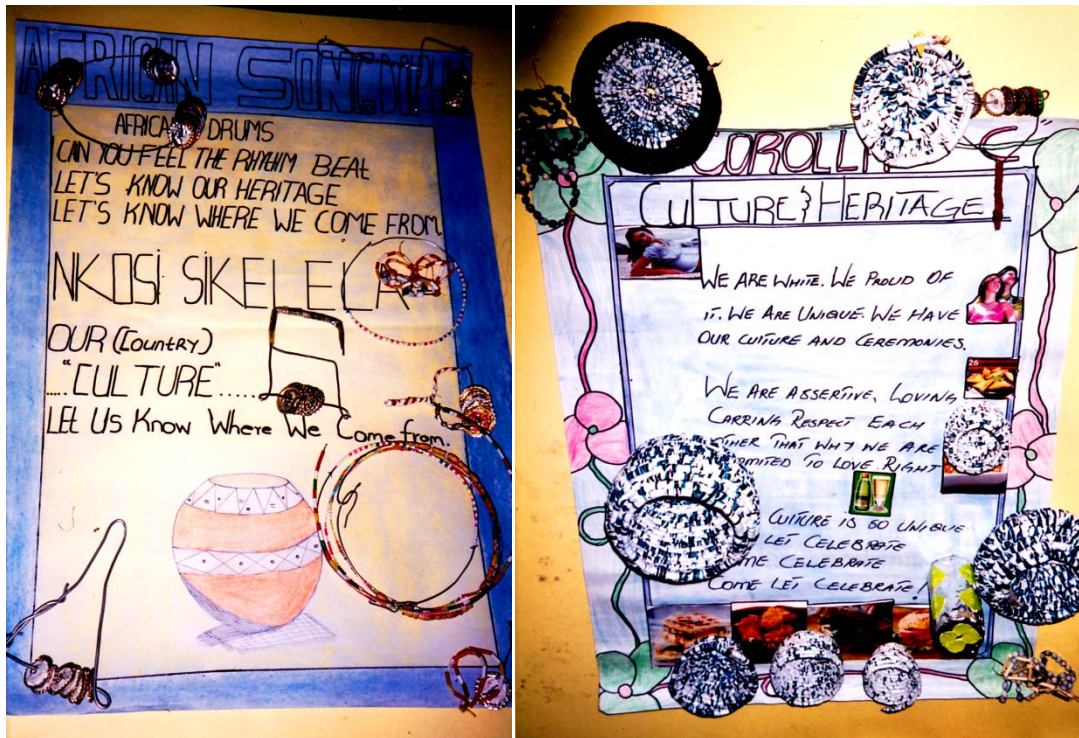
Recollections of Teaching Arts and Culture at a High School in Umlazi:

An introduction to the 2004 recorded and edited work of Grade 8 learners

Longstanding Ikhwezi Arts and Culture Facilitator with Ikhwezi; (Accredited A&C Facilitator); with 2 learners participated in The Building Bridges BBC Radio Sheffield Young Journalist Exchange Programme; Practicing Visual Artist and Illustrator: Subject Advisor in Arts and Culture in the Pinetown District

This work was recorded at the request of the educator who invited me to his school to record his learners work when we returned from our shared Exchange Project in 2004. It was this gesture of confidence that was the genesis of this present action research project.

I had to use drama as a form of communication in under challenging conditions teaching A&C to Grades 8-9 with numbers ranging from 50-80 in one class. In addition I had to teach the Grades 10-12 (FET) Visual Art classes so it needed a lot of energy and time.





Some of the work

There was no space in the classrooms for performance art. Sometimes I had to take learners to the sports fields for performances to avoid disturbing other learners and educators with the noise we created.

I had to find ways to make the learners experience presenting in front of an audience (and a camera) and taste the skills and discipline of using performance art as a form of communication.

Our topics included the everyday experiences that learners are exposed to such as courting rituals, marriage ceremonies, initiation, food and attire. The result was integrated experiences and presentations of different cultures. I had to help my learners by breaking their themes and stories into manageable subtopics.

I made them restrict their dramatizations to 3 minutes due to the large number of learners in each group that had to be assessed at a time. I stressed the importance of using props like costumes and other artefacts self or readymade to help convey the message.

A Poetical Interpretation of the Transformative Role Arts and Culture can play in an Educator's Life

With advice to less experienced colleagues in arts education

This educator is a longstanding CPTD Ikhwezi Facilitator & Facilitator of Arts and Culture Arts and Culture; (Accredited A&C Facilitator); Educator at Phikelela Primary School in Madadeni.

He invited me in 2005 to his school to record work done by his learners. He had produced an impressive dance show which involved a considerable number of large classes in his school and was based on the choreography he had learnt from Kelly Anne de Villiers' at training workshop coordinated by me and held in PMB at Chislehurst FET school of the Arts. I challenged him do an integrated arts activity with his learners and based on their ideas. He 'rose to the occasion' producing a delightfully creative and refreshing series of three short plays with the titles: "Dance, Dance, the Sisters are doing it for themselves"; "How to say No" and "The Greatest Kingdom"

Like languages Arts and Culture is also the medium of instruction; the medium of communication. We can take for an example that when we interact in Languages narration is being used also in the songs that we sing and the poems that we recite. We cannot overemphasize that enough in Arts and culture because we have got Drama, we have got Dance and we have got Music; those are the performing arts that play such a significant role in our Curriculum when we talk of integration. Also we talk of colours in Arts and Culture such as primary colours. When doing visuals we mind about colour combinations. Designing a valentine card we think of the colour red that conveys the symbol of love. Think of how often in life we use colours to make generalized statements. We know that in games the red card sends you out, we talk about when we have been given the green light that means we have been 'OKed' In life look at the weddings when white is being used as a symbol of purity. Sometimes when we go to church we will refer to the symbolic associations we have with white again when hear people say; 'though your sins be as scarlet they shall be as white as snow'.

Come to singing as instruction and as communication; sometimes we sing the song 'God be with you till we meet again' if someone has departed and 'happy happy days' during celebrations. The use of posters and dancing during political struggles is also a form of Arts and Culture. In particular we know when someone is singing praises on stage moral values are imparted.

Life in general is looked at by the children who depict the environment they are raised in though they are creating in Arts and Culture. Let us look at the Learning Outcomes they 'Create' they 'Interpret' and they 'Present'. You as a teacher, your roles are not to be the 'Sage on the stage but the guide on the side'. Dear colleagues let us be characterized by ...; let us use the child in us and let us not be too much of the adult if we want to reach out and touch those young souls that are growing up. Have a sense of humour, let them enjoy dance, let them enjoy drama and let them enjoy music and indigenous games, let them enjoy drawing and painting for future use. Thank you.

Three Years of Rock Challenge Concert Musical Dramas:

A summary of the challenges, progress and triumphs of the process leading to positive transformation and of the strenuous but rewarding work of producing the shows

This educator is artistically and dramatically gifted; longstanding Ikhwezi Arts and Culture Facilitator Arts & Culture whose talent has been greatly appreciated at training workshops and Educator at Eastwood Primary School in UMgungundlovu

2005: Fitness is Fun:

It was difficult to get educators and learners' interest as the producing of a musical concert was a new concept. Sport was chosen as a topic as South Africans love sport. This resulted in an increase of interest and participation in sport. Learners took an interest in changing their lifestyles such as improving their eating habits. Educators reported that there was an increase in learner participation in group activities. Learners' self confidence grew.

2006: Celebration of Life:

Learner interest increased and approximately 200 learners turned up for the auditions. More educators were willing to assist with the project. This built good interpersonal relationships and there was a definite improvement in learners' academic results. Community interest grew in the learning this project supported. This was clearly demonstrated by our school concert which was a complete sell out. Parents wanted to see our award winning production. There was also national exposure of the work of our school channel (MTV).

2007: Our Dying World:

Auditions became a nightmare as approximately 400 learners were keen to participate. Both educators and learners were extremely enthusiastic. The cooperation and interaction between educators and learners improved dramatically. Environmental awareness amongst learners developed. The litter problem at the school improved. More gardens were developed at the schools. There was an increase in the waste materials in Arts and Crafts. We received invitations to perform at Environmental Awareness projects. Our school participated in a recycling programme with Earth Organisations. Three learners went to the USA this year (2011) with Earth Organisation

Transformative Learning Equipping Adolescents with Skills for Life at FET School of the Arts in Umgungundlovu

This educator has been working with and inspiring my Ikhwezi trained Facilitators since 2005. I have relied heavily on her unique and specialized skills and experience in dance (although I am a trained Chicetti Dance Teacher) to inform and inspire my educators. It is a tribute to her unselfish and unstinting sacrifice of her time and energy that the work done in the classroom (particularly a School in Madadeni) is so refreshingly creative and dynamic.

The performance you have seen today was born out of an idea that in today's Africa who is African? I sat with this for quite a while. For the second half of the show we sat with this idea of 'I am an Africa' and then came Rock Challenge. It was originally an hour long, whereas they only wanted a six minute show. We had to very carefully pare it down until we had six minutes without losing any of the effects. It really was a bit of a wrench to lose some of the numbers. We had to keep what was best to represent what I wanted to say. This is not the original cast I think there are very few of the original cast here. It was done at our school then done at Rock Challenge for a best performance award (which it got) It was then done at Heritage Day celebrations. It has also been done at smaller occasions. Our big thing is that we were invited to do it in Johannesburg at Melrose Arch during the Fifa World Cup. That was an awesome experience. There were many more learners involved then. This is a very small cast. Mrs. Visser the academic coordinator at the school was a little dynamo at getting funding for this because there were all sorts of hitches. We all got into a bus and went off to Johannesburg and performed to huge crowds where it was filmed by TV stations from all over the world. We feel that this work is a seriously realistic and fun look at what we are. Some of these kids have not danced this piece before so we went into rehearsal on Monday (*the 3rd October 2011 the performance was on Thursday the 6th*) so let's see what they can give us.

The Transformation that occurs when using the Arts as a Medium of Communication and Expression: Comments from the Learners:

Dancing is a very unique feeling. It's not a high that you cannot get from anything else. It has to be one of the best feelings of your life; one of the best feelings you can have; to be on stage and performing and when you finish (the audience) all stand up and clap. It's just an amazing feeling. I have danced in other studios (I am studying in Bloemfontein and am only here for my holidays) When you are dancing with Kelly it is where my home is. I have been at two different studios in Bloemfontein and there is nowhere that I get the same feeling. It is where we get to express ourselves ... in other studios it is very boring a repetitive ... Kelly brings life into dancing (*and relates dancing to life*). The message shows that we all live in South Africa and whether we are black or white or Indian we are all African. This is something we can all cherish and share and that is something I would like to portray to everyone because it does not matter what colour you are how short or how tall whether you are purple pink green you are African ...

Everyone can reach a level of proficiency (*we witnessed*) with passion and dedication. It builds character as you learn to express your emotions and perform on the stage...to have the confidence to go out there...it also builds self discipline

(The remaining part of the seminar publication is in Chapter 5.10)

Appendix D: The Questionnaires

Title Page

NCS Integrated Arts and Culture Research Activity

Project Title:

Integrated arts as a transformational medium of instruction in KwaZulu-Natal schools: a narrative self-study.

Research Aims:

This study sets out to interrogate the nature of transformation the practice of integrated arts has achieved in selected schools, educators, learners and myself

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Educators' Questionnaires

The sole purpose of this questionnaire is to collect information to evaluate the potential of using integrated Arts and Culture activities as a transformative medium of instruction. The information you supply will be treated confidentially and will be used for research purposes only. Please note that neither yours nor your schools' names will be divulged.

Please tick the appropriate box (where applicable) and comment as thoughtfully, honestly and openly as you are able.

PART 1: USING IA AS A MEDIUM OF INSTRUCTION *BEFORE EXPOSURE TO TRAINING FROM IKHWEZI IN-SERVICE TRAINING INSTITUTE.*

1.1. How **did** you **feel** about implementing the Arts and Culture curriculum the way it was supposed to be taught (i.e. integrated) when you were **first** expected to teach it? (**i.e. before you received IITI training**)

1.2 Were you able to fully understand (*the language and ideas*) and apply the A&C NCSs sufficiently well to engage your learners in an **integrated arts activity** before you received assistance from Ikhwezi?

Y	N
---	---

If you have answered **yes** please elaborate as to what **integrated** A&C activities you **were** able to conduct.

PART 2: TRAINING & SUPPORT IN USING IA AS A MEDIUM OF INSTRUCTION

2.1 Have you attended any training or support **apart from Ikhwezi training** (e.g. from your teacher training years or Departmental Arts and Culture Subject Advisor) in **integrating** the arts into one activity?

Y	N
---	---

If you have answered **yes** please elaborate on the training and support you have received

2.2 Have you experienced understanding of what you are doing and support from your principal and parents in the implementation of an **integrated arts** application of the NCS Arts and Culture learning area?

Y	N
---	---

If you have answered **yes** please elaborate on the nature of the support you have received.

PART 3: EDUCATOR'S CLASSROOM EXPERIENCE OF USING IA AS A MEDIUM OF INSTRUCTION

3.1 How did you **feel** about the work ahead **before** you started to conduct an integrated arts programme with your learners? Please give as much detail as you are able.

3.2 How did you **feel** about the work you have done with your learners **after** you had conducted your integrated arts programme? Please give as much detail as you are able.

3.3 Do you think using integrated arts as a medium of instruction offered your learners anything of special educational value?

☐ Y ☐ N

If you answered **yes** please explain in full what you think they learnt that was of particular educational value and give an example. Give only the most outstanding aspect of what your pupils have learnt.

3.4 Did your learners **develop** and **grow** in any way (e.g. in emotional maturity) as a result of using integrated arts as a medium of instruction?

☐ Y ☐ N

If you answered **yes** please describe in some detail how you managed to make this happen through the medium of integrated arts and give examples.

PART 4: LEARNER CHANGES OBSERVED AS A RESULT OF USING IA AS A MEDIUM OF INSTRUCTION

4.1 What was your learners' **attitude towards the Arts and Culture** learning area **before** you started to conduct an integrated Arts activity? Please explain as fully as you are able and give examples.

4.2 What was your learners' **attitude towards the Arts and Culture** learning area **after** you started to conduct an integrated Arts activity? Please explain as fully as you are able and give examples.

4.3 Did you notice any **developmental changes** in your learners' **values** as a result of using integrated arts as a medium of instruction?

☐ Y ☐ N

If you answered **yes** please explain in full and give details and examples.

4.4 Did you notice and **developmental changes** in your learners' **skills** as a result of using integrated arts as a medium of instruction?

☐ Y ☐ N

If you answered **yes** please explain in full and give details and examples.

4.5 Did you notice any **developmental changes** in your learners' **knowledge** as a result of using integrated arts as a medium of instruction?

☐ Y ☐ N

If you answered **yes** please explain in full and give details and examples.

4. 6 If you have answered positively to the above questions what, in your opinion, is it about teaching and learning through the medium of the integrated arts that are the **major factors that have caused** your learners to **change** in the way that you have described above?

PART 5: CHALLENGES ENCOUNTERED IN USING INTEGRATED ARTS AS A MEDIUM OF INSTRUCTION

Please describe in some detail the main challenges that you encountered whilst using integrated arts as a medium of instruction e.g. lack of co-operation from pupils, parents or principal, time restraints, space management, bullying etc.

Structured Interview Schedule

1. What stands out as the **most valuable/important** thing **you** have learnt **about yourself** through participating in this project?

2. What stands out as the **most valuable/important** thing you have **discovered about your learners** through them participating in this project? Give an example.

3. What part of this activity were you most **comfortable** and **confident** in doing? What do you think you **managed well?** i.e. What was particularly **successful?**

4. If you were to do the same activity with a new class of learners what would you do differently the next time?

5. Will your experience of using the arts as a medium of instruction i.e. the using the arts as an approach to teaching and developing concepts together with your learners, help you in any way with the other subjects you are teaching? i.e. Will it change anything about the way you teach other subjects?

Unstructured Interview Question Schedule

1. Please relate any anecdotal instances (or examples) of unusual or unexpected learning that you have noticed taking place as a result of the work you have done with your learners whilst using integrated arts as a medium of instruction.

2. Please tell me about the effect your integrated arts learning programme has had on other members of your staff and other classes who have not participated in this project.

3. Please tell me about any long term ideas you may have for teaching through the medium of the arts and integrating it with other learning areas you are teaching.

4. Please give examples and details of any other effects or issues (you may not have told me about yet) related to using the arts as an integrated medium of instruction in the classroom.

Arts Educators' General Questionnaire

Although the main thrust of this research is aimed at the ex DET educators I have been working with I feel I need some additional background input from more experienced arts educators to substantiate my own convictions and experience. Hence I am appealing to articulate English first language speakers to add their rich insights to help me extend this research beyond its original confines.

The sole purpose of this questionnaire is to collect information to evaluate the potential of using Arts activities as a transformative medium of instruction. The information you supply will be treated confidentially and will be used for research purposes only. Please note that neither yours nor our schools' names will be divulged.

Please comment as thoughtfully, honestly and openly as you are able. If you run out of space on the attached questionnaire, please write on the back or attach additional notes.

1. What are at least three of the unique advantages of teaching through the arts that have made it your chosen career? Please elaborate.

1.1. _____ 1.
2. _____ 1.3.

2. Has teaching through the arts changed you in any positive way over the years? Please describe any noticeable changes working in this medium have

brought about.

3. Have you noticed positive changes taking place in the pupils you have taught over the years? Please elaborate and give specific anecdotal examples if possible.

4. What are the major limiting challenges you face in your institution in relation to using the arts as a medium of instruction?

5. How do you overcome these barriers to using the arts as a medium of instruction?

6. If there are any other related issues you would like to comment on, please could you jot these down on the back of this sheet.

Appendix E: Focus Group Reflections & Evaluations



IKHWEZI IN-SERVICE TRAINING INSTITUTE

Developing Educator Excellence through Continual Support



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Daily Reflections

Training Course: Art & Culture
Date: 4/10/2011

Please complete the following workshop/learning activity reflections sheet designed to improve our service delivery to you and to other educators in future training & development facilitated learning sessions.

1. How have you developed today with respect to leading CPTD research in your school?

1.1. Skills: Coordinating, speaking, listening, drawing, a programme, evaluation

1.2. Knowledge: Enhancing, complementing, evaluating, developing

1.3. Attitudes: Positive, assertive, persevering, goal oriented.

1.4. Values: Appreciation, respect and acknowledgement of own shortcomings

2. Which aspect(s) of today's programme do you consider important?

Reviewing of other school recorded performance.

Please state why this is so for you? I evaluated my learners performance. I learnt for future performances i.e. (improvements)

3. Give us your honest opinion on the facilitators for today's session. Tick the appropriate icon with respect to the different key performance areas indicated below:

3.1. Time-keeping

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *could all we had to cover for the day.*

3.2. Control

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *stuck to the time / programme*

3.3. Session structure & management

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *venue, media refreshments all perfect*

3.4. Self-confidence

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *well preparedness = evidence for confidence*

3.5. Presentation

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *media made it easy*

3.6. Preparation

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *Media variations shared it*

3.7. Subject knowledge

			<input checked="" type="checkbox"/>
--	--	--	-------------------------------------

Comment/Explain: *know what they talked about supported by media*

4. Are there any other aspect(s) of the today's programme/sessions you wish to make recommendations on? *Every thing worked harmoniously and there was cooperation*



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Daily Reflections

Training Course: Research Action Focus
Date: 11.10.11

Please complete the following workshop/learning activity reflections sheet designed to improve our service delivery to you and to other educators in future training & development facilitated learning sessions.

- How have you developed today with respect to leading CPTD research in your school?

1.1. Skills:

Integration of Arts Affairs through Drama

1.2. Knowledge:

Communication Skills: Story telling, drawing, dramatizing

1.3. Attitudes:

Learning from others, ways of communication.

1.4. Values:

Art values: healing, therapy & appreciation of life.

- Which aspect(s) of today's programme do you consider important?

Discussions and reflections on Drama, series
Please state why this is so for you? Arts and culture can heal our learners and society, telling stories, relaxing (therapeutic) and aesthetic!



IKHWEZI IN-SERVICE TRAINING INSTITUTE

Developing Educator Excellence through Continual Support



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Department of
Education - KZN

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OVERPORT
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Tel: +27 31-2059941/9
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Daily Reflections

Training Course: Research Focus
Date: 04/10/2011

Please complete the following workshop/learning activity reflections sheet designed to improve our service delivery to you and to other educators in future training & development facilitated learning sessions.

1. How have you developed today with respect to leading CPTD research in your school?

1.1. Skills: presentation

1.2. Knowledge: of use stage background

1.3. Attitudes: being themselves, self confidence

1.4. Values: awareness

2. Which aspect(s) of today's programme do you consider important? All, especial how to present drama.

Please state why this is so for you? After watching every video, we comment on it.

3. Give us your honest opinion on the facilitators for today's session. Tick the appropriate icon with respect to the different key performance areas indicated below:

3.1. Time-keeping

😊	☹	😞
---	---	---

Comment/Explain: commenced on time
perfect distribution of time slot.

3.2. Control

😊	☹	😞
---	---	---

Comment/Explain: Areas covered adequately

3.3. Session structure & management

😊	☹	😞
---	---	---

Comment/Explain: coordination planning and arrangement was effective

3.4. Self-confidence

😊	☹	😞
---	---	---

Comment/Explain: Facilitator ~ a perfect role model ~ experienced knowledgeable and well researched

3.5. Presentation

😊	☹	😞
---	---	---

Comment/Explain: A truly learning experience - orderly, organized

3.6. Preparation

😊	☹	😞
---	---	---

Comment/Explain: thoroughly prepared Preparation handouts guides Daily Agenda programmes

3.7. Subject knowledge

😊	☹	😞
---	---	---

Comment/Explain: In-depth, intense comprehensive self-gained and researched

4. Are there any other aspect(s) of the today's programme/sessions you wish to make recommendations on?

Can't continue the excellent work Stella
Thanks for the refreshments



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Daily Reflections

Training Course: Action Research Focus Group
Date: Tues 4/10

Please complete the following workshop/learning activity reflections sheet designed to improve our service delivery to you and to other educators in future training & development facilitated learning sessions.

1. How have you developed today with respect to leading CPTD research in your school?

1.1. Skills:

in presenting techniques for learners
+ self

1.2. Knowledge:

Various aspects - production
+ class work/curriculum

1.3. Attitudes:

Humble approach

1.4. Values:

compassion / honesty / humbleness

2. Which aspect(s) of today's programme do you consider important?

All - to learn from each other for
to gain fresh ideas growth and
news

3. Give us your honest opinion on the facilitators for today's session. Tick the appropriate icon with respect to the different key performance areas indicated below:

3.1. Time-keeping

Started promptly at 830

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Refreshments divine - very health conscious + timeous. This enabled us to contribute effectively as we were energised.

3.2. Control

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Self + invited brainstorming to formulate strategies to cope with

3.3. Session structure & management

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Effective + empowered as we had to be good examples + know criteria for assessment

3.4. Self-confidence

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Due to vast amt of knowledge + experience and manner - exudes confidence. Labourer

3.5. Presentation

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Use of aids = high tech for max. output. Enjoyed thoroughly.

3.6. Preparation

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Intense as guided answers + various aspects highlighted

3.7. Subject knowledge

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: No limit even on spur of moment advice/warning given for ass. criteria

4. Are there any other aspect(s) of the today's programme/sessions you wish to make recommendations on?

Thoroughly enjoyed all efforts esp from Sp. Needs school as it highlights their unique challenges present at that school. A truly magnificent piece. Co-ord needs to be congratulated for a job well done

5) To stella & Once again a trillion thanks for all that you do/will do + have done to empower us. Facilitators session in future. Looking forward to Dec too

Part B

3. What was your impression of the following? (if applicable)

	Poor	Adequate	Good	Excellent
Study guide/s				X
Handout/s				X
Activities				X

Part C

1. How would you rate your knowledge of the subject/topic?

	Poor	Fair	Good	Excellent
Before the course?	X			
After the course?			X	

2. Did this workshop/presentation meet/satisfy your needs?

Not at all	To a limited extent	Adequate	In most aspects	Completely
			///	X

If it did not, could you please give a brief explanation?

PART D

Besides this workshop what other support/training/development do you require to become more competent in your profession?

Facilitation and an invitation to any workshop you convene. Please don't forget Me.

OTHER COMMENTS

Great to work with this team with Stella as our guide. Great to have different inputs (even from Spec Sch) and of different level educators.

3. Give us your honest opinion on the facilitators for today's session. Tick the appropriate icon with respect to the different key performance areas indicated below:

3.1. Time-keeping

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Good

3.2. Control

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Excellent, well behaved self discipline

3.3. Session structure & management

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Good, well prepared

3.4. Self-confidence

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Excellent, she knows all the outcomes of A/C without doubts

3.5. Presentation

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Good, everybody have a chance to voice out his/her view

3.6. Preparation

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: Good, Everything was presented on the

3.7. Subject knowledge

<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
----------------------------------	-----------------------	-----------------------

Comment/Explain: She makes us to allow learners to work for themselves

4. Are there **any other aspect(s)** of the today's programme/sessions you wish to make recommendations on? No



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Daily Reflections

Training Course: ACTION RESEARCH FOCUS GROUP
Date: 4 October 2011

Please complete the following workshop/learning activity reflections sheet designed to improve our service delivery to you and to other educators in future training & development facilitated learning sessions.

1. How have you developed today with respect to leading CPTD research in your school?

1.1. Skills: How to use language co-ordinate with drama

1.2. Knowledge: Acquired more drama knowledge

1.3. Attitudes: Positive attitude towards arts

1.4. Values: Love, passion for art

2. Which aspect(s) of today's programme do you consider important?

Integration of Arts with Learning areas

Please state why this is so for you? Art is in every learning area

3. Give us your honest opinion on the facilitators for today's session. Tick the appropriate icon with respect to the different key performance areas indicated below:

3.1. Time-keeping

☺ ✓	☹	☹
-----	---	---

Comment/Explain: Early, always in time

3.2. Control

☺ ✓	☹	☹
-----	---	---

Comment/Explain: absolute control

3.3. Session structure & management

☺ ✓	☹	☹
-----	---	---

Comment/Explain: well structured and organised

3.4. Self-confidence

☺ ✓	☹	☹
-----	---	---

Comment/Explain: knows what she is doing, and very sure

3.5. Presentation

☺ ✓	☹	☹
-----	---	---

Comment/Explain: well presented

3.6. Preparation

☺ ✓	☹	☹
-----	---	---

Comment/Explain: always prepared

3.7. Subject knowledge

☺ ✓	☹	☹
-----	---	---

Comment/Explain: knows very well the whole aspects of Arts

4. Are there any other aspect(s) of the today's programme/sessions you wish to make recommendations on? yes, to get certificates or something like acknowledgment referrals/letters

Appendix F: Letters of Consent

Letter to Participant (English)

Dear Participant,

Thank you for agreeing to participate in this research project with the title:

Performance art as transformational medium of instruction in KwaZulu-Natal schools: a narrative self-study

The benefits for you and your school of agreeing to participate are as follows:

- *Your school will receive assistance in the form of guidance for your performance art activity and art materials for your learners to use in the research.*
- *The researcher will undertake to make a DVD of your learners' performance art to be kept in your Professional Development Profile file as evidence of your development work.*

- Through the support you will be getting from the Ikhwezi Arts and Culture Unit,*
- ✓ *your keeping of a reflective journal and*
 - ✓ *your preparations for a seminar presentation of your learner's work and*
 - ✓ *our research discussions you should develop greater understanding of the requirements of the Arts and Culture Curriculum and be in a better position to implement the Learning Outcomes and Assessment Standards.*

The researcher undertakes to:

- *Maintain the confidentiality of your person and your school*
- *Obtain permission for the use of photographic data used in the thesis, journal publications and presentations*
- *Present the research data in a sensitive and accurate way*
- *Allow you and your school an opportunity to view the final draft of this dissertation*
- *Allow you to freely withdraw from the research should you need to at any stage*

I am aware of the time and energy that this research will demand of you and thank you for agreeing to contribute in this way to the body of academic knowledge that will be generated to inform and assist other researchers and educators in the field of Arts and Culture.

Yours sincerely,

Ms. B.M. Peat
Student Number:
2030034

I, _____ (participant's name), agree to participate in this study, to add to the body of academic knowledge in the transformative potential of performance art as part of the Arts and Culture Curriculum.

Participant's signature

Date.

Letter to Participant (Zulu)

INCWADI YOKUCELA IMVUME YOKWENZA UCWANINGO

Ngiyakubingelela

Ngithanda ukukubonga ngokuthi uvume ukuba yingxeny yaloluncaningo olumayelana NOTHISHA BASEMAKHAYA, EMALOKISHINI NASEMAKHAYA BEDLULISELA ISIPILIYONI SOKUFUNDISA IPERFORMANCE ART EZIKOLENI EZISE DOLOBHENI, EMALOKISHINI KANYE NASEMAKHAYA. KULENARRATIVE STUDY SIZOBHEKA UKUTHI OTHISHA BEBESEBENZA KANJANI KUQALA, BASEBENZA KANJANI MANJE NOKUTHI BAZOSEBENZA KANJANI ESIKHATHINI ESIZAYO.

Imihlomulo wakho kanye nesikole sakho esivume ukubayingxeny yalolucwaningo imi kanje:

- Isikole sakho sizothola ukulekelelwa kubuye kunikelwe izinsiza kubantwana ezizosebenza kulolucwaningo
- Umncwangingi Luzokwenza amaDVD ezingane ngenkathi ziyingxeny yalolucwaningo lokhu ungakugcina kwiFAYELA yakho ukuze isebenze ngenjengobufakazi bokuthi uqeqesho ulutholile
- Ngokoxhaso ozoluthola ophikweni lweARTS and CULTURE eKhwezi In-service Training uzothola lokhu:

iJournal ozozibheka kuyona ukuthi uqhuba kanjani
Usizo maqondana nokulungiselela ama sermina aqondene nomsebenzi wezingane kanye nezingxogo esizobanazo maqondana nocwaningo.
Uzosizakala futhi ngokuthi uthole ulwazi olukusiza ukuthi wazi kabanzi maqondana naleisisifundo se ARTS and CULTURE

NJENGOMCWANINGI NGIYAZIBOPHEZELA KULOKHU:

- Okuqondene nawe kanye nesikole sakho ngizokugcina kuyimfihlo
 - Uma kukhona engizokwenza njengokuthatha izithombe imvume ngoyicela kuqala
 - okudinga ukudalulwa ocwaningweni ngiyokwenza ngokukhula ukucophelela
 - Niyoba abokuqala ukwazi ukuthi ngitholeni ocwaningweni ebengilwenza Nivumelekile ukungaqhubeki nokuba ingxeny yocwaningo uma nithanda futhi akekho oyonibuza imibuzo ngalesosinqumo
- Ucwaningo ludla isikhathi esiningi somuntu. Ngithanda ukubonga ukuthi nivume ukungisiza, ngoba lokhu ekugcineni kuzosiza nabanye othisha nabacwaningi abanye esikhathini esizayo.

Ozithobayo

Ms B.M PEAT
Student Number:
2030034

_____ (IGAMA) ngiyavuma ukuba yingxeny yalolucwaningo
ukuze nami ngifake itshe esivivaneni maqondana naloluhlobo lwesifundo

Sayina/signature

usuku/Date

Letter to Principal

Dear Principal,

Thank you for agreeing to allow your educator to participate in this research project with the title:

Integrated arts as transformational medium of instruction in KwaZulu-Natal schools: a narrative self-study

The benefits for your school and your educator/s of agreeing to participate are as follows:

- *Your school will receive assistance in the form of guidance for your integrated performance art activity and art materials for your learners to use in the research.*
- *The researcher will undertake to make a DVD of your learners' integrated performance art to be kept in your Professional Development Profile file as evidence of your development work.*

Through the support you will be getting from the Ikhwezi Arts and Culture Unit,

- ✓ *your educator/s keeping of a reflective journal and*
- ✓ *your educator/s preparations for a seminar presentation of your learner's work and*
- ✓ *your educator/s research discussions your and your educator/s should develop greater understanding of the requirements of the Arts and Culture Curriculum and be in a better position to implement the Learning Outcomes and Assessment Standards.*

The researcher undertakes to:

- *Maintain the confidentiality of your person and your school*
- *Obtain permission for the use of photographic data used in the thesis, journal publications and presentations*
- *Present the research data in a sensitive and accurate way*
- *Allow you and your school an opportunity to view the final draft of this dissertation*
- *Allow you and your educator/s to freely withdraw from the research should you need to at any stage*

I am aware of the time and energy that this research will demand of you and your educator/s and thank you for agreeing to contribute in this way to the body of academic knowledge that will be generated to inform and assist other researchers and educators in the field of Arts and Culture.

Yours sincerely,

Ms. B.M. Peat
Student Number:
2030034

I, _____ (principal's name), agree to participate in this study, to add to the body of academic knowledge in the transformative potential of performance art as part of the Arts and Culture Curriculum.

Principal's signature

Date.....

Letter to District Manager

Dear District Manager,

Thank you for agreeing to allow your district's school to participate in this research
Integrated arts as transformational medium of instruction in KwaZulu-Natal schools: a narrative
self-study

The benefits for your district school/s' of agreeing to participate are as follows:

- *Your schools will receive assistance in the form of guidance for your integrated performance art activity and art materials for your learners to use in the research.*
- *The researcher will undertake to make a DVD of your district's learners' integrated performance art to be kept in your Professional Development Profile file as evidence of their development work.*

Through the support they will be getting from the Ikhwezi Arts and Culture Unit,

- ✓ *your district educator/s keeping of a reflective journal and*
- ✓ *your district educator/s preparations for a seminar presentation of your learner's work and*
- ✓ *your district educator/s research discussions your district educator/s should develop greater understanding of the requirements of the Arts and Culture Curriculum and be in a better position to implement the Learning Outcomes and Assessment Standards.*

The researcher undertakes to:

- *Maintain the confidentiality of your person and your schools*
- *Obtain permission for the use of photographic data used in the thesis, journal publications and presentations*
- *Present the research data in a sensitive and accurate way*
- *Allow you and your district school an opportunity to view the final draft of this dissertation*
- *Allow you and your district educator/s to freely withdraw from the research should you need to at any stage*

I am aware of the time and energy that this research will demand of your district educator/s and thank you for agreeing to contribute in this way to the body of academic knowledge that will be generated to inform and assist other researchers and educators in the field of Arts and Culture.

Yours sincerely,

Ms. B.M. Peat
Student Number:
2030034

I, _____ (district manager's name), agree for my school/s to participate in this study, to add to the body of academic knowledge in the transformative potential of performance art as part of the Arts and Culture Curriculum.

District manager's signatureDate.....

Letter to the Ward Manager

Dear Ward Manager,

Thank you for agreeing to allow your ward school to participate in this curriculum implementation research project with the title:

Integrated arts as transformational medium of instruction in KwaZulu-Natal schools: a narrative self-study

The benefits for your school/s of agreeing to participate are as follows:

- Your school/s will receive assistance in the form of guidance for your integrated arts activity and art materials for your learners to use in the research.
- The researcher will undertake to make a DVD of your wards' learner integrated art to be kept in their Professional Development files as evidence of their development work (in line with the incoming national policy on teacher development)

Through the support they will be getting from Ikhwezi Arts and Culture Unit for;

- keeping a reflective journal;
- preparation for a seminar presentation of their learners' work; and
- research discussions your educator/s should develop greater understanding of the requirements of the Arts and Culture Curriculum and how to use the integrated arts as a transformational medium of instruction to improve learning across the curriculum.

The researcher undertakes to:

- ✓ Maintain the confidentiality of your person and your school/s
- ✓ Obtain permission for the use of photographic data used in this thesis, journal publications and presentations
- ✓ Present the research data in a sensitive and accurate way
- ✓ Allow you and your ward's school an opportunity to view the final draft of this dissertation
- ✓ Allow you and your ward's educator/s to freely withdraw from the research should you need to at any stage

I am aware of the time and energy that this research will demand of your ward's educator/s and thank you for agreeing to contribute in this way to the body of knowledge that will be generated to inform and assist other researchers and educators in the field of the Arts in particular and curriculum implementation in general.

Yours sincerely,

Ms. B. M. Peat
Student Number:
2030034

I, _____ (ward manager name), agree for my school/s to participate in this study, to add to the body of academic knowledge in the learning and transformative potential of using integrated arts as part of the Arts and Culture and the general curriculum.

Ward Manager's signature

Date.....

Appendix G: Standard Ikhwezi Workshop Format Examples

Invitation

IKHWEZI LETTERHEAD (see appendix E)	
<u>Attention:</u> Principals and Ward Managers	
Re: Arts and Culture Train the Trainer project; Learning through Implementing Integrated Arts across the Curriculum	
Sir, Madam	
We invite educators involved in the training workshop @ Senior Primary on the dates of the 25-27 June and those educators involved in action research on the implementation of arts to attend a course on learning across the curriculum through implementing an integrated arts programme.	
<u>Dates:</u>	28-30/06/ 2011
<u>Time:</u>	09hrs00-12hrs.30
<u>Venue:</u>	Ikhwezi In-Service Training Institute Rm. 301
Please note there will be no catering at this workshop and educators need to bring their own refreshments	
Your co-operation will be greatly appreciated,	
Yours truly,	
..... (Stella) BM Braby Peat Co-ordinator Arts and Culture Acting Manager Ikhwezi In-Service Training Institute

Seminar & Workshop Programme Examples

IKHWEZI LETTERHEAD			
Arts & Culture Action Research Workshop/Seminar			
Dates:	30/11-02/12/2011		
Time:	08.30 – 14.00		
Venue:	IITI Room 301		
TIME	ACTIVITY	SPEAKER	FACILITATOR
DAY 1 Thurs			
08.30 – 09.30	Registration of participants, Connections, Norms, Expectations		Mr. S. I
09.30 -10.30	Introduction to workshop tasks		Ms. BM Peat
10.30 – 11.00	Break		
11.00 – 13.45	Review recorded learner work and presentations in preparation for the seminar		Ms. BM Peat
13.45 – 14.00	Refreshment		
14.00 – 15.45	Completion of review recorded learner work and presentations in preparation for the seminar		
15.45 – 16.00	Reflections on the Days work		
DAY 2 Friday			
08.30 – 09.30	Registration of invited guests & presenters Programme Director		Mr. S I
09.30 – 09.45	Welcome & Introduction - Orientation	Ms. BM Peat	Mr. S I
09.45 – 10.00	Language & the Arts Integration	Dr. M S	Ms. BM Peat
10 -00 – 10.30	TD Manager's Speech	Dr. BP M	Ms. BM Peat
10.30 – 11.00	Refreshment Break		
11.00 – 11.30	Guest Speaker presentation with DVD of work done by school	Mrs. KA D V	Ms. BM Peat
11.30 – 12.00	Presentation of High School-Based Arts and Culture Performance	Mr. H S	Mr. S Isseri
12.00 – 12.15	Special school Arts & Culture Exhibitions & Presentations	Ms. GG	Ms. BM Peat
12.15-12.30	Rock Challenge Competition Work	Mr. D B	Ms. BM Peat
12.30 - 13-00	Refreshment Break		
13.00 – 14.45	School presentations of recorded work High Schools	Mr. M Z Subject Advisor A&C Pinetown Dist	Ms BM Peat & Mr. I
14.45 – 17.00	Closure & Vote of Thanks	Mr. S I	Ms. BM Peat
DAY 3 Sat			
08.30 – 09.30	Registration,		Mr. S. Isseri
09.30 -10.30	School presentations of recorded work Primary Schools	Participating Schools' Educators	Ms BM Peat & Mr. I
10.30 – 11.00	Break		
11.00 – 13.45	School presentations of recorded work Primary Schools	Participating Schools' Educators	Ms BM Peat & Mr. I
13.45 – 14.00	Closure & Vote of Thanks & National Anthem	Dr. M S	Mr. S. I
14.00 – 15.00	Refreshment		

IKHWEZI LETTERHEAD	
GET A & C, LO & Languages Integration all Phases Train-the-Trainer; Refresher and Follow up Workshop Learning Across the Curriculum through the Medium of the Arts	
Dates	12-15/07/11
Time	09.00-12.30
Venue	IITI
Time	Activity
Day 1: Tues.	
09.00 – 09.15	Registration, Orientation
09.00 – 09.15	Videos presentation of selected recorded work done
09.15 – 09.30	Reflections on improving & classroom application of work done in training workshops
09.30 – 10.00	Debrief on presentation oriented task
10.30 – 11.00	Choosing and writing out of phase related focus issue/story for presentation
11.00 – 12.15	Start background posters / scripts / illustrations
12.15 – 12.30	Reflections on day's work
Day 2: Wed.	
09.00 – 09.30	Assessment Rubric for Posters & Scripts / Story
09.00 – 13.00	Complete work on Posters / Scripts / Story
13.30 – 15.00	Reflections on day's work
Day 3: Thurs.	
09.00 – 09.30	Assessment Rubric for presentations / performance
09.30 – 12.15	Rehearsal and recording of Presentations / Performances
12.15 – 15.00	Evaluation & Reflections on day's work

IKHWEZI LETTERHEAD	
Learning through Integrated Language, Life Orientation & Arts & Culture Activities	
Dates	
Time	Days 1&2 12.00 -15.00, Day 3. 08.00 - 15.00
Venue	Primary School
Time	Activity
Day 1	
12.00 - 12.30	Registration, Connections, Norms & Expectations
12.30 - 13.00	Introduction to Workshop Task which promotes learning through Integrated Language, Life Orientation & Arts and Culture Activities
13.00 - 14.45	Development of conflict management scenarios, stories & posters
14.45 - 15.00	Reflections on Workshop Day

Day 2	
12.00 - 14.45	Complete posters
14.45 - 15.00	Reflections on Workshop Day
Day 3	
08.00 -09.00	Warm up for dance /drama /music presentations
09.00 - 11.00	Rehearse dramatizations with appropriate gesture, movement & staging techniques
11.00 - 11. 30	Break
11.30 - 14.45	Presentations
14.45- 15.00	Course Evaluation & Reflections

Workshop Planning Example: Used for Facilitator Training Purposes

ARTS AND CULTURE WORKSHOP PLANNING SCRIPT EXAMPLE		
TOPIC: 1. Registration, Connections, Norms & Expectations		
OUTCOMES: Participants register on arrival; connect with a relaxing, fun activity & decide on what the workshop norms & expectations should be.		
DURATION: 30 minutes		
ACTIVITIES	METHODOLOGY	MATERIALS
Participant completes register and the designs and makes a coloured name tag. Facilitator brings group to the front and asks them to briefly introduce themselves and say what they like & dislike the most about themselves Facilitator asks participants to decide on the workshop norms or ground rules and expectations and lists them	Facilitator assists & directs procedure. Facilitator leads the group connecting activity, discussion & reflection Facilitator prompts participants and lists norms & expectations and displays them prominently as a reminder & focus	Paper, crayons, register, clipboard, pens, scissors, name tag holders, flip chart stand flip chart paper press stick
COMMENTS: This activity is sometimes time consuming as participants arrive late but the facilitator/s need to keep moving on to the next activity so as to save time and latecomers have to catch up		

TOPIC: 2. Introduction to Workshop Task which promotes learning through Integrated Language, Life Orientation & Arts and Culture Activities
OUTCOMES: Participants will be able to demonstrate an understanding of the workshop task that has been introduced by their response followed by an application of the ideas in the following activity

DURATION: half an hour		
ACTIVITIES	METHODOLOGY	MATERIALS
Facilitator introduces workshop task to participants by means of a photograph album book examples, posters, internet & b and a video viewing session of work recorded in former training workshops Ideas and approaches are discussed. Participants discuss possible ideas and strategies for approaching the problem	Demonstration and discussion of possible scenarios suitable for dramatization	Laptop, digital projector, photo album of work from previous workshops and recorded video files of similar work; posters from other workshops internet & book examples guides to making effective posters handouts etc
COMMENTS: Responses to viewing of videos and other AV aids will determine the level of understanding of the participants but group motivation is essential for success and further explanations and demonstrations		

TOPIC: 3 Development of conflict management scenarios & scripts		
OUTCOMES: Based on the viewing and the discussion that follows the participants will decide in their groups what conflict situation they wish to tackle and start writing their stories and scripts to convey the message they wish to record in the most effective way possible		
DURATION: One and a quarter hours		
ACTIVITIES	METHODOLOGY	MATERIALS
Participants will discuss and brainstorm ideas in their groups and develop a scenario suitable for dramatization. They will then plan and write out their stories their posters and their scripts	Group and teamwork work where facilitator has to play the role of motivating, supporting and guiding the participants	Large card, A4 planning paper, crayons, paint, brushes, coloured paper magazines glue, scissors
COMMENTS: Activities 3&4 run into each other and need to be completed fluently so as to save time and achieve the highest quality of work in the shortest possible time. Participants are urged to look for additional support and ideas to bring to day 2		

TOPIC: 4 Poster making & completion		
OUTCOMES: Participants will complete a large colourful eye-catching poster that visually conveys the essence and the ideas they have developed in day one		
DURATION: 2 and three quarters of an hour		
ACTIVITIES	METHODOLOGY	MATERIALS
Participants create a bold, eye-catching design that uses visual symbols and images to convey the message the ideas they wish to dramatise in day 3	Group work where participants work as a team and the facilitator acts as a motivator, guide, supporter to ensure all get & stay involved in the process	Large card, A4 planning paper, crayons, paint, brushes, coloured paper magazines glue, scissors
COMMENTS: Participants should be urged to think about the staging of the drama and come prepared with ideas for their presentations on day 3		

TOPIC: 5 Warm up for dance /drama /music presentations		
OUTCOMES: Participants warm and prepare the body for the dance / drama presentations to follow		
DURATION: 1 hour		
ACTIVITIES	METHODOLOGY	MATERIALS
Participant will do breathing, voice projection, stretching and movement exercised to prepare them for their dramatizations	Facilitator guides warm up activity with breathing, voice exercises, stretching and coordinated movement sequences or choreography	Music 7 CD player
COMMENTS: The facilitator can use this session to suggest and explore possible techniques and methods for dramatizing particular scenarios in terms of staging, movement, voice production etc.		

TOPIC: 5&6 Rehearse dramatizations with appropriate gesture, movement & staging techniques for presentation		
OUTCOMES: The participants will prepare and present and critically reflect on their conflict scenarios through the medium of the visual arts (posters) and dance/ drama / music		
DURATION:		
ACTIVITIES	METHODOLOGY	MATERIALS
The participants explore and rehearse effective ways to present their group's conflict scenarios with attention to detail and the criteria of the assessment rubric	Group work with facilitator support, motivation and guidance	Stage props that have been made and posters to display at back of stage. Video camera to record work for future workshops & educators press stick to display posters assessment rubric
COMMENTS: After the presentation it is vitally important to round off the workshop by reflecting critically on the work that has been presented in terms of the assessment criteria		

Motivation for Funding

DEPARTMENTAL LOGO (header and footer)

**TO: Mr. E M
Manager Teacher Development**

**FROM: Mr. P-P P
Acting Institute Manager: Ikhwezi**

DATE: 26 SEPTEMBER 2011

**REQUEST FOR ACCOMMODATION FOR 30 ACTION RESEARCH
PARTICIPANT/PRESENTERS SHARING FOR A WORKSHOP/SEMINAR
FROM 30 NOVEMBER– 02 DECEMBER 2011**

A. PURPOSE

The purpose of this submission is to seek permission for accommodation for 30 action research participant/school presenter-teams (sharing) during 30 November – 02 December 2011.

B. BACKGROUND

1. This work will help to address the prioritized needs of the educators to promote reading and writing skills as identified by the ANA research
2. This work in line with the CAPS document on the implementation of the learning area
3. The work further addresses the needs of marginalized rural and underperforming schools
4. One of the core activities of Ikhwezi is to capacitate educators to effectively implement the curriculum and at the same time to empower them to become reflective practitioners and lifelong learner and researchers as indicated by the seven roles of the educator. The work being covered in this action research project will be accomplishing these objectives spelt out by the policy documents that guide our work.

C. DISCUSSION

1. I have been training many numerous educators throughout the province of KZN Since 2001 in the implementation of the National Arts and Culture Curriculum Statements
2. The weakness of this system has been the lack of follow through and gathering of evidence of the implementation being carried through to the classroom and the

learner benefiting from it. This project will provide the institution, the schools and the educators with this evidence which will form very valuable teaching and learning resources.

3. It is necessary to fully empower a body of educators trained in greater depth to promote the critical areas of literacy to act as future leaders in this field in the province.

D FINANCIAL IMPLICATIONS

Allocation of funds from the Skills Budget is to be utilized for this purpose.

Accommodation for 30 educators for 3 nights with packed lunches: R85, 000, 00

Breakdown of costs:

R75.000.00 – Dinner bed & breakfast for 30 persons for 3 nights & transport to venue & back

R5.000.00 – Packed lunches for 30 persons for 1 day and 70 persons (presenter teams' guests) for 2 days

R5.000.00 – Gifts for presenters & publication

E. RECOMMENDATIONS

It is recommended that this programme is approved / supported as it will benefit the establishment of the Professional Learning Communities (PLC) as envisaged in the Integrated Strategic Planning Framework for Teacher Development and Training in South Africa (2011-2025). The establishment of these PLCs in the scarce subjects will form a valuable contribution towards assisting educators with the overall improvement of the learners' academic performance.

MR P-P P
ACTING INSTITUTE MANAGER – IKHWEZI

DATE

SUPPORTED / NOT SUPPORTED / WITH FOLLOWING AMENDMENTS:

DR BP M
MANAGER: TD

DATE

SUPPORTED/ NOT SUPPORTED/ WITH FOLLOWING AMENDMENTS

MR E

DATE

SGM: CURRICULUM MANAGEMENT & DELIVERY

APPROVED/ NOT APPROVED/ WITH FOLLOWING AMENDMENTS

N S.P.S PhD

HEAD OF DEPARTMENT-EDUCATION

DATE

Appendix H: Magazine Articles

2008 Article

Our New Arts and Culture Facilitators and Classroom Implementation Adventures

Last year we were subjected to a range of really interesting and enjoyable activities by our latest batch of new facilitators at their test course. An enthusiastic group of Durban based Arts and Culture facilitators attended this workshop as participants to support and assist them. I think the highlight of this was the dance slot directed by L M. One of her groups, our talented and experienced facilitators, gave a ballet presentation.



Besides the usual introductory workshops, which are always in great demand, the Arts and Culture unit has extended a tendency started at Silimela Primary School with the exhibition of the learners work that we were invited to attend and photograph. Their educators had managed to get their learners to produce work that was really varied and exciting. The artefacts were created as a result of a series of 'in house' workshops we did at the school where we taught a range of crafts including ceramics, paper mache and mask making. We have now embarked on a new, promising and fascinating adventure. We have been invited into the schools to record the work of the learners given as a result of their educator's workshop acquired skills and knowledge.

The last two years have proved something that I suspected all along that the learners, given half a chance and plenty of motivation and capable guidance are able to produce work that is intrinsically far more exciting and dynamic than that of their educators done at their training workshops. Besides the comprehensive photographic record the Arts and Culture Unit has of the educators and their learner's arts work we now have a growing videotaped collection of theirs and their learner's puppetry, drama and dance productions. M Z's School, in Umlazi and B M's, at Madadeni are examples that immediately spring to mind although there are many more. Their learner's work has been made into a video production and burnt onto a disk to form part of their reference bank.

I recently visited Madadeni to video tape and record Bongani's school concert. The most outstanding item on the programme, which consisted of warm up routines, line dancing and creative jazz dances, was the soft shoe shuffle dance. The learners made stunning top hats to be used as an integral part of the dance. Shakeel Isseri and his father Ravi have a Classical Indian Music school. They contributed to the success of this event as they managed to get the learners to participate with great enthusiasm and enjoyment in their very interesting and informative item.

2009 Article: A Special Relationship

Primary School in Rural Ugu: a Special Relationship

Arts and Culture Unit: Ms. B.M. Braby Peat (Stella)

Introduction, Context and Background

As a result of a Life Orientation workshop done with a colleague

Secondary School in April 2008 I met the professional development co-ordinator of Primary Mrs. R N. She approached me after the section I had completed on fitness dance and requested a workshop on Arts and Culture dance and music. A request like this is a coordinator's dream as planning of resources and activities can be targeted to meet specific needs. Our first workshop at the school was done in September of 2008. The school then requested another workshop on the Visual Arts and I negotiated with them to do my 'tried and tested' introductory workshop which focuses largely Visual Arts but integrates all four arts. I was not able to do this workshop until September of 2009 due to financial constraints and my involvement with our accredited Facilitation Skills workshops and assessment.

Future Plans:

I plan to return to the school in August of 2010 to give the school another Visual Arts (painting) and Performance Art workshop which will form the basis of a focussed research and classroom development programme. The work the learners manage to do as a result of the educator's training will be recorded and a DVD will be created. The recorded work will be discussed for the purposes of my Doctoral study. R N will also present her school's work at our Arts and Culture Seminar in April of 2011.

The Workshop Focus

It is the very accomplished and lively work that the educators did at the 2009 workshop that I want to focus on in this article. The visual arts and drama together with the work done at the first dance and music workshop will lay the foundation of further work I will do with them this year (2010).

The Work of the Four Groups

I asked them to create simple, short, lively and humorous stories that would lend themselves to dramatisation. The four presentation headings were; “Yawning is Contagious”; “Beauty and the Beast”; “Healthy Food” and “Busy Hands”. The first two stories dealt with contemporising and individualising well known children’s stories whilst the second two dealt with health and moral issues in a light hearted, entertaining and memorable way. The educators decided on the story line, wrote the scripts, composed the background pictures and created small rudimentary puppets to act out the stories behind a theatre consisting of a red cloth draped over upturned desks. I use this workshop as it is an ideal way to teach basic skills and knowledge in each of the four arts in an integrated fashion.

The Scripts, the Background and the Puppets: Yawning is Contagious:



Beauty and the Beast:



Healthy Food:



Busy Hands:



What static photographs cannot convey is the creation of a fantasy world with funny and delightful voices in song and graceful, expressive bodies in dance or the general quirkiness of the fantastic stories each told in their own inimitable fashion.

In the first play, for instance where a baby gets eaten by a frog who gets eaten by a snake who gets eaten by a bird and so on each animal eating one smaller than itself until at the end the largest one (a crocodile) yawned and let all of the swallowed ones out.

The second is set in a contemporary African scene much like the surrounding area of Ugu. Beauty will not consider marrying the ugly beast who needs someone to look after him now that his mother is too old to cook until she undergoes a dramatic change of mind after he rescues her from the fierce clutches of a tiger.

The third play is about Zodumo who sets out to take a really healthy basket of fruit to her friend but is furious when she finds it empty after each of the forest animals in turn has helped themselves to it.

The last play is about Mrs. Mabasso who lives in Botshabelo and has to save the mealie seed, plant it, tend and reap them, grind the dried seeds and make the porridge all on her own as none of her family will help her, each giving a different lame but inventive excuse. When they all want to eat some of the delicious porridge she refuses to give them any and reminds them that they did not want to help her when she was doing all the hard work.

2010 Article: An Action Research Workshop

A WORKSHOP AS A BASIS FOR RESEARCH: PRIMARY SCHOOL: DOMBASA: UMGUNGUNDLOVU

Arts and Culture Unit: Ms. B.M. Braby Peat (Stella)

Introduction, Context and Background

L M is one of the members of our Arts and Culture's Trained Facilitators. She is a teacher at Primary school and has agreed to participate in my doctoral study of the potential of the Arts in education to deliver the transformation envisaged in the Critical Cross-Field Outcomes of our curriculum. As part of this project she co-ordinated a workshop in her school and invited what I thought would be a small group of educators from the surrounding schools. When we started the workshop somehow the news spread in the area and more than double the enthusiastic participants originally envisaged and catered for arrived. It is a huge challenge to complete the amount of work they need to cover in order to render the workshop results a success. It is a tribute to the extraordinary tenacity and enthusiasm of the educators that they miraculously managed to complete the work and perform successfully in the very limited and interrupted time they had.

Research Focus

I briefly explained to participants that I was keen for them to volunteer to as research participants and what this would involve. This being that they would do the workshop activity with their learners so that I could video record the learner's work to research and record the transformative impact, challenges and triumphs they experienced in the process of implementing the selected Learning Outcomes and Assessment Standards. I had expected to be working with Lamlile class at S but another two of her colleagues indicated their interest in participating. I was then really amazed to hear that four of the participating school wanted me to do the research with them as well.

Workshop Results

Four groups of approximately five to six educators presented short plays by the end of the workshop. They chose touching, humorous and quirky stories that illustrated South Africa's past and present realities as the Policy Document's Organising Principles asks

them to do. Briefly the four stories were about; a granny speaking to her grandchildren who wanted to know why they were living in such a deteriorating house when other houses were so much smarter and she told them it was because they were poor and that they must work hard at school so that they could get a good job to afford a better house; a policeman chasing a man for his 'dompas' whereas all he really wanted to see was his identity document and the current struggle for power between the COPE leaders and the 2010 Soccer World Cup and how a tearful Benny Mcarthy was left out the team.

Some of the work



Appendix I: Learner responses to project

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Nomusa PHUMLA

1. When I was twelve yrs of age what motivated me then was "Sarafina". I used to watch "Sarafina".
2. It the way others who first came in. I used to watch them play so I decided to take my chances.
3. I was scared for the first time but I got used and got relaxed in Nomusa's shoes.
4. I haven't had any challenges because I think acting is in me and I am now relaxed.
5. I have gained more knowledge around the career of acting and more confidence.



Sboniso

1. When I was very young. When I was grade 4. When I started a lot of people did comment on me so I developed interest
2. It has been my dream to act but at school opportunities has been scarce so when I heard of this drama, I decided to take this opportunity
3. I was happy though I also felt anxious. I hoped to do my best.
4. Expressing myself in English. I am not a but I realised that it needed a lot of practise
5. I have been able to display my talent and I hope people will make use of it.



Shezi

1. When I was still young.
2. When I heard of the drama at school and I felt I needed display my potential and to develop in it as well. I also watched different actors performing and loved it.
3. I felt happy and I did enjoy it.
4. No challenges.
5. Confidence and being aware of the social concerns.
6. I would like to perform in other dramas that may follow. I also would like to get a qualification in speech and drama so that I would be able to perform in TV soapies and plays.

Nomathembe

1. last year, watch yourself on T.V., a character, costumes & makes.
2. You did in auditions in order to be selected.
3. Scared and excited, afraid of your failure was also a threat
4. Judge yourself that I'm going to fail
5. Fitness, expression of the emotion
- 6.
- 7.

Sphiile

1. ~~first~~ The first time I started acting
2. Changing of character
3. Nervous,
4. Voice projects and rehearsal moves
5. External use of facial expression, and use of language.
6. No plans at the moment, just playing for fun.

Ninienhla

1. When I was young, I also take in drama in my community
2. I ~~ask~~ Ask to join the group, not auditioned
3. Excited and lot of confidence.
4. For my major challenge is voice projection
5. When you must exercise before you act, projection of a voice, to face the audience when you act.
6. I would like to see myself performing even in TV drama and films

Mkhise Neluthando

1. When I was in Grade 4,
2. Passion and self-confidence. Like watching movies & drama, felt the love of acting
3. Best actors Will Smith; Sibusiso Dlomo in Generation
4. Scared, Failure
5. Some shyness, the script, forgot lines its hard to fit in the shoes of the role.
6. Self-confidence, togetherness and spirit
7. Future plans - see yourself in Soaps, like Gen, Rhythm & shooting overseas
- 8.