An Evaluation into the implementation of the Arts and Culture Learning Area in Bizana Schools of the Eastern Cape Province

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DECLARATION OF ORIGINALITY

This work titled: An Evaluation into the implementation of the Arts and Culture Learning Area in Bizana Schools of the Eastern Cape Province, represents my original work and has not been submitted in any other form to another university. All the resources used or quoted have been acknowledged in the text and by means of references.

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LIST OF ACRONYMS

ACLA – Arts and Culture Learning Area
C2005 – Curriculum 2005
CASS – Continuous Assessment
DoE – Department of Education
GET – General Education and Training
LA – Learning Area
NCS – National Curriculum Statement
LTSM – Learner-Teacher Support Material
NQF – National Qualifications Framework
OBE – Outcomes-based Education
RNCS – Revised National Curriculum Statement
SAQA – South African Qualification Authority
SES – Senior Education Specialist
SMT – Senior Management Team
TV - Television
Abstract

“Arts in education are arts that play a radical different role in the open classroom than traditional school. Arts are the real business of reading, writing, math or science” Siberman cited in Mark, (1995:160).

This view by Siberman sharply contrasts with my observations in my school. During CASS moderation sessions, teachers bring learner portfolios with no learning activities, others prefer to teach learning areas they are qualified for rather than teaching Arts and Culture because they have no background knowledge in Arts and Culture. The question I wrestled with was: what could be the challenges faced by the Arts and Culture teachers given the fact that training has been conducted since the inclusion of the learning area in the curriculum from 1999 to date? In an implementation evaluation study that I conducted among four schools in the Bizana Area of the Eastern Cape Province, I found out through participant observation, questionnaires and interviews from four sampled senior phase teachers, that some of the participants have stopped teaching Arts and Culture in their schools because ‘they do not know what to teach’. Through the use of a thematic content analysis approach, I found out that many teachers complain about their lack of background knowledge of the art forms and that there is limited time provided in the timetable to teach this learning area. Seemingly, there are still challenges in the implementation of the learning area in this district. The results indicate a serious need for formal training of the Arts and Culture teachers with proper qualifications in more than one art form.

Keywords: evaluation, implementation, Arts and Culture Learning Area, Curriculum and thematic content analysis
CHAPTER ONE

INTRODUCTION TO THE RESEARCH

1.1 BACKGROUND TO THE STUDY

The study is an ongoing project towards a degree of Master in music education. In this study I seek to highlight challenges that Arts and Culture teachers are faced with in the Bizana District of the Department of Education (DoE), with a view to finding solutions. The Bizana district is one of the previously disadvantaged districts in the Eastern Cape Province comprising of rural areas. The Arts and Culture Learning Area dates back to 1997 and was introduced as an examinable learning area in Curriculum 2005. It was phased in from 1998 to its full implementation and operation in 2005 as a curriculum of the twenty first century and became known as the National Curriculum Statement of the South African education system.

Educational reforms in South Africa also impacted on the learning area and all others, resulting in the revision of Curriculum 2005 to Revised National Curriculum Statement (RNCS) in 2000. These changes were effected for various reasons and included vast implementation problems and inadequacies in the training of teachers. The implementation of the RNCS took two stages, firstly, processing of the changes where the term RNCS was applicable and secondly, implementation and operationalisation of the changes as the National Curriculum Statement (NCS). To date the curriculum is implemented as NCS. Training in NCS for senior phase teachers started in 2005, with a total of seven three-day sessions, all of which I have attended.
The Arts and Culture learning area combines four art forms, namely, music, drama, dance and visual arts. All teachers in the senior phase of the General Education and Training (GET) Band involved in the learning area are expected to teach the four art forms. The implementation of the learning area at school level is guided by the Policy Guidelines of Arts and Culture which include: features, principles, purposes, outcomes, assessment standards and assessment guidelines in order for the teachers to succeed in the implementation of the learning area in their schools and classrooms. I found the stated purposes for the introduction of the learning area in the school curriculum relevant, essential and realistic in that they express notions of exposing learners to “integrity of existing traditions and conventions”; opening up avenues for learners to develop “inclusive, original and contemporary South African cultural expressions,” and engaging learners with global trends for competitiveness with the rest of the world (Policy document 2002:5).

However, plausible as these stated objectives for the Arts and Culture learning area are, findings of the study reveal serious discrepancies in the implementation of the learning area in the selected district. Results from these findings indicate serious challenges faced by teachers involved, to an extent that learners in the situated schools complete their senior phase education with inadequate and serious lack of knowledge and skills as they proceed to the next level in the education system. More so that culture expresses itself through the arts with the intention to develop creative, innovative, responsible citizens who promote nation-building in line with the democratic values as stated in the constitution of South Africa (ibid, 2002).
1.2 MOTIVATION FOR THE STUDY

Having read and understood the policies and purposes as to why the South African Government through the Department of Education, decisively included the learning area in the curriculum, as an arts and culture teacher, I became interested in the notion of the learning area aiming at developing creativity and skills of learners. I curiously embarked on a low key observation of how we were (as Arts and Culture teachers) translating the sentiments stated above in the classroom. I found not only myself but other Arts and Culture teachers in and around my school lacking. Siberman emphasizes the importance of including the arts and culture as a learning area in the South African Education when he says:

“Arts in education are arts that play a radical different role in the open classroom than traditional school. Arts is the real business of reading, writing, math or science” (Siberman cited in Mark, 1996:160).

The views expressed by Siberman sharply contrast with my observations in the Bizana district schools. During continuous assessment (CASS) moderation sessions, teachers bring learner portfolios containing no learning activities while others prefer to teach learning areas that they are qualified for rather than teaching Arts and Culture because they have no background knowledge in Arts and Culture. This action prompted my curiosity because their situation was similar to mine who I was employed as a mathematics and science teacher in my school and I was requested to teach Arts and Culture since I was a new teacher.
1.3 PROBLEM STATEMENT

Eleven years after the inclusion of the Arts and Culture Learning Area in the curriculum, teachers of this learning area still do not know what to teach. Numerous workshops for Arts and Culture educators have been conducted and continue to be conducted by the Department of Education, yet, teachers admit to not knowing and comprehending what the content of the learning area is.

1.4 THE AIMS OF THE STUDY

This study aims to evaluate the implementation of the Arts and Culture Learning Area in selected Bizana schools. In order to accomplish this, the following objectives will be realized:

1. To assess to what extent the goals of the Arts and Culture Learning Area are being achieved.

2. To identify the challenges encountered by Arts and Culture teachers in the implementation process.

3. To suggest means by which these challenges can be met.

1.5 RESEARCH QUESTION

The question I seek to address is: what could be the barriers that inhibit the Arts and Culture teachers in achieving the expected goals given the fact that training has been ongoing since 1999 to date?
1.6 RESEARCH METHODS

Levy and Lemeshow (1991) explain the purpose of the methodology section as providing the reader with information on the methods used in designing the samples, obtaining the data, preparing and processing the data as well as the analysis of data. While echoing Levy and Lemeshow (1991), Buckingham and Saunders (2004:15) emphasize the difference between methods and methodology thus: ‘methods’ are normally reserved for the technology of the research, the actual tools by which data are gathered and analyzed, while ‘methodology’ refers to the logic or philosophy of conducting research. In this section of the research I focus on how the research was conducted. In so doing I explain the research approach, design, tools for data collection, sampling and data analysis that I have found appropriate and useful in investigating the phenomenon.

1.6.1 Research approach and design

The qualitative approach in conducting this empirical research is anchored on ideas espoused by a variety of scholars. In giving the historical account of suitability of qualitative methods for process evaluation studies, I am influenced by Rist (1995) in my choice of qualitative methods. He explains that when implementation became a problem, process evaluation emerged and qualitative methods were found much better suited to process evaluation than quantitative methods. On the one hand, Dooley (1984) maintains that qualitative research is invariably conducted in the field, that is, in the place in which the subjects normally conduct their activities.

Meanwhile, Vockell and Asher (1995) emphasize the effectiveness of qualitative methods in enabling the researcher to learn about the participant’s personal feelings and views of activities. This is further explained by Sprinthall, Schmute and Siros (1991) who suggest that data in qualitative research are made of written descriptions of
people, opinions, attitudes and environments or a combination of these. Such ideas as explained above helped me in primarily describing and understanding the social actors themselves while explaining their behaviour. Furthermore it assisted me in studying human action from their perspective.

The research design underlying this study is evaluation. Neuman (2006:543) states that “evaluation can be quantitative or qualitative involving existing statistics, experimental design, surveys, historical documents or field observation”. His context of evaluation as qualitative and involvement of historical documents and field observation influenced my choice of qualitative evaluation. Neuman further explains evaluation research as a research that “tries to determine how well a program or policy is working or reaching its goals and objectives”. In the case of my research, sampled schools from the Bizana district are places where implementation of Arts and Culture learning and teaching is continuously occurring. Consequently, qualitative methods were useful in understanding and describing the teaching and learning actions of the teachers and learners.

1.6.2 Data collection tools

The multiple tools of collecting data were used to measure effectiveness of the implementation process from different angles. This also helped me to ensure validity and reliability as I found some of the results similar regardless of the variety of tools used. Data was gathered by means of structured questionnaire in the case of three Arts and Culture Learning Area teachers and their three school principals, teacher portfolios of ACLA classroom practice in the case of four teachers, a semi-structured interview in the case of the Senior Education Specialist, informal interviews with two principals and one teacher and an observation checklist for all teachers.
1.6.3 Sampling: Purposeful sampling

In explaining purposeful sampling Zhang (2007:52) defines this sampling as a “subjective selection of sampling location based on professional judgment using prior information on the sampling site, visual inspection and/or personal knowledge and experience”. The respondents of this study have been selected purposefully from my knowledge of their involvement in the implementation and teaching of the Arts and Culture Learning Area. Sprinthall, Schmute and Sirois (1991) who in turn, are echoed by Vockell and Asher (1995) refer to population as the entire group of persons, things or events that share at least one common trait. Enlightened by the ideas expressed above, I decided on a target population that “conforms to the research objectives” Buckingham and Saunders (2004:52). Consequently, my study sample included one Senior Education Specialist, four principals and four teachers as a population that enables me to identify challenges encountered by Arts and Culture teachers in the implementation process as they are charged with the task of successful implementation of the learning area in the schools.

1.7 DATA ANALYSIS: THEMATIC APPROACH

In analyzing the data I used a thematic content approach, drawing ideas and comments from Wilkinson and Birmingham (2003) who define thematic content analysis as a process that focuses on the number of times a word, theme or issue emerges, wherein meaning is applied to that data. In this context, Palmquist (1993) cited in Babbie (2008:422), emphasizes the approach as one of the principal approaches to analyzing qualitative, textual data emerging from a multiplicity of streams such as: words, phases, books, book chapters, essays, interviews and speeches as well as informal conversations. Such views helped me in sorting out and eliciting data emerging from observation, questionnaires, and books. Equipped with these views I managed to sort out and arrange data according to themes on the basis of the number of appearances of a word and/or concept within a phrase, sentence, and paragraph.
1.8 ETHICAL CONSIDERATIONS

The participants in this research were not coerced to participate but were requested to fill in a consent form, Appendix 4. The sample of the study does not include learners; however, I make reference to them in the context of the teaching and learning of Arts and Culture in the classroom. Also, participants will not be identified by names and their rights to confidentiality and anonymity are contained in the informed consent form for ethical considerations.

1.9 OUTLAY OF CHAPTERS

Chapter 1 addresses the whole study reflecting the details about: the background, motivation, problem statement, research question, aims and objectives, data collection tools ensuring reliability and validity of data and sampling and population of the study. The ethics are also outlined for considerations. In Chapter 2, I review the literature of existing scholarship that supports this theory as well as literature on the evaluation of curriculum implementation looking at all aspects involved in the implementation process such as principles, features and practice. Also, critical theory paradigm that frames and support theory ideals of reflexivity (in so far as it criticises itself as well as its subject matter) is discussed. Chapter 3 describes the ‘how’ part of conducting the study as it was carried out in sampled schools. This chapter clarifies the methods used, research approach, design, sampling data collection tools and analysis of data. Chapter 4 deals with data presentation and analysis; data is presented, categorized into themes and summarized. The emerged themes are analyzed for further recommendations. Lastly, Chapter 5 consists of the summary of the findings as well as conclusions and recommendations.
CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 INTRODUCTION

In this chapter I firstly give a brief description of the theory that informs this research. Secondly, I review literature of existing scholarship that support this theory as well as literature on evaluation of curriculum implementation looking at all aspects involved in the implementation process such as principles, features and practice. Ganzeboom and Nagel (2006) conducted a case study on global research compendium on the impact of the arts in education, in which they aimed to evaluate the implementation of the subject Arts and Cultural Education 1 in the Netherlands. They further indicate that the core of the subject is the participation of younger people in cultural activities such as visiting an exhibition or a concert: so students should experience culture. The arts and Cultural Education 1 in Netherlands was introduced in 1998 at the senior school level of general secondary education and pre – university education. The Arts and Cultural Education 1 has an examination that goes by the name of ‘arts portfolio' which consists of reports of the cultural activities, reports of the thematic studies and the results of practical work. In this project the student gives his or her views on choices, experiences, preparing a report or giving a speech for the supervising teacher. Practical arts activities like singing, dancing and so on, form a small part and are meant to support the preparation and digestion of cultural activities, but they are not ends in themselves.

The main purpose of Arts and cultural Education 1 differs from the South African purpose of Arts and Culture learning area. In South Africa the learning area provides a general education in Arts and Culture for all learners in the Intermediate and the Senior
Phases; exposure and experience for learners in Dance, Music, Visual Arts, Crafts, Media and Communication, Arts Management, Arts Technology and heritage. My focus was on Arts and culture in the Bizana district that is aimed at indicating the added challenges that Arts and Culture teachers and schools in rural areas face in implementing the learning area and also to focus attention on change processes that will ultimately encourage teachers to continue teaching the subject contrary to the adverse effects and results of not teaching the subject to the learners.

The study is located in the critical theory paradigm as it is framed and supported by social science’s critical theory ideals of reflexivity, in so far as it criticises itself as well as its subject matter. Also, one of the goals of the research is to uncover and demystify events, such as identifying challenges that inhibit implementation of Arts and Culture in the suggested district, Bizana. Furthermore, the research uses critical processes to uncover the real fibre in the structuring of evaluation implementation of the learning area in the identified district schools in order to help change conditions of the process and practices for a better implementation of the learning area. In this regard, the theoretical ideas of Fullan on change processes as a practice, frame this study. Fullan states that, “the processes beyond the adoption of the change are more intricate, because they involve more people, and real change (as distinct from verbal or non-paper decisions) is at stake. He further posits that several definable aspects of classroom would be altered and changes would likely occur in curriculum materials, teaching practices, and beliefs, also understandings about the curriculum and learning practices. Furthermore Fullan views implementation as the means to accomplish desired objectives. He further explains that, in the implementation process, if the change is a potentially good one, success such as improved students’ learning or increased skills on the part of teachers will depend on the degree and quality of change in actual practice”.

In other words my approach to evaluation of the implementation of the Arts and Culture Learning Area focuses on change processes as of the utmost importance.
Fullan (1983:216) defines implementation as “the process of putting into practice an idea, programme or set of activities which is regarded as a particular way to bring about a change”. Fullan further explains details of implementing the change as potential alterations in materials, approaches, structure, assessment procedures and beliefs. Echoing Fullan’s view, Chikwama (2006:5) refers to implementation as a “process of altering existing practice at the classroom and school level with regard to a new programme in order to achieve more effectively certain desired learning outcomes for students”. These statements directly reflect curriculum implementation changes currently underway in South Africa as contained in Policy Document (2009). This Policy Document gives details of data collected from curriculum implementers (teachers and subject advisors) regarding problems and challenges of the NCS. Also, this Policy Document tabulates recommendations and findings some of which overlap with those of my research, which I further discuss in Chapter 5.

Other critical theory scholars like Leithwood cited in Tshabalala (2004:4) emphasise behavioural changes as anchors of the implementation process. In this sense Leithwood (ibid) explains implementation as a “process of behavioural change in directions suggested by an innovation”. In the case of my study some of these sentiments are expressed in such changes as: change of the learner support teaching materials and the design of these materials; replacement of the teacher-centred approach by a new approach, Outcomes-Based Education (OBE) that is learner-centred and activity-based. Also, new types of assessment such as formative assessment that builds up to summative assessment have been introduced.

2.2 IMPLEMENTATION EVALUATION

Carl (2009:152) defines implementation evaluation as the “evaluation of the extent to which curriculum anticipations become a reality”. Evaluation of the activities that occur
when a curriculum is implemented in classrooms is called program evaluation, Pratt (1994:297). He agrees with Brainard (1996:5) who views effective program evaluation as “the systematic process that focuses on program improvement and the renewal and on discovering peaks of program excellence”. I have focused on evaluation of the implementation of the Arts and Culture Learning Area to check whether there are any shortfalls in the implementation of the Learning Area according to its basic principles.

Various leading evaluators cited in Nevo (1995:10) such as: Scheerens and Bosker (1997); Tyler (1950); Cronbach (1963); Stufflebean (1969) and Alkin (1969) further define evaluation as “the process of determining to what extent educational objectives are actually being realised”. One of the evaluators, Simons had conducted a study to test a program between trained and untrained teachers in a curriculum innovation in which she discovered that the evaluation process is “time-consuming”, Simons (1987:11). She realised that the importance of evaluating a programme is not about time frame but “constructive feedback”, (ibid). This statement relates to my study as it was concerned with the progress of the implementation irrespective of time factor.

The above definitions give light to the one important goal of evaluation, namely, program improvement for effectiveness of its implementation. To this effect, a full comprehension of what evaluation is and what its purpose and function are is of utmost importance, particularly to those directly involved in the implementation process, such as the teachers and learners in the classroom environment, Nevo (1995:10) in describing function of evaluation asserts that its function is “to improve teaching performance of a teacher since evaluation provides teachers with feedback about the way they teach and the way learners learn for an improvement”. In the context of South Africa, I believe it is essential that I give a historical background to the existence of the ACLA within the NCS for an understanding of where the implementation challenges emanate from and why curriculum evaluation is therefore, a necessity. Based on Nevo’s
description of the functions of evaluation I found it necessary to evaluate the implementation of arts and culture learning area to: assess a level of achievement of its goals, identify existing challenges and suggest means on how these challenges could be met for an improvement.

2.3 CHANGE OF CURRICULUM IN SOUTH AFRICA

2.3.1 Historical background of Curriculum 2005

“South Africa has experienced unparalleled changes since the transformation from the apartheid regime to a democratic form of government in 1994”, Pretorius (1998: v). He further explains that, the change was not only politically driven but educationists, policymakers and business leaders of the world ascribe the educational transformations to various factors such as global economy, technological inventions and organisation of work. The South African education system needed to accommodate global economic competitiveness and technological change as well as trained corps of workers who could handle changing technology more effectively. In turn, this implied a greater need for the employment of highly skilled workers and this pressurised the country for economic competitiveness; namely, high performance work organisations that needed more skills and abilities from employees.

In addition to Pretorius’ view one of the main reasons for a curriculum change, was “to redress the educational wrongs of the Apartheid years within a democratic framework of justice, civic responsibility, equality of opportunity, tolerance and stability (Cishe, Twani & Mabovula 2004:16). Furthermore, they indicate a few of these wrongs such as: high rate of failure among black school children linked to widespread poverty and social alienation, coupled with a lack of provision for over one million children. With these
characteristics as outlined above, curriculum reform in South Africa became a priority to align education (in the schools and tertiary institutions) and training (in the workplace), hence the South African Qualification Authority (SAQA) Act 58 of 1995 and the National Qualifications Framework (NQF). The former and the latter served to align and accommodate qualifications and skills acquired by both formal and informal means. In this regard C2005 with its emphasis on acquisition of knowledge and skills through the Outcomes-Based Education (OBE) approach was born in 1997. It was viewed as a curriculum of the twenty-first century to educate learners in and out of schools to prepare them for the ‘technological world and for economic and global competitiveness’ (Policy document: 1995).

2.3.2 The main features of Curriculum 2005

Curriculum 2005 was anchored by the following design features: eight critical outcomes, sixty six specific outcomes, assessment criteria, range statements, performance indicators, phase organisers and programme organisers. There were eight learning areas, namely, Language, Literacy and Communication; Mathematical Literacy, Mathematics and Mathematical Sciences; Natural Sciences; Technology; Human and Social Sciences; Arts and Culture; Life Orientation and Economic and Management Sciences, and each learning area had its specific outcomes. The Arts and Culture Learning Area was introduced as an examinable learning area in Curriculum 2005.

The curriculum change led to the change of teaching methods introducing Outcomes-Based Education (OBE) as an educational approach. This approach aimed not only to increase the general knowledge of the learners, but to develop their skills, critical thinking, attitudes and understanding. Assessment would be ongoing and not exam-driven, meaning that learners’ progress would be monitored continuously. Both educators and learners were able to determine whether these outcomes had been
achieved. Curriculum 2005 was implemented in Grades 1 and 7 in 1998.

2.3. 3 Revision of Curriculum 2005

Curriculum 2005 had implementation problems in a number of areas, administratively and at school level. The Task Review Committee was appointed in 2000 by the then National Minister, Kader Asmal, to revise Curriculum 2005 through a consultative process with all relevant stakeholders (teachers, departmental officials and unions). The Committee’s findings revealed several weaknesses with regards to: overemphasis on planning; time constraints with regard to teaching and learning; curriculum overload; confusion with terminology; difficulties with language used in documents, lack of guidance and direction on curriculum content, and many others, (Revised National Curriculum Statement booklet, 2003). On the basis of the Review Committee’s findings, Curriculum 2005 was strengthened and streamlined into the Revised National Curriculum Statement (RNCS) emphasising, amongst others, principles of OBE and the values of the constitution. Consequently in 2005 the RNCS was implemented. Its implementation was in two stages, firstly, during the processing stage of the changes the term RNCS applied to refer to the education system and secondly, during the implementation and operationalization of the changes the term National Curriculum Statement (NCS) was used.

The NCS has the following design features: seven Critical and five Developmental Outcomes that were inspired by the Constitution and developed in a democratic process. These outcomes include creative skills that enable a learner to think and communicate effectively as a responsible, sensitive and productive citizen. The NCS has eight learning areas in both the Intermediate (Grades 4 - 6) and Senior (Grades 7 – 9) Phase. These are Languages, Mathematics, Natural Sciences, Social Sciences, Arts and Culture, Life Orientation, Economic and Management Sciences and Technology.
Each learning area has its learning area statement that gives details about the learning area, which includes information about what makes each learning area unique. Also each Learning Area has Learning Outcomes and Assessment Standards.

In turn, the Learning Outcomes specify the core concepts, content and skills to be taught and learnt in each grade level and the Assessment Standards describe the level of knowledge and skills learners should achieve in each grade. In the NCS version, the achievement of an optimal relationship between integration across Learning Areas (where necessary and educationally sound), and conceptual progression from grade to grade, are central. Furthermore the NCS aimed at promoting commitment as well as competence among teachers, who would be responsible for the development of their planning. There are still three levels of planning that are newly designed. They are; a learning programme (planning for the whole phase), Work Schedules for a grade for a year and Learning Units for single or group activities. The term learning area is a new concept that came with C2005 where previously the term subject applied. In this scenario, three new learning areas – Technology, Economic and Management Sciences, Arts and Culture were introduced. Other subjects were renamed into learning areas. I now focus my attention on the Arts and Culture Learning Area which I discuss below.

2.4 DEFINITION AND PURPOSE OF THE ARTS AND CULTURE LEARNING AREA

Arts and Culture is a learning area that combines four art forms, namely music, dance, drama and visual arts (Policy document: 2002). The main purpose of the learning area indicated in the learning area statement is to provide a general education in Arts and Culture for all learners in the Intermediate and the Senior Phases. Arts and Culture intends to provide exposure and experience for learners in Dance, Music, Visual Arts, Crafts, Media and Communication, Arts Management, Arts Technology and heritage.
The learning area seeks to expose learners to a variety of African and other classical Arts and Culture practices for the integrity of existing traditions and conventions, and to open up avenues for learners to develop inclusive, original contemporary, South African cultural expressions and engage with trends from the rest of the world (Policy document: 2002).

Arts and Culture contributes to a holistic education for all learners by creating opportunities for learners (ibid) to:

1. Develop a healthy self-concept
2. Work collaboratively and as individuals
3. Acknowledge and develop an understanding of South Africans rich and diverse cultures and heritage
4. Develop practical skills within the various art forms
5. Respect human value and dignity
6. Develop lifelong learning skills in preparation for further education and work.
7. It strives to enable all learners to achieve to their maximum ability. The outcomes encourage a learner–centred and activity-based approach to education.

2.4.1 Features of Arts and Culture Learning Area

In this section I discuss the features of the Arts and Culture Learning Area (ACLA) and these are the learning outcomes and their assessment standards. ACLA has four learning outcomes that overlap and do not operate in isolation. They deal with the following:
LO 1: creating, interpreting and presenting artworks.

LO 2: reflecting on cultural practices and Arts activities.

LO 3: participating and collaborating in Arts and Culture activities.

LO 4: expressing and communicating through visual art forms.

Within each learning outcome there are a number of Assessment Standards that set the minimum requirement to be achieved by the learners in each grade. They allow the teacher to be creative in the way the Assessment Standards are interpreted and extend the Assessment Standards to cater for the different needs in the class. The Assessment Standards can be addressed at the same time across and within the learning outcomes through integration. Having understood what arts and culture is about, its purpose and features, we need to know and understand the elements of curriculum that are necessary for an effective implementation process, so that we become clear about who and what to evaluate.

2.5 THE ELEMENTS OF CURRICULUM IMPLEMENTATION

Curriculum implementation as suggested by Glatthorn and Boschee (2006) can be expected if the Departmental Officials who are the curriculum planners can see to it that:

1. Teachers perceive the need for the new curriculum.

2. The curriculum changes are not unduly complex and are clearly explained to teachers.

3. Quality materials supporting the new curriculum are made available to teachers.

4. Previous attempts in the districts to change curricula have been successful.
5. Principals are strongly encouraged to take responsibility for implementing the new curriculum in their schools and ensure that teachers are given necessary training.

6. Teachers have had substantial input into the new curriculum and are provided with the necessary staff development.

7. There is a strong school board and community support.

8. There is a carefully developed implementation plan that makes specific provisions for monitoring implementation.

9. Administrators take the necessary steps to prevent and respond to the problem of overload when teachers feel overwhelmed and overworked in implementing the new curriculum.

10. Principals play an active role in advocating and supporting the new curriculum.

11. Teachers have an opportunity to share ideas and problems with each other and receive support from supervisors and administrators.

Such elements of curriculum implementation discussed by Glatthorn and Boschee (ibid) above involve: adequate training, sufficient resources and support, learner-teacher support materials, and active involvement of department officials, school principals, heads of department, teachers and school government bodies. The elements advocated by Glatthorn and Boschee (ibid) above were useful in my research as they indicated importance of active participation and training of key role players, support and sufficient resources for successful implementation. In the case of my research the key role players were: Senior Education Specialist, Principals and Arts and Culture teachers.
2.6 DUTIES AND RESPONSIBILITIES OF THE KEY ROLE PLAYERS IN THE IMPLEMENTATION PROCESS

In addition to the elements highlighted above, Henson (1995) outlines duties and responsibilities of key role players as another important element for successful implementation.

Henson (1995:14) states the major responsibilities in the education reform movement as to:

1. Prepare teachers who will be knowledgeable about the major reform practices in their state and skilled in implementing them.

2. Help teachers assess the value of each reform practice for their school and students since some of the reform practices should never have been implemented.

3. Help in-service teachers, administrators, curriculum developers, counsellors and instructional supervisors gear up to the reform requirements of their state.

He further states that in particular teachers, designated curriculum directors, instructional supervisors, administrators, parents and counsellors hold the key to the success or failure of effective implementation. These educators and parents must be comfortable with and confident in their ability to carry out the reforms, acquire and maintain a positive attitude towards the reform movement to provide their students with opportunities to develop the necessary understandings, skills and attitudes. The key role players in the curriculum implementation perform their duties at different sites, some at school and others at the district office and their duties and responsibilities are as follows:
2.6.1 Duties of the Senior Education Specialist

Ornstein and Hunkins (1998:315) refer to Senior Education Specialists (SES) as “Curriculum Directors”. These authors state the duties of the curriculum directors as: to concentrate on the overall process of curriculum development; including implementation and evaluation; assist teachers and principals in furnishing pedagogic and curricula knowledge; they are expected to keep abreast of the latest research and the introduction of any particular innovation and to communicate these results to the school staff; they can assist teachers, supervisors, and principals in the implementation process by inspiring and providing necessary support for the staff.

2.6.2 Duties of the principals

Looking at the role and functions of principals, Ornstein et al (1998:314) believe, that Principals are central to the success of having innovative programs delivered in schools. They refer to principals as assuming both ‘curriculum leaders and instructional leaders’ roles as follows:

1. Playing a major role in program improvement.
2. Determining organizational climate.
3. Supporting those persons involved in a change.
4. Creating an atmosphere in which good working relationships exist among teachers.
5. Orchestrating the interrelationships of educational environment.
6. Fostering the development of an atmosphere in which there occur an increasing interest and excitement for the new program.
7. Nurturing a dynamic harmony among all teachers and support staff.
2.6.3 Duties of teachers

Rousseau (cited in Walker 1990:95), urged educators to adhere to their duties of: cultivating children's curiosity; asking them leading questions; responding subtly to their questions lest their authority to be quenched too readily; following child's interests and making children active instead of sitting quietly reading books.

Echoing Rousseau's ideas, Walker (1990:227) also views classroom responsibilities of teachers as: selecting classroom activities; scheduling and pacing activities; presenting activities to students; adapting and adjusting activities; pacing activities to the particular circumstances of the classroom; motivating students to engage in the activities; finding out what students have learnt from participating in the activities; teachers' efforts to help students make sense of activities; to see them as contributing to larger long term goals; to understand why they are doing these activities; to help students to internalise the purpose of the activity and thus to connect the planned purpose of the curriculum to the students' own purposes.

In addition to the above Ornstein et al (1998:313) further explain duties of teachers as to: influence students' learning; foster better learners of all the people within the educational organization and represent the best clinical expertise available. In turn, Walker (ibid) states more expectations from learners and students as: coverage of topics, content, material to be learnt; mastery of knowledge, skills included under each item of content; affect maintenance of good feelings and attitudes; order, quietness, good conduct and discipline.
2.6.4 Duties of parents and community members

Although parents and community members are not included in the sample they however play a role in the curriculum especially with regard to supporting learners (their children) on whom the curriculum impacts. “Schools need to involve parents in ways that pay off students’ learning”, Fullan, Watson & Kilcher (1997:53). Furthermore Interfaith organisers cited in Fullan, Watson and Kilcher (ibid) argue that parents learn to mobilise resources and put pressure on municipal officials as they are serving as “learning role models” for their children. In addition to the above, Ornstein and Hunkins (1998:315) state the duties of parents and community members as: having a responsibility for approving and overseeing the change efforts; assisting in furnishing input into curriculum development and change efforts and enabling the change process to incorporate the diverse views of the community. Furthermore Henson (1995:34) says it is “parents’ responsibility to help their children succeed with homework”. Echoing the previous statement, Pratt (1994:213-215) views parents involvement as “most important in the curriculum implementation because parents have at least a nominal supervision of their children’s lives up to the age of eighteen”. He further states that parents can be invited to visit their children’s classrooms and also be invited to meetings where they are asked to give support in their children’s studies.” There may be problematic elements in the implementation process I am researching, as many parents attached or associated with schools sampled, are illiterate.

2.7 FACTORS THAT HINDER SUCCESSFUL IMPLEMENTATION

Having outlined the key elements of successful implementation, hindrance to successful implementation is another key element that needs serious attention, since this has a negative impact on the goal of implementation and it needs to be avoided. Bishop (1985: 90) contends that,

“a curriculum is only as good as the quality of its teachers… positively, a curriculum is enriched by the creativity and imagination of the best teachers, negatively curriculum is vitiated by the
limitations of poor teachers and poor training”.

Bishop’s contention (ibid) expostulate the act of delegating any duty to teachers without adequately equipping them properly with relevant content knowledge as he believes that, “poorly trained, discontented and frustrated teachers cannot bring about the required economic, cultural and moral rejuvenation necessary for a better future for our country”. He further explains that, “poorly educated teachers can teach what they know and so they cling to the textbook and depend on the narrow formal framework of the system to give them their sense of security. Also when in doubt they fall back on the ways in which they were, themselves taught a generation earlier”.

In addition to the above, Fullan (1991:68) identified some obstacles of teachers during the implementation stage as “lack of knowledge and skills required, negative feelings about the new curriculum and its implementation, unavailability of particular resources and the nature of the existing organisation of classrooms and schools”. Lastly, one of the reasons stated by Rault-Smith when she was commenting about poor performance in mathematics in the Eastern Cape Grade 12 Schools, (The Teacher - April 2008: 3) is “misinformation” that learners should be left to learn on their own. Supporting Rault-Smith’s comment, Spady, (ibid) declared that, OBE was never implemented in South Africa. Spady further emphasised that, what passes for OBE in SA has no relation to the true principles of OBE. There was also a misunderstanding that learners work on their own and teachers must not use textbooks. Therefore, if the implementers (teachers) misunderstand the implementation strategy, problems emerge.
2.8 FACTORS THAT CONTRIBUTE TO SUCCESSFUL IMPLEMENTATION

In the light of the above, I discuss the factors that contribute to successful implementation as they indicate the possible solutions to the implementation of a program. Jordaan cited in Carl (1995:168) further highlights these factors as follows:

1. Development, thus creating a climate while implementation takes place and offering support during implementation.

2. Problems must be continuously addressed, practice-oriented, in-service training must be given and supporters must be continuously available to offer material assistance and encouragement.

3. Participation such as active involvement in the classrooms is essential and a relationship of confidence between initiators and implementers is necessary.

4. Finance, material, sources and time given for real meaningful involvement are important and may not be ignored.

In agreement with Jordan (1989:386-391), Ornstein and Hunkins (1998:296-297) state that “without adequate financial support, efforts to get a program going district-wise will fail. If school districts, today, create new programs using federal or state grant money called ‘soft money’, they need to devise ways with ‘hard money’ – money that is part of a regularly allocated school budget”. Ornstein and Hunkins (ibid) further state that, “money is required for materials and equipment to institutionalise a new program. Money is also necessary to provide often overlooked human support for the implementation effort. They further advocate that at the local level, five steps are involved in budgeting for new programs such as: preparation, submission, adoption, execution and evaluation. To them, the third step – adoption, involves the school board (school governing body), whereby it appropriates specific amounts for specific categories. The other four steps involve the superintendent (District Manager) at the
district level and principal at the school level.

Ornstein et al (1998:296-297) also believe that, “a trusting relationship must exist among all parties in the schools, especially between the administration and the teachers”. To them the principal is a key guarantor of successful innovation and implementation. Disagreement does exist, however, on how principals should furnish human support. Still, those considered to be successful principals are knowledgeable of and committed to the curriculum, and they also view their role as providing encouragement for it, on one end of the continuum and to serve as the curriculum leader on the other end of the continuum. Furthermore, Ornstein et al (ibid) explain adoption as one of the factors for successful implementation, that is to say consumers have accepted the new or revised curriculum is a necessity. Many teachers have accepted the new curriculum as a necessity for a change and also to develop competent learners with arts skills. This also applies in the situation I am investigating but I shall discuss the details of how some aspects in the implementation of these ideas differ from my context in chapter four.

2.9 CONCLUSION

In this chapter, all the aspects involved in the implementation process like features, principles, elements of the curriculum and also the duties of the key role players were discussed. I have also looked at the factors that hinder and factors possible for successful implementation. These aspects led me to unpack the historical background of the curriculum so that we get a clear picture about each stage of the implementation process in South Africa. The political changes in a country called for broadened knowledge and skills. The South African education system needed to accommodate global economic competitiveness and technological change as well as trained corps of workers who could handle changing technology more effectively. In turn, this implied a
greater need for the employment of highly skilled workers and this pressurised the country for economic competitiveness; namely, high performance work organisations that needed more skills and abilities from employees.

This change had brought difficulties that caused organisations to delay to change. Also the change affected organisations to examine and reform their structures in order to be competitive globally. The source of information for all the economic and other organisations is education, thus education adapts to meet the need for a change. Therefore transformation in the South African government to redress the educational wrongs of the Apartheid years such as high rate of failure among black school children linked to widespread poverty and social alienation; coupled with a lack of provision for over one million children, became a priority to align education in schools and tertiary institutions and training in the workplace had led to a curriculum change that exposed teachers to the arts and culture learning area.

The arts and culture learning area was purposely defined as it is my main focus of study. Although arts and culture was previously done as single artforms (i.e. music, dance, drama and visual arts) in some urban schools, it was new in rural schools. The factors discussed above, demonstrated the necessity for the evaluation of the implementation process of arts and culture in the Bizana district. This means that curriculum change in education is a continuous and unfinished process influenced by drastically changes in a political world and labour market forces as experienced in South Africa.
CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter focuses on methods; the research approach, research design, sampling data collection and data analysis tools. A distinction between the terms “methods” and “methodology” has been made by Buckingham and Saunders (2004) describing the former as normally reserved for the technology of the research, the actual tools by which data are gathered and analyzed, and the latter referring to the logic or philosophy, that is, how the research is to be conducted. Similarly, Blaxter, Hughes and Tight (2001) state that the term method can be understood principally as the tools of data collection: techniques such as questionnaires and interviews, as used in my research. In their opinion, methodology has a more philosophical meaning, and usually refers to the approach or paradigm that underpins the research. Zhang (2007:98) emphasizes method as a “body of procedures and techniques for performing an activity (e.g. sampling and analysis) systematically presented, in the order in which they are to be executed”. Furthermore Levy and Lemeshow (1991:367) explain the purpose of the methodology as to” provide the reader with information on the methods used in designing the sample, obtaining the data, preparing and processing the data, and analyzing the data”. In addition, Adams, Khan, Raeside and White (2007:25) explain method as a “way of conducting and implementing research”. These authors collectively explain methodology as the science and philosophy behind all research.
3.2 RESEARCH APPROACH: QUALITATIVE

This empirical research is anchored on a qualitative approach to describe the phenomena as occurring in the chosen site. Qualitative research according to Dooley (1984: 267) is “invariably conducted in the field that is, in the place in which the subjects normally conduct their activities”, like the schools as in the case of my research where curriculum implementation takes place through the continuous teaching and learning activities. In addition, Babbie and Mouton (2001:270) focus on qualitative research as attempting to study human action from the perspective of the social actors themselves. Here, the primary goal of studies using this approach is defined as “describing and understanding rather than explaining human behavior”. The purpose of evaluation, as in the case of this research, is advocated by Leedy and Ormrod (2001) as the reason for using a qualitative research approach. Also, Williams (1986) suggests qualitative research as a useful approach to naturalistic evaluation. In this case, the researcher can ask questions about the evaluation project to be conducted since the purpose of qualitative study is to explore and develop variables and to give deeper, fuller, meaning to them. Vockell and Asher’s (1995:191) all embracive understanding of the use of qualitative studies was useful in my research. They believe that: “the labels qualitative, interpretive, and naturalistic have been applied to these kinds of broad-based research efforts to describe or interpret educational setting.”

The qualitative approach allowed me to study teachers’ and learners’ behaviour in their natural environment, the schools where the action takes place, and the implementation process is simultaneously carried out in such situations. In this way I was able to observe, ask, and extract deeper and fuller meanings to the actions and activities acted out in the schools. This view is supported by Dooley (1984) as he posits that non-quantitative observation is a research that entails direct observation and relatively unstructured interviewing in a natural setting.
In this way, research based on non-quantitative observations made in the field can be analyzed in non-statistical ways. To which Babbie and Mouton (2001:270) emphasize the appropriateness of notion of qualitative research as addressing “those attitudes and behaviors best understood within their natural settings.” In this situation the observer minimally disrupts the setting and the group being studied. Also, Dooley (1984) adds that a qualitative observer who looks, listens and flows with the social currents of the setting can be expected to acquire perceptions from different points of view without changing the natural setting and comprehensiveness of the setting. To Vockell and Asher (1995:196) effective qualitative methods enable the researcher to provide situations “in considerable depth and breadth” to learn about the participant’s personal feelings and views of activities. Furthermore, Sprinthall, Schmute and Sirois (1991:100) explain that the data in qualitative research are made of “written descriptions of people, opinions, attitudes and environments or combination of these”. Such ideas as explained above helped me in primarily describing and understanding the social actors themselves while explaining their behaviour.

Furthermore it assisted in studying human action from their perspective. Finally, Best and Kahn (2003:76) explain qualitative as “more open and responsive to its subjects”. The nature of studying teachers and learners as a participant observer provided me with opportunities to observe the subjects in their real environment. This approach was more open because it gave me the opportunity to observe anywhere, and to interpret observations at any given time. Implementation is an ongoing process; therefore by being a participant in the implementation field, I had more time to study the social actions. As a participant observer in the Bizana district I became “immersed in the natural settings” (Babbie & Mouton 2001: 273) of workshops and moderations in the Arts and Culture Learning Area activities. In support, Creswell (1994:186) states that “the data collected through observation is the first hand information”.

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Through this technique I was able to describe events as they occurred and immediately interpreted them with ‘immediate feedback’ and opportunities for further probing where it was necessary.

### 3.3 RESEARCH DESIGN: EVALUATION

Neuman (2006:26) defines evaluation research as “applied research in which one tries to determine how well a program or policy is working or reaching its goals and objectives”. He further explains that evaluation research measures the effectiveness of a program, policy, or way of doing something. In agreement with Neuman, Bless and Higson-Smith (2000:45) explain evaluation research as aiming at “testing interventions to see how effective they are”. In line with the above Babbie and Mouton (2004: 342) further suggest evaluation research as a “process of determining whether a social intervention has produced the intended results”. Rist (1995:6) who supports the already mentioned scholars, states that originally, evaluation research was “assumed to be used by public policymakers in an instrumental way for purposes of problem solving”. He further explains that “when implementation became a problem, process evaluation emerged and that qualitative methods are much better suited to do process evaluation than quantitative methods” (ibid). These ideas have helped me to study the implementation of the Arts and Culture Learning Area at selected schools of Bizana to assess whether the intended outcomes had been achieved, hence my choice of this research design, particularly as I had observed implementation challenges as indicated in my problem statement in Chapter 1 above.

### 3.4 DATA COLLECTION TOOLS

The data collection tools and techniques such as: participation observation checklist, questionnaires, policy documents and interviews were useful in my research. I had decided to use a questionnaire as one of data collection tools to evaluate the
implementation of the Arts and Culture Learning Area. The reason behind using a questionnaire is that, many teachers refused to be interviewed claiming that they have no background content knowledge in arts and culture as I have stated in my problem statement. Babbie (2002:247), states that questionnaires are used in connection with many modes of observation in social research. He further posits that, “although structured questionnaires are essential to and most directly associated with survey research, they are also widely used in experiments, field research and data collection activities. In addition to Babbie’s view Bless and Higson-Smith (1995:102) noted that, “the same method of collecting data can be used for different types of research provided that the research design and the way the collected data will be analysed are directly related to the chosen type of research”. In the light of the above I found the use of questionnaire suitable for my study. I now discuss the appropriateness of the choice of my tools.

3.4.1 Participation observation

In the opinion of Bless and Higson –Smith (2000), this type of collecting data tool involves a researcher to be an insider in a natural setting studied. The researcher participates while simultaneously studying other participants. My choice of this research technique was largely influenced by my involvement in the research and the schools as an Arts and Culture teacher in the district I studied. The data was collected through observing actions as they occurred in the workshops and Continuous Moderation Assessment (CASS) sessions. Being a participant I was able to get “first hand information” (Creswell 1994:186), and experiences which were measured against the core principles in the implementation of this Learning Area, as per the Arts and Culture Learning Area Statements policy document. Also, I had the opportunity to continuously observe the progress of learners in order to monitor the implementation process of the Learning Area. Also, the Assessment Standards in the policy document gives clear guidelines on the content of the Arts and Culture Learning Area. With such tools, I believe observation was a useful tool of collecting data.
I regard the data as truthful because actions were more telling than verbal accounts. However, participant observation could not be the only tool for collecting data in my research since it was largely reliant on a one-sided approach, namely, my own observations and interpretation thereof. Also, I considered the fact that qualitative research hinges on the subjects’ description of the phenomena. Consequently, this influenced my multilayered use of research data collection tools such as participant observations discussed above, questionnaires and interviews which I discuss below.

3.4.2 Questionnaires

According to Vockell and Asher (1995:124), a questionnaire is a “device that enables respondents to answer questions”. For this study, some data were best gathered through structured questionnaires. Closed and open-ended questions were asked to elicit focused responses and at the same time allowing respondents to factor in their opinions and express deep meanings and feelings about the phenomena. Bless and Higson-Smith (1995:122), states that, structured questionnaires have some negative aspects like “over-restrictive response possibilities or exclusion of important aspects but these can be greatly reduced by adding an open ended option”. They further emphasise that, open ended questions may “relieve the anxiety of participants of giving false answers since they can speak freely but easy structured questions will also reassure participants who recognize that they are able to answer precise, straightforward questions without difficulty”. These questionnaires put less pressure on the participants for immediate response, thus allowing them time to deliberate freely on the questions asked. They also give respondents a greater feeling of anonymity. Moreover the participated schools were geographical dispersed with a distance of approximately 30km from each other hence the use of a questionnaire was advantageous. Lastly my use of the structured questionnaire was to serve as a guide to the teachers who showed no confidence in responding to the interview questions due to their claim of inadequate knowledge of arts and culture.
On the negative side, the quality of data can be poor due to uncertainty of whether the sampled respondent has responded him/herself or asked any other person which would be caused by the absence of the researcher to exercise control. Also, if not self administered, there may be less response which leads to non-representativeness of the entire population. Furthermore, the greater feeling of anonymity alluded to above, may be minimized. Data quality can also be affected by the accuracy and completeness of responses to questions. The structured questionnaires were filled in by three teachers and their three principals (Appendix 1). The respondents were all literate, but there was a problem with some of them returning the questionnaires. Follow-ups were made through constant telephone reminders to increase the response rate. It was however, to a limited extent since it was financially draining and physically exhausting because constant telephone reminders which were an unplanned part of the research. This method of data collection was time-consuming but yielded natural responses since I was absent.

The questionnaire used in this study consisted of seven sections. Six sections were filled in by the Arts and Culture teachers (Sections A – F) and one section (Section G) was filled in by the principal in each sampled school. The questions in Section A to Section E and F were closed and open-ended with the respondents required to explain their choices, to elaborate on some of their choices as well as to make alternative suggestions where questions on the nature of things and situations were asked, while Section G questions were purely unstructured and open-ended. The responses were rated by using a five point ‘Likert scaling’ (Creswell 1994: 245).

The key to the five point scale was as follows: 1 = strongly disagree, 2 = disagree, 3 = agree, 4 = strongly agree and 5 = neutral as follows:

1. Section A required background information of a teacher: teacher’s learning area duties; teaching experience; training as an Arts and Culture teacher.
2. Section B required an impact on teacher’s confidence,

3. Section C required an impact on classroom practice, implementation and management of classroom curriculum.

4. Section D required support given by principal

5. Section E required challenges encountered by Arts and Culture teacher

6. Section F consisted of narrative statements relating to the teaching and learning of Arts and Culture LA at schools.

7. Section G required monitoring implementation of Arts and Culture at school by the principal

All the questionnaires were returned for data analysis but the major advantage of the use of interviews in qualitative research over ordinary questionnaires was the flexibility and wide range of data that could be collected. This was another influential decision in using interviews which I discuss in the next section.

3.4.3 Interviews

Vockell and Asher’s (1995:191) advocacy of qualitative research was useful in “allowing me to ask questions about the evaluation project to explore and develop variables and to give deeper, fuller, meaning to them”, was another important consideration for my additional use of interviews, particularly with regard to natural and free flowing comments by participants at workshops, CASS moderation meetings and sessions. Such comments provided a useful opportunity for extracting realistic and ‘first-hand’ expressions and experiences even through immediate follow-up questions in the unstructured and ‘broad-based’ interviews (Vockell & Asher: ibid).
A qualitative interview is a conversation in which the interviewer establishes a general direction for the conversation and pursues specific topics raised by the respondent as suggested by Babbie and Mouton (2001). The interview method involved questioning or discussing issues with people (my emphasis) as was the case in my context as a researcher and participant observer, especially in the meetings and workshops since all of us were directly involved in the process. The unstructured interview has been described as “naturalistic, autobiographical, in-depth, narrative and non-directive” (Blaxter, Hughes & Tight, 2001). This is informal interviewing based on the conversation between two participants taking place face to face.

One great benefit in my use of the interview tool was that it helped to clarify ambiguous and vague questions and supplemented data supplied by the respondents and observed in the other sessions during the data collection process. Also, the opportunity to combine both open-ended and structured formats in a single interview was advantageous. Although it provided quick responses as experienced on the spot and on reflection the respondents’ spontaneity was occasionally reduced due to my presence and understanding of my role by respondents as the main researcher. Furthermore as an interviewer, I had control over the order of questions. The face to face interview helped establish rapport and motivated the respondents to answer fully and accurately. In this study, interviews had been conducted through informal conversations with few participants (two principals and one teacher) at the workshops, meetings and assessment sessions. Semi-structured interviews were conducted with the SES. The response rate was high. It was only after I had interviewed participants that I recorded the notes to avoid disrupting the setting and the recollection of responses because of my role and involvement.
3.5 SAMPLING: PURPOSEFUL

Zhang (2007:52) explains purposeful sampling as “a subjective selection of sampling location based on professional judgment using prior information on the sampling site, visual inspection and/ or personal knowledge and experience”. This assertion by Zhang relates to my choice of purposeful sampling as the appropriate sampling style for my research in that the respondents of this study have been selected purposefully from my knowledge of their involvement in implementation and teaching of Arts and Culture, as I was one of them. Sprinthall, Schmute and Sirois (1991) who in turn, are echoed by Vockell and Asher (1995) refer to population as the “entire group of persons, things or events that share at least one common trait” from which a sample will be drawn.

Miles and Huberman (1994) cited in Gumbi (2009:136) influenced me on selecting the sample when she says; “you cannot study everyone everywhere doing everything”. The sampled schools were selected from two different neighbouring clusters in the Bizana District. This cluster demarcation of schools is a DoE prerogative for “easy access and manageability of schools” for DoE officers (personal communication, Participant E, 26 June 2009). These schools were selected because of their accessibility and conformity to the research study and they offer Arts and Culture Learning Area at the Senior Phase of the GET Band, which is the focus of the study. The four sampled schools from the Bizana district are places where implementation of the arts and culture learning and teaching is continuously occurring. Each principal from three schools and their three arts and culture teachers completed questionnaires while two principals - one from the school I observed, other principal from three schools that had filled in questionnaires and his arts and culture teacher were interviewed.

In addition to the principals and teachers, the Senior Education Specialist (SES) was involved since she is in charge and is the manager of the Arts and Culture Learning
Area Curriculum in the district wherein the sampled schools are under her jurisdiction. Consequently, the sample of this research totals nine participants who are three males: (two principals and one teacher); six females, (an SES, two principals and three teachers). These participants are directly charged with the task of the successful implementation of the learning area in the Bizana schools selected. The sampled nine participants were studied through participant observation, questionnaires and interviews using a qualitative approach. Such a use of multiple tools helped me elicit actions, behavioural patterns, ideas, opinions, feelings and pertinent issues expressed by the sampled participants. Enlightened by the ideas expressed above, I decided on a target population that “conforms to the research objectives”, Buckingham and Saunders (2004:52) to: assess a level of achievement of its goals, identify existing challenges and suggest means on how these challenges could be met for an improvement. By the end of the research the sample remained the same and constant.

3.6 DATA ANALYSIS

In analyzing the data a thematic content approach was used drawing ideas and comments from Wilkinson and Birmingham (2003) who define thematic content analysis as a process that focuses on the number of times a word, theme or issue emerges, wherein meaning is applied to that data. In this context, Palmquist (1993) cited in Babbie and Mouton (2008:422) emphasizes the approach as one of the principal approaches to analyzing qualitative, textual data emerging from a multiplicity of streams such as: words, phrases, books, book chapters, essays, interviews and speeches, as well as informal conversations. Equipped with these views I managed to sort out, elicit data emerging from observation, questionnaires, interviews and books and arrange data according to themes on the basis of the number of appearances of a word and / or concept within a phrase, sentence, and paragraph. The most descriptive words were grouped under the following themes:

1. Processes
3.7 CONCLUSION

In this chapter I discussed the methods that I found most appropriate for the study I’ve conducted. I have explicitly defined the difference between method and methodology. That has helped to understand the choice of my research approach, design, data collection tools, sampling and population and analysis of data. I have also discussed the reasons behind using them, advantages and disadvantages or limitations to the choice of my methods. The data collection tools helped me to elicit data from the respondents effectively. Also, in this chapter I identified and discussed the sampling of the study and how the collected data will be analyzed.

This chapter had demonstrated the “how part” of conducting the research. A qualitative approach allowed me to gain more insight into the setting I was studying but there was a common and constant challenge among the participants that is lack of content knowledge. This had limited me to dig deeper insight into the implementation of arts and culture by these teachers. Evaluation was an effective research design for this study since the implementation and few changes are in process. Also, evaluation allowed me to measure the achievement of goals in order to reach conclusions for an improvement. The choice of data collection tools enabled me to elicit data using convenient and multiple methods of data collection. This multiplicity helped respondents to choose from a variety that suited their needs. They also allowed me to cover a wide area within a short period of time and also to keep anonymity of the respondents. The sample I have
chosen gave me a good opportunity to collect data as it was easily controlled and also not restricted to be in a special format as per qualitative approach. Lastly, thematic content analysis allowed me to analyse rich and thick descriptions from different perspectives of respondents yet experiencing same challenges. The collected data will be presented and analyzed in the next chapter.
CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

4.1 INTRODUCTION

In this chapter, data collected from questionnaires, observation checklists, interviews and policy documents are presented and analyzed. Qualitative evaluation was used to explore feelings towards and descriptions to the challenges they have in implementing the Arts and Culture Learning Area, (ACLA). Views were elicited from nine participants comprising of one SES, four principals and four teachers and as a participation observer I had great opportunity to observe other sampled participants. McMillan and Schumacher (2001:461), defines qualitative analysis as an induction process of organizing data into categories and identifies patterns among them. These authors further emphasise that, it is almost impossible to interpret data unless one organises them into categories. Such views helped me in sorting out and eliciting data emerging from observation, interviews, questionnaires, and books. Equipped with these views I managed to sort out and arrange data according to themes on the basis of the number of appearances of a word and / or concept within a phrase, sentence, and paragraph. Such data are summarised and categorised into themes. I now present the data.

4.2 DATA PRESENTATION

My approach in this section is to firstly present data from questionnaires followed by interviews, observation checklist and policy documents, after which a summary of findings is presented. My data is consumerate with the participants that participated in the study.
Data was gathered by means of a structured questionnaire with both open and closed ended questionnaires in the case of three Arts and Culture Learning Area teachers and their three school principals. The questionnaire was structured to guide the respondents and to encourage them to fill in it, since some of them were reluctant to respond claiming inadequacy of content knowledge. Upon that it enabled me to cover a widely dispersed and rural area quickly. Teacher portfolios of ACLA classroom practice in the case of three teachers were used and semi-structured interview was conducted with the Senior Education Specialist. Data was also collected through informal interviews with two principals and one teacher as well as an observation checklist for all teachers. All the sampled participants have responded.

4.2.1 DATA FROM QUESTIONNAIRES

Several questions were asked from principals and teachers using the Likert scale rating from 1 – 5 (strongly disagree – strongly agree) but grouped under major headings and at the end of each section there was space for more comments about each section (see Appendix 1). I will start by presenting the data from Section A to Section G.

SECTION A: BIOGRAPHICAL INFORMATION

Questions enquiring about background information, teachers' duties, experience and training as ACLA teachers were asked. Data revealed that the sampled participants were two male principals, one female principal, two female teachers and one male teacher. The three principals were aged from 46 – 55, the only male teacher and one female teacher were aged between 36 – 45 and the other female teacher aged from 21-35. All three teachers were teaching at the senior phase level as indicated in chapter three. Two of the three teachers had received training through departmental workshops and one was trained at the college as a fine arts teacher.
SECTION B: IMPACT ON TEACHERS’S CONFIDENCE

Questions asked in this section sought to assess teachers’ confidence. The two teachers (B and C) were demotivated to teach arts and culture to the extent that they did not enjoy the lessons and also unable to identify and help learners with arts skills (Personal communication, 25 November 2008). Teacher B strongly disagreed that as an ACLA teacher she encouraged other teachers to teach the learning area. Teacher B also disagreed with the statement that she is more confident to teach ACLA. Teacher C indicated inability to help teachers who encounter problems in the LA and also lack sensitivity to learners with different barriers to learning. Lastly Teacher D strongly agreed that the training he received on fine arts had helped him to teach confidently as an ACLA teacher.

SECTION C: IMPACT ON CLASSROOM PRACTICE, IMPLEMENTATION AND MANAGEMENT OF CLASSROOM CURRICULUM

Data collected about the classroom practice, implementation and management of classroom curriculum are presented. These included planning, learning area content knowledge, teaching methods and strategies, classroom control of activities and assessment. All teachers in the sample experienced problems in classroom control of activities while Teachers B and C indicated the inability to teach ACLA, and also the use of a variety of teaching methods and strategies. These two teachers also experienced problems in the assessment part, showing lack of understanding in: designing assessment tools; mark various integrated art forms and record learners’ work effectively. All teachers were discouraged by many challenges they encounter, some of them I’ll present in section E.
SECTION D: SUPPORT GIVEN BY PRINCIPAL AT SCHOOLS

All the teachers received support from the principal in terms of good cooperation, provision of materials except Teacher B who did not receive financial support (Personal communication-25 November 2008). Teachers B and C indicated problems in daily assessment of their work by their principals while Teacher D is assessed daily by his principal. Principal D shows willingness to strive for an effective implementation of the learning area irrespective of her insufficient knowledge in arts activities.

SECTION E: CHALLENGES ENCOUNTERED BY ARTS AND CULTURE TEACHERS

Data revealed some challenges encountered by teachers as indicated by Teachers B and C from the sample that these teachers cannot cope with the workload. They lack content knowledge, and get little support from their principals. Also they had a problem with overcrowded classrooms due to the unavailability of structures in their schools and also experience inability to demonstrate various art skills. Learners’ language incompetence also posed problems for all teachers in the sample because most of the learners were unable to express themselves in English, which is the medium of instruction in these schools.

SECTION F: NARRATIVE STATEMENTS RELATING TO THE TEACHING AND LEARNING OF ARTS AND CULTURE AT SCHOOLS

The three sampled teachers provided general statements relating to the teaching and learning of the ACLA. They had indicated several challenges which I have already discussed in other sections. But the common aspect indicated by these teachers is a serious need of formal training that would include some changes and addition to already existing principles of the LA. The main emphasis is on proper training for efficiency and fruitfulness of the implementation of the learning area. They also highlighted the
consideration of activities that are understandable to rural learners in the common assessment tasks.

SECTIONG: PRINCIPAL'S QUESTIONNAIRE TO EVALUATE CURRICULUM IMPLEMENTATION OF ARTS AND CULTURE AT SELECTED SCHOOLS IN THE BIZANA DISTRICT

This section required a principal of each sampled school to respond to questions regarding monitoring the implementation of the ACLA. All three principals (principals B, C and D) value the ACLA as a necessary learning area for the twenty first century. These principals conducted class visits regularly, looking forward to producing learners with creative skills. The principals lack confidence in assisting as they agree that they have no previous exposure in supervising the LA. In addition to this, the principals strive for effective implementation of the learning area in their schools but their inadequate content knowledge poses problems. The principals further indicated that they were unable to compile a report on the improvement of ACLA teachers teaching the LA due to their lack of content knowledge

4.2.2 DATA FROM INTERVIEWS

4.2.2.1 Senior Education Specialist

A number of questions have been asked of the SES through semi-structured interviews; (see Appendix2) however, in this section I present selected questions and responses from which data has been elicited. The interview went as follows:
**Interviewer:** What in your experience have been the positive and negative aspects of this learning area since its implementation in 1999?

**SES:** "I had problems with, underqualified educators, limited time allocation, integrated assessment task, recording sheets, limited knowledge and skills, LTSM- no prescribed textbook, improvement in content knowledge and methods used in assessment".

**Interviewer:** Can you tell me about the progress you have experienced in the implementation of this learning area since 1999.

**SES:** "There is an improvement in teachers' attendance to moderations; evidence for learner activities and learner confidence in arts competitions".
4.2.2.2 Principals

Below are data from informal interviews with two principals:

Principal A:

*Interviewer*: How do you support the Arts and Culture teachers in the assessment of “ACLA”?

*Principal A*: “I am willing to give support but fail because I do not know the content of the learning area, I do not feel comfortable because I don’t know what to assess, and I just encourage my teachers to continue”.

*Interviewer*: Do you encourage learners at school to pursue Arts and Culture activities?

*Principal A*: “I do, but to a certain limit because I only understand the value of the learning area when I watch TV”.

Principal B:

*Interviewer*: How do you cater for individual attention of learners in your school?

*Principal B*: “It is not easy to attend to learners individually because we have a problem of large numbers and in addition, we do not know arts and culture”.
4.2.2.3 Teachers

From the sample of four teachers, one teacher was interviewed and the data is presented below:

**Interviewer:** How do you cope with the workload to equip learners with all arts skills?

**Teacher B:** “There are many learners and I cannot help them individually”.

4.2.3 DATA FROM PARTICIPATION AND OBSERVATION

In this section I narrate my personal observation and field notes as a participant observer. Through participation and observation from a sample I found that two teachers were professionally trained: one has qualifications as a fine arts teacher and the second one had formal training in music with ancillary modules at second year level in three art forms. The other six teachers had no qualifications in the learning area but were selected to teach the learning area because they had some knowledge in one of the art forms. Because they were new in their schools and were desperate for employment, they complied with the selection. Since taking up employment as Arts and Culture teachers they have been oriented with the ACLA through NCS workshops. My next observations centred on the tasks that are supposed to be carried out by the teachers. For example, I had observed that when the teachers came for continuous assessment moderation sessions, they did not bring learner portfolios with tasks. The other fact is that content for arts and culture does not accommodate rural needs although the Department encourages using an approach suitable for learners' environment.
Also, teaching and learning of Arts and Culture in the intermediate phase suffered because there were no CASS moderations where teachers could be assessed and be accountable; as a result there was a knowledge gap in the learners when they proceeded to the senior phase.

My other observation was with regard to the administration of the learning area which was biased towards planning for moderation purposes rather than putting emphasis on teaching of the learning area. Further, with regard to school-based moderations where the principals and heads of departments were supposed to assess the teachers, I had observed that they did not do so. Instead they left the teachers to assess themselves because they claimed that they did not know what to assess. Furthermore when the moderators assessed the portfolios they focused on the arrangement of portfolio files rather than checking the quality of work in the files and the assessment tool was hardly used. The other additional observation was that teachers who are cluster leaders were overloaded because besides their duty of teaching Arts and Culture they conducted workshops and moderated other teachers’ work. Lastly, the time factor and lack of resources also create problems.

4.2.4 DATA FROM POLICY DOCUMENTS

Data presented in this section is largely drawn from the report of the task team from the Review of the implementation of the National Curriculum Statement (Policy Document – final draft: September 2009), which was appointed by minister Motshekga. The report itself is generated from teachers’ hearings. The data collected revealed that there is no clear, widely communicated plan for the implementation and support of the National Curriculum Statement. Also, there is a plethora of policies and guidelines and interpretations of policies at all levels of the education system, from the DoE down to provincial, district, and subject advisor level.
Furthermore there is no clarity on the role of subject advisors; teacher workload; administration burden and assessment have been found to be a challenge for teachers ever since C2005. Finally, there is also an urgent need for training of teachers.

4.3 SUMMARY OF FINDINGS

Themes that have emerged from the data are: challenges of space, use of textbooks, inadequate content knowledge, improvement of attendance, willingness to support, encouragement, value for and attitudes, limitations, assessment, large numbers, individual attention, NCS workshops, inadequacies in training, selection of teachers, quality of work, planning, teachers' workload, processes, clarity. These themes are further synthesised and categorised into common and emergent themes as they permeate and occasionally emerged from the data. The following category of themes has been revealed; namely, processes, classroom practice, content knowledge, assessment, roles and functions and resources.

4.4 ANALYSIS OF THE FINDINGS

Using McMillan and Schumacher as stated in 4.1, I organised and sorted subthemes into different categories. Data presented in section 4.2 above revealed common and emergent themes which I categorised into five broad themes, namely, processes, classroom practice, content knowledge, roles and functions assessment and resources. The themes are discussed as follows:

4.4.1 Theme1: Processes

Data collected shows that only one teacher was allocated to teach Arts and Culture because he is qualified as a fine arts educator. All the other teachers were selected
because they were choral conductors in their schools, or they had a little know-how from their creativity in one of the learning areas. The teachers reported that when teaching they concentrate on the artform they know best. Some of the teachers were new to the schools; therefore they had to teach Arts and Culture as they were desperate to work. This has caused teachers to stop teaching Arts and Culture and hand it over to newly appointed teachers in their schools. The teachers feel that the four art forms must be taught separately while teachers undergo training through workshops. The teachers also suggested a workshop that will focus on each artform whereby the SES will invite specialist in each art form to assist them. The teachers feel embarrassed to stand in front of the learners as they do not know what to teach thus the common complaint among teachers is that formal training is a necessity for Arts and Culture teachers to make them confident and to bring back their value as qualified teachers. This lack of confidence in teachers sharply contrasts with Walker (2003:20) who says, “teachers’ influence is final, curriculum change doesn’t count until the teachers change classroom curriculum”.

Lack of support is another hindrance for an effective cooperation in assessing teachers’ work except Teacher D who gets daily support from his principal. However, there is a good cooperation between Arts and Culture teachers and their principals. In expressing the need for support, Nias et al. cited in Fullan (1993:64) , state that “when support is available, individuals feel encouraged to take risks, to do something they had perhaps never done before, knowing that whether success or failure followed they would be able to share results with colleagues”. Nias’ contention clearly emphasizes the positive role that can be played by teachers when they receive support.
4.4.2 Theme 2: Content knowledge

Evidence from data collected indicated inadequacies in the experience and training of six of the eight sampled teachers. Teachers admit to having received training in the subject through a series of three-day departmental workshops. I then realized that I am the only one who has received tertiary education qualifications and training with music as a four year qualification and the other three artforms done to a second year level in ACLA from the sample, while Teacher D has received training in only one art form, namely, fine arts as a component of visual arts, (personal communication-05 August 2009). In addition, data revealed that such workshops focused mainly on planning rather than on content knowledge and the skills needed to teach the learning area in the schools. The participants expressed the view that the training and development programs provided by the Eastern Cape Department of Education were not enough to empower them with adequate knowledge. The workshops on the content section of the learning area had failed the teachers due to the little time devoted to them. Teacher C stated this as follows: “we do not know this learning area, the workshops are not enough to equip us with content knowledge, and we need formal training”, (pers. comm. -05 August 2009).

Furthermore, data revealed skewed content knowledge and skills on the part of subject advisors for the learning area as expressed by the teachers. This was also revealed in teacher hearings conducted by the National Department of Education during the review process (September 2009) like this “many do not have sufficient knowledge and skills to offer teachers the support they require to improve learner performance”. This statement clearly agreed with what is currently taking place in the case of my research. For example, when teachers experience problems with music as a component of the learning area, teachers themselves and the subject advisor being aware of my qualifications and experience requested me to take the teachers through basic music knowledge, such as music notation (01 -03 December 2008). The time factor was also a hindrance since music literacy is usually achieved over a longer period, because it
involves two systems of notation. This reminds me of Bishop’s contention (1985: 90) that:

“A curriculum is only as good as the quality of its teachers… positively, a curriculum is enriched by the creativity and imagination of the best teachers, negatively, a curriculum is vitiated by the limitations of poor teachers and poor training”

The contention by Bishop reveals a teacher as a centre of the implementation process meaning that insufficient content knowledge of a teacher is very detrimental to the assimilation of facts by the learners. The quality of teachers determines the results of the implementation that is why my emphasis is around content knowledge of arts and culture. The challenges alluded to above, indicate inadequacies of workshop objectives, time constraints and lack of content knowledge as well as imbalances of skills and knowledge required to successfully implement the learning area.

4.4.3 Theme 3: classroom practice

Many factors have contributed to problematic classroom practice, but the main one that inhibits successful implementation is inadequate content knowledge revealed by data indicated that teachers had a serious problem in developing the three levels of planning as it was stated in the characteristics of an envisaged teacher, (Policy document: 2002), however the South African Democratic Union intervened by negotiating with the Department of Education to provide all levels of all planning, (pers. Comm. Participant E 01 December 2008). Teachers admit that they do not know what to teach (Teachers B and C). Also, the time allocated to teach this learning area is two hours per week which is very little to cater for all teaching and learning activities for four art forms. In addition to this, much time is spent by teachers arranging portfolios according to the requirements set by the subject advisors.
Weller and Weller cited in Hlongwane (2008:14), stated that, for a successful implementation of change, each teacher’s individual expectations must be first met before common goals for improvement can be addressed. Understanding the importance of this statement, I have gathered suggestions from teachers in order to compile my recommendations. Some teachers believe that the Arts and Culture Learning Area has a lot of work to be done, having four art forms with too much work in each. Also the SES indicated a suggestion by teachers from other clusters that: art forms must be distributed over a year like teaching for semester one, music and dance in the first term while, visual arts and drama to be taught in second term to minimize confusion (pers. comm. 19 October 2009). This distribution of the art forms will compromise the principle of integration which is one of the elements of the learning area. Also, it does not solve the major problem (the cry of inadequacy of content knowledge). But individual attention that is most needed in practical tasks is ineffective because of time factor.

4.4.4 Theme 4: Roles and functions

Apart from the key role players I had talked about in chapter two, there are cluster leaders through whom the SES coordinates the implementation process in each cluster. The cluster leaders are the teachers selected democratically in each cluster to assist a subject advisor to coordinate the curriculum matters. The cluster leaders also assist the advisor in moderating teachers’ work. The teachers have a lot of work such as teaching, conducting workshops and moderating other teachers’ work. Data indicated that there is no clarity of the roles to be played each role player involved in the implementation. The SMT’s are not certain of their roles; hence they delegate same teachers to conduct school-based CASS moderations.
4.4.5 Theme 5: Assessment

There is also a challenge among teachers that the Assessment Standards are not clear in terms of what to assess and how to assess. This agrees with the findings by the National Education Department (September 2009) that, “Assessment Standards are too generic and unclear in terms of what is to be assessed and how it should be assessed”. The recording of marks is also a confusing part especially the sub-tasks under major tasks. In a discussion we had with the SES, some teachers suggested that some of the tasks indicated in a recording sheet must be omitted. The recording sheet consists of four major tasks; namely, research tasks, performances, arts processes and products and written tasks. Under each major task there are three or four sub-tasks, for example under performances we have dance, music, drama and oral presentation. This recording sheet poses a big confusion to teachers in awarding marks for each of these four sub-tasks, hence some admittedly complete it out of their heads without referring to the learners’ work. The SES gave us a report of their suggestions as Eastern Cape subject advisors that they had considered from the recording sheet, (personal communication, 19 October 2009). The SES collectively disagrees with the omission of some tasks as they are necessary for the achievement of assessment standards but suggested to record them collectively under major tasks. Furthermore the SES considered the distribution of art forms as a solution to strengthen the focus and to minimise the confusion as per teachers’ challenges but still have to examine it.

Challenges of inadequate supervision also were found to create further problems of delayed identifiable gaps in classroom practice. This is contrary to the list of curriculum duties of principals suggested by Walker (2003) such as: monitoring the quality of the classroom through observation and reviews of students’ achievement; interpreting curriculum to the staff and to the community; anticipating threats to quality; recognizing opportunities for improvement; comparing the curriculum to best practices and maintaining a good balance among curriculum elements. To this effect some principals demonstrated willingness in assessing school tasks, yet their confidence fails them
because of limited content knowledge. Principal D who does supervision is a case in point (personal communication, 13 August 2009). Not only are the principals failing to do their work effectively, but the SMTs seemingly are not certain of their duties.

4.4.6 Theme 6: Resources

Lack of, and inadequate resources were hindrances since ACLA largely operates at a practical level which requires adequate materials and essential services like water and electricity. Support is also insufficient in terms of funding the Arts and Culture Learning Area needs like paint, keyboard and music papers, and so on. For example, all visual arts activities such as painting and clay work cannot be achieved without water. We need water to mix powdered paints and also to wash painting materials after use. Some schools have audio-visual equipment; however, without electricity such resources become useless. This contrasts with Ornstein and Hunkins (1998:296) who states that “money is required for materials and equipment to institutionalise a new program and also necessary to provide often-overlooked human support for the implementation effort”.

Further, overcrowded classrooms pose a barrier because the learning area relies on practical activities which seek to develop skills of learners in, for example, playing of instruments, painting, and carving, dancing, acting and so on. Teacher B (pers. comm. 22 November 2008), for example, articulated this problem as follows: “there are many learners and I cannot help them individually”. Principal B, agreed with Teacher B: “we have a problem of large numbers and in addition, we do not know arts and culture” (ibid). Space is also a problem during performances as a result Arts and Culture teachers use the school grounds. The use of school grounds creates a huge crisis as it disrupts the teaching and learning in other grades. The participants suggested that the department need to attend to infrastructure conducive to arts and cultural needs as dictated by the findings.
4.5 CONCLUSION

In this chapter I have presented data and discussed the six emergent themes collected from the participants. References to literature and verbal quotations from participants have been included. The data generated findings that were applicable to many ACLA teachers. The responses elicited both positive and negative views (which need urgent attention) about the practical implementation of this learning area in Bizana district. Some of the utmost important challenges are inadequacy of the content knowledge that is the key to the effective teaching and learning in classroom practice. Amongst the crucial challenges is a lot of work like too much focus on file arrangement that is unnecessary to produce an art skilled and creative citizen of the technological world. In addition, the findings also pose a serious need of attention to the clarity of roles of the implementers, especially teachers and subject advisors.

The review panel appointed by National Minister of Education, Angie Motshekga (September 2009) to investigate the nature of the challenges and problems experienced in the implementation of the National Curriculum Statement posed similar recommendations to the ones from my study. This validates my research, however, my study has been overtaken because the Policy Document was publicised before I submitted my study. The recommendations are drawn primarily from what teachers in Bizana recommended as well as from what other stakeholders (such as parents, subject advisors, unions) identified as the barriers to successful implementation of the in their own classroom practice. The recommendations also expostulate with the use of textbooks being discouraged and undermined by C2005 and as well indicated an urgent need training of teachers. In the next chapter I discuss my conclusions and recommendations.
CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSIONS

I have presented, analyzed and discussed the findings of my qualitative study. This section deals with conclusions of the findings and recommendations for the Department of Education, school managers and teachers to improve the implementation of the Arts and Culture Learning Area in the district. This is emphasized by Khumalo and Miser (2002) cited in Kloppers (2005:11) when they say, “a school is regarded as an organization or society that consists of administrators, parents, educators, learners and the community”. Therefore any improvement of the programme is implemented at school with full involvement of the already-mentioned stakeholders.

I found that, the implementation of the Arts and Culture Learning Area in the Bizana district is still challenged. The fact that six participants out of nine sampled schools demonstrate serious handicaps in their individual implementation of the learning area is indicative of such. Implications of improper training and lack of content knowledge resulted in teachers abandoning the subject to the disadvantage of newly appointed teachers who are trapped and sometimes because of their desperation for employment, end up teaching the subject. The ripple effect of this is that with each series of training new teachers with no knowledge-base or reference–base (from previous training sessions) is trained.
Some of the sampled teachers, like Teacher B is a new teacher who has only received training once. Teachers C and D, although they are not new to teaching the Learning Area, have had challenges that have not been adequately addressed over time. The inadequacy of the delivery of professional assistance and supervision of work by seniors also complicates the implementation process as evidenced by the workshop experience mentioned above and lack of supervision by seniors which emerged from theme four. Numerous workshops for Arts and Culture educators have been conducted and continue to be conducted by the Department of Education, yet teachers admit to not knowing and comprehending what the content of the Learning Area is.

In my review process, I also found that Kloppers (2005:2) conducted the study on variables impacting on the delivery of music in the learning area of Arts and Culture in South Africa. She revealed that when discussing music issues with teachers in Gauteng Province, they often told her “we don’t know about music” or “I never studied Arts and Culture”. The views stated by the above author show that the implementation of arts education is a serious challenge everywhere hence I recommend them to be skilled through a longer period programme of the study rather than three-day workshops. More so as culture expresses itself through the arts with the intention to develop creative, innovative, responsible citizens who promote nation-building in line with the democratic values as stated in the constitution of South Africa, proves that training teachers through workshops is insufficient.

Since there are no extended training programs implemented, the workshops are probably a good approach to serve as classroom-based experiences and improvements thereof. However, careful attention should be paid to ensure that content knowledge and skills are concentrated on in each session, with a specific art form per session, in order to gradually increase the knowledge-base of teachers in all four art forms. In this way workshop outcomes will be realistically realized, rather than targeting all four art
forms in one workshop session. The specialists who are tasked to conduct these workshops are selected from teachers who have the know-how of any of the four art forms. These teachers are not paid for that but are overloaded with the task of teaching learners and at the same time advising teachers. Suggestions from findings indicate serious challenges faced by teachers involved to an extent that, learners in the situated schools complete Senior Phase education with inadequate and serious lack of knowledge and skills as they proceed to the next level in the education system.

The intervention strategy provided by the DoE, that is to plan the lessons for the teachers, contradicts Walker's contention (1990: 240) that,

"teacher’s first consideration in planning is content, even before consideration of students’ interests and course objectives. After content inclusion and emphasis, class activities are the most frequent focus of teacher planning"

Planning lessons for teachers do not solve the problem of inadequacy in content knowledge but bring us back to the old methods of teaching opposed by Bishop (1985: 90) when he says:

“poorly educated teachers can teach only what they know and so they cling to the textbook and depend on the narrow, formal framework of the system to give them their sense of security. When in doubt they fall back on the ways in which they were themselves taught in a generation earlier.”

Learners’ language competency serves as a main barrier in the teaching and learning situation since it affects the learner-centred approach of teaching resulting to old-fashioned telling methods by the teacher. In addition, the financial constraints at the schools of teachers B and C also inhibits the smooth running of the program as they contribute to inadequacy of materials and resources. Rijsdijk (2003) cited in Kloppers (2005:2-35) sharply agrees with my findings when she concluded her studies with the
following recommendation, “it is therefore imperative for the Department of Education in each province to recognize the full value of Arts and Culture learning area, develop a realistic curriculum and provide facilities, resources and teaching materials for the effective implementation.

5.2 RECOMMENDATIONS

In the light of the above findings my proposition is that:

1. The DoE should look into formal training of Arts and Culture teachers over a substantial period of two to three years to sufficiently address the illustrated imbalances for both teachers and subject advisors.

2. The DoE should support the tertiary institutions to extend their curriculum programmes by funding them and even bring back the teacher education colleges to train teachers in teaching methods before going to the school field.

3. The DoE should also encourage Grade 12 learners to pursue an Arts and Culture teaching career by providing them with funds.

4. In the meantime workshops can focus on addressing assessment standards which are the indicators of the content. Advisably, each workshop should focus on one art form at a time because of time constraints.

5. The time allocated to teach the Learning Area (that is two hours) must be devoted to classroom practice rather than focusing on paperwork.

6. The DoE should monitor the delivery of professional assistance given by seniors at schools so as to ensure that training filters through from one level to another and that the focus is not only on teachers at classroom level, to deal with inadequacies at various levels of the implementation process.
7. The Principals and Heads of Departments have to support the classroom implementation and where they are lacking they should tap into available departmental resources, rather than suffer in silence, as in Principal B.

8. Learning Area Committees and Strategic Planning sessions as provided for in the Provincial Curriculum Guidelines (2006) need to be practiced without fail and where inadequacies of management deficiencies are identified, they should be addressed as a matter of urgency since these provide a forum for teachers to voice their problems.

9. The DoE should ensure that each school has structures that are conducive to accommodate all Arts and Culture learning area activities to avoid disruption of other school activities.

10. The DoE should come up with intervention strategies that will assist teachers to teach effectively rather than planning for them.

11. The DoE should clarify the duties and roles of each employee involved in the implementation process to reduce unnecessary workload on teachers by allowing more time to teach.

12. Subject advisors, Principals and Heads of Departments need to be trained on their roles, Arts and Culture Learning Area content as well as Assessment needs.

13. The DoE should ensure that content for arts and culture also accommodates the local and rural needs.
SUMMARY OF THE STUDY

The study focused on the evaluation of the implementation of the Arts and Culture Learning Area in the previously disadvantaged Bizana district of the Eastern Cape Province made up of rural areas. In this study I looked at challenges specifically faced by the Bizana district Arts and Culture teachers in the implementation and evaluation of the learning area based on our classroom practice since the inclusion of the Arts and Culture as an examinable learning area, with a view to finding solutions to the problems. I reviewed other scholars’ literature to find their views about the implementation of a new curriculum, thus my study is framed by Fullan’s critical ideas about the curriculum change. I used a qualitative evaluation which allowed me to get deeper meanings and feelings about the phenomena. A sample of nine participants comprising one SES, four principals and four teachers including myself was purposefully selected as they were charged with task of implementation of Arts and Culture learning area in the district. Multiple tools like questionnaires, interviews and observation checklist also policy document analysis were used to collect data, also to ensure high response. Another reason was to get data from different angles to include teachers C and D who refused to be interviewed. Data was successfully collected with high response from the sampled participants.

In analyzing the data a thematic content analysis was used drawing ideas that this type of analysis focuses on the number of times a word, theme, or issue emerges, according to which meaning is invested in that data,(Wilkinson & Birmingham 2003). Themes that have emerged from data were categorised into common and emergent themes. The themes were discussed and recommendations were made to improve the implementation process in the classroom practise.
Bibliography


APPENDIX 1: TEACHER QUESTIONNAIRE TO EVALUATE THE CURRICULUM IMPLEMENTATION OF ARTS AND CULTURE AT SELECTED SCHOOLS IN THE BIZANA DISTRICT

SECTION A: BIOGRAPHICAL INFORMATION

Instructions: Please indicate your answers to this section by making a tick in the relevant block

A1: To which age group do you belong?

| 21 - 35 | 36 - 45 | 46 - 55 | 56 - 65 |

A2: Are you a female or a male?

| Female | Male |

A3: What is your highest educational qualification obtained?

| PTC | NPDE | PTD | STD | Degree | Honours | Masters | Doctorate | Post Doctoral Studies |

A4: TEACHERS’ LEARNING AREA DUTIES

In which grade(s) do you teach Arts and Culture Learning Area?

<table>
<thead>
<tr>
<th>Senior Phase</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grade 9</th>
</tr>
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</table>

A5: TEACHERS’ EXPERIENCE / TRAINING AS AN ARTS AND CULTURE TEACHER

<table>
<thead>
<tr>
<th>College</th>
<th>University</th>
<th>Department Workshops</th>
<th>Own Initiatives</th>
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On the lines below, provide any further comments you wish to make on the training you received as Arts and Culture teacher:

..................................................................................................................................................  
..................................................................................................................................................  
..................................................................................................................................................  
..................................................................................................................................................
INSTRUCTIONS FOR SECTIONS B TO F
Please read the following statements and encircle the number of your choice by using the following five-point scale: 1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree

SECTION B: IMPACT ON TEACHERS’S CONFIDENCE

<table>
<thead>
<tr>
<th>As an Art and Culture teacher</th>
<th>RESPONSE</th>
</tr>
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<tbody>
<tr>
<td>B.1 I am excited about coming to school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.2 My students enjoy my lessons.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.3 I am more confident to teach Arts and Culture</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.4 I am able to identify and help learners with Art skills.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.5 I am more sensitive to learners with different barriers to learning.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.6 I am ready to help my colleagues who encounter problems in this LA.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.7 I encourage colleagues who have a negative attitude towards this LA, to teach it.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.8 I am looking to produce competent and responsible citizens of South Africa.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>B.9 I am motivated to study further in Arts and Culture field.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

On the lines below, provide any further comments you wish to make on impact on teachers’ confidence

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### SECTION C: IMPACT ON CLASSROOM PRACTISE, IMPLEMENTATION AND MANAGEMENT OF CLASSROOM CURRICULUM

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<th>RESPONSE</th>
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<tbody>
<tr>
<td><strong>Planning</strong></td>
<td></td>
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<tr>
<td>C1: I am able to plan at the three required levels of planning i.e. learning Programme work schedule, lesson planning</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>Learning area content knowledge</strong></td>
<td></td>
</tr>
<tr>
<td>C2: I understand and I am able to teach Arts and Culture content.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>C3: I understand how and I am able to interpret learning outcomes and assessments standards.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>C4: I am able to integrate the four art forms in my teaching.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>Teaching methods and strategies</strong></td>
<td></td>
</tr>
<tr>
<td>C5: I am able to design teaching and learning tools from a variety of resources.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>C6: I am able to use learner-centered and activity-based approach.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>C7: I use variety of teaching methods to equip learners with skills.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>Classroom control of activities</strong></td>
<td></td>
</tr>
<tr>
<td>C8: I am able to improvise and to teach my learners about improvisation.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>C9: I am able to control groups and involve everybody in group work.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td></td>
</tr>
<tr>
<td>C10: I am able to assess, record and report on the work of</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
learners effectively

| C11: I am to design assessment tools, to assess in various types of assessment forms. | 1 | 2 | 3 | 4 | 5 |
| C12: I am able to balance the integration of four art forms in my assessment tasks. | 1 | 2 | 3 | 4 | 5 |

On the lines below, provide any further comments you wish to make on impact on classroom practice, implementation and management of classroom curriculum.

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SECTION D: SUPPORT GIVEN BY PRINCIPAL AT SCHOOLS

My principal is a positive influence in the implementation of Arts and Culture in the following ways

<table>
<thead>
<tr>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1: Daily assessments of the teacher’s portfolio.</td>
</tr>
<tr>
<td>D2: Successful provision of materials and resources.</td>
</tr>
<tr>
<td>D3: Financial support available when needed.</td>
</tr>
<tr>
<td>D4: Good cooperation between the teacher and the principal.</td>
</tr>
</tbody>
</table>

On the lines below, provide any further comments you wish to make on support given by principal at schools

……………………………………………………………………………………………………………………
……………………………………………………………………………………………………………………
……………………………………………………………………………………………………………………
**SECTION E: CHALLENGES ENCOUNTERED BY ARTS AND CULTURE TEACHERS**

<table>
<thead>
<tr>
<th>I encounter the following challenges in the Arts and Culture class</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>E1. I Cannot cope with workload.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E2. I am resistant to change.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E3. I have inadequate content knowledge.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E4. I have inadequate materials and resources</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E5. The classroom is overcrowded.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E6. I received no financial support from my principals.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E7. The learners are resistant.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E8. There are too many financial constraints at my school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E9. I am less motivated to be a good teacher.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E10. I lack classroom control.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E11. Adequate structures for effective teaching and learning are lacking.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E12. There are too many physical obstacles preventing effective teaching and learning.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E13. The medium (language) of instruction is problematical.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E14. Learners show no interest in learning.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>E15. I am unable to demonstrate the required art skills.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

On the lines below, provide any further comments you wish to make on challenges encountered by arts and culture teachers
SECTION F: NARRATIVE STATEMENTS RELATING TO THE TEACHING AND LEARNING OF ARTS AND CULTURE AT SCHOOLS.

Instructions for section F: please provide a response to the following questions in your own words.

F1: Which strategies do you think should be put into practice to ensure effective teaching and learning in Arts and Culture?

F2: When the teaching of Arts and Culture was allocated to you, how did you feel?

F3: What would you like to see changed or added in the curriculum of the Arts and Culture Learning Area?
F4: Do you believe that formal training of teachers for Arts and Culture will improve the quality of teaching and learning in this learning area?

F5: In your experience, what effect the assistance of DoE had on the quality of teaching and learning in your Arts and Culture classes? Support your statement by providing further details.

F6: Should you wish to receive the results of this study, please provide an email address.

Email address

Thank you for your willingness to participate in this study

Ms NC Mbeshu
**SECTION G: PRINCIPAL’S QUESTIONNAIRE TO EVALUATE CURRICULUM IMPLEMENTATION OF ARTS AND CULTURE AT SELECTED SCHOOLS IN THE BIZANA DISTRICT**

**INSTRUCTIONS**
As principal you are required to monitor the implementation of the Arts and Culture Learning Area in your school. Please read the statements below and respond by encircling the number of your choice, using the following five-point scale:
1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree

<table>
<thead>
<tr>
<th>STATEMENT</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I feel confident to supervise and assist in the content of the Arts and Culture Learning Area where necessary.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>2. I regularly conduct classroom visits to monitor teaching and learning in Arts and Culture.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>3. I have compiled a report on improvement strategies for teachers of Arts and Culture in my school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>4. I have previous experience in supervising the teaching of Arts and Culture Learning Area.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>5. I am willing to allocate funds to the Arts and Culture Learning Area in my school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>6. I am confident that the Arts and Culture curriculum is effectively implemented in my school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>7. I consider Arts and culture as a dumping zone for lazy and irresponsible teachers in my school.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>8. I look forward to produce learners with creative skills through effective implementation of Arts and Culture in my school.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
9. I monitor the implementation of the learning programmes in Arts and Culture in relation to the assessment standards.

10. Arts and Culture teachers in my school are given adequate support by DoE curriculum and subject advisors.

GENERAL STATEMENTS ON THE IMPLEMENTATION OF THE ARTS AND CULTURE LEARNING AREA

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Should you wish to receive the results of this study, please provide an e-mail address.

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Thank you for your willingness to participate in this study.

Ms NC Mbeshu
Appendix 2: Interview schedule

INTERVIEW SCHEDULE FOR THE SENIOR EDUCATION SPECIALIST

An evaluation into the implementation of Arts and Culture Learning Area in Bizana district schools of the Eastern Cape Province.

Location : Senior Education Specialist’s office, Department of Education, Bizana

Interviewer : NC Mbeshu (NCM)

Interviewee : Senior Education Specialist (SES) - (Arts and Culture)

Date :

Interview time:

NCM : Since you have a tight schedule, I thank you for taking the time to speak to me today. I would appreciate your views on the subject of the implementation of the Arts and Culture Learning Area. What in your experience have been the positive and the negative aspects of this Learning Area since its implementation in 1999? Also tell me about the progress you have experienced in the implementation of Arts and Culture since 1999?

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NCM : How do you deal with the teachers who have inadequate content knowledge of the learning area?

SES :
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NCM : If you were a curriculum planner, what suggestions you have for curriculum implementers in the Arts and Culture Learning Area?

SES :

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## Appendix 3: Observation checklist

This an observer’s checklist used for data collection during Arts and Culture Learning Area sessions.

<table>
<thead>
<tr>
<th>Teacher and learner portfolios</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do the teachers bring both teachers’ and learners’ portfolios for Continuous Assessment sessions?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Are these portfolios neatly arranged, with all necessary requirements?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Do teachers’ portfolios reflect all three levels of planning?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Do these portfolios contain both formal and informal assessment tasks?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Do the learners’ portfolios have these tasks with the same date and format?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Assessing content knowledge

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Are the tasks NCS compliant in terms of content knowledge?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Are all art forms integrated in assessment tasks?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Are the Learning outcomes and Assessment Standards addressed in each task?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Is there an evidence of feedback given?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Are teachers able to design all assessment tools?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Recording of marks

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the recording sheet available?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Do the marks in a recording sheet same as awarded in learners’ portfolios?</td>
<td></td>
<td></td>
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</tbody>
</table>
Appendix 4: Informed Consent

Dear Participant

You are being asked to participate in a research project entitled: An evaluation of the implementation of the Arts and Culture Learning Area in the Senior Phase of the GET Band in selected schools of the Bizana District, Eastern Cape Province. I will provide the necessary information to assist you to understand the study and explain what would be expected of you (participant). These guidelines would include the risks, benefits, and your rights as a study subject. Please feel free to ask me to clarify anything that is not clear to you.

To participate, it will be required of you to provide a written consent that will include your signature, date and initials to verify that you understand and agree to the conditions. You have the right to query concerns regarding the study at any time. Immediately report any new problems during the study to me by contacting the NMMU Music Department at 041 504 2250.

Furthermore, it is important that you are aware of the fact that the ethical integrity of the study has been approved by the Research Ethics Committee (Human) of the university. The REC-H consists of a group of independent experts that the responsibility to ensure that the rights and welfare of participants in research are protected and that, studies are
conducted in ethical manner. Studies cannot be conducted without REC-H's approval. Queries with regard to your rights as a research subject can be directed to the Research Ethics Committee (Human), Department of research Capacity development, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031. If no one could assist you, you may write to: The Chairperson of the Research, Technology and Innovation Committee, PO Box 77000, Nelson Mandela Metropolitan University, Port Elizabeth, 6031.

Participation in this research is completely voluntary and you have the right to withdraw at any given time. However, if you do withdraw from the study, you should return for a final discussion in order to terminate the research in an orderly manner. The study may also be terminated at any time by the researcher or the Research Ethics Committee (Human). Although your identity will at all times remain confidential, the results of the research study may be presented at scientific conferences or in specialist publications.

This informed consent statement has been prepared in compliance with current statutory guidelines.

Yours sincerely

Nonceba Mbeshu

RESEARCHER