THE IMPLEMENTATION OF THE ARTS AND CULTURE LEARNING AREA IN PREVIOUSLY DISADVANTAGED PRIMARY SCHOOLS IN THE NELSON MANDELA BAY AREA: TEACHER EXPERIENCES

Elaine Browne
184138480

Submitted in fulfilment for the degree of Magister Educationis

in the

Faculty of Education
Nelson Mandela Metropolitan University
Port Elizabeth

April 2011
# TABLE OF CONTENTS

## CHAPTER 1 – Orientation to the study

- Introduction  
  1
- Policy transformation  
  1
- South Africa’s educational contexts  
  4
- Ongoing reform in education  
  10
- Research Question  
  11
- The research process  
  12
- Ethical considerations  
  12
- Conclusion  
  13

## CHAPTER 2 – Literature review

- Introduction  
  15
- The ‘competent’ teacher  
  16
- Teacher identity  
  20
- Educational philosophies  
  23
- The arts and Culture learning area  
  24
- Overview of the four arts disciplines  
  27
- The ‘competent’ Arts and Culture teacher  
  33
- Arts Education in the South African classroom  
  37
- Conclusion  
  41
## CHAPTER 3 – Research design and methodology

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>43</td>
</tr>
<tr>
<td>Research paradigm</td>
<td>43</td>
</tr>
<tr>
<td>Research design</td>
<td>44</td>
</tr>
<tr>
<td>Research instrument: focus group interviews</td>
<td>46</td>
</tr>
<tr>
<td>Selection of respondents</td>
<td>49</td>
</tr>
<tr>
<td>Data collection and analysis</td>
<td>50</td>
</tr>
<tr>
<td>Trustworthiness</td>
<td>53</td>
</tr>
<tr>
<td>Conclusion</td>
<td>53</td>
</tr>
</tbody>
</table>

## CHAPTER 4 – Data presentation and discussion

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>54</td>
</tr>
<tr>
<td>Theme 1: The curriculum</td>
<td>54</td>
</tr>
<tr>
<td>Theme 2: Teacher (in)competence</td>
<td>59</td>
</tr>
<tr>
<td>Theme 3: The teaching and learning environment</td>
<td>64</td>
</tr>
<tr>
<td>Theme 4: The value of the Arts and Culture learning area</td>
<td>69</td>
</tr>
<tr>
<td>Theme 5: The role of the Department of Education</td>
<td>72</td>
</tr>
<tr>
<td>Conclusion</td>
<td>75</td>
</tr>
</tbody>
</table>

## CHAPTER 5 – Conclusions and Recommendations

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>76</td>
</tr>
<tr>
<td>Conclusions</td>
<td>76</td>
</tr>
<tr>
<td>Recommendations</td>
<td>79</td>
</tr>
<tr>
<td>Final conclusion</td>
<td>81</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

ADDENDUM A

Interviews
ABSTRACT

Inherent to post-apartheid educational transformation was the design and subsequent implementation of a new national school curriculum. The current curriculum-in-use, namely the National Curriculum Statement (NCS) comprises eight compulsory learning areas. One of these learning areas, Arts and Culture, aims to equip learners with skills and knowledge with regard to four distinct arts disciplines, namely music, dance, drama and visual art. In the General Education and Training Band (GET) phase, general classroom teachers are expected to implement this highly specialised learning area. This research aimed to determine how teachers employed at Nelson Mandela Bay primary schools were disadvantaged during the apartheid era, experience the implementation of arts education. Focus group interviews were conducted at schools situated in the low socio-economic areas. The results revealed that, despite their profound awareness of the unique advantages of arts education for the learners, several impediments hampered the successful attainment of its value. The obstacles highlighted by the teachers were the curriculum itself, teaching and learning environments that are not conducive for arts education, and unsatisfactory involvement of the Department of Education.
ACKNOWLEDGEMENTS

Above all, I thank the Almighty Lord for providing me with perseverance and good health throughout my studies.

I would like to express my deepest gratitude to my supervisor, Prof Alette Delport for her excellent support and the many hours she spent correcting structural errors and editing my work.

A special thanks to Lindsay Woods who was an independent coder categorizing the research data.

Sheila Hall deserves special thanks for correcting spelling, grammatical and language errors.

Many thanks to Marina Ward who provided me with numerous references.

Finally, I thank my family, Chris, Lindie, Alan and Christopher for their consideration and help during the many hours I spent studying, late at night and in the early morning.
Chapter 1
Orientation to the study

Introduction

The protests of numerous unhappy black South African learners, which erupted on 16 June 1976, initiated the process of extensive social reform in South Africa. One key area that required profound transformation in order to resolve the inequalities and injustices brought about by the apartheid policies of the former National Party government was education.

In 1994, when the new democratically elected ANC government was instituted, strategies to redress “the legacy of a racially and ethnically fragmented, dysfunctional and unequal education system inherited from apartheid” had to be devised and implemented (Cross, Mungadi & Rouhani 2002, 171). The aim was to transform the South African education system “for the benefit of the country as a whole and all its people” (DoE, 1995, 17).

Policy transformation

A crucial element in the transformation was the design and implementation of a new national school curriculum. This curriculum had to reflect the values of a non-racial democracy, such as equality, democracy, redress and equity and eradicate the philosophical and pedagogical basis of apartheid once and for all (Cross et al. 2002, 175; Hoadley & Jansen 2002, 189; Chisholm 2000, 2). On 24 March 1997, the then Minister of Education, Prof Bengu, announced in
Parliament the launch of Curriculum 2005 (C2005)\textsuperscript{1}, which marked a democratic departure from the former apartheid curricula.

In addition to a new national school curriculum, a revised National Qualifications Framework (NQF) was designed to structure the progression of education and training. On this framework, the General Education and Training Band (GET) constitutes the first segment. It spans from Grade R (reception year) to Grade 9. At the end of this period, learners who have realised all the required outcomes are awarded a General Education and Training Certificate (GETC). Learners can then continue to the Further Education and Training band (FET), in other words, Grades 10 till 12, where after they can enter the Higher Education and Training band by enrolling for tertiary studies at Higher Education Institutions (HEIs). This research study is restricted to the GET Band. This band is subdivided into three phases, namely the Foundation Phase (Grade R to 3), the Intermediate Phase (Grade 4 to 6) and the Senior Phase (Grade 7 to 9). The core focus of this study is on the Intermediate Phase.

The new national school curriculum is rooted in Outcomes-Based Education (OBE), a global educational reform phenomenon. Its origins and evolution can be traced back to competency debates in Australia, New Zealand, Scotland, Canada and limited circles in the United States of America (Cross et al. 2002, 176). OBE is characterised by a supple, empowerment-oriented approach to learning (DoE, 1997, 21). The success of teaching is assessed in terms of its outcomes for learners (Morrow 2007, 94). The guiding vision is “a competent future citizen”

\textsuperscript{1} It was envisaged that by 2005, the last grade would have been phased in.
(DoE 1997, 21). Hence, the aim is to equip learners with the knowledge, competences and orientations that they would require in a “complex, challenging and high-tech future”. OBE was “marketed as the (only) alternative to Apartheid education” [original emphasis] (Morrow 2007, 94).

It soon became clear that the implementation of C2005 was challenging. Towards the end of the 1990s, the then Minister of Education, Prof Kader Asmal, commissioned Prof Linda Chisholm and fellow researchers to investigate the implementation of the new school curriculum. They reported in 2000 that its implementation was highly problematic. The urgency to replace the former apartheid curricula compromised the coherence of the C2005 design. They concluded that the curriculum structure was developed too hastily and was far too complex for teachers to interpret and implement with ease (Chisholm 2000, 4).

Chisholm and her fellow researchers accordingly made several recommendations to the Minister of Education. The major recommendations related to the critical need for a revised curriculum structure. Other aspects that required urgent attention were teacher orientation and training, the provision and quality of learning support materials, the availability of resources, and the re-organisation of national and provincial structures. The review committee also recommended the use of simpler terminology, as the vocabulary was too specialised and the language “vague, verbose, [and] overly academic” (Chisholm 2000, 35). The Revised National Curriculum Statement (RNCS), a streamlined version of C2005, was subsequently designed and implemented. At present, the GET Band comprises eight learning areas, namely
Languages, Mathematics, Natural Sciences, Social Sciences, Technology, Economic and Management Sciences, Arts and Culture and Life Orientation.

Implementation of the RNCS was also not unproblematic: The revised curriculum (which is still in use, called NCS) is depicted as ‘descriptive’ and not ‘prescriptive’. This implied a major shift from previous apartheid syllabi where content was specified and teachers merely expected to transmit a particular body of knowledge and then assess whether learners were able to recall and remember the knowledge acquired. The NCS, on the other hand, merely stipulates ‘guidelines’ and the expected ‘outcomes’ that need to be achieved at the end of each level. The curriculum does not specify content or lesson format (Soudien & Sayed 2004, 111) and textbooks are seldom used. Teachers are thus required to interpret the outcomes, design learning programmes, facilitate learning experiences, and assess learners’ progress according to descriptive assessment standards (Ramparsad 2001, 288). In addition, teachers are also required to be leaders, administrators, as well as managers (DoE 2002a, 3).

South Africa’s educational contexts

The revised educational policies were met with profound criticism, as it assumed optimal environments for teaching and learning in all schools. This, however, is not the case, as will be discussed below:

- Teacher (in)competence

Unfortunately, due to the disparities brought about by the previous South African political dispensation, “there is … an enormous range in the knowledge and skills of the teachers”
Rogan & Grayson 2003, 1174). A significant cohort of South African teachers is still unqualified or under-qualified (Bloch 2009, 83; Ramparsad 2001, 288). Research conducted by Onwu and Mogari (2004, 161), as well as Herbst, De Wet and Rijsdijk (2005, 261) confirmed that most teachers did not grasp the philosophy of outcomes-based education and struggled to implement the new curriculum, due to inadequate training and preparation at both pre-service and in-service level.

Morrow (2007, 93, 94) ascribes this state of affairs to an unwillingness by some schools to depart from old apartheid strategies. He also argues that South Africa has a significant number of “deficient schoolteachers”, who are either not willing to change or “do not have the competences”. Taylor (2006, 2), who did a study on the National Senior Certificate results in Mathematics, ascribes the general poor performance in mathematics and science directly to insufficient content knowledge of teachers. In the poorly performing category of schools, only 15% of the total of higher-grade final year learners passed mathematics (Bloch 2009, 66).

Prinsloo (2007, 165) conducted research on the implementation of the Life Orientation learning area (LO) in South African schools. Her findings revealed that most teachers in government schools, and in particular those in rural schools, do not cope with the demands of this subject area, as these teachers are ill-equipped. The teachers do not have sufficient content knowledge, and lack the teaching skills, motivation and self-confidence to implement this learning area successfully. They also struggle to teach Life Orientation in a multicultural classroom, as they are unable to comprehend the life worlds of these diverse learners. Herbst et al. (2005, 273) investigated the implementation of the Arts and Culture learning area. These
researchers found that teachers in the Foundation and Intermediate Phases are struggling to implement this specialised learning are, due to insufficient training opportunities. Their findings are supported by those of Van Blerk (2007, 15) who researched the perceptions of Arts and Culture teachers in the Senior Phase. The majority of her respondents expressed anger and frustration due to the fact that they were expected to teach a learning area for which they were ill-equipped.

- (Dys)functional schools

Morrow (2007, 99) also argues that the majority of the new policies do not acknowledge the contexts in which South African teachers work. ‘School context’ in South Africa, needs to be understood in terms of the significant miscellany of schools in this country. Morrow’s view, namely that the policies do not make provision for this diversity, is supported by Rogan and Grayson, who hold that any curriculum transformation process should take the unique multiplicity of South African schools into account (Rogan & Grayson 2003, 1173). Unfortunately, Rogan and Grayson conclude that the new curriculum implementation process in South African schools was

... based on the assumption that all schools are essentially the same and will therefore benefit from the same kind of INSET\(^2\) and implementation strategy. Nothing could be further from reality (2003, 1176) [my emphasis].

Morrow, Rogan and Grayson’s views are supported by Mailula, Laugksch, Aldridge and Fraser (2003, 1), who did a study on Limpopo secondary school teachers’ perceptions of their school-level environment and its influence on the implementation of OBE. They found “a statistically

\(^2\) INSET refers to the in-service training for teachers.
significant difference between teachers’ perceptions of their actual school environments and the environment they prefer”. Only 75% of the schools in the Limpopo Province had adequate facilities in the form of classrooms and desks. This implies that 25% of the schools in this vast area did not have basic furniture at that point in time. A new curriculum thus had to be implemented in a system that was already under stress (Rogan 2007, 97).

From the above, it is clear that the current state of teaching and learning in South Africa’s public schools is a serious cause of concern. Taylor thus concludes that 20% of South Africa’s schools are functioning adequately whilst 80% are “essentially dysfunctional” (2006, 2). This leads Bloch (2009, 59) to assert that the current educational system continues to sustain the vast inequalities produced by the apartheid system.

The above researchers’ caveats about the unsatisfactory state of functionality in many South African schools are confirmed in the Schools that Work report to the Minister of Education (Christie, Butler & Potterton 2007, 4). These Schools that Work researchers reported that many South African schools

... battled with social conditions of poverty, manifesting among other things in hunger, AIDS orphans, and schoolgirl pregnancy. They had little control over their learner intake, the stability of their staffing was often precarious, and their resources - generally inadequate, were stretched to the limit (Christie et al. 2007, 4).

Hence, the expectation seems to be that a teacher will be able to implement a new curriculum under very demanding and impeding circumstances. Shulman accordingly warns that, in such a situation “the sum makes greater demands than any individual can possibly fulfil” (2004, 91).
- **(Lack of) leadership to facilitate change**

The reality of school diversity in South Africa does not only apply to socio-economic and functionality disparities. It also relates to schools where teachers are not supported by the school’s management and leadership teams (SMTs). Bloch (2009, 90) regards the teachers’ support structures as a matter of concern, arguing that many schools are not properly managed. Christie *et al.* (2007, 25) agree that effective teaching and learning is dependent upon a variety of internal relationships in schools. Successful change in the school cannot “simply be mandated”. Christie *et al.* (2007, 105), in their research, identified key characteristics of South Africa’s functional schools (‘schools that work’):

- The teachers’ practice was ‘de-privatised’. This means that their classroom doors were open to the school management, to outsiders, and in many cases to other teachers.

- The teachers shared professional expertise within the school, and across schools, where they both gave and accepted professional assistance.

- The teachers worked collaboratively, though in different ways in each school, to set curriculum goals and monitor student achievement.

- Systems of induction and mentoring were present in many of the schools.

- The teachers assumed responsibility for their role in student performance.

- In many cases, they extended their care for learners to the provision of food and clothes for orphans and vulnerable children, or those who live in poverty.

- Beyond any call of duty, these teachers took professional pride in the achievements of their learners, their school, and themselves.
A critical observation by Christie et al. (2007, 105) is that, in these schools, leadership was clear. This was either “in the person of the principal and sometimes dispersed in SMTs, HODs, or teachers themselves”.

Taylor (2009, 17) also highlights the importance of leadership during times of school and curricular reform. He divides school management into two main functions which leaders of the school and teachers share namely, “instructional leadership [which] gives priority to the principal” and “transformational leadership” which includes the leading teachers and management teams at schools. Such leadership assumes a division of labour within the schooling system and allocates functions according to where and by whom they are best performed by (Taylor 2009, 18). This kind of leadership creates conditions under which teachers can work effectively and encourage good school performance amongst learners. Arends and Phurutse (2009, 39) also advise school leaders to adopt a “supportive and caring management” style in order to encourage their teachers to engage with the change. Taylor (2009, 20) believes that when principals and leading teams are focused there are responsibility, shared duties amongst teachers, a culture of hard work and high value attached to good performance. The opposite is, principals who do not exercise a tight time management programme and who put the blame of failure on circumstances outside their control like the unreliability of public transport, a lack of teacher commitment or union interference. These principals fail in taking responsibility. They do not exercise control over their work environment. As a result they do not take ownership of curriculum management and implementation (Taylor 2009, 19).
Ongoing reform in education

In April 2009, under the leadership of the new president of the Republic of South Africa, the original comprehensive national Department of Education was divided into the Department of Basic Education (DoBE) and Department of Higher Education and Training (DoHET). In June 2009, Ms Angie Motshekga, the newly appointed Minister of Basic Education, committed herself publicly to the improvement of quality school education in South Africa. She appointed a panel of education experts to investigate the nature of the challenges and problems experienced during the implementation of the RNCS. Based on the recommendations of the task team (Dada, Dipholo, Hoadley, Khembo, Muller & Volmink, 2009), she proclaimed the “death certificate of OBE” and announced significant changes to basic education. These will be implemented over a period of five years, commencing in 2010. Amendments relevant to this study are the following:

- Teachers will be relieved of administrative and current extensive assessment burdens in order to ensure more time for teaching and learning.

- Textbooks will be reinstated and used to ensure consistency, coverage, appropriate pacing and better quality in terms of instruction and content. All learners from Grade 4 to 12 will receive their own textbooks for each learning area.

- A simple set of coherent documents for each learning area in each grade from grade R to 12, as well as monitoring tools will be developed by a newly instituted National Educational Evaluation Development Unit.
• All school management teams, as well as district and provincial support staff will receive training regarding curriculum, content and assessment requirements, in order to provide leadership with regard to policy implementation.

• The in-service training for teachers will be prioritised (Motshekga 2009, 2).

Of particular significance (and concern) for this study, however, is her announcement that, from 2011, the number of learning areas, specifically in the Intermediate Phase (Grades 4 to 6) will be reduced from eight to six to allow more time for language teaching and learning. Technology as a formal learning area will be discarded but some aspects of Technology will be included in the Natural Science learning area. Arts and Culture and Life Orientation will be grouped together under Life Skills, which include Creative Arts, Physical Education, Religious and Moral Education\(^3\) (Curriculum and Assessment Policy Statement 2010, 4).

**Research question**

As mentioned earlier, this study focuses in particular on the Arts and Culture learning area, and more specifically on implementation of this learning area in the Intermediate Phase. In light of the above overview of the turbulent process of educational transformation South Africa since 1994, there is reason to be concerned about the successful implementation of the Arts and Culture learning area. Hence, the research question that guided this study was the following:

---

\(^3\) It needs to be stated here that most of the above initiatives will only be implemented after this research has been conducted. The above has merely been included for the sake of providing a more accurate overview of current policy developments in education in South Africa.
How do teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area?

The following sub-questions directed the research process:

- What does it mean to be a ‘competent’ teacher?
- What are the components of the Arts and Culture learning area?
- What would it mean to be a competent Arts and Culture teacher in the Intermediate Phase?
- How do teachers experience the implementation of this learning area in the Intermediate Phase at previously disadvantaged schools?

The research process

In order to find potential answers to the research questions stated above, I employed a qualitative research design. The main aim of qualitative studies is to understand human behaviour. The respondents were all teachers responsible for arts education at their schools. The participants were selected purposively. In order to generate the required data, I conducted focus group interviews. These interviews were recorded and transcribed. The transcriptions were then analysed in order to identify specific themes and sub-themes that reflected the teachers’ experiences. Their responses were subsequently interpreted in order to derive the final conclusions in response to the research question. Hence, this study is positioned within the interpretative paradigm. A more comprehensive overview of the research process is provided in chapter three.

Ethical considerations
This particular research study was dependent on the voluntary cooperation of certain teachers, who acted as participants. It was important to adhere to ethical requirements in order to protect the participants (Bloomberg & Volpe 2008, 85). Attention was thus given to the notions of consent, confidentiality and consequences of the participation (Cohen, Manion & Morrison 2007, 382). Prior to the interviews, permission to conduct the study was obtained from the NMMU Research Ethics Committee (REC-H) and the Department of Education.

Before the various interviews commenced, the participants were informed of the purpose of the study. They were reminded that participation was voluntary. Verbal as well as written consent were requested from each individual. This was done in order to protect and respect their right of self-determination. It also put some of the responsibility on the participant (Cohen, Manion & Morrison 2007, 52). The participants were assured of the confidentiality of the investigation. By no means would their identity be revealed. During the course of the investigation, I took precautionary measures in order to keep the raw data confidential and restricted from exposure.

**Conclusion**

In order to orientate the reader in terms of the need for, as well as the nature of this research study, this chapter provided an extensive overview of the educational transformation processes since 1994, specifically as it pertains to curriculum transformation and implementation. From the above it is clear that the implementation of the national school curriculum has been, and still is highly problematic. In particular, there is reason for serious concern with regard to the
implementation of a complex and specialised learning area such as Arts and Culture, specifically in schools that were disadvantaged as a result of apartheid education.
Chapter 2

Literature review

Introduction

Motshekga, current Minister of Education, stated unambiguously that South Africa urgently needs “dedicated, inspired teaching” (2009, 3). As such, she reiterated that teachers are the key change agents to the realisation of improved quality education in South Africa. Pudi (2006, 100) also sees teachers as the central change agents enabling educational transformation. Fullan (1991, 117) agrees, asserting that the success of educational change largely “depends on what teachers do and think” [own emphasis].

However, in order to be a successful change agent, the teacher needs to understand the change, be part of it and support it. Hence, the teacher, as change agent, needs to embrace the change and engage with it. Fullan (1991, 117) as well as Onwu and Mogari (2004, 161) thus highlight a fundamental prerequisite for successful educational change, namely competent teachers, who possess solid content knowledge and are confident about their ability to facilitate teaching and learning in the classroom. In this chapter, the notion of a competent teacher will be discussed, not only in general terms, but also more particularly, as pertaining to arts education. In order to do so, I will also provide insight into the unique nature of this learning area.
The ‘competent’ teacher

The term ‘competent’, according to the Collins English Dictionary (2003, 150) refers to somebody with “sufficient skill or knowledge”, or somebody who is “suitable for a purpose”. The notion of a competent teacher, however, requires elaboration and more specific description. For the purposes of this study, I have decided to discuss the views put forward by the employer of the South African teacher, namely the Department of Education. In addition, I have also reviewed the views of two scholars in the field of teacher competence, namely Wally Morrow and Lee Shulman.

- As seen by the Department of Education (2000)

In addition to the release of a new national school curriculum, another policy document was designed to support transformation in teaching and learning in South African schools. Although this document is currently under revision, the original policy still applies. The Norms and Standards for Educators (DoE 2000, 13) identifies seven roles of a teacher. These are,

1. The teacher as learning mediator. This implies that a teacher will demonstrate sound knowledge of subject content and in addition, will educate in a manner which is sensitive to the diverse needs of learners.

2. The teacher as interpreter and designer of learning programmes. This means that the teacher will be able to select and prepare suitable textual and visual resources for learning.

3. The teacher, as a leader, administrator and manager, will conduct administrative duties efficiently.
4. The teacher, as a **scholar, researcher** and **lifelong learner**, will pursue reflective study and research in his or her specific learning area.

5. The teacher needs to fulfil a **community, citizenship** and **pastoral role**. As such, the teacher needs to promote democratic practices in schools and society.

6. The teacher is also an **assessor**. This implies that the teacher will understand the purpose, methods and effects of helpful assessment feedback to learners.

7. The teacher should also be a **learning area / subject / discipline / phase specialist**. This means that the teacher will have a well-developed understanding of the knowledge appropriate to the particular specialism (DoE 2000, 13, 14).

From the above it is clear that the national Department of Education regards the teacher as a central transformation agent. Apart from the traditional role in terms of facilitating teaching and learning, the teacher needs to fulfil numerous other roles, which require competences across a wide spectrum.

- **As seen by Wally Morrow (2007)**

Not all educationists agree with the content and focus of the *Norms and Standards* document. One of them was the late Wally Morrow, also known as ‘the wise man’ of education in South Africa (Hugo 2010, 3). In his seminal book, *Learning to Teach in South Africa*, Morrow (2007, 100) asserts that the *Norms and Standards* fails in making a distinction between the **formal** and the **material** elements of teaching. Morrow defines the material elements as the daily work that teachers do. These are fully explained in the *Norms and Standards*. The formal elements of
teaching, however, refer to how teachers think about teaching, planning and organising the education system. Without the formal elements, teachers would not know how to specify the material elements (Morrow 2007, 98). The formal elements of teaching are not context-specific, whilst the material elements are necessarily rooted in specific contexts. According to Morrow, Norms and Standards (DoE 2000) merely provides a list of possible material elements of teaching whilst teachers are under the impression that they have been presented with “a formal definition of teaching”. In this sense, the Norms and Standards are incomplete.

Morrow (2007, 101) furthermore believes that Norms and Standards fail to provide teachers with an elaborate and solid understanding of the concept of ‘teaching’. For Morrow, ‘teaching’ should be seen as a particular kind of practice, which he defines as “the practice of organising systematic learning” [original emphasis] (ibid, 101). This implies that teachers will see ‘learning’ not only as the acquisition of academic knowledge or traditional school knowledge. The concept of teaching will then be expanded to facilitate learning anything that takes some time and is normally assisted by someone who knows. However, this type of learning does not overload the learner’s brains with information, because it is ‘organised’ in a ‘systematic’ way. It uses the practice of teaching that centres around the design of learning programmes that foster the gradual development of competences that cannot be learned in an instant (Morrow 2007, 70, 107).

Hence, for Morrow, a competent teacher is one who knows “how to organise systematic learning” (2007, 70). The practice of teaching, understood as the practice of organising
systematic learning, requires an exceptional brand of knowledge of the content which reveals competence in teaching. A competent teacher should be able to manage “situational appreciation” successfully, in other words, display a professionally appropriate perception of what is salient in particular situations (Morrow 2007, 80). In this regard, Morrow differentiates between four categories of competences that a teacher needs to have. These are, firstly, a critical understanding of teaching and a vast knowledge of its ideals. Secondly, the teacher needs to have an ultimate knowledge of the content to be properly conveyed to the learners. In addition, the teacher requires a deep understanding of the unique social, organisational and institutional contexts, and lastly, a competent teacher will be proficient in ‘organising systematic learning’ (2007, 84, 85).

- As seen by Lee Shulman (2004)

For Shulman (2004, 201), teacher competence is embedded in the teacher’s knowledge of the pedagogical content. Pedagogical content knowledge (PCK), according to Shulman, implies an understanding of what makes the learning of specific topics easy or difficult. It also refers to the ways of representing and formulating the subject that makes it comprehensible to the learners. Shulman identifies three kinds of knowledge that the teacher should have. These are proper content knowledge, pedagogical content knowledge, as well as curricular knowledge. Shulman (ibid, 203) believes that pedagogical content knowledge (PCK) goes beyond factual knowledge and includes the pedagogy of transforming content knowledge in order to enable successful teaching and learning. Pedagogical content knowledge implies that the teacher has “a veritable
armamentarium of alternative forms of representations” at hand. These, according to Shulman (ibid, 203), are obtained from research and originate as a result of the ‘wisdom of practice’. A ‘good’ teacher acquires the ‘wisdom of practice’ due to experience. This teacher has a clear knowledge of effective strategies which facilitate successful teaching and learning.

Since teachers are social role players, they have a social responsibility towards the learners in their class, as well as a responsibility towards society. Their sense of competence is to a large extent influenced by the amount of trust and respect communicated to them by society in general, and the local community in particular (Shulman 2004, 313). This informs their sense of who they are, in other words, their personal and, subsequently, their professional identities, which will now be discussed.

Teacher identity

A teacher’s professional identity is a constituent component of his or her personal and social identity. The concept of identity is however complex and multifaceted. Thorsén (2002, 84) sees an individual’s identity as a mosaic, in other words, a unique collection. This collection consists of dimensions influenced by a range of factors including social class, ethnic heritage, national belonging, upbringing and religion. Fornäs (1995, 12) argues that identity is a lifelong process and not a product per se. It is not fixed but highly dynamic. Through ongoing interactions with

---

4 The teacher needs to be equipped with multiple teaching strategies so that he wears it like a ‘real’ armament.
others, we are constantly re-evaluating and recreating our identities. This we also do in relation to our heritage and ambitions (Joseph & Van Niekerk 2007, 488).

For Weeks (1990, 88), the notion of ‘belonging’ and sharing of the same values, is central to one’s social, personal and subsequently, professional identity. Identity is “about what you have in common with some people and what differentiates you from others” (Weeks 1990, 88). Tierney (1991, 37) also believes that issues of similarity or difference enable a person to define his or her identity. People distinguish themselves from others by defining the category within which they exist. Both Tierney and Weeks thus hold that, in order to define personal and social identities, people will engage in projects which focus on issues related to similarities and differences, values and categories.

A teacher’s professional identity is also informed by his or her commitment to the education profession. In this regard, Shulman (2004, 313) asserts that if teachers exhibit the following characteristics, they should be able to adopt professional identities as ‘competent’ teachers: Firstly, they will have a solid knowledge base, in other words, the knowledge and skills that will enable effective teaching and learning. Secondly, they will be committed to their job. This means that they will be passionate and motivated. They will also be resilient, with the ability to persevere despite difficulties and restraints. Thirdly, they will adopt the status of a professional person. This person will regard a teacher’s role in society as respectful and essential for society’s survival. Lastly, they will assume formal institutional roles, in other words, those
tasks that allow “the fruits of mind, spirit, and status to be exercised productively in the education of students” (2004, 313).

From the above it is clear that various factors can impact negatively on a teacher’s professional identity, specifically in South Africa. Recent research for instance highlights “little public trust in the quality of teachers and teaching in South Africa” (Chisholm 2009, 27). In general, South African teachers’ content knowledge is under public scrutiny (Bloch 2009, 91). Apart from hampering the facilitation of effective teaching and learning in the classroom, in other words, impeding proper implementation of the curriculum, it also affects how teachers see themselves.

A key characteristic of the NCS is that teaching and learning occur across learning areas. This element poses serious challenges to teachers in the GET phase who need to integrate and teach across eight learning areas. The implication is that each teacher should possess distinct subject content knowledge, as well as pedagogical content knowledge of eight different subject fields. It also implies that the teacher will be able to ‘organise systematic learning’ across a wide spectrum of disciplines. This comprehensive array includes languages, mathematics, technology, social sciences, natural sciences, life orientation, economic and management sciences, and arts and culture. This vast array raises serious questions with regard to the notion of ‘competence’.
Educational philosophies

In the South African context, educational change also implies a significant transformation of underpinning educational philosophies. Previous educational philosophies such as behaviourism and fundamental pedagogies, eminent during the apartheid years, positioned the learners as passive listeners who were never challenged to develop their own critical and creative thinking skills (DoE 2002a, 5). New philosophies such as constructivism and humanising pedagogy regard learners as active agents in their own learning. Hence, the teacher is no longer positioned at the centre of the teaching and learning process. Learners are seen as active participants in the learning process and co-constructors of knowledge.

Since the majority of in-service teachers received their training during the apartheid years, their personal teaching philosophies are still rooted in outdated approaches to teaching and learning. Hence, many teachers need to adopt new teacher identities and philosophies, and subsequently new approaches to teaching and learning. In this regard, Morrow (2007, 94) warns that many teachers have not yet accomplished the required ‘paradigm shift’. Apart from the fact that many teachers are still stuck in the previous paradigm of teacher-centred teaching, they do not regard themselves as active agents of the South African educational transformation process. As such, they have not taken ownership of new approaches.

Serious interventions by means of in-service training workshops were thus required to equip teachers to conceptualise the new paradigms and approaches in order to implement the new curriculum. Unfortunately many of these training sessions proved to be unsuccessful (HSRC
2006, 3). It appears that many presenters lacked sufficient content knowledge and insight. As a result they were unable to respond to teacher queries in a satisfactory manner. Concerns were also raised about the quality of training manuals. Teachers often left training workshops confused and demoralised (HSRC 2006, 8 – 15; Herbst et al. 2005, 273; Magi 2004, 14 – 18).

In the context of this study, one has, in particular, reason to be alarmed about the quality of teaching and learning in the Arts and Culture learning area, also due to the complex nature of the learning area, which will now be discussed.

**The Arts and Culture learning area**

The main aim of the Arts and Culture learning area, according to the national Arts and Culture Learning Area Statement is to provide access to Arts and Culture education to all South African learners (DoE 2002a, 4). Consequently, this learning area aims to establish, develop and promote the creativity of South Africans as a rich and productive resource. Involvement in dance, drama, music and visual arts activities should afford learners opportunities for exploration and development of skills, knowledge, attitudes and values related to arts and culture. Hence, learners should experience and express thoughts, ideas and concepts through their own creations. Learners should have the opportunity to reveal their feelings and understandings in enjoyable surroundings. As a result, South African learners should be able to contribute towards the establishment of a shared national heritage and identity that will prepare them for life, living and lifelong learning (DoE 2002a, 5).
• **Curriculum structure**

Each learning area has its own broad goals to accomplish. These are referred to as ‘learning outcomes’. These outcomes stipulate the general skills, knowledge, attitudes and values a learner will be expected to demonstrate in a specific learning area at the end of a particular phase or grade (DoE 1997, 19). If a learner’s performance does not meet the criteria for attaining an assessment standard, the learner can be re-assessed.

There are four general learning outcomes for the Arts and Culture learning area (DoE 2002a, 37, 38). These learning outcomes are not specific to music, dance, drama or visual art, but to arts in general:

• **Learning outcome no. 1:** The learner will be able to create, interpret and present work in each of the art forms.

This implies that the learners will invent, understand and exhibit their own creations. This should happen through enjoyable exploration in dance, drama, music as well as visual art activities.

• **Learning outcome no. 2:** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

This outcome encourages the learner to engage with and contemplate historical, as well as current artistic and cultural processes, products and styles in dance, drama, music and visual art.
• **Learning outcome no. 3:** The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

This outcome encourages the learner to develop social skills whilst participating in dance, drama, music and visual art activities with other learners. As such, the learner will develop sensitivity towards fellow learners, also to those from other cultures.

• **Learning outcome no. 4:** The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

Lastly, the learners will be able to express themselves and communicate via their creations in dance, drama, music and visual art. Social, cultural and environmental issues should be dealt with in all four art forms. Analysing and explaining the value and importance of a certain dance, music clip, painting or drama act will emphasise the realisation of this outcome.

In order to determine the progress a learner has made in a specific learning area, certain levels need to be achieved. These are referred to as ‘assessment standards’. For each of the four learning outcomes stated above, the *Arts and Culture Learning Area Statement* (DoE 2002a) defines a number of assessment standards that set the minimum requirements to be achieved by learners in each grade. These assessment standards distinguish between the four arts disciplines, in other words, assessment standards are set out separately for dance, drama, music and visual art. The assessment standards are also specified per grade. They thus define the standards and progression in each grade and in each art form. The assessment standards
encourage progression, as it requires the learner to engage with content and tasks that are increasingly becoming more complex (DoE 2002a, 7).

Teachers are expected to assess learners’ progress in terms of achieving these standards on an ongoing basis. Through continuous assessment, both educators and learners are able to determine whether the four outcomes have been achieved. In other words, apart from designing and facilitating learning experiences around all four learning outcomes, the teacher needs to be able to evaluate each learner’s individual progress in a valid and constructive manner.

**Overview of the four arts disciplines**

According to the NCS, the four arts disciplines namely dance, drama, music and visual art, should be experienced and performed in such a manner that learners are physically, emotionally and mentally involved (DoE 2002a, 11). The NCS sees the four arts disciplines as follows:

- **Dance**

From as early as Grade R, learners should be expected to participate in movement activities through play. These can include simple dances based on formations and patterns (DoE 2002a, 13). According to the NCS, learners need to prepare their bodies in doing warm-up and skill-developing rituals before any dancing could be attempted (DoE 2002a, 40). By the age of twelve (normally Grade six), a learner should be able to improvise and create dance sequences which include patterns in geometric forms such as ‘parallel’, ‘symmetry’, ‘distance’, ‘volume and
mass’, ‘rectangles’, ‘pentagon’, ‘hexagon’ and ‘octagon’ (DoE 2002a, 41). The NCS also requires a Grade six learner to improvise and create dance sequences that use steps and styles from various South African dance forms such as volkspele, waltz, sakkie-sakkie and African ritual dances, with the use of costumes and props. Dances should be performed “with competence” and “in the appropriate style” (DoE 2002a, 41).

By implication, this arts discipline also requires the teacher to have specialised knowledge of the movement range of each body part. The teacher needs to be aware of warming-up techniques in order to prevent physical injuries. It will furthermore be expected of the teacher to explain and demonstrate certain dance concepts. Research on and knowledge of indigenous South African cultures and dances will thus be required in order to be able to teach dance to Grade five and six learners. The teacher should also be able to assist the learner in research, since the learner needs to “find out about, try out and explain” a song dance ritual like the snake dance, rain dance, wedding dance, circle dance, reed dance and stick dance (DoE 2002a, 61). In addition, the learner should then be able to explain a song-dance ritual according to its purpose and structure. The structure includes the patterns, repetition and sequence found in the song-dance ritual (DoE 2002a, 61).

successfully to the learners. In addition, the teacher needs to be skilled in using action words or sound signals like ‘step’, ‘bend’, ‘turn’, ‘down’, ‘up’ and use control commands like ‘stop’, ‘start’ and ‘freeze’ when presenting a dance lesson (DoE 2002a, 28,29).

- **Drama**

  The *Arts and Culture Learning Area Statement* regards drama as part of a general life skills learning programme for South African learners (DoE 2002a, 11). As such, the teacher is expected to, by means of drama education, nurture learners’ fantasy and imagination capabilities. This can, for example, be done via role-play activities. By using drama education, the teachers should also facilitate the learners’ ability to concentrate and to focus. According to the NCS, the teacher is expected to, through drama education, help the learners to explore different ways of communication. This can be done by making use of diverse channels for expression like puppets, masks and props (DoE 2002a, 49). In the process, learners’ interpersonal and intrapersonal skills should and can be enhanced.

  As mentioned before, the NCS stresses the notion of integration across learning areas. The drama teacher is thus also required to integrate drama with literacy as well as life skills education. This needs to be done through drama activities that emphasise speech, sensory perception, oral skills, storytelling and characterisation (DoE 2002a, 11).

  In order to facilitate the realisation of the learning outcomes for drama, the teacher will have to do in-depth preparation and research in drama to find ways of presenting and formulating the
subject to make it comprehensible to the learners. In addition, the teacher should be an initiator of inspiration as to provoke and encourage the learners to participate in performances and use their imagination. African stories, for example, need to be transformed into intriguing dramas with a clear plot and highlighted climaxes (DoE 2002a, 43).

The teacher should also be able to demonstrate “simple relaxation, breathing, resonance, pitch and articulation exercises” when warming up or cooling down the voice and body (DoE 2002a, 43). Concepts such as ‘sensory detail’, ‘emotional expression’, ‘expressive mime’, ‘spatial awareness’ and ‘sensory perception’ in combination with techniques such as ‘tableaux’, ‘verbal dynamic sequence’ or ‘role-play’ should be mastered by the learner at the end of the Intermediate Phase (DoE 2002a, 43, 57, 61).

- **Music**

In terms of music education, the NCS specifies that learners should participate in various enjoyable music activities. These include listening, moving creatively to music, singing, playing percussion instruments and composing own songs and background music (DoE 2002a, 74).

Music knowledge required of learners in the Intermediate Phase includes note values, rhythm, time and duration. In grade four, for example, learners are expected to compose their own rhythmic patterns with note values that would include the crotchet, minim and the quaver, as well as the crotchet and minim rest. They also need to compose and present melodies using their voice and own constructed instruments to demonstrate their knowledge of pitch and the
previously mentioned note values. By grade six, these rhythms should be played on a drum, using hand techniques such as ‘base slap’, ‘open slap’ and the ‘muffle’ (DoE 2002a, 45). In grade five, learners need to recognise the letter names of notes on lines and spaces on the treble clef and in grade six, learners should be able to recognise songs that are written according to the C major scale.

Grade four learners should also be able to identify musical instruments according to the appearance, name, how sound is produced, timbre and general pitch classification. In grade five, learners need to recognise and describe the different timbres of voices in choral music, as well as identify genres like blues and jazz. These learners should be able to discuss and describe the message of the lyrical content of certain cultural events in hearing the music. In grade six, the rituals of cultural events should be researched. Learners should be able to create and present music that impose the symbolism of rituals such as the ‘snake dance’, ‘rain dance’, ‘wedding dance’, ‘circle dance’, ‘reed dance’ and ‘stick dance’ (DoE 2002a, 63).

It is thus clear that the teacher needs fundamental music content knowledge, not only of note values, but also of core music concepts and vocabulary, across cultures. These include concepts like ‘tempo’, ‘dynamics’, ‘note values’ (‘crotchet’, ‘minim’, ‘semibreve’, ‘quaver’, ‘crotchet’, ‘rest’ and so forth) ‘genre’, ‘timbre’, ‘pitch’ and ‘scales’. Appropriate music knowledge of a wide range of music genres, such as ‘blues’, ‘pop’, ‘kwaito’, ‘classical’, ‘traditional’, free-kiba, ‘opera’, ‘musical’, ‘malombo’, ‘kwassa-kwassa’, ‘techno’ and ‘soukous’ is required if the teacher endeavours to teach music effectively (DoE 2002a, 53). In addition, the teacher needs to have
solid knowledge of the sound production and timbre of key Western symphony orchestra instruments, as well as traditional African instruments which would include the marimba, kazoo, tsikona and dinaka (DoE 2002a, 44).

- **Visual Art**

Visual art is acknowledged for its significant contribution to the holistic development of all learners. The NCS thus emphasises that learners need to get opportunities to experiment, create and design artworks and craft works with a wide range of materials, tools and skills. These artworks should demonstrate the translation of the learner’s own ideas, feelings and perceptions into two-dimensional and three-dimensional work with a focus on line, colour, content, shape, tone, texture, spatial arrangement, contrast and composition (DoE 2002a, 52).

The NCS requires Intermediate Phase learners to differentiate between various visual art forms such as drawing, painting, architecture, sculpture, design, craftwork, and graphic media (DoE 2002a, 53). In grade four, for example, the learners should be making masks, crafts, artefacts, costumes, collages or puppets to use in a presentation (DoE 2002a, 63). It is also expected of grade four learners to use the appropriate terminology when responding and discussing images, designs and craftworks. A grade five learner needs to be able to design and create art works which include the use of natural and geometric shapes and two and three dimensional forms (DoE 2002a, 47). Grade five learners should also be able to discuss popular cultural images according to purpose, content, form, contrast and meaning. The difference between art forms such as drawing, painting, architecture, sculpture, design, craftwork and graphic media

In essence, the teacher should be able to convey the meaning and practical application of the above-mentioned elements and techniques to the learners, so that they can explore and represent these in their art works. Fundamental knowledge and skills in terms of the mixing of primary, secondary and tertiary colours as well as a comprehensive knowledge of styles and techniques in a variety of cultural art works is of utmost importance. In grade six, for example, the learner is expected to combine all these art forms when producing a puppet show based on an African tale. The grade six learner is expected to make the puppet, compose the music for the puppet show as well as choreograph movements for puppets (DoE 2002a, 49).

The ‘competent’ Arts and Culture teacher

For the purposes of this study, it is now important to reflect on and discuss the notion of a ‘competent’ Arts and Culture teacher in the Intermediate Phase in South African schools.

Andrews (2004, 79) focuses on the virtues of a good visual arts teacher. This author argues that the quality of visual art experiences largely depends on the expertise of the teacher, because it is the teacher who prepares the art materials and determines the art activity. Andrews (ibid, 82) accordingly identifies the requisite knowledge, skills and values required of a competent
primary school visual arts teacher. Essentially, the teacher should have a good understanding of basic arts concepts and terminology, for example, ‘line’, ‘colour’, ‘shape’ and ‘texture’. As facilitator of learning, the teacher also needs to have a wide repertoire of teaching strategies and enjoyable arts activities. This means that the teacher will also be able to use various arts tools and materials. This teacher should know how to apply generic instructional strategies to arts activities. These will *inter alia* include interactive questioning skills and facilitation of co-operative learning. Due to the unique nature of visual arts education, the teacher needs to know how to organise the arts room and maintain discipline. According to Andrews (*ibid*, 82), it goes without saying that the teacher will know and understand the various stages of child development. It is also assumed that the teacher will have a solid understanding of the theoretical foundations of outcomes-based teaching and learning (*ibid*, 82).

With regard to music education, Elliott (1995, 69) believes that a competent *music teacher* will exhibit musicianship and music tuition abilities. The relationship between these two attributes lies in the level of musicianship and ability to teach music. Elliott thus links the teacher’s professional competences to the teacher’s level of *musicianship*. Elliott (*ibid*, 70) accordingly identifies five levels of musicianship: Level one refers to the *novice* musician. This person has a local focus with very limited formal knowledge. He or she will be unable to make music in a reliable and reflective manner. The second level relates to the *advanced beginner*. This person has some musical knowledge, which will allow him or her to fluctuate between local and global levels of musical thinking-in-action. The *competent* musician (third level) is able to demonstrate practical and theoretical musical abilities. A competent musician will be able to evaluate music
activities and solve musical problems. At the fourth level, a proficient musician is able to perform music intuitively and fluently. Ultimately, an expert musician has a clear understanding of music and is able to integrate musical knowledge. This person enjoys and deliberately searches for opportunities for artistic expression. Elliott (ibid, 74) believes that music education should focus on the teaching and learning of musicianship. This implies that the learner and teacher must engage in the solving of musical challenges. The music teacher must demonstrate a clear vision of the elements to be taught and demonstrate it to the learners in an obvious and practical way. The teacher will then be educating, monitoring and coaching.

Van Papendorp and Friedman (1997, 7) two well-known dance education specialists, hold that engagement in dance implies body, mind, soul and emotional involvement. A good dance teacher will address all four aspects during a dance lesson. When constructing a dance lesson, the teacher will be mindful of the fact that the learner’s body is “an instrument and resource for communication and expression” (Van Papendorp & Friedman 1997, 7). The dance teacher will also challenge the learner’s mind by teaching dance in a creative and imaginative manner so that their lateral thinking, problem-solving and decision-making skills are developed. This teacher will also be aware that dance activities provide ideal opportunities to foster the development of learners’ concentration skills. The good dance teacher will encourage learners to become aware of their emotions, by encouraging them to express themselves. Dance movements provide ideal opportunities for learners to transform their feelings through thought and intention. The dance teacher will know that involvement in dance affords learners the opportunity to lift their spirit and gain confidence because they experience feelings of pleasure.
and satisfaction, and unconditional acceptance in a supportive environment (Van Papendorp & Friedman 1997, 8). In essence, a competent dance teacher will enable the learners to unite their mind, body, emotions and spirit during dance activities.

Fleming (1997, 3), an expert in drama education, highlights the multifaceted nature of drama teaching, arguing that “the term ’competence’ might be more appropriate to embrace the complex forms of knowledge and understanding which are needed in making and responding to drama”. Fleming holds that drama education for younger children should not be regarded merely as ‘child play’. The teacher also fulfils the role of a ‘playwright’, who orchestrates the work and intervenes when necessary (1997, 4).

Nicholson (2000, 9) argues that a competent drama teacher will see drama activities as learning opportunities. Hence, this teacher will facilitate creative, critical and lively engagement with ideas and practices. Nicholson (2000, 19) believes that when learners enter the drama classroom, they must be “lured into the drama world”. Drama education requires teachers and learners to work together with “craft and skill” (Nicholson 2000, 19). According to Baldwin (2008, 5, 20) and Nicholson (2000, 160) a competent drama teacher will be able to use drama activities to promote the learners’ learning, confidence, self-esteem, and creative and critical thinking. In order to do so, this teacher will know how to use drama crafts and conventions such as role-play, hot-seating, miming, acting, one-act plays and so forth. Ultimately, the competent drama teacher will utilise drama activities in the classroom to help learners to assume their social and cultural role in society in relation to others. Teamwork, critical and
creative thinking, social interaction, clear communication, interpretation of others’ verbal and non-verbal language are in essence the purpose of drama teaching and the ultimate goal of the critical outcomes of the curriculum (Baldwin 2008, 21; DoE 2002a, 1).

From the above it is clear that the Arts and Culture learning area has a unique and multifaceted nature which distinguishes this learning area from all the other learning areas. Although collectively referred to as ‘the arts’, each arts discipline has very unique characteristics and demands specialised knowledge. Above all, this learning area is practical in nature. Hence, it requires of teachers a particular kind of ‘craftsmanship’. In the end, the competent arts teacher should be able to demonstrate dance, music, visual art and drama skills in order to facilitate learning, also of practical skills.

**Arts education in the South African classroom**

In order to redress the past imbalances and prepare the youth for the future in a transformed South African society, the Department of Education, through the national school curriculum, set out to address and subsequently eradicate unwanted apartheid legacies such as cultural intolerance and cultural stereotyping. It is therefore imperative that learners “experience, understand and affirm the diversity of South African cultures” (DoE 2002a, 6).

The Arts and Culture learning area lends itself for the realisation of this aim, as it expects teachers to expose learners to the array of South African cultures by means of representative music, visual art, dance and drama activities. However, this very noble and necessary outcome
poses serious challenges to teachers responsible for the teaching of arts in South African classrooms. The implication is that a teacher needs to be familiar with arts repertoires of a wide variety of cultures and genres. They also need to comprehend those concepts representative of Western Eurocentric arts, as well as traditional African arts.

Although areas of overlap between Western and indigenous African arts exist, conceptualisations of aesthetics, form and function are fundamentally different. Reimer (2003, 181), esteemed musicologist, emphasises that Western music differs significantly from indigenous music in the sense that it presents a ‘low context culture’. This implies that the quality of the piece of music is far more significant than its distinct context. Reimer’s concept of a ‘high context culture’, on the other hand, refers to the particularities of the place and time, reasons, circumstances and community interests for creating a specific ritual (ibid, 181). Western compositions in music, dance, drama and visual art function as separate entities. These are not inherently integrated with the each other, as is mostly the case with indigenous African arts. Western arts products are created by individuals for the sake of personal enjoyment. Blacking (1982, 94), for example, sees Western dance styles as “symbols systems”, without any significant social meaning. In African cultures, a piece of music or dance is a spontaneous and communual invention. Yet, when a Western composer composes a piece of music, it represents his or her personal experience. There is no clear functional role which connects the product to the daily lives of the composer, performer or listener (Reimer 2003, 181).
Another key characteristic of African arts, as alluded to above, is its integrated nature (Wanyama 2006, 26; Grau 2005, 149). When performing African music for example, the whole body is used for singing, dancing and acting. In addition, the performer will often wear a visually appealing costume and decorated mask. Dance, drama, visual art and music are thus interconnected and not dealt with as isolated compartments, as in Eurocentric art.

From the above it is clear that fundamental differences between indigenous African music and Western arts exist. This leaves us with two approaches. Firstly, one can argue that the arts of a particular culture are so distinct and unique that true experience and enjoyment by people outside the culture is impossible. Alternatively, one can adopt the view that the arts are universal and trans-cultural. As such, the arts are accessible to all, irrespective of one’s culture of origin (Reimer 2003, 179). The latter view is supported by scholars like Nzewi (2006, 51), Agawu (2003, xi) and Wanyama (2006, 25). Reimer (2003, 179) however, warns that this approach will only be successful if teachers have open minds towards cultures other than their own. The teacher should convey to the learners a willingness to learn about, as well as respect and appreciate cultures other than one’s own. Yet, Reimer (2003, 179) warns that any attempt by an individual to claim complete understanding of a foreign culture’s arts should be regarded as disrespectful towards the latter. We should rather teach our learners that any demonstration of a particular culture is the unique ‘property’ of that culture. Any arts product is permeated by culture-specific environmental particularities, such as their unique

---

5 Although these two cultures represent the dominant components of multicultural classrooms in South Africa, it needs to be mentioned here that many learners are also from Indian and Asian origin.
... history, social organization, customs, beliefs, ways of working, playing, birthing, marrying and dying ... all intimately connected to the larger ecology of [their environment from which] they are dependent on for physical sustenance and identity (Reimer 2003, 180).

As outsiders, we need to keep in mind that our own reality is only “relatively real” (Reimer 2003, 184).

With regard to the South African context, Mogomme (cited in Potgieter 2006, 46) believes that indigenous African and modern Western knowledge systems can indeed exist alongside each other. One of the functions of art is to exhibit unique culture-specific values. Hence, exposure to diverse cultural presentations of core human values can enrich the lives of learners and teachers (Wanyama 2006, 19). Wanyama (2006, 29) and Reimer (2003, 180) thus concur that the focus in multicultural arts education should not be on cultural differences, but rather on similarities, such as wider shared values and world views. Cultural items like folk stories, folk songs and so forth can be used in schools as effective resources to bring various cultures to life (Mogomme cited in Potgieter 2006, 46). By using examples from various cultures, learners will be encouraged to appreciate, respect and accept other cultures. As such, they will become ‘world travellers’ due to their familiarity with cultures other than their own (Reimer 2003, 180).

Woodward (2007, 38) thus highlights South African arts’ unique potential to enhance cross-cultural communication, arguing that arts activities have the potential to be “a participating force for change”. Where speech fails to express certain cultural messages due to its linguistic limitations, the arts as a “unique vehicle for honest communication”, can convey such messages
(Wanyama 2006, 24). In this regard, Delport (2006, 2-44) however warns that the core purpose of multicultural arts education in South Africa should not be “to solve South Africa’s national or inter-ethnic political and social problems”. It should rather be to enable the learner to explore and enjoy the ‘richness and unique scope’ of South Africa’s cultures as expressed through their arts. Nzewi (2006, 55) subsequently calls for the recognition, protection and preservation of the cultural heritage of both the learner and the teacher, who may be from different cultural backgrounds.

The advantage of multicultural arts education thus lies in its potential to expose learners to cultures other than the own. Yet, in order to use this opportunity, teachers need to have sufficient basic arts knowledge of various cultures. The only way to gain such knowledge is by providing the arts educator with essential explanatory cultural materials. Materials need to contain theoretical and practical foundations in arts thinking, creativity, expression and appreciation (Nzewi 2006, 56).

It is clear from the above that in order to implement the Arts and Culture learning area successfully, South African teachers need to be familiar with dance, drama, music and visual arts as expressed by a range of cultures, including those inherently different to their own. Yet, despite these significant challenges, multicultural art education has numerous advantages for South African learners, as alluded to above.
Conclusion

In this chapter I discussed the characteristics of a ‘competent’ teacher, as seen by the national Department of Education, as well as two esteemed scholars in the field of teaching, namely Morrow and Shulman. I focused in particular on the nature of arts education in a multicultural Intermediate Phase classroom, as assumed by the current national school curriculum. From the discussion, it became clear that the South African general arts teacher requires a unique and specialised set of knowledge and skills for each of the four arts disciplines. Furthermore, due to South Africa’s multicultural society, dance, drama, music and visual art represent a wide range of cultures that need to be represented during arts activities, adding to the competences required of a successful arts teacher.

Given the current disquieting state of teaching and learning in South African schools, and in particular in previously disadvantaged schools, this chapter emphasised the relevance of the research question, namely, ‘How do teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area?’ Rather than making assumptions about the teachers’ competence, this study aimed to generate the answer from the teachers themselves. In the next chapter, the details pertaining to the particular research methodology employed will be discussed.
Chapter 3

Research design and methodology

Introduction

The research design and methodology employed in this study will be discussed and explained in this chapter. The research design provided the scaffold for answering the intentional question for the study, which aimed to determine how teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area. The paradigm, approach, sampling methods and data collection strategy are described.

Research paradigm

The term ‘research paradigm’ refers to the underlying position from which a study commences. Babbie (2004, 34) sees paradigms as “fundamental models or frames of reference we use to organize our observations and reasoning”. Theories and inquiries seek logical explanations for certain behaviour patterns in society, such as the teaching profession. Paradigms constitute the foundations for social theories and inquiry (ibid, 33).

This study is positioned within the interpretative paradigm. Interpretative studies endeavour to interpret and understand the underlying meanings and intentions of human behaviour. The intention is not to explain human behaviour by applying “universally valid laws” (De Vos 1998,
The researcher rather aims to identify those beliefs and values of the participant that lie at the root of the trend or event, in other words, his or her “accounts of meaning, experience and perceptions” (ibid, 243). Lichtman (2010, 20) sees the interpretative paradigm as part of a reality that is virtual and shaped by certain forces. Hence, researchers who operate in this paradigm interact with participants in their natural environment. The respondents’ attitudes, behaviour, subjective beliefs and thoughts about the research question are captured and interpreted. In this study, I aimed to interpret and understand the teachers’ personal experiences with regard to the implementation of the Arts and Culture learning area in the Intermediate Phase. Their values, beliefs, experiences and perceptions proved to be of extensive use for this study.

**Research design**

A research design constitutes the “road map or blueprint” according to which a researcher will conduct the investigation (De Vos 1998, 99). Mouton (1996, 107) defines the research design as “a set of guidelines and instructions to be followed in addressing the research problem”. Several designs are suitable for research in education, of which the most popular are the quantitative, qualitative, or mixed method (quantitative as well as qualitative) designs. These designs differ in significant ways. Qualitative research methodologies deal with data that are principally verbal. Quantitative research methodologies, on the other hand, deal with data that are essentially numerical. Whereas quantitative research instruments make use of measurements and scales, qualitative researchers focus on words and sentences that are used to qualify and record information about the world (Lichtman 2010, 9-10; Bloomberg & Volpe...
2008, 14; Bless, Higson-Smith & Kagee 2006, 44; Leedy 1993, 139). Thus the researcher becomes the instrument in qualitative research, whereas in the quantitative research, existing instrumentation is employed.

One of the hallmarks of a qualitative design is its flexibility, compared to the more rigid nature of a quantitative design (Bloomberg & Volpe 2008, 14; Babbie 2004, 26; De Vos, 1998, 89). Bloomberg and Volpe (2008, 13) point out that this type of research “delves into the essence” of the problem situation and seeks to understand the meaning of the participants’ experiences. Johnson (1995, 4) thus believes that the qualitative design is more suitable for educational research, as it allows for a deeper understanding of the problem situation. In the context of this study, namely to understand how non-specialist Arts and Culture teachers experience their teaching of this learning area to Intermediate Phase learners, the qualitative design was thus chosen, due to its personal, situational and succinct approach.

A qualitative design furthermore exemplifies inductive forms of reasoning. This implies that concepts, insights and the understanding of certain patterns are being generated from the data gathered. The inductive approach seeks to identify a central theme and then move to more general statements or ideas based on the specifics found in the data. Researchers begin with data and use the data to gain an understanding of phenomena and interactions. In other words, general principles develop from specific observations (Lichtman 2010, 15; Babbie 2004, G5; De Vos 1998, 243). Deductive forms of reasoning on the other hand move from general to specific, or from “the abstract to the concrete” (Lichtman 2010, 243). This type of reasoning
develops specific expectations of the hypotheses on the basis of general principles (Babbie 2004, G3). As such, this form of reasoning was not suitable to answer this study’s research question, which focuses on determining, interpreting and understanding experiences. In this study, the inductive approach was used. This approach enabled me to identify central significant themes regarding the teachers’ experiences when analysing the raw data obtained during the interviews. It also enabled me to group themes together towards the identification of central themes.

Research instrument: focus group interviews

A research instrument describes the specific tool or tools the researcher utilises in order to find a possible answer to the central research question (De Vos 1998, 77). The researcher needs to collect relevant information from the data source through a specific research mechanism. In this study, the source of data, or phenomenon of interest, are non-specialist arts teachers who are required to implement the Arts and Culture learning area in the Intermediate Phase in previously disadvantaged schools.

In order to generate the data which could provide the best possible answer to the identified research question, I decided to do focus group interviews. Six to eight participants were identified and invited to join a particular group. They were interviewed simultaneously and encouraged to interact with one another whilst engaging with a specific topic. Focus group interviews are thus open group discussions, facilitated by a trained and experienced group leader, who conducts a group interview in an unstructured way. Several authors promote the
use of this kind of interview in cases where part of the researcher’s goal is to help address a specific dilemma facing a specific group of people (Cohen, Manion & Morrison 2007, 373; De Vos 1998, 90). Respondents are encouraged and allowed to voice their own opinions openly, honestly and freely. As such, this kind of interview differs from the structured or semi-structured interview (May 2001, 124). Normally, the researcher will compile a list of questions, topics or themes to provoke a discussion amongst the participants of the group. There is no specific order of progression, in order to enhance the probability of creating a discussion of shared issues amongst the respondents. Since the focus group interview is recorded and transcribed, the researcher is then able to gain a deeper insight into a topic than would have been obtained from individual interviews with the relevant participants (May 2001, 125; De Vos 1998, 122).

In order to ensure effective and successful focus group interviews, De Vos (1998, 126, 127) advises the interviewer to ask open-ended and not closed questions. The interviewer needs to listen very carefully and try to pursue an interviewee’s “ordering and phrasing”. De Vos (ibid, 127) furthermore advises researchers to create a safe and private space where participants will not be intimidated by outsiders who may listen to their personal responses. Interviews should also take place at times and venues that are convenient for the participants. The interviewer needs to use understandable language, be patient and adaptable but not overly friendly.

During the interviews conducted for this study, I tried to create a relaxed atmosphere amongst the teachers. At the beginning of each interview, participants were thanked for their
willingness to participate. They were reassured that all ethical requirements were adhered to. We agreed that, since the interviews were recorded, only one person should speak at a time. I explained the significance of the research and encouraged all participants to contribute to the discussion. I encouraged them to speak their truth and share their responses and experiences as honestly and openly as possible. During the interview, I listened attentively, making eye-contact with the speakers. I participated by asking questions for clarification and encouraging others to respond to statements made by fellow participants. In some cases, I had to intervene when a particular respondent dominated the discussion, requesting the particular respondent to allow others to share their views. Field notes were taken by a research assistant. She kept descriptive notes and reflected on the setting and the respondents’ behaviour during the interview.

The same open-ended question, namely, “How do you experience your teaching of the Arts and Culture learning area in the Intermediate Phase?” was asked to all focus groups. Initial responses to the question led to further related discussions, which allowed for the generation of rich data. I continued to interview other focus groups until the information became saturated, in other words, no new information emerged from the responses (De Vos, 1998, 317). In this particular investigation, six focus group interviews were conducted.

De Vos (1998, 45) reminds us that, in a research situation, the reality is evident as it is created by the individuals involved. In this regard, the focus group interview proved to be most suitable for this study as it enabled the teachers to talk freely and openly about their experiences
regarding the implementation of the Arts and Culture learning area. They could do so within their own frameworks. As such, this particular research instrument provided the required “qualitative depth” (May 2001, 124) I was hoping to achieve. Consequently, it provided me with a deeper understanding of their viewpoints.

**Selection of respondents**

In qualitative research, the term ‘population’ refers to those individuals who possess the specific characteristics which the researcher requires for the research study (Babbie 2004, 110; De Vos 1998, 46). In this study, the term population refer to all teachers teaching arts at previously disadvantaged primary schools.

The term ‘sample’ refers to a particular group of the population who then becomes the focus of the investigation, as they are able to provide information relevant to the research question. Sampling thus refers to the selection of appropriate respondents in their specific ethnographical location (De Vos 1998, 191). Researchers can use various sampling methods. These include for example, *case sampling*, where an individual represents the norm; *snowball sampling*, where participants refer the researcher to other possible participants with similar characteristics; *extreme sampling*, where the researcher learns from highly unusual manifestations of participants who represent extreme; *homogenous sampling*, where individuals with only similar experiences are selected; and *purposive criterion sampling*, where small groups of participants who are regarded as knowledgeable and responsive to the issue under investigation, are chosen (Bloomberg & Volpe 2008, 191; De Vos 1998, 289).
In this study, the last method, namely **purposive criterion sampling** was used to select research participants. Bloomberg and Volpe (2008, 69) appraise this method as ‘logical’, since the researcher deliberately chooses information-rich cases in order to gain insight and understanding of the particular phenomenon under investigation. All the participants selected for this study shared a mutual interest in the topic at hand (McMillan & Schumacher 2001, 433).

I obtained written permission from the Eastern Cape Department of Education, as well as verbal permission from the principals of eight previously disadvantaged primary schools in the neighbourhood of Nelson Mandela Bay (Port Elizabeth). The nature and purpose of the investigation were discussed. The principals then suggested the names of possible participants for the focus group meetings. These teachers were those responsible for the teaching of the Arts and Culture learning area in the Intermediate Phase in their respective schools.

I conducted six focus group interviews. During these interviews, twenty two teachers, representing eight previously disadvantaged primary schools in the Nelson Mandela Bay area, shared their valued experiences. Although I aimed to have at least six teachers at each interview, on average, the groups consisted of four participants. The low number was due to the teachers’ busy schedule, exacerbated by backlogs brought about by the 2009 national teachers’ strike. The interviews took place at the participants’ schools and after school hours. These schools, some targeted by vandalism, are situated in poverty stricken neighbourhoods and I phoned the police beforehand to make sure that it would be safe to enter these areas.
Data collection and analysis

Data collection and analysis refer to the storing, retrieving and documenting of data (De Vos 1998, 335). In qualitative research, data collection normally takes the form of transcribed interviews, in other words, written narratives. Field notes, in other words written descriptions and reflections of observations by the researcher’s assistant, can also contribute to the collection process (De Vos 1998, 335).

As mentioned before, in this study, the data was collected by means of six focus group interviews. All the interviews were recorded on a tape recorder. These recordings were then transcribed verbatim in order to prevent omission of any part of the interview (De Vos 1998, 344). The transcriptions presented the actual raw data, which were eventually coded.

Coding refers to the process whereby raw data are transformed, conceptualised and reconstructed in new ways (De Vos 1998, 271). By means of coding, a researcher aims to build theories derived from the data. Various coding methods can be implemented, for example open coding, axial coding or selective coding. In this study, the open coding method was used to analyse the data. When implementing this method, the researcher examines the data closely and follows the following procedures: label the phenomena, discover theories, name themes, develop themes in terms of their properties and dimensions, and decide upon code names (De Vos 1998, 272). In this study, three coders analysed the data independently, each applying Tesch’s eight coding steps (1990, cited in De Vos, 1998, 343). The coding process unfolded as follows:
Step 1: Each coder read through all the transcriptions to form a whole picture, and made some initial notes.

Step 2: Each coder then chose the interview that stood out, asking the question, “What, in essence, is this about?” This was done in an attempt to determine the principal meaning embedded in the information. Each coder once again made notes in the margin of the pages.

Step 3: Each coder continued in a similar way with the other interview transcriptions, making a list of all the themes or topics. Corresponding themes were grouped together.

Step 4: Each coder then returned to the data with the list of topics. The topics were abbreviated as codes and written next to appropriate parts in the text. Hereby the researcher could realise if new categories emerge.

Step 5: The topics were then named in suitable descriptive wording. Each coder then grouped these together in categories. Topics that related to one another were assembled in order to reduce the amount of categories. Lines were drawn between the categories to indicate links.

Step 6: Each coder finalised abbreviation codes for each category and put the codes in alphabetical order.

Step 7: Each coder gathered all the data belonging to one category and did a preliminary analysis.

Step 8: In some cases, existing data were re-coded.

After completion of this task, a consensus meeting was held where the coders jointly agreed upon the final themes or categories. These will be discussed in the next chapter.
**Trustworthiness**

In qualitative research, trustworthiness constitutes the most significant criterion by which the quality of the study is assessed (De Vos 2004, 349). The trustworthiness of the results will depend on the degree to which the researcher provided evidence that the descriptions and analysis do indeed represent the reality of the situations and persons investigated (Bloomberg & Volpe 2008, 77). In order to ensure trustworthiness, researchers need to attend to aspects of validity and reliability (Bloomberg & Volpe 2008, 85). Cohen, Manion and Morrison (2007, 133) therefore advise researchers to attend to the “honesty, depth, richness and scope of the data retrieved” in order to ensure validity. Reliability will be ensured when the researcher pays attention to aspects of accuracy, comprehensiveness and consistency (Cohen, Manion & Morrison 2007, 149). In this study, I attempted to ensure the trustworthiness of the investigation by adhering to the principles alluded to above.

**Conclusion**

This chapter presented an outline of the research methodology employed in order to answer the central research question, namely: *How do teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area?* The methodology, as described above, enabled me to engage with the research question, as it provided rich data, which will be presented and discussed in the next chapter.
Chapter 4

Data presentation and discussion

Introduction

This chapter provides a discussion of the experiences of Intermediate Phase teachers responsible for implementing the Arts and Culture learning area at previously disadvantaged schools. After applying the open coding method according Tesch’s coding steps (De Vos 1998, 343), five general themes emerged. These referred to the curriculum itself, teacher (in)competence, the teaching and learning environment, the value of the learning area, and the role of the Department of Education. Within these general themes, specific sub-themes could be identified which will now be discussed.

Theme 1: The curriculum

The curriculum that the teachers are required to implement featured strongly in their responses. Within this theme, the following sub-themes emerged:

Sub-theme 1.1: Assessment

From the responses it became clear that teachers did not know how to assess learners’ performance in the arts. Most teachers did group assessment in the various art forms as individual assessment was seen as too time consuming because classes normally consist of forty learners or more. One teacher mentioned: “We do group assessment a lot. But individual
assessment, I don’t think ... is not quite easy”. Another respondent remarked that “whenever what I have done, when we make a mask, I am going to multiply 25 by 4 to make it 100. So I am cheating. This Arts and Culture, I am not doing this properly”. Her words, “This is not proper teaching. The learners must do something by themselves, not just push them and gave them marks” show the inability of this participant to engage with the assessment of a visual arts project.

The teachers’ uncertainty with regard to administration of assessment was also clear. In addition, it was evident that they were overwhelmed by the extensive range of activities requiring assessment. As a result, important aspects inherent to the arts discipline are merely neglected: “Daar is te veel aspekte wat ‘n mens moet asseseer”. Another participant complained that “Somtyds is dit hopeloos te veel, want daar moet vir dans punte uitgewerk word, vir drama moet daar punte uitgewerk word, vir musiek moet daar punte uitgewerk word, vir visual art moet daar punte uitgewerk word. En ons verstaan nie altyd hoe die goed gedoen moet word nie6”.

**Sub-theme 1.2  Extent of the curriculum**

The wide range of the curriculum and many aspects to be covered posed serious challenges to the teachers. According to the respondents, the Arts and Culture learning area is “cramped with too many things”. As a result the respondents felt that they could not cover all the required components for a certain grade in one year. It appeared that teachers merely simplified the

---

6 There are too many aspects to assess. Sometimes far too many, because we need to determine marks for drama, music, visual art. And we do not always understand what we need to do.
curriculum and chose the easiest activity. Most of the time they, “only do the important things”. Some teachers subsequently made peace with the fact that they would not adhere to all the requirements. One teacher felt that the Department of Education is expecting too much, “They … everything they want to develop into a composite at the end, and it don’t work in every case. And most of the time you go to training, they tell you, you got to create a composite at the end. Those four disciplines go together and create a play or do something. And there’s no time for that, there’s no space. It should be taught in isolation and they are not teaching it in isolation”.

Another teacher complained about the curriculum’s strong emphasis on integration. He felt that learning areas overlap and time was wasted when aspects that learners have already done in Life Orientation or Technology had to be repeated in arts. In this regard, the respondents were of the opinion that too much time was spent on “finding links with other learning areas”. Learners became bored as they were “hearing the same things over and over”. One teacher concluded, “I say you are so … jy’s geboei. Jy is rêrig geboei en gebind7 with all the other things they keep on repeating in Life Orientation”.

Sub-theme 1.3: Vague curriculum

According to teachers, the curriculum is vague. One teacher complained that the “learning outcomes in Arts and Culture … it’s mixed. You know, when you do one exercise, it is a mixture of LOs that you are doing. You know, it’s not clear and precise telling you exactly what to do like with English and Life Orientation, those other learning areas”. A number of teachers felt that

---

7 You are tied.
the curriculum did not provide sufficient guidance regarding the ‘how’ of teaching Arts and Culture. One teacher expressed himself as follows: “There is no formula that says you must do this or do that. With the visual art there is no structure that you must follow this pattern”. According to another teacher, “the Department has all the knowledge but they don’t know how it is done. There’s not a good theory where Arts and Culture is concerned”. On the whole, the teachers felt destitute as a result of the curriculum’s ‘descriptive’ nature. They lacked guidance regarding the ‘how’ of implementation. One respondent (a second-language speaker) felt that, “If the Department of Education can supply us with enough resources it will be even better and each and every learning step of Arts and Culture must be fabricated so that we can understand what is saying then”. Another teacher was very clear about a possible solution: “There must be recommended books, we must just use one book, one book for everybody”.

**Sub-theme 1.4: The multicultural nature of the curriculum**

The South African teacher population represents many different cultures and amongst the teachers being interviewed were Black, Coloured, White and Indian teachers. It became clear that the respondents found it very difficult to learn or to teach a song or dance from a culture other than their own. A Xhosa teacher explained that the Western culture dominated at in-service training workshops. She is unfamiliar with songs used in demonstrations, like *Baba Black Sheep*. She furthermore mentioned that the music, as stipulated in the *Arts and Culture Learning Area Statement* was not true to her own culture as it was too Western orientated. In response, another Xhosa teacher confessed her unfamiliarity with traditional Xhosa dances, as she did not grow up in the rural areas. She emphasised: “If someone comes with doing that, we
are all interested because this is our thing but we don’t know it. If it is done on TV like in a festival, we like to watch because it’s new even to us”. According to this respondent, the most explained dance in textbooks was ballet, yet, “I was never introduced to ballet and I never want to see it”.

A Coloured teacher mentioned that he prefers to keep to the traditional music he grew up with and what is important to his culture. He explained that “‘Daar kom die wa’ en ‘Bobbejaan klim die berg’ is onse eie goed, want ons kan nie ander tale praat behalwe Afrikaans en Engels nie, wat vir ons belangrik is”.  

The respondents were clearly aware of the increasing multicultural nature of their learners, also due to the increased number of immigrants coming to South Africa. A teacher who faces this reality emphasised that her biggest problem in teaching the arts is the language, as she has Africans, Indians, Afrikaans-speaking Coloureds, Muslims, Pakistanis, Arabs and Kenyan learners in her class. Another problem this particular teacher mentioned was “we’ve got Muslim kids and they are not allowed to do dancing”. She felt that ‘dance’ should rather be seen as ‘movement’, to enable these learners to participate. She explained: “maybe there will be a small section where they will do proper dancing or where we show them movements like you would do volkspele and a type of thing like waltzing and tango. Jy weet die regte langarm, but

---

8 Two well-known Afrikaans traditional songs.
9 This is our own goods. We cannot speak other languages, except Afrikaans and English, which are important to us.
that is just one small section of traditional dancing, but mostly it is movements and the kids must experience something - maybe imagine you’re a leaf in the wind or something like that”.

**Theme 2: Teacher (in)competence**

It was evident that the respondent felt ill-equipped to teach this learning area. This awareness gave rise to feelings of guilt: “Jy kan nie onderrig gee in iets wat jy jouself nie seker is oor nie.”

It was also clear that the teachers did not regard themselves as competent arts educators. One respondent confessed: “I think learners can enjoy this Arts and Culture but what is lacking is that we don’t have that knowledge of Arts and Culture”.

During their responses, the teachers also reflected on their own education:

- **Sub-theme 2.1 Pre-service and in-service training**

Many respondents blamed the Department of Education for expecting them to teach a learning area for which they were not properly trained. In this regard, they referred to their pre-service training as generalists, as well as continuing professional training initiatives by the Department of Education. They regarded the DoE’s local workshops as a waste of time and completely inadequate. One responded experiences this training as “a two week crash course”. Another teacher complained that “drama and dance were just dumped upon us and I don’t think there are any teachers who are equipped, really equipped to do those”. One teacher expressed himself by saying, “I have never been taught how to dance or to do art but now all of a sudden I must be doing all those disciplines in Arts and Culture”. Another teacher from the same school

---

10 You cannot teach something that you are not sure about.
said “ek kan niks van daai goed doen nie, maar ek moet dit maar onderrig. Ek is nie opgelei om dans te onderrig nie”. This inadequacy also led to discipline problems, “hulle tel op wanneer jy nie in control is nie en dan vat hulle advantage” and another said, “die kinders tel op daai onsekerheid, wat nie gebeur as jy in beheer van jou vak waar jy deskundige is nie”. One teacher also mentioned that “the learners want to tell you what to do and then they get cocky about it.”

Music seems to be a particular obstacle, due to its specialised nature and the teachers’ subsequent inadequate training: “I am not trained in music. I have to learn those notes. I don’t know them. There are some sevi raps, sevi braps (sic) whatever, ja, crotchets, we do not know them”. One teacher shared a humiliating incident when she was presenting note value posters to the class, only to be informed by a learner (who receives private music instruction), that the posters were upside down. Most of the respondents admitted that they do not teach music, because they do not regard themselves as competent enough to do so: “I do have a problem for teaching it because I am not trained in music. I told my principal that I would skip this one”. Another stated: “Jy is nie opgelei vir die taak wat vir jou gegee word nie, byvoorbeeld soos musiek, ek sou graag musiek wou onderrig het, maar ons is nie gereed daarvoor nie”. The respondents felt that “music is a field, specialised field of its own” and to teach “all of them one needs to be specialised”. At one school the teachers tried to allocate the various arts disciplines to the better equipped teachers, yet, “when we put it on the timetable, it doesn’t work out and

---

11 I cannot do any of those things, but I have to do it. I am not trained to do dance education.
12 They pick up when you are not in control and take advantage.
13 They pick up your uncertainty. This will not happen if you are an expert.
14 You are not trained for the task assigned to you. For example, music, I would love to teach it, but we are not prepared for it.
it ends up you do all four disciplines and you neglect the ones that you are scared of, especially the music”.

- **Sub-theme 2.2: Subsequent inadequate implementation**

The respondents were acutely aware of their inability to implement the curriculum as expected and this led to feelings of anger, guilt and frustration: “Dis eintlik ‘n sonde wanneer dit kom by musiek en die fynere kunste\(^\text{15}\), die Visual Art ... then I’m completely ... you know, I stick to those things that I know best and where I am comfortable. But then I can’t, where a child is artistically inclined in painting and drawing then I can’t sort of help this child to further that”. One teacher expressed herself as follows: “Ek kan nie musiek doen ... om te lees nie. Nou wat gebeur wanneer ek kom by die musiek in die klas, jy doen baie afskeepwerk en omdat ek nie kan musiek lees nie, doen ek dinge met die klas wat ek meer gemaklik mee is\(^\text{16}\)”. A comment like “Ek kan nie teken om my lewe te save nie. Ek teken nog stokmannetjies\(^\text{17}\). So how can I teach children to, to do Visual Art” is indicative of the despondency expressed by many respondents. One teacher stated boldly, “This year I have not touched the drama section”. Another concluded that “Music is a field, ... specialised field of its own. I don’t even venture there because I can’t teach somebody something I don’t know”. Another reason for inadequate implementation is because, “We had been given the syllabus and then we have to simplify it and choose the easiest. We don’t have to do all of it. We choose some of them so that it can be taught to the learners”.

\(^\text{15}\) Actually, it is a sin when it gets to music and the finer arts.
\(^\text{16}\) I cannot do music to read (sic). Now what happens in class is that I neglect what I am supposed to do. I do what I can and where I feel comfortable.
\(^\text{17}\) I cannot draw. I draw stick figures.
• **Sub-theme 2.3: Specialisation essential**

It was clear that all respondents regarded this learning area as highly specialised. They felt that it should be acknowledged and treated as such. Unfortunately, their experiences are that “Arts and Culture is becoming the dumping ground of all schools and the children are left idle”. The teachers were however clearly aware of the importance of this learning area and felt that more could be done to assist the learners to realise their artistic potential and develop as holistic human beings. One respondent felt that, “... *if you could pick up that child and you hand him the resources and you have a specialised person, that child can really be boosted ... and become a South African artist, for the new era*”. Another teacher concurred that “*but we do not cater for them. And if we have a specialist we will, we will pick them up*”. In this regard, the teachers felt that the situation can be resolved: “*Hulle moet mense inkry wat bevoeg is om al die kunste te onderrig*”. One teacher revered the past: “*ek voel hulle moet ’n specialist inbring soos in die ou dae ... dan gaan die kind darem daarby baat*”.

• **Sub-theme 2.4: Commitment and co-operation**

Despite their despondency and apparent awareness of their lack of ability to teach the arts effectively, many of the respondents expressed a willingness to confront the challenges related to the implementation of this learning area collectively. One respondent explained that she had no dance training but used to take learners for physical education during the previous dispensation and therefore could help the learners constructing proper dance sequences. Another teacher felt that, “*Jy moet ook net probeer. Jy kan nie net gaan stil sit en sê, ek kan nie.*

---

18 They need to employ competent people who can teach all the arts.
19 They need to bring in specialists, like in the old days, so that the learner can benefit.
Jy moet ook jou hand uitstrek en probeer om iets te doen aan ..., om jou problem te verlig. En ook jou kollegas te help. Samewerking is dus baie belangrik\(^{20}\). The willingness to assist one another was clear:

“I have to be with my colleagues and then ask information from them”;

“... and then we empower each other”;

“so, you know we are in the process of helping each other to get somewhere”: and

“I’ll go to other people and ask”.

It was thus evident that, despite their frustrations and despondency, the respondents were still committed to the task and prepared to ask for assistance, and also to support their fellow colleagues.

- **Sub-theme 2.5: Enjoyment**

The interviews also revealed that the teachers enjoy arts education despite their assumed inability to teach it properly. One respondent explained, “Ek as persoon geniet dit om Kuns en Kultuur te onderrig, maar my genot word soms in baie, ook in baie gevalle ondermyn deur die feit dat jy is nie opgelei vir die taak wat vir jou gegee word nie\(^{21}\).” Another teacher described her involvement as follows: “It’s new and every time it’s a learning experience”. One teacher also referred to the learners’ enjoyment: “I enjoy Arts and Culture, especially the drama and the dancing and the children are mad about the dancing”.

---

\(^{20}\) You need to do something. You cannot just sit there and say I cannot. You need to stick out your hand and try to address your problem. And assist your colleagues. Cooperation is important.

\(^{21}\) I, as a person, enjoy teaching the arts. But my enjoyment is undermined due to the fact that I am not trained for this task.
Theme 3: The teaching and learning environment

Arts education differs significantly from theoretical subjects such as languages and social sciences, due to its practical nature. The learning environment, however, needs to be conducive and support materials and equipment are essential. The respondents’ awareness of this requirement was evident:

- **Sub-theme 3.1: The venue and space factor**

  During all the interviews, the inadequacy of arts education venues was mentioned. It appeared that the teachers were expected to do arts activities on the sports grounds, in a general classroom, or even in the corridor outside their classrooms. The lack of sufficient space posed serious problems and hampered the execution of meaningful arts activities. One teacher complained, “We do have a problem with space, the classes are still too big. It is difficult for the children to move, they bump into each other, and then the whole lesson is upside down”. Another respondent remarked, “And when you say we must do the dance, there is not enough space in the class. The class is full” (of children).

- **Sub-theme 3.2: Time and timetable allocations**

  Another obstacle identified by the respondents was lack of sufficient time allocated on the time table. The teachers felt that the periods were too short, because “in forty minutes you cannot let the kids complete a task. It’s impossible”. The teaching of visual art in particular seems to be problematic, as much preparation before, and cleaning up afterwards is required. As a result, the teachers do not teach visual art, because “you’ve got to hurry those children up because the
next period you have a different class. It is a whole hassle en laat staan maar, ek gaan dit nie doen nie". Another respondent complained that “you cannot do that because you got to jump from English to the next period. You’ve got to clean up and you’ve got another subject and there’s no time to erase that again”.

- **Sub-theme 3.3: Resources and teaching materials**

In order to realise the outcomes of the Arts and Culture learning area, schools need to be well equipped with a range of resources. Ideally, learners need to engage with visual art activities in a spacious room, furnished with proper tables. They need to have access to running water and basins, and have secure storage for paint, clay, drawing materials and so forth. For music, dance and drama activities, teachers also require spacious venues. In addition, they require music instruments, CDs, and CD/DVD players.

During the interviews it became clear that such venues and resources do not exist. Dance and drama activities often happen on the sports grounds. On rainy days, desks are moved to the back of the classroom to provide some space for movement and drama activities. Visual art activities are done on the landing outside the classroom. Resources for music and visual art activities were minimal, if not non-existent, and of poor quality. One teacher commented that “die verf wat die Departement aan ons verskaf is ‘n baie swak kwaliteit, dit hou nie eers op die papier nie, dit val af” and another remarked that “things like paints ... that stuff ... and brushes are scarce”. The fact that the schools were not equipped with proper tables hampered

---

22 Leave it, I am not going to do it.
23 The paint supplied by the Department of Education is of poor quality. It does not last on paper.
the execution of visual art activities. One teacher shared her frustration in this regard: “Maybe you want to use A3 pages. You cannot work on A3 pages, (because) we do not have proper desks. We don’t have a sink. You really need a sink in your class otherwise you cannot tackle painting and it becomes a problem”. With regard to lack of music resources, one respondent shared his frustration about his inability to introduce learners to music as follows: “They (the learners) are not exposed to these instruments, you see, they are not exposed. They cannot tell the difference between a violin and a guitar and they do not know how the various instruments sound”. Another despondent teacher remarked, “Dis nou net ‘n jammerte, ons het nie die regte resources. Baie van hulle ken nie die verskillende tipe instrumente nie”.24

It was also clear that the poor socio-economic environment availability of and access to resources. One school’s resources were abysmal as the school was exposed to constant incidents of burglary and vandalism: “Hulle steel dit uit. Jy kan nie so ‘n tekening in jou klaskamer ophang nie”. At this particular school, there was no electricity. Classrooms had no ceiling. Windows were broken. Since the school was situated in an area where most residents are unemployed, the school cannot afford to purchase any arts materials.

- **Sub-theme 3.4: Staff allocations**

The interviews furthermore revealed that the allocation of this learning area to specific teachers happens on an ad hoc and random basis. One teacher described the annual workload allocation process as follows: “Arts and Culture is becoming the dumping ground of all schools.

---

24 It is a pity that we don’t have the correct resources. Many of them don’t know the instruments’ names.
25 They steel it. You cannot display such a drawing in your classroom.
They dump it. If you got a free period, oh, let’s fit you in there”. In order not to disrupt the planning and antagonise the principal, the teachers conform. One teacher confessed as follows: “OK, ek maar doen dit net om nie probleme te veroorsaak nie. Maar dan sit jy met die groot bekommernis. Maar Here, hoe gaan ek die ding aanpak26 ... where it comes to Arts and Culture”? Another respondent explained, “Well, it was totally new to me. All the years I had English, Social Science for many years, and then the last ... two years ago, they gave me the Technology, so this year they put me into Arts and Culture”.

It also appeared that the Arts and Culture learning area is generally regarded as a ‘small’ learning area in relation to other learning areas. In their attempt to establish fair and equitable workloads, the School Management Teams (SMTs) tend to overload the Arts and Culture teachers, due to their ignorance about the extensive nature of this learning area. One teacher complained that, “I have so many learning areas but we must have the same amount of work”.

- **Sub-theme 3.5: Class size**

The interviews revealed that the respondents found it difficult to do justice to arts education as a result of the large class groups. Classes consist of more than forty learners which complicated successful performance of practical arts activities. The teachers struggled to do group work, as they are expected to do, due to lack of sufficient space in the overcrowded venues. As a result, they could not assess the learners in a valid manner.

---

26 OK, so I do it just to prevent problems. But then you sit with a huge concern. Dear God, how am I going to tackle this thing?
• Sub-theme 3.6: Socio-economic environment

All the respondents were employed at previously disadvantaged schools in lower socio-economic areas in Nelson Mandela Bay, where schools are prone to regular incidents of vandalism and burglary. The schools struggled financially. As a result, resources to facilitate teaching and learning across all the learning areas were minimal. It was clear that the local socio-economic conditions hampered effective teaching at these schools, also of the arts. One teacher explained, “Maar onse skool gaan geweldig gebuk onder finansiële probleme. Ons kan nie bekostig om daai ekstra mile te loop saam met hulle nie”\(^{27}\). Teaching and learning materials for the Arts and Culture learning area were either deficient or broken.

Many parents, according to the teachers, do not care about their children, assuming that the teacher will adopt a parental role: “Hulle stel nie belang in die kind nie. Hulle beskou jou as onderwyser, jy is die ouer, als. Die ouers stel niks belang nie, niks ... niks en hulle dra dit oor aan die kind”\(^{28}\). The parents are not involved in the education of their learners, as many of them are also uneducated. This laissez faire attitude is transmitted to the learners: “Hulle (die leerders) verwag alles ja, jy moet, hulle wil niks doen nie. Jy moet alles op ‘n skinkbord gee en ek doen dit maar so half en half. Ons kind leer nie. Dit wat hy hier kry, hy gaan sit daai, hy vat daai sak en los dit netso tot môreoggend toe. En nou gaan hy nie deur die werkies wat ons gedoen het nie

\(^{27}\) Our school has serious financial problems. We cannot afford to go the extra mile.

\(^{28}\) They are not interested in their children. They regard you as teacher, as parent, as everything. The parents do not care, nothing. They transfer this to the child.
en dit is moeilik vir hulle om eksamen te skryf\textsuperscript{29}. From the same school another teacher concluded that: “‘n Mens kan maar sê, die kultuur van selfleer is nie meer daar nie\textsuperscript{30}”.

**Theme 4: The value of the Arts and Culture learning area**

The participants’ responses revealed a profound awareness of the significance of arts education and the range of benefits it has for the learner.

- **Sub-theme 4.1: Alternative or additional competences**

All the teachers interviewed, regarded the Arts and Culture learning area as valuable, and expressed a desire to be better equipped so that they could enable the benefits for the learners. They were aware of the potential alternative avenues arts education provides for learners who are not interested in sport, or struggle with subjects like languages or mathematics: “Because some of the learners ... they’ve got difficulties from writing or from reading and then when it’s art time they got the chance to draw, at least to use their skills to show to their teacher”. Another teacher remarked, “Now he sits there with his academic ... the English, because we not ... We can’t do this art because of the time, the space and what have you. And the poor child suffers and we don’t know what is going on with this child. In the meantime this child is an artist”. The respondents were aware of the potential of the learning area to enhance the self-esteem, self-confidence and communication skills of the shy and introvert learners:

\textsuperscript{29} The learners expect you to do everything. They don’t do anything. You are expected to give everything on a plate and I do it half-heartedly.

\textsuperscript{30} There is now culture of ownership with regard to their education.
“Even if you get some shyness from them, but they do their best just to get those marks”.

“Ons probeer ook om goedjies te display in die klas wat hulle gemaak het en om die trots weer aan te wakker”\(^{31}\).

“There are those that are interested in other things. We do not cater for them. And if we have a specialist, we will pick them up. And we will develop an art gallery. Just as we enhance that cricketer and the rugby player. We will do exactly the same” (with arts education).

Another teacher confirmed that “Some of those children are not academically strong ... that child can really be boosted, his self esteem. You don’t know where that child can go. It is very important for the learners, you know”.

- **Sub-theme 4.2: Stress release**

Due to its expressive nature, the arts provide opportunities for learners to release stress. The teachers were clearly aware that the majority of learners in their schools come from taxing home environments. The respondents were aware of the therapeutic value of arts education. One teacher stated: “I love Arts and Culture, because I think if you’re so stressed especially with ... Our kids haven’t yet discovered that with all the problems that they’ve got, maybe at home and that, that this brings so much relief and they haven’t discovered it yet. But the moment they have discovered that ... that’s the moment we’re going to see a big change in our children, because it is a stress reliever”. Another teacher saw arts activities as an enjoyable opportunity to release excess energy: “Anything with movement and dance and whether he can be free and

\(^{31}\) We try to display the things in order to boost their self-esteem.
away from the normal class setup. They love it”. One respondent felt that arts activities provide learners with the opportunity to escape from daily academic burdens: “Our children don’t have enough outlets, that is why they go on like they go on. Maar ’n mens sit en train en leer en leer too much32.”

• **Sub-theme 4.3: Enjoyment**

Despite the unsatisfactory conditions, it appeared that the learners enjoyed arts activities, as it provides them with an opportunity to relax. This provided the respondents with a sense of fulfilment and achievement: “They do like it very much. They like to draw. They enjoy because it is now relaxing time. They enjoy it a lot”. The learners were also given the opportunity to experience a sense of achievement: “Hulle geniet dit baie om hulle hande te werk en hulle is trots op hulle handewerk33.”

• **Sub-theme 4.4: Extra effort**

From the interviews it appeared that many respondents were investing extra effort in an attempt to provide learners with meaningful arts experiences. One teacher managed to arrange that her learners attended an arts workshop hosted by the local library. She intends pursuing this opportunity in future. Another teacher entered his learners’ work for a poster competition, because of the learners’ enjoyment: “Learners like Arts and Culture. There was some poster competition, my school come up tops”. Another teacher was inspired to purchase materials: “I

---

32 We train too much.
33 They enjoy working with their hands and they are proud of these products.
would buy CDs for dance. They like dancing the African music because they are able to do these things”.

Theme 5: The role of the Department of Education

During all the interviews, the role of the Department of Education, as designer and owner of the national curriculum, featured. Consistently, the respondents were unhappy and frustrated with the DoE’s performance, as they felt deserted and abandoned.

- Sub-theme 5.1: Lack of ongoing moral support

A strong theme was the lack of support from the Department of Education. The teachers felt that there was little sympathy and understanding for the unique problems experienced by teachers who were expected to implement a ‘new’ learning area for which they have not been properly trained: “Like nobody will ever come to see if, how are you going through. How are you handling that you came herewith. So it is just like that”. Officials from the DoE do not contact them or visit the schools to ascertain their needs and provide ongoing support.

- Sub-theme 5.2: Lack of financial support

In order to facilitate effective teaching and learning in the arts, schools require sufficient financial resources in order to purchase the required equipment and arts materials. Schools need, for example, equipment such as a piano, percussion instruments, CD player, CDs, paint, paint brushes, clay, different sizes and thickness of paper, and so forth. In recent years, these materials have not been provided by the Department of Education. Teachers are thus expected
to teach the arts without proper material, media and equipment: “We don’t have a piano - we
don’t have everything, that’s instruments for the music in our school”. Where schools do indeed
have some equipment, these are not in a good condition: “They don’t tune our pianos anymore.
They used to do it regularly. Daar is ’n tekort aan meublement en die Departement verskaf dit
nie34”. There was an overall consensus amongst the teachers that the Department detaches
itself from schools and does not provide financial support or much needed resources. A teacher
remarked: “Dis nou net ’n jammerte, ons het nie die regte resources nie. Baie van hulle ken nie
die verskillende tipe instrumente nie35”. Another appealed: “If the Department of Education can
supply us with enough resources it will be better”. Some teachers mentioned that: “There must
be recommended books. There must be, at least a resource centre for Arts and Culture at
school”. Textbooks were provided only as from the beginning of 2010 and only to certain
primary schools. Two participants however indicated that the school received paint and
brushes from the Department. However, the brushes were useless and the paint was of such
poor quality that it peeled off the paper.

- Sub-theme 5.3: Irrelevant workshops

Although the Department of Education presented workshops to the teachers, it appeared that
these workshops had little value. The teachers experienced the workshops as too theoretical
and as such, incomprehensible. One teacher expressed her need as follows: “... praktiese
workshops wat jy self ... nie met teorie nie, maar prakties wat die onderwyser kan terugkom en
daai selfde les gee, aanbied. Ons het definitief workshops nodig, veral in musiek, want om daai

34 There is a shortage of furniture and the department does not provide it.
35 It is a pity. We don’t have the right resources. They don’t know the different instruments.
Another respondent added: “We would be given (lecture) notes and you come with packs of things and that ... and you don’t even know where to start implementing that. We put those right there (she shows with her hand the top shelf of a nearby cupboard)”. A concerned teacher would prefer that workshop presenters go along in a systematic way: “And each and every step of Arts and Culture must be fabricated (sic) so that we can understand what they say”.

- **Sub-theme 5.4: Lack of proper communication**

From the responses it was evident that the teachers felt deserted and isolated from their employer, namely the Department of Education. Decisions are made without consultation with the teachers, who at grassroots level, are required to implement the curriculum. Very often, they receive news about fundamental announcements that affect them, only via the national media. One teacher referred to such an incident: “He (a departmental official interviewed on television) talked about the new syllabus coming out and he said everything’s fixed and everything’s organised and everything’s settled, but the teachers didn’t hear a word at school. We just hear via the grapevine that Arts and Culture is falling away. They said on TV, on the news, now the public out there, hear. You understand ... but they don’t tell us. And that is how the Department treats teachers. What they don’t realise, is that you are the most important person”. It was clear that the teachers felt abandoned and demoralised. They were not regarded as valuable and their importance disregarded, despite their crucial role with regard to the holistic education of South Africa’s youth.

---

36 Practical workshops where you can come back and present the same lesson. We definitely need workshops, especially in music, because those notes, and counts, and clapping and rhythms...
Conclusion

This chapter provided an illuminating response to the central research question, which aimed to ascertain the experiences of Intermediate Phase teachers who are responsible for arts education in previously disadvantaged schools. It was clear that, despite their profound awareness of the unique advantages of arts education for the learners, several impediments hampered the successful attainment of its value. The obstacles highlighted by the teachers were the curriculum itself, teaching and learning environments that are not conducive for arts education, and unsatisfactory involvement of the Department of Education.

The data unfortunately confirm the recent views of Bloch (2009), Chisholm (2009), Dada et al. (2009) and Taylor (2009) with regard to the sustained poor quality of education, including arts education (Herbst et al., 2005), in South Africa’s previously disadvantaged schools. It also raises very serious questions about the ability of these teachers to organise systematic learning in the arts, according to the basic requirements as put forward by Morrow (2007), Shulman (2004), Andrews (2004), Van Papendorp and Friedman (1997), Fleming (1997) and Elliott (1995), as discussed in chapter two, due to their lack of pedagogical content knowledge.
Chapter 5

Conclusions and Recommendations

Introduction

This chapter brings this research study to closure. I will discuss the conclusions I came to in my pursuit to answer the main research question, namely, ‘*How do teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area?*’ In essence, it was clear that the teachers’ experiences reflected ineffective implementation of the Arts and Culture learning area at these schools.

In this final chapter I will now discuss the primary conclusions derived from the study. In response to these conclusions, I will propose certain recommendations which, if adhered to, will improve the quality of arts education in previously disadvantaged South African schools.

Conclusions

As alluded to above, this research focussed on the experiences of non-specialist classroom teachers who are required to implement the Arts and Culture learning area in previously disadvantaged primary schools. At the end of this study, I came to the following conclusions:

Proper implementation of this learning area requires specialised knowledge and skills. This research clearly indicated that the teachers are **ill-equipped**. The ‘arts’ teachers at previously
disadvantaged schools are predominantly un- or under-qualified in terms of those competences required of a ‘competent’ arts educator. They do not have the required knowledge and skills in all four arts disciplines. As such, they cannot facilitate teaching and learning in the arts effectively, as they do not have the required content knowledge, pedagogical content knowledge, or practical skills. As a result of their lack of proper competences, the learners’ performance in the four arts disciplines cannot be assessed properly. This raises questions about the validity and reliability of the assessment.

The teachers are however acutely aware of the inherent value of arts education. Yet, they lacked the required self-confidence to realise its value, due to the fact that they felt ill-prepared. As a result, the teachers are often de-moralised, frustrated and lose interest in the subject. However, the teachers still exhibited a commitment towards the learning area and a willingness to improve and develop their arts-specific knowledge and skills. With limited support and resources at their disposal, they still attempted to “do at least something”.

An important implication of the teachers’ lack of sufficient competences however, is that the learners’ development is hampered. They do not get the opportunity to develop their knowledge and skills in music, dance, drama and visual art. Consequently, the learners do not develop holistically, and as such one of the fundamental outcomes of the arts curriculum, namely, to contribute to the “holistic development of all learners” (DoE 2002a, 1) is not realised. Another aim of the national curriculum, namely to “develop lifelong learning skills in
preparation for further education and work” (*ibid*, 5) cannot be achieved either. They are also not afforded the much-needed avenue for physical and emotional expression, which only the arts can provide. The learners are “*left idle*” as one of the interviewees explained. They are not afforded valuable opportunities to develop certain practical and non-academic skills that will extend their future occupation possibilities. Learners’ potential talents are not explored and cannot be nurtured. This gives rise to lethargy and disinterest. Many learners at these previously disadvantaged schools, especially those located in lower socio-economic areas resort to unacceptable practices such as crime and drug abuse, due to lack of interest in ‘academic’ subjects such as mathematics and natural sciences. Involvement in arts activities could have provided an additional avenue for such learners.

The research revealed that, according to the teachers’ experiences, the **Department of Education** failed the previously disadvantaged schools and the teachers dismally. The schools are not properly resourced and the teachers are not sufficiently empowered and capacitated to teach the arts. These teachers are in dire need of ongoing mentoring and support. The implication of the DoE’s inadequacy is that these schools need to carry an extra burden. The legacy of apartheid is thus sustained, since previously advantaged schools continue to offer education of better quality. Ex-model C schools are generally well-resourced and, due to access to additional financial resources, can often afford to appoint specialised arts educators on a contract basis. The extent and implications of transforming arts education in South African schools have clearly been underestimated.
Recommendations

Based on the main conclusions derived from this investigation, the following recommendations are proposed:

In essence, the Department of Education needs to acknowledge the importance of arts education more clearly. In this regard, Minister Motshekga's proposed ‘integration of arts education into the Life Orientation learning area’, is a serious matter of concern, as it suggests exactly the opposite.

Furthermore, in order to address the issue of ill-equipped arts educators, the DoE needs to revisit its current approach to the continuing professional development of these teachers. Workshops need to be more practical in nature. Ideally, a group of learners should form part of training sessions, when demonstrating the execution of practical dance, drama, music and visual art activities.

In addition, the DoE needs to work more closely with higher education institutions (HEIs) with regard to the offering of in-service training programmes. Teachers should be encouraged to enrol for DoE-sponsored accredited short learning programmes, offered by university experts. A
needs analysis can be done jointly by the DoE and the HEI in order to determine the exact areas where teachers require assistance and training.

The lack of financial and physical resources clearly hampered effective implementation of this learning area. Here too, the Department of Education needs to allocate funds specifically earmarked for the provision of essential resources, specifically for previously disadvantaged schools. An audit needs to be done to determine the specific needs of each school. The budget needs to make provision for additional expenses required to ensure the safe-keeping of these resources, especially in areas prone to burglary and vandalism.

The appointment of rotating arts specialists for each cluster of schools needs to be considered. These specialists can visit a particular selection of schools on a regular basis to provide support and encouragement to local teachers. Ideally, however, these ‘travelling’ arts specialists should be appointed to do the actual teaching at these schools. The various schools’ time tables can be coordinated to accommodate such an arrangement. These teachers can keep the necessary resources to be used during a specific arts lesson. In this way, the issue of potential vandalism and burglary can be circumvented.

All the schools are in the vicinity of public community centres like libraries or community halls. These public spaces should be used more fruitfully. Local artists can be asked to present
activities to learners. Arts materials can be safe-kept at these venues. Schools can visit these centres on a regular basis, affording learners the opportunity to get exposed to arts education in a different context.

Arts specialist teachers, who are in favour of the uplifting of the Arts and Culture learning area in previously disadvantaged primary schools and who are knowledgeable about the circumstances and arts material availability, can contribute by faxing or mailing accomplishable lesson plans to these teachers. Practical lessons should in essence be at a level comprehensible to the general classroom teacher and the learners who are entitled to a life-enriching experience in the arts.

**Final conclusion**

In South Africa, in particular, the quality of teaching and learning, especially in previously disadvantaged schools, need to improve in order to rectify the inequalities brought about by apartheid education (Motshekga 2009, 3; Bloch 2009, 90; Christie et al. 2007, 25). This implies that the teachers at these schools need to be ‘competent’, in other words, they need to possess solid content knowledge and be confident about their ability to facilitate teaching and learning in their classrooms (Onwu & Mogari 2004, 161; Shulman 2004, 313). Above all, they need to be able to ‘organise systematic learning’ (Morrow 2007, 70). The selected arts teachers’ experiences of the implementation of the Arts and Culture learning area in the Intermediate Phase, as extracted through this research, confirm the poor quality of arts education in
previously disadvantaged schools, predominantly as a result of the teachers’ inability to implement the learning area.

Several stakeholders, authors and researchers reiterate the fundamental role of the teacher as the core agent during any educational transformation process (Pudi 2006, 100; Fullan 1991, 117). Hence, this research study corroborates Rogan and Grayson’s claim (2003, 1172) that the policy makers’ initial ‘good intentions’ did in fact not materialise, because insufficient attention was given to the process of transformation itself, in other words, equipping the teachers to implement the required changes. Whilst the policy makers focused on the ‘what’ of education change, they neglected the ‘how’ (Rogan & Grayson 2003, 1172).

As such, this study questions the success of educational transformation in South Africa, sixteen years after the demise of apartheid.
Bibliography


Department of Basic Education. 2010. *Curriculum and Assessment Policy Statement: Life Skills, grades 4-6*. Pretoria: Department of Basic Education.


Motshekga, A. 2009. We've signed OBE’s death certificate. *Statement by Minister of Basic Education, Angie Motshekga, on curriculum review process, National Assembly*.


INTERVIEW WITH FOUR ARTS AND CULTURE TEACHERS FROM THREE DIFFERENT PRIMARY SCHOOLS

HOW DO YOU EXPERIENCE TEACHING ARTS AND CULTURE IN THE INTERMEDIATE PHASE?

A: Let me try. I think, in the Intermediate phase most of the Arts and Culture syllables or whatever, learning areas is based on music. We must do music, we must to know that we clap (he clap, clap clap), we do what, we do warm-ups and all that. It structures as to do warm-ups. Have no time for that and the space. We use same classroom as for the other learning areas. We don’t have a special, special arts class that is designed for doing things of art and all that stuff. I think I should start there.

Prof Delport: So, so you’re saying that there is a strong, too much focus on music. Is that because it is in the curriculum as such?

A: Too much focus on music. Yes, yes in the curriculum because the book states every time you must start with clapping of hands and warming-up exercises and all that stuff according to our syllabus/structures.

Prof Delport: And then you also feel that the classroom itself is not suitable as such for Arts and Culture.

B: To add more to what is said, from music, when teaching that music, I do have a problem for teaching it because, I am not trained in music. I have to learn those notes. I don’t know them. I just told my principal that I would skip this one, just for another day. So I am struggling even to teach the notes I have to do, what. Ja, those notes for the music that I have to...

A: There are some sevi raps, sevi braps whatever, that chords whatever, ja, crotchets, we do not know them, really, really I have never seen crotchets in my life. (Laughing)

Prof Delport: Something else? Of the music, itself.

C: It is a problem to us all. I have a problem in teaching a thing I have never seen. I never saw it. Too, so that when I teach it, I have a problem in teaching something I do not remember. So it is a problem.

Prof Delport: And you?

D: I also got a problem. I don’t know those notes. Those notes ...

Prof Delport: Can I ask you something in music, something else. That is the music theory part. But there are also other aspects to music, like singing and playing. How do you feel about that? Can you do that? Do you do it?

C: Yes we do it because the learners, they know. Class will sing it but when it comes to moves, they will do it.

A: Ja, ja I can act like that, our music is not structured. We can come off with any kind of music that weren’t in song, we do what learners will enjoy. Come, come dancing, they will do it. They know the steps.

Prof Delport: When you say our music, are you talking about indigenous music?

A: Yes, yes. Yes, yes.
Prof Delport: So do I gather that the way that the music is presented in the Curriculum is not true to yourself, like, like it's, it's a Western concept?

A: Yes it's a Western concept. It does a Western concept on it, because, I don't think in our culture we do speak of sevibreves or that stuff, we just hum it, hum it and then it goes that that...

B: Even, even the songs that they introduce there are the Western songs like, oh like Baba Black Sheep, have you any wool? (She sings it) Oh those songs and then we don't have those songs, just the songs that have been sung, songs from the crèche. So they introduce those songs.

Elaine: And the visual art?

A: Mmm, the visual art. Ahh you see, with the visual art there is no structure that must follow this pattern but ah, ah, ah ah I, we, we do it but not that much. Ja ah, ah I, we did a painting. They, they took the piece of paper, fold the paper, they put the paint, the wet paint and then they use the palm of their hand (he shows with his hand). Then the pattern came out you see. Some they use straws with a lot of paper and then (he blows) like so.... So there is no structure. They've got those ... whatever, drawings from down there, those schetches, you see. There is no formula that says you must do this and do that.

Prof Delport: So, so do you find it easy to do visual art with the learners?

A: They, they do like it very much (3x). But you see we do have, you see things like paints, that stuff and brushes are scarce, are scarce. We do have scarcity of those things. You find that when. They like to draw (3x) even if you are in the art class but talking about something someone will be drawing something, taking something. They like to draw. If they'd been given every time of drawing, I am sure they can do something. They enjoy it. But we don't have much paint, so we conserve the paint.

Prof Delport: Sissy you look very quiet. What do you have to say about music and visual art?

D: No its better for us, if we do the painting, the children enjoy it.

Elaine: And the drama section?

A: (Laughing) I, I ah, ah, this year I have not touched the drama section. Because ah, ah you see, I meet them twice a week. Now may be I give them something to do, that to draw something to and then we do those songs, but I am sure I was going to tackle the drama with the third or something like that. The third semester. I was about to do it in the third semester.

Prof Delport: So you don't do it together? Like music and ...

A: Yes, yes that's how I do it. I don't know about the others. At our school we, I was going to take music this session and then we take visual arts and do masks and all that stuff. Now we do ...... and we will see the drama.
Prof Delport: And at your school?

C: We do the drama. When you do a thing from the TV, they enjoy that, characters, whatever. They enjoy the characters and the story. They do dramatize the story.

Prof Delport: Do you do that in the Arts and Culture period or do you do that in the language or other learning areas?

C: .... They sometimes do it from listening to a story.

Prof Delport: So you say as because of the TV they know the terms?

C: They know the characters, the prompts and more ...

Prof Delport: Sissy (everybody spoke together, laughing)

D: We like to dramatize. They always like it.

Prof Delport: Do you do it in the Arts and Culture period?

D: We like to do it in the English period.

Prof Delport: OK, so you also do it in the English. So are you doing it during the English period?

D: Ja

B: But the problem that I get from those learners. Like the remark that the lady has made is that when they read about something and then you ask them to do it, to act on that they would love to use their own language. They don’t want to use the English language.

Prof Delport: Then what do you do? Do you allow them to use their own language?

B: Yes I even allow them, but it doesn’t mean that I am going to assess on that.

Prof Delport: Now that you’re talking about assess, how do you experience the assessment of Arts and Culture? Is it difficult, is it easy? Do you do it?

B: We do it.

A: Yes we do, yes we do. And sometimes when they do a project like, ah, like ... I group them. I assess them as a group. We do group assessment a lot. But individual assessment, I don’t think is quite easy.

Prof Delport: And how do the learners perform? Do they get good marks or bad marks in Art? Are you lenient or are you strict? Is it easy to fail somebody in Arts and Culture?

B: No it is not easy. Even if you get some shyness from them, but they do their best just to get those marks.
C: Some of them are good, drawing, making a mask. They make something neat.

Prof Delport: Ok, so, so am I right if I conclude that if they’re bad in drama they will be good in art? So they will eventually get good marks?

A: Some people come up ....

C: ..... 

A: I think group working is helping a lot.

Prof Delport: So for this subject in particular?

A: Yes

Prof Delport: Anything else you want to share with us regarding your experiences? How did you feel when the school principal said you must do Arts and Culture?

A: I am so ... It is not the most liked. It is not the most liked by teachers.

Prof Delport: Why not?

A: I am not quite sure, maybe teachers have got fears of that, I cannot draw. How can you say to the children “draw” cause I cannot draw. Those fears that the teachers says I cannot draw a picture of myself but I want the children to draw. You see but I am not a good drawer as well, I am not an Artist but I do like arts in that, I do like to perform, I like, I cannot sing but I can perform ..... but I can direct them for whatever I want them to do. May be ... I cannot say I like arts but because I have to because if there is nobody, I will have to.

Prof Delport: Why did you get it? Why did the principal ...

A: (Laughing) I think ..... a little bit of artist in me, not that much.

C: ..... I am not good in some of it ..... but I try to improve it.

Prof Delport: And you sissy. How did you feel when the school principal said ..... 

D: The first day, I felt bad, not good, with some of it, but I have to do it, so I try.

Prof Delport: Do you enjoy it?

D: I am enjoying it.

Prof Delport: Why are you enjoying it?

D: Hmm ...Because some part are ...

Prof Delport: Say in IsiXhosa (She speaks Xhosa)
D: She likes it, but some parts of it, but some parts are difficult.

Elaine: And you’ve got grade 4, and 6

D: Yes I have got grades 5 and 6 and 7.

B: What about the other learning areas?

D: Nazo! And English and also grade 5 and 6 and 7 …… and some other learning areas for grade 7.

B: It is just that when we were given the learning areas, the learning areas are divided into the same level. You have to do the same amount. Not that the other teachers having a little amount of work. That is why she has so many learning areas but we must have the same amount of work. That is why we have to even fill in even the art, even though you can’t teach it but we have to learn it so that you can teach it to the learners.

Prof Delport: Now you mentioned an interesting thing: You say you have to learn it. So how do you learn it? What do you do to equip yourself? Because, I don’t think, it does not seem to me that you have been trained in art.

C: We attend the workshops.

Prof Delport: You attend the workshops. How do you …? How do you experience the workshops?

C: It is better now. We do better now.

Prof Delport: So is it easier since you going to the workshop?

C: It is better. We understand better.

B: To my side. I have to be with my colleagues and then ask information from them. How can I do this and then we empower each other? So we can go teach in the classroom.

Prof Delport: You, are you on your own or do you also have colleagues who can …

D: I do, I ask my colleagues but now she has changed to the Junior Phase and then I still teach Arts and Culture in grade 5.

Prof Delport: Do you also go to workshops?

D: Yes

Prof Delport: And it helps?

D: Yes

Prof Delport: And the learners. How do they respond when they hear, now it is Arts and Culture period?
B: They enjoy because it is now relaxing time. They enjoy it a lot.

Elaine: Do you have learning schedules and lesson plans?

A: Yes

Elaine: And you?

D: Yes

A: Learners like Arts and Culture. Not bragging about my school but there was some competitions, poster competition, my school came up tops. It was poster competition. I cannot draw but I, I, I just told them look when are drawing you must have space like this and that and that and that. Just showing them how to use space and then they do it, they will do it, they will do it. More especially when they look at something then they transfer it into their books you see. It is them like that time ...

Prof. Delport: Do you in other words think it is important to have it in the curriculum or do you rather prefer not to have it? Do you think it is a waste or ...?

B: It is not mam because some of the learners they’ve got difficulties from writing or from reading and then when it’s art time they got chance, they got chance to draw. At least to use their skills to show to their teacher. Some of them have learning disabilities in learning areas and then they draw.

Prof Delport: And then it makes them feel good.

A: The other that I have noticed in our children. They are not exposed to to to the music side of it now. They are not exposed to these instruments, you see, they are not exposed. They, they, they cannot tell the difference between a violin and a guitar and they do not know and they do not how this instrument, the various instruments sound. You see, the the think that’s one of the barriers in our schools that they are not exposed in terms of Arts and music and all that stuff. But when it comes to drawing they can draw but they are lacking some materials like paint brushes and they cannot use the paint brush and stuff. If we can may be encourage those materials, come to our schools, may be we will have a proper class, art class although we are not trained for it. May be we be given some lessons about it then we know exactly what must we do with the kids.

Elaine: It is really important.

A: I actually met Arts and Culture accidently at the college, that’s when I met it ja, as, as a subject.

Prof Delport: Ja, that is what I also want to ask you. You know, if you can dream, or a magical fairy, what would you want for Arts and Culture in your school? You’ve mentioned ...... resources, anything else sissy, if you could dream what you want in your school?

C: Music, music CD’s.
Prof Delport: Talking about music, say you get now a thousand rand and you can go and buy CD’s. What kind of CD’s would you buy, would you buy for your learners? Say, say you get now a thousand rand and you can go and buy CD’s. What kind of CD’s would you look, would you buy for, would you buy for your learners? Say, say you get now a thousand rand and you can go and buy CD’s. What kind of CD’s would you look for, would you buy for your learners?

A: (Laughing) Ah, ah. They, they do like rapping, they do, do like the rap. Ja, sometimes this learners are very sharp. They, they can ... rap! What about something that in Xhosa they can do, they can make a bundle of words that are similar in Xhosa. They, they do like that kind of things. They, they do like that kind of things. But my difference would be, for myself I would like them to, at least to to to know how the ... the xylophone. Ja , how to play a xylophone or how to ... may be, not a steel band. Something like that so that. When you mix it with the xylophones when it comes up with ah ah ... Ja, ja yes, yes, ja but I think, if, if you can buy these CD’s, they do like the rap whatever. They do like that hoppop stuff.

Prof Delport: And you will be able to use that in the class room during Arts and Culture, the music, the rapping.

A: The rap music? Yes we can use it. We can use it. We always have way to do things. We can use it.

Elaine: Making up their own raps?

A: Yes, yes

Prof Delport: And you, what, what CD’s would you buy?

C: I would buy CD’s for ... dance. They like dancing. The African music, so that they can dance because they are able to do these things. So so ...

Prof Delport: And you sissy? I give you a R1000 and you go to the shop, what would you buy?

D: I like African music, dance music?

Prof Delport: Why, why would you buy this?

D: They like it, they enjoy it, they dance it.

Prof Delport: And because you like it, they also like it?

A: I don’t like that music, I can’t do it. Yes, yes but I can buy it for them. So that they can ... They could come... If they know teachers who would play rap music for us to be. They would love it and come to the class. They would enjoy the class very much and they would come to the class. They would not bunk school. They would come, they would come. The other thing is, if they had the knowledge to play the other musical instruments. I would appreciate that because I cannot play even one instrument. But if they can be able to play to to you see that would be... I once had a workshop with Pedro and then we did, we made that ...
Pedro taught us how to play and all that stuff and we made a portable marimba. Yes it was at the Teachers’ Centre. But our children they played that marimba but they broke it. That was four or six years ago at the Teachers’ Centre. We did the marimba with Pedro.

Prof Delport: Now to coming back to the kind of music that you just mentioned that you want to buy for the children. Do you think the syllabus; the curriculum statement provides you with enough space to use this music? (No answer.) How do you experience the curriculum statement, itself? Do you like the document, is it user friendly?

A: Laughs

Prof Delport: Sissy?

B: OK, let’s go to the syllabus. We had been given the syllabus and then we have to simplify and choose the easiest. We don’t have to do all of it. We choose some of them so that it can be taught to the learners. And then the important one, the one that you already know that you must be … They must be taught. It doesn’t mean you must stick to those you love, to those you like. If it is a dance, you can choose one to dance not all that you have to do.

Elaine: Can I ask a question? Do you get support from your leadership team? You know the people who say: Yes you do Arts and Culture, do you get help from them? Your headmaster, does he support you?

B: That’s what I said the first time, in our school, we do have that discussion and then we assist each other and we go to the classroom.

Prof Delport: So you don’t feel lonely or left alone?

Prof Delport: And you sissy? Anything else? Let’s go back to our first question, how do you experience teaching the Arts and Culture? Do you think you have said everything? Is there anything else?

A: I think I have said it all, (laughing).

Prof Delport: But if you feel there is anything else you would like to share. You’re welcome. (Laughing)

Prof Delport: But if you feel there is anything else you would like to share, you’re welcome. (Laughing) In that regard I want to thank you for your willingness to be honest and to be open and it was very interesting this discussion and we wish we could actually continued with it. And some stage, get involved and provide some assistance and so on but thank you very much for everything you are doing in your schools.
INTERVIEW AT PRIMARY SCHOOL WITH FOUR ARTS AND CULTURE TEACHERS

One taking the music of the whole school, two for dance and drama and one for visual art.

(I must just mention here that after I switched off the tape recorder they actually really started telling what they do not enjoy. Person E said that she is in teaching for 25 years and since the learner is now more “important than the teacher”, the learners want to tell you what to do and they do get “cocky” about it. They just want to take over and eventually she battles with the discipline in Arts and Culture classes. Person F said that her biggest problem is the language, there are Africans, Indians, Afrikaans Coloureds, Muslims, Pakistanis, Arabian and Kenyan children in there classes.)

E: I don’t have much experience in teaching Arts and Culture. This is the first year that I actually have been given Arts and Culture. And a ... so basically it is just 5 months that I am teaching and I am only teaching one component of the Arts and Culture as such. I do the dance and drama. Children thoroughly enjoy the dance and drama. Anything with m ... with, movement, and dance and whether he can be free and away from the normal classroom sit up, setup. They love it. They love it to bits. So they do enjoy it. We do have a problem with space. The classes are still a bit too big even though I feel our classes this year, is not too bad. We have 35 in a class, 36 in a class. So a ... with them in there is not too bad. The multi-purpose room is big enough but we do have a problem where another teacher also has Arts and Culture at the same time and it might also be the one who is doing the music, a ... the dance and drama component and also needs to use the same DVD player and so on. Then we sit with 2 classes there trying to, just for them to watch the movements and so on and then do the dance and drama basically. The drama we do much of it in the class. For the past 2 terms, the first term we did a... a... puppet show where they had to make their own puppet. So they had to do the actions of the puppets and this term we had miming. So they had to plan their miming and of course we gave them an assessment on the miming itself. A... that is more or less what I can say about my section.

Elaine: Do you have a special venue for this?

E: Yes, that is the multi-purpose room for dance and the drama.

Elaine: How do feel, are capable to do the dance with them?

E: Yes. I actually enjoy dancing.

F: Cause it is not really dancing, it is actually, its more ..., they refer to it as movement. Cause we’ve got Muslim kids and they are not aloud to do dancing and that is where we actually make a big mistake, ah it says dance but it is not really. There, may be there will be a small section where they will do proper dancing or where we show them movements like you would do m... volkspele and a and that type of thing like waltzing and tango. Jy weet die regte langarm but that is just one small section or traditional dancing, but mostly it is movements and
the kids must experience a something may be imagine you’re a leaf ... in the wind or something like that. It’s more the movements of the body and that type of thing. OK, I’m, nee nou praat ek weer te veel.

Elaine: Nee ...

F: Kan ek ma aangaan?

Elaine: Ja.

F: OK, ek kan mos maar Afrikaans praat, you don’t mind, you do understand a bit of Afrikaans?

G: Not at all.

F: OK, no wait let me then stick to the English. I ... I have always been teaching Arts and Culture.

Elaine: For how long?

F: Oeg, OK, I have been out of teaching for many years I’ve been on going now, I would say 12, over 12 years teaching experience in Arts and Culture in the old times and in the new it’s my fourth year with the Arts and Culture here at Malabar. I, I do enjoy it. The only ... I got a problem with is, mm, I find in LO, Life Orientation we repeat so many of the things. I’ve got a big problem actually with that. I don’t want to sound mm ... I found, I think we should rather concentrate on the proper elements of art and the kids must be taught real art. I’m doing the practical side of the art. Mm but now you spend so much time to find a link with Heritage day and this day and that day or events that they cover in the books that we’ve got. You know its all link to mm, all the stuff that they do in LO. We basically, we basically mm, well I would like to do proper art.

Elaine: Are you not happy with the Curriculum. [Bored with integration]

F: A, ah, I wouldn’t say the syllabus. Look, they, the kids still do the basic things like, like they must know texture, line and all those type of things. But we waste so much time to repeat things that they do in LO. Like with a... a... I think we’re all now so tired of hearing about all the customs and because we do it, all the stuff and, and the traditions and even the kids are bored with it. The kids want you to come in with something fresh. They, they want to experience something that’s really nice. That’s why I divert, I tell them about these things but then we, we sort of divert a little bit. Like we’ll make like three finger prints and then out of that the small little ones will have at the end of it, they will have little flowers. The others must make like claws and then they must use texture in there and like for instance put all the texture elements or things like that in it. I try and make it interesting, but like I say you are so ... jy’s geboei. Jy is rérig geboei en gebind. With all the other things they keep on repeating in LO. I don’t teach LO but I ... All these things are there cause now and then you get the kids making ... In which subject did they make those little bowls?

G: Social Science.

F: In Social Science where they had to make a little paper mashe thingytjie but I mean that’s why now ...

Elaine: But that is actually arts.
F: Yes, we interlink most of our stuff....

E: Everything overlaps

F: Overlaps which is nice, which is nice, but I just, I would like the kids to concentrate more really on the art processes and art things and really appreciating the art, and realise that art is not just drawings and that type of thing. But, but the time is too limited. There’s too little time.

Elaine: Do you feel the integration is too much between learning areas?

F: (Nodded, yes.)

Elaine: OK. Anybody else?

G: Ja, for me, it basically is the same with mine, where kids, because we’re doing dance and drama ... like she said ....

Elaine: But you, you have to have two classes at once?

G: Ja sometimes we have classes together with other teachers and you do not feel comfortable. It is difficult for the children to move, they bump to each other, and then the whole lesson is upside down. The space is a problem in our school and then, if we could maybe have the hall, something, maybe whereby you can put two classes there. You happen to clash you know.

To have another room and then facilities like a tape and the..... so that we don’t have to move in this one, you see? We got it on the outside as well ... Otherwise the Arts and Culture is very interesting. The children like it. They like it very much. It is very interesting. They are.... they don’t use their heads... they don’t have to think, but as I say it is quite an interesting learning area.

H: Ja, mam, I, I do the music setup. Initially the kids ah ... find it a bit complicated when it gets to the rudiments of music. Hmmm but they’re getting the gist of it now. Ja when you have to deliver to them 5 lines or spaces, these are the notes. But then you discover that the kids do not even know their alphabet. It is quite a ... ja quite an eye opener. But ah eventually they, they start to click and ah because it’s music I sometimes ask them to bring their own music. So they bring their own music and then they dance to it or they do some movement to the music,. ja, fortunately the school is well resourced in that area. We’ve got a piano, we’ve got the instruments, it is quite a lot of talent we have.

Elaine: How many instruments do you have?

H: We’ve got bongo drums, flutes, triangles, the normal stuff.

Elaine: Do you have xylophones?

H: Yes, yes we have that.
Elaine: Yes you are lucky at this school.

H: Yes we are, we are very privileged. The only thing is, we haven’t ... Next quarter we will be going into that fully because... Hope fully we will be getting the key to the cupboard, because we don’t want those instruments to disappear, now. So, hmm it is quite a schlep moving the instruments from the library to the club house etc.

Elaine: So actually it is the venue that is the problem?

H: But they’re enjoying it. It is starting to get to them now. They’re enjoying it.

Elaine: I want to ask you, how did you feel when the principal ask you to do drama and dance?

G: I think I speak on behalf, I think we both like music and dance as I was ... Before I got married I was a professional dancer in Latin and I found that together we like dance things. So it was, it was something...

E: Well it was totally new to me. All the years I had English, Social Science for many years. And then last, two years ago, they gave me the technology, so this year, they put me into Arts and Culture. So its, its new, and every time it is a learning experience.

H: She is doing very well, she is very flexible sometimes. (Laughing)

G: Well you are still young, Donna. (They were all laughing)

E: I am older than you.

Elaine: And the assessment of these four elements of Arts and Culture?

E: The, well the dance and drama consist of 50 marks, so 25 for dance and 25 for drama. This past quarter we divided the disky dance into 5 sections. So they need to know the movements of the juggle, the head, the chest, the kick and the table mountain. So we divided that into 25 marks.

Elaine: What I want to know is, it easy for you to assess them.

E: It is, yes it is, the smaller children are. It is easier as they pick up steps very easily and movements and what I do normally. I don’t take them one by one. It takes too long and they become noisy, so we take 5 at a time. So we watch all 5 of them and so it goes quicker. So in the period we can get through the whole class and then with the miming it is always in advance we ask them to plan something. Getting them into little groups and then they plan their miming and so on. And I divided this quarter into 12 and 13 to make up our 25. And then gave them out of 12 for their planning and then the actions out of 13. So after the actions are done they would come to the table and the leader would now tell me exactly what they did because sometimes the actions won’t make sense to the rest of the children. With the miming it is not always that it make sense. So they would come and the one would explain exactly what they did. So that is how we do the assessment.
H: She comes and explains to the class.

E: To the class.

Elaine: And you with your assessment of the music?

G: It is very easy, filling in the notes. Ja, well it’s easier for me. It’s much easier for me because the kids tend to struggle in the beginning like I said but afterwards they get it. They know that F is your first space ah, they won’t forget it. So assessment is easy.

Elaine: And the assessment of the grade 6’s?

G: Actually we’re shocked man, the grade 4’s are pretty bright sparks compared to the grade 7’s. I don’t know what happened to the grade 7’s. But simple things like a C Major scale. The grade 7’s took longer to get it, but the grade 4’s didn’t have a problem, they remember it. So assessing, it wasn’t difficult.

Elaine: Good.

G: I don’t know. Obviously the kids find it more complicated going to the high school. Now that’s a different story.

Elaine: OK, anything else?

F: I’ve got a problem with time because I do the practical. I got a big problem with that. To me, I’ve got too little time. So how long is your period?

F: 40 minutes and in 40 minutes you cannot let the kids complete a task. It’s impossible. And now what happens to…. They’re very … May be I should not put this on tape. You know sometimes you’ll find some of the kids will go and complete their work. So next time we can just carry on where we stopped. Others won’t even lift a finger to go and do something else and then other times again when you do give them a project which I have stopped now. I rather let them complete work at school even if it takes triple the time. Because if you send something home they’ve got to do which I did now recently and use scrap material to complete this project thingetjie for me, the mothers enjoy it so much that the mothers end up doing it. So you see, you can’t, you immediately see the adult hand. That’s my biggest problem that there’s not enough time, not enough time. You don’t always get the kids to complete the work. That’s a big, big, big problem. And afterwards you got to try, to battle to get the work out of them because then I sit, especially I sit with the grade 7’s. I have a big problem with the grade 7’s, they’re just lazy and they don’t do their best like they could what they could do. They don’t give it. But otherwise it’s always it’s, it’s we love what we do... I love Arts and Culture. Because I think if you’re so stressed especially with our kids haven’t yet discovered that with all the problems that they’ve got, may be at home and that, that this bring so much relief and they haven’t discovered it yet. The moment, may be that’s why they enjoy the music and the drama and stuff so much because they can experience that but they, they haven’t let go yet to try it with the practical side. But the moment they have discovered that that’s the moment
we’re going to see a big change in our children, because it is a stress reliever. If they can just sit and really do it, they will find that they get relief out of it. But I love it.

Elaine: Anybody else wants to say something? (Silence)

**INTERVIEW AT PRIMARY SCHOOL WITH FOUR ARTS AND CULTURE TEACHERS**

I: OK, I think I’ll start. I did fine art at College. Specialized, I did a third year. At that time, we were the first umm... students from Port Elizabeth to qualify in fine arts. And we had a Mr X who was very a... supportful. He was also the the the super... subject adviser at that time. And ah he was instrumental in getting for instance for us ordering things that tha ... tha ... We had a classroom that was big enough and he was instrumental in getting the desks for the tables, the art tables. And crayon bins and so forth. And he went on and things started fading away. We couldn’t get to order all those things anymore. We had to have somebody in the Department who would insist you in getting the necessary equipment. Um ... as a result we have many, things have.. are still here but we don’t have things like an oven you could bake and do pottery and so on. Um.. but we have glazing stuff that are still lying around here. There was talk that time of that it would centralize that people could take to St Thomas any of their pottery work. But ten primary schools and one high school and that so and it was impossible for all people to take their things. Um... as the years progress when it changed to Arts and Culture, talking about fine art at that time. In Arts and Culture ... the syllabus changed. They brought in a whole lot of new things and also the provision of equipment, equip or ... , arts materials sort of faded away. Out of the blue we would, the school would receive brushes and things that we haven’t ordered but before we could order we would get less than what we actually needed. And then, many of the teachers would not even know, I don’t think they would know what the brushes are supposed to be used for. A certain brush are used for that kind of usage on a certain material and then you get the thinner brush for something else and it is lying in the class and nobody is using it.

Elaine: Are you doing only the art, visual art?

I: No, no, no I am talking about, ah, ah, it changed I mean, previously it used to be art, visual art, right and now it’s Art and Culture, its drama, dance, music and all that. Dealing with all kinds of a mop and the music experiences we had...

J: Ja, thank you Mr. Y you actually laid the foundation for what I want to say. I must add on to what he has said. We finish together at 1980, ... 1979 we, I was at UHT in Cape Town and he was at Dower in the arts then. Dower did not offer music as a third year, cause then and umm we were, had a wonderful time, learning the third year at UHT. Everything was structured, you know the old syllabi, the guided we were not frustrated, we knew exactly which rhythm to introduce for example for tafa-tefe, in standard 3 and ta-fe. O, Dear What Can the Matter Be in Standard 4 and we linked the things that children learned by rote in sub B in those years. And now I have everything in the office, I did not throw it away. I am just sad that the structure we had, changed too quickly and I am not happy with that, because now I have never been taught how to dance or to do art but now
all of a sudden I must be doing all those disciplines in the Arts and Culture. So it is no longer a joy. You must actually see from the old syllabus a.. a.. new excitations what you can take out to to satisfy yourself so that the children will at least know rhythm because children must know what rhythm are all about. The French time names taa, ta-te, pitch, the old Notepreet of McLaughlan a.. a.. although we didn’t really like it. It was a lot of hard work. Children still need it, they still need to be taught pitch you know. So in short the structure we had was changed too soon. I think they should have left it and gradually include perhaps on African songs or other culture in Africa or whatever to do justice to the equity they want. But I am not happy with the way it was done. I don’t think proper consultation was done, we were just called to workshops and workshops how they want us to do it, you see. So if I have to do it over I would take out all the old syllabi and tell them look this is now from grade one to grade 12. There is structure can we please see what we can change to suite our country but in heaven’s name, leave the tafa-tefe’s and the the the McLaughlan. The play section of it. I don’t think it is coming through and that is why our children and the teachers are sometimes confused, because we are doing emblems in the Arts and Culture class. We are doing masks, not that I don’t like it but that is not my forte, I would like to be behind that piano with my choir and ... my percussion groups, my body percussion. I, I work it in but not as structured as what it’s been prescribed to us before. OK, and I hope we get back to a more structured South African syllabi where one would walk in and know exactly what to do. Because every school is doing a different thing, every school, you know.

K: Ek wil nie baie praat nie, want ek is baie moeg gewerk. Maar wat ek wil sê, ek voel nie baie gemaklik met Arts and Culture om dit te onderrig nie. Eerste plek, ek kan nie musiek doen om te lees nie. Nou wat wat gebeur wanneer ek kom by die musiek in die klas doen. Jy doen baie afskeepwerk en omdat ek nie kan musiek lees nie doen ek dinge, wat die klas mee, dinge met die klas wat ek meer gemaklik mee is. Byvoorbeeld ek sal baie klem lê op iets van so ‘n aard wat die kinders byvoorbeeld kan teken. So die basis van die Arts and Culture les gaan meestal van so ‘n aard wees. Enne dans. Ek kan nie dans nie. Baie keer in musiek. Omdat ek nie baie betrokke kan, baie kan betrokke raak by hierdie tipe van dinge nie. Ma die probleem is omdat ek nie musiek kan lees nie. Dit kan ‘n problem raak as jy op sulke dinge klem lê waarneem jy ongemaklik is. So a.. a.. hulle sal mense moet in kry maar wat, watte hm wat bevoeg is om al die kunste te onderrig. Net een ... net een spesialis wat in alles sal kan onderrig. Ek lê net klem op een ding, byvoorbeeld, visual art, dans, maar musiek sal ek miskien net soos een keer in die kwartaal doen, waar ek visual art elke week sal doen. Visual Art verstaan my. So, hulle moet miskien ons kapasiteit a ... a ... hoe kan ek sê increase om om musiek a ... a ... aan te bied dan.

I: Because of the timetable, we don’t have much class switches. We have classes for art so then what we do because of my experience in visual art and his experience in music I would ask him to assist me in music when it is a certain aspect of music and I would assist him in his, visual art. I am sure there are many teachers who are teaching Arts and Culture who hasn’t got experience of drama or any experience of dance any experience of music ... and and ...

L: I don’t know. Dis nou die problem, Meneer, ek kan niks van daai goed doen nie, ma ek moet dit ma onderrig. Plek, plek geniet ek dit, especially van dit by die dans kom. Ek is nie opgelei om dans te onderrigne, maar omdat ek uh vir 8 jaar het ek liggaamlike oefening gegee en daar het ek, het ek geleer darem om dansies aan te leer, kan ek nou ‘n dansie aanleer, ma nou kom die musiek, kuns en drama ae, sis, is ‘n sonde eintlik, is ‘n sonde dat
Elaine: Hulle ons so in die bos gegooi het om die kinders dit te leer. Ek voel hulle moet ‘n spesialis inbring soos in die ou dae dan gan die kind darem daarby baat en die kind gaan dinge geniet en die kind gaan obviously gaan hy vir himself, ok kan a.. a.. kan besef waarvan hy hou en waarvan hy nie hou nie.

K: En nou wat ek ook opgelet het is, ook in die musiekklas nê. Jy kan mos nou nie note lees nie. Die kinders nê, hulle tel op wanneer jy nie in control is nie en dan vat hulle, dan vat hulle advantage. Gou, dis net so (klap sy vingers) dan tel hulle op dat jy nie in beheer van die klas is nie. Jy ken nie note nie. En jy, jy is die een wat daaronder lei.

J: Ek wil net sê ook dat ons het ‘n forum in Gelvandale gestig wat, so 12 jaar gelede toe hulle die elektrisiteit en water sny, het ek ‘n forum gestig van al die hoofde in Gelvandale en Malabar en Swartkops area en ons het nog daar by die ou Collegiate gebou met mevrou, meneer Smeda gaan gesels oor die sillabusse wat hulle nou in daarie tyd ingebring het en Mevrou Mbopa was sy regterhand gewees en toe het ek vir haar gesê dat ek nie ten gunste is van die, wat nou in die skole plaasvind nie. Ander hoofde het ook hulle mening gelug, maar ek het gesê, gevra waarom moet ons so oorlaai word met vakke wat jy nou nie eintlik opgelei voor is nie?. Toe sê sy, you must be able to do anything, you must be versatile. Toe sê ek, well if you are a doctor and I am in the operation theatre and ask you if you are a heart surgeon and you say, no, I’ll jump off that table. Ons het almal gelag. Dis presies wat die meneer nou gesê het. Jy kan nie onderrig gee in iets wat jy jouself nie seker is oor nie.

Elaine: Op die ou end ly jy aan die kortste end.

K: Die slagoffer vandag.

J: En dis ‘n vermorsing van tyd. As daar iemand anders is wat opgelei is vir die vak, kom ons gan daar na Mnr. X toe, hy is ‘n kunsspesialis. Partykeer dan moet jy vra, hoe sê ‘n mens nou weer vir die woord, dan gaan jy maar daar na Mnr. X toe of hy kom na my toe soos die meneer.... Die kinders tel op daai onsekerheid, wat nie gebeur as jy in beheer van jou vak waar jy deskundige is nie. Nie dat ek nie wil negatief wees nie maar ek sê weer, die dinge het te oornag verander. En dit was seker een van die redes, wel ek kan so sê, want ek het met baie mense in aanraking gekom wat sê dat vandat die nuwe stelsel OBE ingekom het, wat hulle onderwys verlaat het, nê?

I: Two week crash course what we have basically had.

Elaine: Ek wil ook net vra, hoe voel u oor de lokaal vir dit, waar u dit gee?

L: Daar is net die een klas.

I: Ons gebruik dit nou as ‘n klaskamer. We use it as a classroom and not as an art room.

Elaine: Julle kan nie juis dans daar doen nie.

L: Nee alles is buitekant.
J: Ons doen nie kuns op die tafeltjie nie, daar is ‘n tekort aan meubelment en die Departement verskaf dit nie. I want to emphasize, I want to emphasize that they are not supplying us with furniture or chairs whatever. They are not supplying it.

I: I cannot remember of having heard in the last 10 years of a school having received a piano.

J: Hulle stem ook nie meer ons klaviere nie, they don’t tune our piano’s anymore. They used to do it regularly. We have to pay for that as well, because I cannot play with a piano that is not tuned properly and emphasize pitch, it can be semitone, a tone out, while you, it can be a song in G Major and then your key various, you see. So all things are challenges to principals actually because the teacher who play will say so, when are you going to tune the piano? Oh I can’t teach like this you know. I can’t do this aspect because I don’t have the space for it. It is raining outside, my room is too small. The weather must not stop you.

Elaine: Wil jy dalk iets sê oor assessering?

L: Nee die asseserings is net so ‘n problem, om te assesseer. Da is te veel aspekte wat ‘n mens moet assesseer. En nou omdat hulle so baie goed wil hê, nou kom jy miskien nie by dinge uit wat jy graag wil doen, of moet doen nie. Asseserings is te veel, vreeslik te veel.

K: Wat basies nou, jy weet gebeur het. Hulle het byvoorbeeld’n case study dan jy jouself het nie die idée om so iets aan te pak nie. Jy jouself het nie die knowledge om a ...

Elaine: Jy voel hulle gee nie vir jou die metode nie?

J: Die learning material van die guide motiveer nie genoeg om ‘n case study te doen in die klas nie.

I: You go to a workshop, they sketch a scenario and they want you as a group totally, it’s the first time you hear of this scenario, you must work out and then they say, well that looks right. You know they can’t give you.... there’s no right or wrong answer. Now the children come up with something that you don’t agree with but you must remember there’s no right or wrong answer. They can do that if they want to.

J: Or they give, they do give books at the workshops and we do get our free copies but in extensive exercises; teachers come and say I’ve got 5 books here, but what I wanted is not actually in this book. Can we go to Pickwick and buy books just to cover this one aspect, and the budget unfortunately has to accommodate that too, otherwise they gonna say, sir I asked you, I could do the aspect because you people did not buy the books, you know. You didn’t require these things when you had the syllabus for the subjects. It was an additional source if you wanted it from the public library but you were not compelled to go and buy, you know. Uhm ... these books, but now we are actually compelled you know. It is actually sad, and I sometimes wonder, my father paid for three years for me to be at college to spesialise in a subject that but am not really doing justice to, you know. The only help is to help Mr. X and only help from his side was paid from his side to help me. So, you know we are in the process of helping each other to get somewhere.
I: For everybody the same thing, that one covering visual art, that covering music per grade. Like the children who wrote the Common Exams, the grade 6’s. First they had an …. to solve but theory in art does not play such a huge role but it was 25 marks.

INTERVIEW AT PRIMARY SCHOOL WITH FOUR ARTS AND CULTURE TEACHERS

M: Dis eintlik ‘n sonde. As, as, as, as dit by Arts and Culture kom, net to me, especially um dancing is my, my strong point and the drama. Ma wanneer dit kom by musiek en by die fynere kunste, die Visual Arts then I’m completely … you know, I stick to those things that I know best and and, and where I am comfortable. But then I can’t, where a child is artistically inclined in painting and drawing then I can’t sort of help this child to further that. I don’t … I can’t see myself doing it because ek is bietjie bang vir Visual Arts. En, en, en jy het gevra of ons intooender gewees het. In the beginning of the year when you get your learning areas dan lyk dit so OK. OK, ek ma dood net om nie probleme te veroorsaak nie. Ma dan sit jy met die groot bekommernis. Ma Here hoe kan ek die ding aanpak, where it comes to Arts and Culture. Ma luckily nou die Here was so goed. Hy het vir ons ‘n man gestuur wat Arts and Culture goed kan doen. The Visual Arts!

N: She taught our Arts and Culture grade 7 and then he came to our school this year. So he took over from her so he is teaching Arts and Culture now.

Everybody laughs.

N: I majored in Art. So I enjoy Arts and Culture, especially the drama and the dancing and the children are mad about the dancing. Like once a term we do a different dance like from different cultures and they dress up in that culture and they practise and they go to each other’s homes to practise to be perfect. You know and then we give, we give them a date and they come, they come and they present their dance. They really …That is their highlight, I think, of all their learning areas. I think their dancing in Arts and Culture once a term. To come and do that. They just love it. Children love dancing. Mm and and the drama … also we have, our school have a play every year. They love their drama. That’s also like my my strong point like the dancing and the drama.

Elaine: Well, well that’s great.

O: Well all I can tell you. First of all, I’ve been teaching visual arts basically from the old system and I have been teaching Visual Arts for the past 17 years already. And but as time change, everything change and a, a, I firmly believe that we were trained in different divisions and a, a. At school level we were only trained at two levels. You either major in Music or you major in Visual Art. Drama and dancing were just dumped upon us. And I
don’t think there is any teachers who are equipped, really equipped to do those. And in my a, a, my point of view Arts and Culture is become the dumping ground of all schools. They dump it. If you got a free period a, oh let’s fit you in there. And that is where we are going wrong. It’s become the dumping ground and the children are left idle. But to come back to the positive, I am a Visual Artist. I focus mainly on Visual Art. Don’t ask me about the do or me or a re, I don’t know anything about it. So I am going to cause havoc. The drama ... I had a few workshops with a, a, doing drama when I was at ... I don’t know if you know of the Abbazoby Project that were running and with ATI. ATI, Michael Barry and them, they were running the workshops. I attended those workshops and then we had this lady Pam Austin. She taught us, she was doing the dance bit. There we picked up some things, over there. But as I said Music is a field, specialized field of its own. I don’t even venture there because I can’t teach somebody something I don’t know. So I feel that em, if they can try and get the disciplines back. The main disciplines at least and may be combine drama and dance and have Music on its own or Visual Arts on its own and then you can work. I know some schools they, they split their Arts and Culture. They will have certain people doing this section, you do that and you do that.

Elaine: So, are you doing the music too?

N: Music is part of Arts and Culture, but we don’t have someone who specializes in music that we can say, you do that part.

O: We focus on music appreciation then and, and, and teaching them the different instruments and things that you get, but I don’t dare singing a song.

Everybody laughs.

M: We also tried splitting it up like Mr X was strong with music and Mr Y with Visual Art. Mrs Z would take the drama and I would do the dance. But when we put it on the timetable, it doesn’t work out. You know. It doesn’t work out and it ends up you do all four disciplines and you neglect the ones that you are scared of, especially the music. The one last, last year a girl, Tiny Watkins, she’s from a music family. So I might jolly well put up all the crotchets and the quavers. Toe sé sy die een dag vir my: “Juffrou daai goete is onderstebo”.

Everybody laughs.

M: So I said, thank you Tiny. So she used to help me with the music things but I don’t mention it because it is something you must know. Kom aan jy, jy moet ook iets sé. (To person “P”)

Everybody laughs.

P: This is my second year teaching Arts and Culture and yes it was actually dumped on me. Um, if you look at the three of us, we are the English and Life Orientation ... teachers and Arts and Culture fall into that category.

N: Ja, ja it, it goes together ... like you know ...

P: You know, I don’t, I don’t enjoy the subject. I know it is supposed to like, to be the most likeable and the easiest thing to do but at all of them one needs to be specialized. But, dance I can do, drama I can do that.
Music, I don’t have a clue. We were writing the Common Exams now in June. I don’t know what a C Major is. My children couldn’t do a C Major either, you know. So I just feel that um, like Mr O said now. Every ... a person must be appointed you know for the music part, for the visual art part. Ek kan nie teken om my lewe te save nie. Ek teken nog stokmannetjies. So how can I teach children to, to do Visual Art. And um, I have been to a few workshops with Dr De Villiers at the Teachers Centre and um ... (everybody laughs). She, she... Her main focus when I went, was with dance. But it was cultural dance, you know, the rain dance and the ... (all talked together) dance, yes those dances. And you had to choose what dance you were going to do. Now how do I put it. Yes actually, uncomfortable ... For me it is still a learning process. I actually just wing the subject because I have to. I don’t actually have a passion for the subject. I’ll go to other people and ask. And the other thing um ... There’s not a good theory um, um where, where Arts and Culture is concerned.

M: Daar is nie ’n regte handboek wat jy kan gebruik nie. (Everybody speak together saying, ja, ja, ja.)

N: And also the LO’s, it is not so clear. Like, if you look at Life Orientation. LO 1 to LO 4 is something you can do totally on its own. But in Arts and Culture it’s mixed. You know when you do one, one, one exercise, it is a mixture of LO’s that you are doing. You know it’s not clear and precise telling you exactly what to do. Like with English and Life Orientation, those other learning areas. And like M said, we majored in English. I think when you’re an English teacher they see you as creative and you are. So OK! You must be creative if you’re an English teacher. So Life Orientation, Arts and Culture, let’s give you those learning areas. (She laughs) Although I must say, I love it.

O: Now I encountered this. They are not teaching it in isolation and it should be taught in isolation. They... everything they want to develop into a composite at the end. Which you got to take a bit of music, take a bit of drama, take a bit of visual art and combine it and you must have something. And it does not work in every case. May be, because may be you do different things and it cannot create a composite with those things. And most of the times you go to training, they tell you, you got to create a composite at the end. Those four disciplines go together and create a play and do something. And there’s no time for that, there’s no space. We spoke about the classes. We don’t have a class that is equipped for Arts and Culture. You cannot do Visual Art on a desk like this. The children cannot draw on these desks!

Elaine: So do you work in a room like this?

O: Yes, yes ...

N: Yes, in your classroom, when you do dance, you have to move all the desks to the back and dance in front.

O: May be you want to use A3 pages. You cannot work on A3 pages, we do not have proper desks.

N: When we paint, we go outside and you must see what the stoop looks like.

O: We don’t have a sink. You really need a sink in your class otherwise you cannot tackle painting and it becomes a big problem.
M: You, you’ve got to hurry those children up because the next period ... a, a ...

N: Yes, a different class ..

M: You’ve got to get, you know ... It is a whole hassle en lat stan mar, ek gaan dit nie doen nie.

O: Because, because when somebody comes into your class from somewhere else they expect you to be prepared. It is nice to be prepared. I myself give workshops at the Teachers’ Centre. I am, you are prepared for that workshop because that’s the only thing you’re doing for the day. So, you got your set, you got your paints and squares cut out nicely for when the children come with their teacher. You can go ahead and do it. You cannot do that because you got to jump from English to the next period. You’ve got to clean up and you’ve got another subject and there’s no time to erase that again. Or otherwise you had to spend your whole day at home preparing. And I’m sure we don’t want to do that all after hours. This was mostly negative but there are many positives and we are missing out. We have a lot of talented children in our areas and because we do not have specialized teachers, our children are falling with the crap. We know, I picked up a visual artist here. I picked up a visual artist here in Helenvale over the years that we taught. And they are not interested in sport. So we know children are not only interested in sport and there are those that are interested in other things. We do not cater for them. And if we have a specialist we will, we will pick them up. And we will develop an art gallery. Just as we enhance that cricketer and the rugby player. We will do it exactly the same.

M: And another thing too, like Mr O says um ... picking up those children. Some of those children are not academically strong. And if you could pick up that child and you hand him the resources and you have a specialized person, that child can really be boosted, his self esteem and whatever, you know. And you don’t know where that child can go to. May be one of the artists, may be a South African artist, for the new era.

Elaine: Ja dan doen dit goed vir waar hy nie in akadies sterk is nie. Dan blom hy daarin ...

M: Now he sits there with his academic, the English, because we not, we can’t do this art because of the time, the space, what have you. So we concentrate ma on this. And this poor child suffers and we don’t know what is going on with this child. In the meantime this child is an artist.

O: A different outlet.

M: Our children don’t have enough outlets that is why they go on like they go on. Maar ‘n mens sit en train en leer en leer too much.

O: Too much.

M: You should have seen them now with their LO: Conflict. But that one little ... they really did it so nicely. Naderhand toe kom Elsa, toe vra sy vir my, wat se geraas is dit die? No, educated noise.

Elaine: So voel julle die workshops het gehelp?

N: I have never been to an Arts and Culture workshop. I go to the LLC workshops.
Elaine: En jy gee workshops?

O: I used to give workshops. I, I was involved in the Arts in Teachers Initiatives. It was a lot of fun that programme with Michael Barry and Isaac Matembo and them. I was running the workshop at the St Patric’s road for the whole year. And the teachers used to go and you were trained in different disciplines. You got diplomas and things like that. So I went to those workshops as well. It did help. It helped a lot. And Austin ... we took the children to the gallery with Jenny Fabri and that. So it helped you and it helped those children too. And now we don’t even take children to the gallery. They don’t even know what it is to appreciate.

Elaine: Anything you want to add?

N: Well we read um in the newspaper that Arts and Culture will fall away and I saw on TV and the news that Bobby. His name is Bobby. I don’t know what’s his surname that Indian man from the Department, where he talked about the new syllabus coming out and he said everything’s fixed and everything’s organised and everything is settled. But the teachers didn’t hear a word at school. We just hear via the grapevine that Arts and Culture is falling away. But it’s going to be part of LO and EMS is falling away and only from grade 7 the children will do it. They said on TV, on the news, now the public out there, hear. You understand but they don’t tell us. The teachers who teach these learning areas, they have never been informed about what’s happening. You see what I am saying.

M: We should know first.

N: Exactly. But I mean he said on the news because I, I watched the news, it was the 7 o’clock news and they interviewed him a couple of weeks ago and he said everything’s fine, everything’s settled and all that but we never heard a word at school. No school knows. You know it is only what we read in the newspaper. And that is how the Department treat teachers. What they don’t realise, is that you are the most important person. You should know first and not only should you know but you should also give your input. You know what I mean, hey?

O: I think the Arts and Culture learning are, is cramped. It’s cramped, it’s got to ...

N: Um, it’s too wide, It’s too wide ..

O: It’s actually. The old syllabus that we know, we don’t only have dance, drama, visual art and music. You’ve got the needle work aspect coming into it. You’ve got to do needlework. This issue goes with Technology and so forth. There, there, there are too many things cramped into the Arts and Culture subject already. Besides them not even been trained in one learning area and at high school... I mean where do the kids go to from grade 7? They do Arts and Culture in grade 8. I don’t know what they do in grade 8. I asked my daughter for her books. She can hardly show me anything. Grade 9 ... what happens to that subject after grade 9? It hangs. Why are we doing something and it falls away? It hangs in the air till grade 9, I am sure. After grade 7, I don’t think the high schools worry about that. I don’t think they worry about the Arts and Culture.
P: Some of the model C schools um ... My daughter is in grade 9 this year. And she had to do a subject choice now, about 2 weeks ago. But I see they have Visual Art as a subject. Yes.

N: Ja, the same as previous years.

O: Ja, like we did at St Thomas.

P: You see, some of our normal public schools don't have it.

O: The Northern Areas had one specialized Visual Arts school and that has been taken away as well. And that was St Thomas. The facilities are there, classes are standing empty. Ovens are there for pottery nothing is going on. Previously some guys did graphic design after being there.

**INTERVIEW AT PRIMARY SCHOOL WITH THREE ARTS AND CULTURE TEACHERS**

Q: Ek as persoon geniet dit om Kuns en Kultuur te onderrig, maar my genot word soms in baie, ook in baie gevalle word dit ondermyn deur die feit dat hierdie die, die, die, jy is nie opgelei vir die taak wat vir jou gegee word nie. Byvoorbeeld soos musiek ek sou graag musiek wou geonderrig het, ma ons is nie gereed daarvoor nie. Ons het ook nie die kennis daarvan nie en ons moet ma nou by andere moet ons maar nou gaan lig opsteek om vir die kinders probeer om die basiese goedjies, sleutels en note te leer. Kinders hou van, van, van Kuns en Kultuur en hulle geniet dit en die um ... wat is dit nou weer (R: Sillabus ) en as ‘n mens die sillabus volg en jy soek miskien na boeke wat ons het, dan kan dit help . Jy moet ook net probeer. Jy kan nie net gaan stil sit en sê, ek kannie. Jy moet ook jou hand uitstrek en probeer om iets te doen aan, ... om jou probleem te verlig. En ook um, um, jou kollegas te help. Samewerking is dus baie belangrik. Um soos ek sê, onse kinders hou baie van sing, hulle hou baie van dans, hulle hou baie van skilderwerk. Ons is ... die verf wat die, wat die Departement aan ons verskaf is ‘n baie swak kwaliteit. Dit hou nie eers op die papier nie, dit val af. Die kinders hou selfs van skilder en as ons vir hulle tematjies gee soos byvoorbeeld, die ou temas soos, “ek loop in die reën”, sal hulle dit graag wil doen of “ek pluk blomme”, hulle hou daarvan. Hulle hou selfs van gediggies skryf wat ingekorporeer word by Afrikaans, hulle eie taal. Gediggie en a, a, wat noem ‘n mens dit nou weer, kort, kort paragrafies skryf. Hulle hou ... , geniet dit veral soos rap stories wat is, wat die deel is van digkunds en die goete. Modelwerk, kleiwerk is daar totaal geen sprake van nie, want ons het nie klei nie, ons het nie sulke goete nie. Hulle kan nie modelletjies maak nie. Um ons probeer om goedjies te display in die klas wat hulle gemaak het enna om die trots weer aan te wakker. Um, ons probeer ook om ons eie indigenous musiek aan te leer. Ja, veral as ‘n mens terug kyk na die ou goedjies wat ons, wat ons, ek as bruinman geleer het. “Daar kom die wa”,”Bobbejaan klim die berg”, onse eie goed, want ons kan nie ander tale praat behalwe Afrikaans en Engels nie. Wat vir ons belangrik is.

Elaine: U het baie gepraat. (Voordat die interview begin het was hy nogal onwillig.)

Q: En wat die, wat die schedules betref, ons, die administrasiewerk is nie altyd vir ons baie duidelik wat ons moet doen nie en somtyds is dit is dit hopeloos te veel, want da moet vir dans, da moet goed, punte uitgewerk
word, vir drama moet da punte uitgewerk word, vir musiek moet da punte uitgewerk word, vir visual arts moet da punte uitgewerk word. Enna ons verstaan nie altyd hoe die goed gedoen moet word nie. Baie dankie.

Elaine: Goed.

R: Ek onderwys die spesiale klas. Hulle bly heeldag by my. Ek gee al die leerareas. Vir my persoonlik is Kuns en Kultuur ‘n lekker vak, maar daar is absoluut geen resources nie en dis moeilik vir die kinders um, ja die skool koop nie resources aan nie, so dis moeilik om vir hulle res... te laat werk in die klas. Um dan doen ek ma my eie. Ek kry ma idees van ander mense af en dan doen ons dit maar in die klas en hulle geniet dit baie. Soos Mnr Z, ons is nie opgelei nie; vir Kuns en Kultuur. Ek glo Kuns en Kultuur onderwyasers um moet daar werkinkels aangebied word, om idees te kry om elke dag met daai kinders te kan werk, want dis elke dag Kuns en Kultuur periods en um en dis ‘n eksamenvak en ek vind die syllabus moeilik vir daardie tipe kind. Ek werk maar volgens, ek werk nie volgens die syllabus nie. Ek werk maar volgens wat ek idees kry van anders en om met hulle hande te kan werk van die teoriewerk in die boeke is baie moeilik. Maar ek, ek geniet dit en en ek sal net meer wil reso ... ook die skool kan meer resources aankoop om meer praktiese werk met hulle te kan doen. En wat is da nog.

Ja daar’s nie ‘n klaskamer vir, ingerig vir Arts and Culture nie en oor die algemeen is die diisipline van die kinders ... Hulle geniet dit baie om met hulle hande te werk en hulle is trots op hulle handewerk.

Elaine: En um, wat sou jy sê, voel jy die Departement behoort hulp aan te bied in die vorm van ‘n spesialis? Om dit vir julle makliker te maak.

R: Definitief. Ek wil graag meer, maar ek moet maar idees rond vra wat ons kan doen, want die handboek help my nie baie nie. Dis te moeilik. Hulle kan nie op... Die vlak viere kan nie ‘n graad vier Kuns en Kultuur handboek gebruik nie, dis te moeilik vir hulle.

Elaine: Ja.

S: Diisipline in Kuns en Kultuur... Hulle hou van sing, hulle hou van drama maar hou nie van takies en projekte nie. Jy, ek het te, toe ek hier begin die 13de Julie um, um, het ek ‘n musiekprojekkie gegee, ‘n maklike enetjie. Dit het nou nog vandag, nee da het seker net 3 vir my ingehandig. So met take doen, is hulle oor die algemeen bietjie baie lui. Hulle wil als op ‘n skinkbord hê. Um, geniet dit geweldig, hulle is, hulle is ... Snaaksgenoeg hulle kan die musiek baie gou leer, die woorde maar um leer hulle nou net akademiese werk, dan vind hulle dit baie moeilik. Maar van musiek hou hulle geweldig. Um ...

Elaine: Het jy bietjie musiekopleiding?

S: Geen musiekopleiding nie. Ek probeer, ma ek lei my maar self om hulle te leer. Ek sou baie graag wou hê ons moet um um ‘n musiek, ‘n lekker Arts and Culture inrigting het, want Arts and Culture het sulke different aspekte. Daas musiek, daas die kuns self, daas die drama self. En die kinders hier by ons het verskriklike goeie talent. Hulle het talent. Maar om dit a, a, in prakties voor te doen is ‘n bietjie moeilik. Ons gaan buitekant. Daar is nou nie krag om musiek te luister nie.
Elaine: Is daar geen krag in julle skool nie.

S: Daar is geen krag nie, in die klaskamers so ons ...

Elaine: Hoekom is daar nie krag nie?

S: Hulle ...

Q: Uitgesteel.

S: Hulle steel dit uit. Jy kan nie so ’n tekening in jou klaskamer ophang nie. Dit het my klas ge ... geteken. (Sy wys na vetkryt prente wat op die muur is) Hulle het dit net in my klas ingekleur en ons bring dit eerder hiernatoe, want dit gaan gesteel word. Hulle haal dit af in die klas. So ons sit maar sulke goedjies maar hier rond waar dit behoue bly, want in die klaskamers kan ons nie.

Elaine: Nou is julle, kan julle deure nie sluit nie.

S: Hulle, die vensters, hulle breek in, die vensters kom hulle deur. Al my vensters is gebreek, so, en hulle kom deur die ceilings soos die (sy wys na ’n groot gat in die plafon waar ons sit). Ons het niks ceilings in onse klasse nie en dit is ook die ding wat dit moeilik maak, die lawaai kom regdeur die klasse. So, jy moet maar buite gaan as jy wil. Want dit is ’n bietjie geraas by die drama of musiek of wat ookal ons wil doen. So dan moet ons buite gaan.

Elaine: So maar die kinders geniet dit soos jy sê?

S: Kinders geniet Kuns en Kultuur. Hulle geniet. Dis nou net’n jammerte, ons het nie die regte resources. Baie van hulle ken nie um, um, die die differ ... die verskillende tipe instrumente nie. En om dit skool toe te bring is ’n bietjie moeilik, want ek het myself ook ma nie ’n instrument geneem nie. En miskien hulle te leer musiek speel nie. Hier is onderwysers wat wel kan ’n instrument, miskien sal hulle aanleer ma nou ...

Elaine: Voel julle dat die kinders besef dat julle nie opgelei is nie? Soos, respekteer hulle julle nog steeds of voel julle daar is nie so kwessie nie? Hulle geniet dit net, hulle betwyfel nie vir jou nie?

S: Nee, hulle betwyfel nie, want ons doen die beste wat ons kan insit. Volgens hulle is ons baie goed.

Elaine: Een onderwyser het byvoorbeeld gesê, dit voel of hulle die klas wil oorneem, want hulle sien jy val ’n bietjie rond. Dit lyk of die kind die klas wil oorneem. Hulle vertel vir jou wat hulle wil doen. So jy dink nie hier is so ’n probleem nie?

S: Nee kyk, die handboek guide jou.

Elaine: O, julle gebruik handboeke.

S: Ja hy guide jou. Hy sê vir jou at least byvoorbeeld sê nou ma musiek, nou kan jy ... ’n Jonathan Butler soos nou miskien die bruin ... So jy kan vooraf kan jy, jy moet net jou eie voorbereiding en jou eie inisiatief gebruik
om maar ’n plan te maak om goed voorbe ... Ek dink die onderwyser moet nie, ... jy moet voorbereid kom en gaan maak jy maar die research vir jouself. En dit is wat ons doen en dan kom jy sterk deur vir die kinders.

Q: Ek stem saam. Ons kan ook nie bekostig die kind leeg daar sit nie en niks doen nie. So ons probeer, al moet ons afwyk van die voorgeskrywe a, a, kurrikulum of schedules of wat ookal. Hulle, hulle werk. Ons kan mos nie, ons kan darem aan die einde van die dag sê ons het ten minste dit gedoen.

Elaine: En julle het hulle besig gehou vir daardie periode.

Almal: Ja, ja.

Q: Ja, aan die anderkant, a, a, soos juffrou gesê het um, um ons het die probleem met kinders wat nie take doen en al die goed nie, maar dis by al die vakke en dit is, dit is die, hoe sal ’n mens sê, die sosio- ekonomiese omstandighede van die kinders en die feit dat baie ouers totaal niks belangstel nie. Hulle stel nie belang in die kind nie. Hulle, hulle hulle beskou jou as onderwyser, jy is die ouer, als.

S: Jy is die ouer en jy moet als doen. Ek dink by ons is dit meer ... OK, die die werk is nie so ’n probleem nie, om dit aan te bied nie en om ... want jy gaan doen jou, jou skoolwerk. Jy is ’n onderwyser, jy probeer, maar die kant wat die ouer en die kind, is daar ... Ek dink dit is onse grootste probleem.

Q: Dis tragies.

S: Die ouers stel niks belang nie, niks ... niks. En hulle dra dit dan oor aan die kind. Dit is waar onse probleem hier lê. Ons gan aan sonder resources, ons gan aan sonder venues en sonder dit en dit en ons bring die beste uit wat ons kan, maar ongelukkig ... is dit, dit eindig net nie. Dit eindig net nie.

Elaine: Dan wil ek net vra, voel u die Departement moet nog meer workshops gee?

S: Ek dink hulle moet eerder ...

R: Praktiese workshops wat jy self, nie nie met teorie nie, maar meer prakties wat die onderwyser kan terug kom en daai selfde les gee, aanbied.

S: Ons het definitief workshops nodig, veral in musiek, want om daai note, die tellings en die klap, en die ritmes.

R: Ja ek dink hulle kan definief van die musieknote meer sê. Dit is maar moeilik, daai deel van musiek ...

Q: Ek wil nog iets sê van die danse, die walsies en die ...

R: Die dans gan nog aan. Ons doen indigenous games waar ons die kinders uitvat op die veld en dan gaan speel ons ’n bietjie ’n paar speletjies. Dit is mos deel van Kuns en Kultuur en hulle geniet dit. Hulle geniet dit om buite te wees en te speel.

Elaine: Nog iets wat iemand wil sê?
S: Ek sal ook sê die die woorde, soos hulle gaan leer nie. Ons kind leer nie. Hy ... Dit wat hy hier kry, hy gaan sit daai, hy vat daai sak en los dit netso tot môreoggend toe. En nou hy gaan nie deur die, die, die werkies wat ons gedoen het nie en dit dit maak hulle ... Dit is moeilik dan vir hulle om om eksamens te skryf, maar as jy nou die boeke gaan kyk, dan gaan jy sien, jinne die werk is darem ma nie... maar van hulle kant af ... niks.

Q: Ja en gewoonlik is, is die inhoud van van die lesse is dit mos nou nie, hoe kan ek sê skriftelik soos skriftelike toetsies en skriftelike ... Daar is mos nie genoeg punte nie. As dit dans moet wees of wat ookal dan is dit maar ’n punt wat jy mos nou deur middel van a, a, rubric of ’n ding moet uitwerk en so aan, as jy punte moet kry.

Elaine: So, die assessering soos u sê is nogal moeilik want daar is baie ...

Q: Daar is baie kinders, daar is baie kinders. As ’n mens nou dink aan die graad, die twee graad 6 klasse. Daar’s 44 in elke klas. Die graad vywe is, ek dink hulle is OK, hulle, hulle is OK 40, 40 in ’n klas. En dit vat baie tyd, baie tyd en elke man wil sy pond vleis hé. Ja.

R: Ek wil nog bygesit het um, onse kinders kan nie kreatief dink nie, byvoorbeeld hulle moet nou ’n blompot teken. Jy moet altyd vir hulle wys hoe om die prentjie mooier te maak. Hulle gaan net ’n blompot teken, hulle gaan nie verder dink en dit moet mooi helder en realise en kleur in te bring en haai, en kreatief te dink, verder as, hoe sê ’n mens ...

Elaine: Die doodgegene ...

R: Ja, die doodgegene, bietjie verder as dit ...

Q: En as ons wiskunde doen, hulle, hulle wil daai antwoord ook van jou hé ..

S: Hulle verwag alles ja, jy moet, hulle wil niks doen nie, jy moet alles op ’n skinkbord en ek dink ek doen dit maar so half en half. Gee dit maar so op ’n skinkbord, want aan die einde van die dag help dit nie juis veel nie, want hulle wil nie hulle verstandjies gebruik nie en as ek nou wel ... Soos vandag het ek besluit ek gan, ek gan net die die werk gee, maar ek gan nou sê hulle moet self invul. Dan is hulle absoluut verlore, absoluut.

Q: ’n Mens kan ma sê die kultuur van selfleer is nie meer daar nie. (Einde van band, paar sinne hier verlore.)

Q: Kyk byvoorbeeld as ons nou dink aan aan ... As jy nou vra vir hulle hulle moet ’n klein paar sinnetjies skryf soos ’n soos ’n gedigje nou of ’n song as ek dit so kan stel, dan gan, dan gan hulle jou die goed gee wat hulle op die straat leer, al is dit hoe rou. Hulle gan dit vir jou gee, die taximusiek, die rappery. In klas, a, a, soveel geraas, moet hulle sit en kap die ... die a, a ... wat noem ’n mens dit nou eintlik?

S: Enigeding!

Elaine: Die ritme.

Q: Die ritmes kap hulle op die dinges uit. Al kap hy teen die muur of maar hy kap dit op ..

Elaine: Maar dit wys jou daar is talent. Die ritmiese talent ...


Q: Die talent is daar, maar soos ek sal sê dit is baie rou en en dit gaan gepaard saam met musiek. Hulle hou van musiek en die goedjies wat hulle skryf is somtyds nie vir almal se oë bedoel nie. En die goed wat hulle op die taxis byvoorbeeld skryf, die taxi se a ...

S: Die bumper ...

Q: Ja die taxi se bumpers, hulle skryf dit teen die mure, oral word dit neergeskryf en hulle hou van slagspreuke, hulle slagspreuke die wat, wat wat die hoe kan ek sê, wat die gemeenskap hulle voorgee: die skollies en die goete. Daai goet hulle van en hulle praat ook so met mekaar en elke ... By ons geval is elke tweede woord ‘n vloekwoord.

Almal lag.

R: By die spesiale klas is daar 2 leerders wat elke tweede week ‘n Arts workshop by die Gelvandale biblioteek bywoon. En ek dink hulle leer baie oulik daar. Ek weet nie, ken jy vir a, a, Alan, Alan, Alan Grobler. Hy bied die werkswinkel aan, maar dit wat hulle doen is baie oulik. Is 5 skole van die omgewing, die Gelvan omgewing, elke tweede week en volgende jaar gan my klas ... Hulle gan, dan kan meer leerders, 5 leerders gan en hulle doen baie oulike werk daar. Van hierdie, van die tweede semester neem ek hulle elke tweede week.

Elaine: Dis fantasties.

S: Ek dink dit wat ons ... OK, ek dink byvoorbeeld my kind is, is ,is nou in ‘n model C skool. Nou a ... sy bring die kraletjies huistoe en die mooie goedjies wat hulle doen en ek dink dit is wat onse kinders ook mis, hulle mis uit op daarie wonderlike kunsies, kunswerke wat hulle met hulle hande kan doen. Regtig waar hulle mis uit.

Elaine: Jy meen hulle sal blom as hulle daardie goeters het.

R: Hulle kry belongings soos in juice en chips en hulle geniet daai tydjie wat hulle daar is.

Q: Maar onse skool gaan geweldig gebuk onder finansiële probleme. Ons kan nie bekostig om om daai ekstra mile te loop saam met hulle nie.

S: Hier’s niks geld vir niks.

Q: Die mense betaal nie hulle skoolfonds nie.

S: Niks nie en hulle skoolfooie is maar net R200 per jaar en daar kom nie ‘n sent van die kinders, van die ouers af nie. Nie ‘n sent nie.

Elaine: Jy meen ekstra?

S: Nie ‘n sent nie. Nee daai R200, daai R200 kom nie.

R: Dit gaan maar baie moeilik, baie baie moeilik.

Q: As jy iets wil doen moet jy maar self die goedjies bring, bottels, papiere en die goete en koerantpapier.
INTERVIEW AT PRIMARY SCHOOL WITH THREE ARTS AND CULTURE TEACHERS

T: Yes, let me start with the curriculum of Arts and Culture especially when I start, started in 2004. It was so difficult to me to start. I was stuck really because the, the, the subject was new. And, it has no syllabus at that it specifies that you must use this book. You have to take any book, grab any book when you want to teach the children and I was so frustrated. But I don’t know whether I can give to somebody else. That is what I have experienced during the first years. Ah, yes that is what I have experienced during the first years. Unlike now, at least now I have the knowledge after attending different workshops.

Elaine: Right, any of you?

U: It was very, very difficult cause the learning area was also, was new and I didn’t know anything about Arts and Culture. The worst part of it was, no book. There was nothing saying use this and this and this and we were struggling and that’s why even still now I am still struggling cause this learning area, I didn’t like it. It’s not in my, in my, in my subjects although I am suppose to teach but, I can’t say I like it.

Elaine: Because you didn’t study it?

U: Um eh. To me when I was introduced to to Arts and Culture, I loved it because I was a, a, I used to do drama so I thought it was close by and I thought I was gonna to be safe with it and I could do handwork. You know. Then, I had ... when I got into it. I saw the workbooks, right enough when I studied it, the workbooks right enough. But they were not illustrative enough because what happens. For example if you were given a dance you were told about the Xhosa dances, the Suthu dances, the ... but nobody would ever tell you how this dances dance so that you can teach the children these dances. Given you the types of the dances but nobody will illustrate like how this type of a dance is done ... They will tell you this type of dance is done, such and such a thing is happening or such and such a ritual. They explain it. They didn’t give ...They don’t give you the method of how to do. How to do it and give it to us, the kids. They all have the knowledge but they don’t know how it is done. Coming to music. I was not taught music properly at school. I got it from here and there, so when I came here, it, it gave me, they taught me about the crotchets, the do re me fa so things, tonic solfa and whatever but how could I implement that to the kids because nobody played anything for me, telling me that or showing me that. So how can I do it towards the kids. Give it to the kids. Then, then when it comes to like, ... if you love something, yes you got this love of it, but it dies gradually when you haven’t got, no, especially when you haven’t got the resources. If you haven’t got the resources, how do you, you want ... Let me tell you for instance like last week I was doing masks, face masks. I looked around and I said to them bring card boards so that we could do those masks but we haven’t got paint, we haveb’t got wool to to do the hair or whatever. We haven’t got enough things. So we have to look for things. Yes we got them but if the school had these things at least it would be easier. OK, That’s, that.

Elaine: So you ...
T: I, I think learners can enjoy this Arts and Culture but what is lacking is that we don’t have that knowledge of Arts and Culture and I think. I just teachers must ... must go under ... um I don’t know, let them ... I don’t want to say they must go to school. They must go back to school. They go under certain training, certain in-service training, so that they can be able to get more knowledge about Arts and Culture so that they can be able to teach learners these Arts and Culture the way it is supposed to be taught to them. You know. Another thing is, is is resources. We don’t have resources. We don’t have a space for Arts and Culture because Arts and Culture need a special class so that learners must go there for Arts and Culture. Then ... Once they get in that class, may be is, that class is special for Arts and Culture. Something can happen or change them you know and motivate them. Those are the things we experience here at at our school.

Elaine: So where do you do Arts and Culture?

T: You just do the stuff in the class you know ...

U: Or outside if you’re supposed to run outside.

T: And, and when you say we must do the dance, there is not enough space in the class. The class is full.

U: And then if if Arts and Culture was, can be divided into sections. Let’s say this term, let’s do art, next term do these dance, next term make music and so on. But not in the same quarter, dance and do re me in the same quarter. Makes you miserable, you as the teacher. Because you are doing this ... Because you are doing the Arts. Let say dance, they not even start to know that to learn that. What, what are they going to do, then say music. We don’t have pianos, we don’t have everything that’s, instruments for the music in our schools.

T: In fact we don’t know music, even I, I don’t know music, I don’t know other teacher, I don’t know music.

U: I don’t speak of that basic thing that you know but implementing a little bit that you know. How do you do that? (Speaking in Xhosa to the others) Only a little knowledge. So if you, if, if they can do workshops and this workshops for instance ... If we are going to workshops, the teachers in our aid it takes two things. It takes a day, or or from two to four. It takes so little a time then we would go there. We would be given and you come with packs of things and that and you don’t even know where to start implementing that. We put those right there (She shows with her hand to the top shelf of a cupboard nearby) and do what you are suppose to do or do whatever or do what you are already doing. Like nobody will ever even come to see if, how are, are you going through. How are you handling that you came herewith. So it is just like that.

Elaine: The information was not practical enough ...

U: When, when when I look at TV for instance this this feelings like High School Musicals or whatever. When you look at those things you say: Auh, if I can get there, if I can only get that because when I see them I see, if, if this one is doing music ... There is a little bit of dance there, this one is doing music, a little bit of drama there and
that’s what we call, what is that, ... correlation, yes correlation that is what making things ... So you end up having someone who must do everything because everything has been introduced gradually and they got ample time to do it and and a space to do it. And the environment has got this influence on them that they do it as a result the competition that goes with it. There is no air of competition within our kids because it doesn’t mean a thing to them. They kind of ... The only way if, for a child to master something there must be a little bit of competition. So If I, I don’t care even if I win this or that because I don’t even know this. How am I going to master it? So there is no love of it, I can’t master it.

T: Another thing I want to ... Arts and Culture is devided into 4 art forms. It is dance, drama, music and Visual Art. So I don’t think one teacher can be able to teach these four art forms. And no child can say I know all these art forms you know (U: And master them.) One couldn’t dance, another one drama et cetera, et cetera. I think that is another thing they must look at, to me. Or special ...

U: Or no one knows a thing about them all, but does happen.

V: You know whenever you suppose to give marks, I just multiply that 25 by 4 to get 100 and whenever what I have done, when we make a mask, I am going to multiply by ... to make it 100. So I, I am cheeting, this Arts and Culture. I am not doing this properly. That is not proper teaching. The learners must do something by themselves, not just push them and gave, gave them marks.They must, even when they play a game, they must bring arts ... arts materials everything, even do this thing, I know I am going to give out of 25, I must assess this child in Arts.

U: And give the true reflection of the thing

Elaine: So the assessment is not really working?

U: Right enough, if someone love, like I love music and I, I’ve been singing, I’ve been dancing like when I was doing art at school, well I did those things. But at tertiary level when I, I was been trained as a teacher there wasn’t much that was been done. I knew, its only music that was done and for only one year. I was doing it for 3 years but for only one year that I did music and the other 2 years were sport. So if this music, yes I know the music, I want to do it but where am going to get whatever to do it to the children like if only I’m, like even today. I’ve got short breath, I’m old, I am 45 years, I am short breath, I can’t sing to the children so they can take my voice and do it and imitate it because if they can, they can go on asking where’s the rest of your voice?

Elaine: Now when you teach Arts and Culture, do the children respect you or do they know you don’t really know or how do you feel about that?

U: Our learners first, they respect you as a teacher. They listen to you and they will do what you ask them to do for example. I was doing this, a colour-in and they was very exciting to do this painting and they were doing it properly because I know a little bit and I got paint and brushes and they were keen to do that. But others and I would say, let’s go outside and do dancing, they enjoy that oh, especially when you do dancing or ...
T: They like to dance, they like to sing, they like to dance, they like to draw ah, but some of the things especially when it comes to drama, they are reluctant. They are shy you know, ja.

U: Look at me, like if you, if you are talking about dancing the most illustrated dance in their books is ballet. What on earth have I ever seen ballet. I was never, I was never introduced to ballet and I never even went to and see it. It never interest me because it is not my thing. So there is ballet then. They want to do ballet but who is going to teach them ballet.

Elaine: But you also said they didn’t tell you how to do the dancing of your culture. So you don’t really know your cultural dances.

U: No, I don’t know it. I grew up in Port Elizabeth, we don’t dance Xhosa dances here. We jive here.

(All laugh at that comment.)

V: We all love dancing here.

U: If someone comes with doing that we are all interested because this is our thing but we don’t know it. If it is done on TV like in the festival, we like to watch it because it’s new even to us. We never grew up in the rural areas.

Elaine: Anything else you want to add?

U: I would like to add. Arts and Culture is very good a, a, a learning area as long as the Department of Education can try and simplify it, devide it into sections just like Mrs. ... said, divide it into, this first quarter we doing drawings, the second we do music, the third quarter we will do dances like if it could be a continuous thing up to the end so that they can see the end result and even make like to do competitions that is going towards an end result. There I think it would be something otherwise it is, it’s got what is challenging. More especially, like Black people can do things, I know as long as they have got the good guidance and they’ve got, as long as they’ve got the resources, they can do it.

Elaine: I know you are very talented people and you must just get good guidance...

U: Good guidance will do.

Elaine: And you?

V: If a, a, a divided this Arts and Culture, let’s say the music for grade 4 for my learners. They’re small. I must do a certain part and stop here and then grade 6 teacher must continue from that until grade 9 and not repeat what I have done in grade 4, to grade 9. In it say, for this term do this steps, second term, do this and this, it would be continuous and and the music, I must do the 4/4 measure do the do re me fa so and the 1234, 1234 and the grade 6 teacher do three plus meter, three quarter meter or something like that and then grade 9 a bit deeper. I am sure I will love it if it was like that.
Elaine: So you think they must be more specific?

V: The subject things, and, and, and music competitions and whatever. Bring back those things. At least it was going somewhere. Doing it, knowing for a fact that I am going to master this up to a certain level. Just like when I am playing soccer and I am going to get into EP and go to and rugby I am going to join EP and province whatever.

Elaine: So you feel it should be specialized?

V: Yes, ja

(A teacher came into the room and they talk Xhosa for a few minutes and “U” left and came back after a while.)

V: If the Department of Education can supply us with enough resources it will be even better and each and every learning step of Arts and Culture must be fabricated so that we can understand what is saying then. And it must be continuous and for grade 4 and do this and this and stop here. And then the grade 6 teacher carry on from where I left you must continue even to grade 9 and up to grade 12. Not a grade 6 teacher must come back again to that I have done because may be I have skipped the other things. But if it is shortened for my learners, for my kids, those specific things we will do it better. You know, even they can give you this book, most of the things I haven’t done, I haven’t done, but I carry it every day. And you can take my Arts and Culture learners any day.

Elaine: Anything you want to add?

T: What I would like to say I think this Arts and Culture, there must be a curriculum, a syllabus. There must be syllabus for Arts and Culture. Another thing, there must be recom ... recommended books. Must just use one book. One book for everybody. Another thing I want to say about Arts and Culture a, I don’t know whether the Department of Education or whether it is the school that must be, at least a resource centre for Arts and Culture at school. A resource centre you know where, the venue, the venue where we go and do Arts and Culture. It is very important for the learners you know. The, the environment where they go and do Arts and Culture, it will have something to do, where we will have the learners to learn or to like the subject. That is very important for us.

Elaine: One last thing from you.

U: I said it all. All that we are going to do now it repeat ourselves.