

Rural Educators' Implementation of the National Curriculum Statements' Arts and Culture Learning Area: The Educators' Narratives

By

BETH (MAUREEN) PEAT

**A dissertation submitted in fulfilment of the requirements for
the degree of:**

Master of Education

(Curriculum Studies)

University of Kwa Zulu-Natal

2009-03-30

Supervisor: Dr. Jean Stuart

DECLARATION OF ORIGINALITY

I, Beth (Maureen) Peat, declare that this dissertation is my own work and all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

B.M. Peat.

Pinetown

July 2008

ACKNOWLEDGEMENTS

A SINCERE THANKS TO ALL THE INDIVIDUALS WHO HELPED MAKE THIS DISSERTATION A REALITY

I would like to convey my appreciation and gratitude to the following:

Dr. Jean Stuart, my supervisor and friend whom I found to have gentle, understanding and empowering confidence in my ability to complete this onerous task. She supported me patiently and sensitively when I was at my most fragile with reference material, networking to facilitate necessary processes, and most of all, intellectual astuteness.

Professor Claudia Mitchell whom I found brilliant and inspirational and for her ability to steer me in the right direction at crucial junctures in this research project.

The Department of Education and all the kind and helpful personnel for granting me permission to conduct my research. I particularly want to thank the principles and their educators who welcomed me into their schools and co-operated with me to complete this research project.

Wendy Govender, my colleague at work, and in the Masters Studies process, for her lively, friendly, motivational support, and invaluable assistance.

Philippa McHale, a specialist Dramatic Arts and English Master Educator at Westville Boys' High School, a friend and colleague, for her kind offer to proof read this dissertation.

Elenor Hamilton, friend and colleague and Subject Advisor for Dramatic Arts, for patiently proofreading and for helping me to 'iron' out the final 'kinks' in this dissertation.

Lorraine Singh for finding the time in her busy schedule to read my first finalised draft and for her very valuable and helpful tips for improving this dissertation.

Kathleen Pithouse for her kind assistance and wonderfully interesting Masters Dissertation and informative readings and that really reverberated for me.

Dr. Daisy Pillay: for her kind advice and assistance in the initial stages of this dissertation and help with and the loan of reference material on the background of the Arts Curriculum in this province.

Dr. Busisiwe P. Msimango: my work manager whose motivational energy and enthusiasm is an inspiration to all of us at Ikhwezi, and without whose hard work and dedication this dissertation would have taken a completely different form.

DEDICATION

I would like to dedicate this research:

to the memory of my wonderful mother who was such a strong and disciplined role model to me;

to my staunch, reliable supporter, my 'Rock of Gibraltar' and forever loving 'companion in need', Robert Marnoch; and

to my loving and understanding 'one and only' son and my 'late- in- life' unexpected gift child, Mark, for his computer skills.

ABSTRACT

Rural Educators' Implementation of the National Curriculum Statements' Arts and Culture Learning Area: The Educators' Narratives

I am employed by the Department of Education as a Senior Education Specialist, overseeing the Arts and Culture Unit of the Ikhwezi In-Service Training Institute. I am committed to improving my service delivery with the help of targeted in-depth case studies of classroom implementation of the National Curriculum Statements.

The Department of Education through the Ikhwezi In-Service Training Institute, presents educators in the field with training workshops. The research uses purposive sampling to select from brief, introductory workshops, suitable and suitably placed rural educators, with no previous experience or instruction in the new Learning Area of Arts and Culture. The researcher supports and guides the educators in their classroom implementation of the activities they have experienced in the workshops in order to discover their thoughts, feelings and experiences.

The dissertation presents a case study of the selected respondents' implementation of the Arts and Culture Learning Outcome 1: Creating, Interpreting and Presenting. It interrogates two respective processes and their resulting products.

The respondents keep a reflective journal, collect examples of the work and photographically record the Arts and Culture activities in each respective classroom. A mutually constructed research text of the implementation processes is developed using a range of tools, including: an initial single question, two questionnaires; semi-structured and open-ended interviews; a reflective journal; photo-voice and photo-elicitation.

A range of participatory, ethnographic research methods is used to discover the grounded reality of classroom implementation, enhance detailed description, and build a richly textured field text.

The outcomes of the study are presented in the form of a research text, which focuses on the triumphs and challenges the respondents encountered in the implementation of the Arts and Culture Learning area. Much of this is presented in direct speech and accompanied with photographs of the practical work to apprise the reader, as fully as possible, of the realities of classroom implementation.

I then comment on the positive potential of the educator respondents and that of their learners. I select and discuss implications of outcomes, which are outstanding in the degree to which they differ from my expectations. I present the respondents' thoughts and insights on selected aspects of the research findings to illustrate and underpin observations, arguments and recommendations that I make, in as constructive a manner as possible, to inform the authorities of the prevailing situation. I finally offer possible solutions towards the improvement of service delivery to meet the needs of educators who struggle to implement our National Curriculum Statements.

Rural Educators' Implementation of the National Curriculum Statements' Arts and Culture Learning Area: The Educators' Narratives

TABLE OF CONTENTS	Page
Title Page	
Declaration of Originality	i
Acknowledgements	ii
Dedication	iv
Abstract	v
Table of Contents	vii
Index for Annex	xi
Photograph Index	xii
 Chapter. 1. Introductions, Background and Motivation, Rationale and Purpose of Study.	 1
Background to the Establishment of Ikhwezi In-Service Training Institute	1
Background to the Arts in Education Prior to and after the NCS	5
Motivation and Rationale for the Arts and Culture Unit's Workshops	8
Motivation and Rationale for Research Focus and Questions	9
Potential Contribution and Value of Study	11
Brief Overview of Thesis	11
	vii

Chapter. 2. Conceptual and Theoretical Framework: Review of Literature Related to Research Focus	13
Participatory Research Methodology and the Research Framework	13
Aspects of the NCS Aligned to Freire's Pedagogical Theories:	15
Implementation Challenges	17
Use of Narrative and Reflexivity in Participatory Research Methodology	18
Ethnographic Research in Participatory Narrative Inquiry	19
Data Collecting Methods in Participatory Narrative Inquiry	21
Use of Photographs in Participatory Narrative Inquiry	21
Use of Reflective Journals in Participatory Narrative Inquiry	22
Conclusion	23
Chapter 3. Participatory Research Methodology and Design	24
Participatory Narrative Inquiry and the Development of the Research Text	24
Rationale and Motivation for Research Design Choices	25
Selection of Schools and Participants	26
Ethical Considerations	28
Training Workshops	29
Recording the Classroom Activity	32
Questionnaire	33
Interview Questions	33
Interview, Questionnaire and Photo Elicitation Session	34
Follow-Up Sessions	35
Effectiveness of Participatory Research Data and Methodology	36
Considerations and Inclusions for the Research Documents	38
Positioning of the Researcher	38
Conclusion	39
	viii
Chapter 4. Findings of Research Process	40
Zama: 1. Introduction to Zama	41
2. School and Surroundings	41
3. Video Presentation at the School	43
4. Thoughts, Feelings, Knowledge and Training Prior to the Workshop	44
5. The Journey: Post- Workshop Implementation Experience	45
6. Zama's Reflections on the Implementation Process	57
7. Researcher's Analysis and Comments	62
Thembe: 1. Introduction to Thembe	62
2. School Setting and Surroundings	63

3. Video Presentation at the School	63
4. Thoughts and Feelings, Knowledge and Training Prior to the Workshop	64
5. The Journey: Post- Workshop Implementation Experience	65
6. Thembe's Reflections on the Implementation Process	74
7. Researcher's Analysis and Comments	77
Conclusion	78
 Chapter 5. Research Limitations, Reflections, Implications, Problems, Possible Solutions, Conclusions and Recommendations	 79
Research Limitations	79
1. Reflexivity	78
2. Design and Method	81
Reflections	82
1. Participatory Ethnographic Research	82
2. Findings Contrary to Researcher's Expectations	83
	ix
3. Arts and Culture; Critical and Creative Thinking	84
4. Significant Observations	86
Implications, Problems and Possible Solutions	87
1. Integration of Policy and Practice	94
2. Reflexivity in Practice	94
3. Transformation of our Educator In-Service System	95
Conclusion and Recommendations	97
References	100

Photographs

Annex Items

Index:**Items in Annex:**

- A Training Workshop Reflections and Evaluation Forms
- B Learners' Puppet Presentation Scripts
- C Educator's Lesson Synopsis Series
- D Educator's Reflective Journal
- E Questionnaires
- F Interview Schedule
- G Proposal and Ethical Clearance Acceptance Letters
- H Data Generating Guides for Educators
- I Brief Explanation of the Research Process
- J Ethical Clearance Informed Consent Forms

Photograph Index

Photographs of Learner Work in Text:

- Plate 1. Demonstration and Motivational Display at Zama's Workshop
- Plate 2. Motivational Example of Educators' Work from Previous Workshop
- Plate 3. Background Painting for Play; One Sweet Day
- Plate 4. Puppets Performing in Front of Painting for One Sweet Day
- Plate 5. Background Painting for Play; People that are Important
- Plate 6. Puppets against Painting for Play; People that are Important
- Plate 7. Puppets against Painting for Play; Story about Electricity
- Plate 8. Background Painting for Play; Taking Care of our Environment
- Plate 9. Story for Play; Taking Care of our Environment
- Plate 10. Painting for Play; Story about Grandmother.
- Plate 11. Puppets with Painting for Story about Grandmother.
- Plate 12. Painting for Play; Abuse.
- Plate 13. Puppets with Painting for Play; Abuse.
- Plate 14. Background Painting 1 for Play; Story 1 about Water.
- Plate 15. Background Painting 2 for Play; Story 1 about Water
- Plate 16. Background Painting 1 for Play; Story 2 about Water
- Plate 17. Follow up Sock Puppets made by Learners
- Plate 18. Puppets with Painting for Play: Crocodile and Impalas
- Plate 19. Background Picture for Play; Big Mama and the Thief
- Plate 20. Puppets with Picture for Play; Big Mama and the Thief
- Plate 21. Background Picture with Puppets for Play; Jackal and the Goat
- Plate 22. Background Picture for Play; Respect, Politeness and Manners
- Plate 23. Puppets for Play; Respect, Politeness and Manners
- Plate 24. Background Picture for Play; Frog and the Rat
- Plate 25. Background Picture with Puppets for Play; Road Safety Rules

Photograph Sets at end of Dissertation:

Demonstration and Motivational Display for Zama's Workshop.

Comprehensive Photograph Sets of Learner Work:

Group. 1. This Story is about One Sweet Day.

- Group. 2. This Story is about the Girls that Talk about People That are Important in our Life.**
- Group. 3. This Story is about Electricity.**
- Group. 4. This Story is about Taking Care of our Environment.**
- Group. 5. This Story is about Grandmother.**
- Group. 6. Abuse.**
- Group. 7. The Story is about Water.**
- Group. 8. The Story is about Water.**
- Group. 9. The Crocodile and the Impalas**
- Group. 10. This Story is about Big Mama and the Thief.**
- Group. 11. The Jackal and the Goat.**
- Group. 12. Inhlonipho**
- Group. 12. An Unfaithful Friend**
- Group. 13. Pedestrian Safety Rules**

Chapter 1

Introduction, Background and Rationale, Motivation and Purpose of Study

In the introductory chapter I sketch, in some detail, the context within which this research study was conducted. The necessity to place the research study within the framework of South Africa's constitution and our National Curriculum Statements, with particular reference to the Arts and Culture Learning Area, should become clear as the research focus is explained. I trace some of the primary and historical reasons for the existence of the institution where I am employed and the developmental nature of the work we are engaged in. I conclude by motivating for a research initiative of this nature within the context I have described.

Background to the Establishment of Ikhwezi In-Service Training Institute:

The study reflects my membership of what was formerly known as Ikhwezi Community College of Education, which has now officially adopted the name of Ikhwezi In-Service Training Institute, and become a sub-directorate, under the Department of Human Resources Development in the revised structures of the Department of Education. Our position is currently being reviewed with a view to repositioning us as a full directorate with a Continuous Professional Teacher Development and Support mandate.

What has stimulated and maintained my interest in Ikhwezi from the time I was appointed in June of 2001, is the challenge it poses to all of us to sustain academic excellence in an entirely new and dynamic environment. My fascination with developmental work can also be attributed to my experience of being swept up in the diverse, post-apartheid wave of energy, enthusiasm and euphoria characterized by the belief that it was possible to overcome the almost insurmountable problems faced by our education system.

In October of 1995, at a national South African conference with the theme *Towards an Operational Framework for Teacher Development and Support*, the Chairman of the Parliamentary Portfolio Committee on Education, Dr Blade Nzimande, suggested that there was an urgent need to sustain education. He recommended the development of good teachers and school management in order to offset the deleterious effects of Apartheid Education (Dlamini & van Dyk, 1997).

The National Teacher Education Audit in South Africa, completed in 1996, indicated that there were 99 non-governmental organizations involved in teacher education. It was then, and still is, patently necessary to produce and implement a suitable official, efficient, affordable and well co-coordinated Department of Education in-service model. Department officials lack the capacity to meet the needs of educators to be fully trained and skilled. All of the stakeholders in education are presently collaborating on a viable teacher development structure and Ikhwezi continues to play a significant role. The situation is generally at its worst in the township, semi-rural and in the deep rural areas. The Internal Discussion Document Draft 9 of the National Framework for Teacher Education in South Africa mentions curriculum and implementation difficulties and draws attention to the need to train educators in the new and specialized learning areas and fields such as Arts and Culture (Dlamini, & van Dyk, 1997).

The initial idea that resulted in the establishment of Ikhwezi Community College of Education was conceived in 1996 as a result of a teacher-exchange programme between the Danish Cultural Institute and the Association of Professional Educators of Kwa Zulu-Natal. The Danish and South African teachers realized that the system of education in our country was urgently in need of in-service intervention. The exchange initiative resulted in the establishment of a Pilot Project by the Kwa Zulu-Natal Education Department in partnership with and funded by a Danish Consortium, AMU International, Blagard Satsseminarium, the Danish Cultural Institute and HFC & VBE, Copenhagen, DK (Dlamini, & van Dyk. 1997).

A central maxim of Ikhwezi's mission was and still is to implement development programmes that model participatory democratic leadership styles which embrace the concepts of diversity, and teamwork. Our undertaking is based on some of the key statements to be found in the 1995 National White Paper on Education and Training (Dlamini, & van Dyk, 1997).

These statements declare that the most vitally important challenge to our education system lies in the development of our educators. Our teachers need to build and extend their expertise and self-confidence and be well prepared to meet the needs of all of our learners and our country (Dlamini, & van Dyk, 1997).

Although a significant majority of our communities' parents accept the need for transformation towards racially integrated schooling, change must be implemented in a sensitive and democratic way to avoid the inevitable and calamitous clashes that would be the outcome of authoritarian approaches that ignored the interests and identities of all the role players (Dlamini & van Dyk, 1997).

The Ikhwezi project was implemented in March of 1997 with the full support of four teacher unions, the Association of Professional Educators of Kwa Zulu-Natal, the National Association of Teacher Unions, the South African Democratic Teacher Union and the Suid Afrikaanse Onderwysers Unie (Dlamini, & van Dyk, 1997).

Ikhwezi's primary purpose at this stage was to develop a viable teacher development system that could operate in partnership with and within the existing structures, of the Department of Education and Training (Dlamini, & van Dyk, 1997).

The publication celebrating Ikhwezi's first five years, explains that its' vision is broad and far-reaching and includes such elements as the promotion of critical thinking and problem solving as essential skills. Ikhwezi's operation statement reveals that it was intended to run as a pilot project to raise the standard of in-service delivery and of education in the province in particular and the country as a whole however its' primary aim was to empower educators to become proactive and take control of their own development needs (Msimango, 2002).

The dynamic, interactive, task-based group work adopted at Ikhwezi's workshops soon became its' trademark which distinguished the developmental methodology utilized by Ikhwezi from that of other Departmental structures involved with teacher development. Entries from the publication illustrate the nature of the workshops (Msimango, 2002).

The training offered to participants was diametrically opposed to the static lecture style of conveying information. Adult learning was innovatively accomplished by means of a variety of challenging, small-group interactions, using a range of decision-making and problem-solving techniques some for instance known as *role-play*, *fishbowl* and *gallery walk* (Msimango, 2002).

The most characteristic aspect of the workshop presentation style was the early morning exercises called connections where participants met to set the tone and the flavour for the learning that was to follow. Playful exercises, followed by serious reflections, succeeded in breaking through rigidly defined attitudes and perceptions and facilitated a fresh and dynamic approach to the workshop tasks that came after them (Msimango, 2002). Connections still form an essential starting point of all of our workshops today and continue to assist adult learners to step out of their traditional roles and approach the workshop tasks in a newly invigorated fashion (Msimango, 2002).

It is my belief that the initial school-based educators, and later the institution-based ex-college lecturers, were trained to become proactive and to use the sophisticated Danish Education System to model, in their workshops, the new post-modern, internationally oriented and democratic paradigm of the NCS (Fame, 2003). This approach was so innovative in comparison to that adopted by existing Department of Education structures at the time, that it led to the risk of Ikhwezi being seen as a threat and gave rise to the widely held misconception that still persists that Ikhwezi is a Non-Governmental Organization.

By 2000 Ikhwezi had been formally adopted by the Education Department as an official In-Service Teacher Development Competency of the Province of Kwa Zulu-Natal. As an ex-college lecturer in Art Education I was employed in mid 2001 to co-ordinate the Arts and Culture Unit.

Several authors have drawn attention to the difficulties educators encounter in meeting the complex demands of our NCS, the inadequate training that has been offered, and the need for a more in-depth and dynamic approach to address the legacy of Apartheid education (Pithouse, 2004; Christie, 1999; Jansen, 1999 and Moletsane, 2003). What is evident from this literature is that educators need more time and support than they are getting to engage in self-study to reflect on and transform their own work and in the process our society.

Background to the Arts in Education Prior to and after the NCS:

What characterized Bantu Education was its' emphasis on simple rote learning and the absence of critical and reflective thinking. Independent thinking, imagination and self-expression were not encouraged in the schools (Pithouse, 2004). Initiative, creativity and originality (it seems from Zulu speakers descriptions of home life) were also discouraged as the family elders exacted implicit obedience from their children (Ralfe, 2004).

Several authors have observed of Bantu Education prior to 1994 that it was authoritarian, inflexible and repetitive and interactions between teachers and children were non-participatory, unimaginative and predictable (Chick, 1966; Wallace-Adams, 1996; Schlemmer & Bot, 1986). It was also noted that teachers focused on content-based instruction, did most of the talking and children were expected to listen without questioning their authority (Chick, 1966; Wallace-Adams, 1996; Schlemmer and Bot, 1986).

Against this background I believe that it is hardly surprising to discover that the practice of the creative and performing Arts was confined to the very popular extra-curricular expressions such as traditional dancing competitions. It is clear that the designers of the Arts and Crafts syllabus, within the context of the hated Bantu Education Act of 1948, were not concerned with the potential of the arts to encompass critical and creative expression in the broader philosophical, social, cultural and global sphere (Younge, 1998).

J. W. Grossert, who was appointed as the co-ordinator of Arts and Crafts in Natal on 1 August 1948, effected the first serious intervention on behalf of the arts in the former Department of Education and Training schools. The formalized introduction of this subject into the curriculum was however limited to craft. The Arts and Crafts syllabus was revised in 1954 and 1963 and its emphasis on traditional skills and processes was strengthened. Unfortunately the subject was taught in a simplistic and isolated way (Younge, 1998).

The most important restriction on the dynamic potential of the learning area was that the arts were never encouraged at secondary school level due to a paucity of teacher training and resources (Younge, 1998).

A Senior Phase Arts and Culture Educator from Sobantu who is also a committed, practicing and exhibiting artist in his own right and has undergone training to become an Ikhwezi Arts and Culture Unit facilitator remarked, at the conclusion of our workshop, that in many of the ex-Department of Education and Training schools the Arts are still being neglected (Hlatswayo, 2007). He was concerned about the marginalization of the Arts and Culture Learning Area in many of our local schools and is passionate about its potential to contribute towards transformation (Hlatswayo, 2007).

I have concluded that new learning area of Arts and Culture, of the post-modern outcomes-based NCS is complex, wide ranging and outward looking, in stark contrast to the simple straightforward visual arts and craft based primary school curriculum introduced by Jack Grossert (Younge, 1998). It now continues from Reception Grade to the Further Education and Training level and combines and integrates four major arts disciplines: Visual Arts, Dance, Drama and Music which demand creative and cognitive skills far in advance of those envisaged in the Bantu Education curriculum.

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

The complex and comprehensive demands of the Arts and Culture curriculum has led to the situation where educators, unable to fully grasp the meaning and implications of the curriculum, are unable to effectively implement it. They struggle to integrate policy with practice and suffer from an inability to create the necessary tools for instance, to assess Arts and Culture activities. A documented struggle of a teacher to implement the FET Drama curriculum found that there was a lack of support and guidance (Singh, 2004).

Motivation and Rationale for the Arts and Culture Unit's Workshops:

The rationale and motivation behind our unit's planning and conducting of numerous workshops throughout the province since 2001 to the present day has been the attempt to meet the needs of the educators in the General Education and Training Phase towards the implementation of the Learning Area of Arts and Culture in the NCS. We adopt a very participatory, creative task-based and co-operative learning model favoured by our Outcomes-Based Curriculum. From the fairly comprehensive photographic and video evidence of the work done by educators from 2001 to 2008, at the completion of the very limited one to three day introductory workshops it is evident that they are capable of achieving the Learning Outcomes 1, 3 and 4: Creating, Interpreting, Presenting, Collaborating and Expressing respectively, in at least one integrated activity. We do not however know if they are able to use the appropriate terminology to reflect on their work (Learning Outcome 2) or how they manage and experience the classroom implementation of these outcomes.

This study will focus, primarily, on the educators' and their learners' thoughts, feelings and experiences whilst implementing Learning Outcome 1: Creating, Interpreting and Presenting in the classroom where:

"The learner will be able to create, interpret and present work in each of the art forms" (NCS. DoE., 2002).

Due to the overwhelming number of educators in the province who are now attempting to implement this new learning area, with little or no knowledge or experience in the arts, we have focused on an introductory workshop which is very empowering, lively, dynamic, integrated, interactive and practical in nature, in an attempt to stimulate critical and creative engagement with the Arts and Culture curriculum. In order to give educators the confidence in their ability to meet the more dynamic and complex demands of the NCS the approach used in our workshops is deliberately participatory and interactive in contrast to the typical static and passive talk-down presentation of other Departmental in-service training models.

Motivation and Rationale for Research Focus, and Key Research Question:

In the years since we started Ikhwezi's Arts and Culture Unit we have attempted to workshop as many educators as has been feasible, but the real problem is our severely limited knowledge of the impact that the experience has had on them and on their ability to implement this curriculum. We require a better understanding of the teachers' competence to meet the NCS Policy Document's Learning Outcomes and Assessment Standards with their learners. We also need to know if they feel sufficiently confident to cascade the knowledge and skills they have demonstrated in the training workshops down to their learners and if the Principals and parents are supporting their efforts. I believe also that it is vitally necessary to encourage educators to make the time to develop content knowledge and experience and engage in critical reflection on their teaching practices and methods. Our unit's facilitators need also to understand the educators' thinking and experiences prior to and whilst undergoing the workshop training. I also feel that it is also important to reflect on and be cognizant of their subsequent efforts to implement a valid and appropriate Outcomes-Based programme under the conditions imposed upon them by the environment and circumstances of most of the ex-Department of Education and Training schools.

The conditions are generally worse in the semi-rural and deep-rural areas and include: untrained or under-trained staff; severely limited time for teacher training purposes; large classes (often over 60) and extremely poor or no equipment or facilities in schools. Educators' and school managements' lack of commitment, knowledge and skills in the arts and very limited support from school management and departmental officials have invariably resulted in resistance towards, and a noticeable neglect of the learning area (Hlatswayo, Z. (2007).

A study by Syabad-Smyth (2005), questioned how teacher's beliefs and attitudes influenced the marginalization of art in the primary school. In order to effectively study teachers' thoughts about the inclusion of arts activities in their classrooms the investigator found teachers with whom she could establish a research partnership that would be able to support and give a sense of belonging and identity to both parties. For this she used photographs, self-reflective writing and interviews (Syabad-Smyth, 2005),

Within a similar framework, the case studies in this dissertation investigated through a range of participatory methodologies discussed in the following chapters, what two educators, with very limited content knowledge in the subject field of the Arts, thought, felt and, mostly experienced, whilst undergoing brief in-service interventions and implementing the new Learning Area of Arts and Culture in crowded under-resourced rural classrooms.

Hence the key question this research aimed to address was the following:

What do rural teachers, with very limited content knowledge in the new and specialized learning area of Arts and Culture in the NCS think, feel and experience in relation to its implementation in a school classroom?

Potential Contribution and Value of Study:

I aim, through this study: to strengthen and better target workshop and training activities to meet the needs of the educators in the General Education and Training Phase; to improve workshop support materials for educators in this phase; and to offer greater support to the Continuous Professional Development Co-ordinators and Arts and Culture Subject Advisors. I also intend to assist school management in the creation of a climate conducive to the implementation of Arts and Culture in the NCS.

I envisage the main value of the study to lie in its use by the Arts and Culture Unit of Ikhwezi and other similar service providers, researchers in the field and institutions. As the data collection follows educators' attendance of typical integrated introductory workshops and involves historically disadvantaged, under-resourced semi-rural schools, it is designed to serve as an enhancement to the future performance of educators and workshop facilitators.

Brief Overview of Dissertation:

Chapter One sets out to define the parameters of the research by introducing the relevant background and contextual detail, summarizing my focus of interest and highlighting the need for a research project of this nature.

In Chapter Two I discuss the major theoretical perspectives that had an important bearing on this study. As a key, underpinning theoretical framework I consider participatory methodology and the educational theories of Freire (1970) as they relate to our new internationally oriented curriculum, with reference to the Arts and Culture Learning Area. I focus on the participatory methodological research approaches of creating an empowering mutual dialogue through photo-elicitation within narrative inquiry, as this is the technique I consider ideal for this investigation.

Chapter Three deals with the range of matters that arise in the application of the research design and methodologies I discuss in Chapter Two. The guiding structures, logistics and planning mechanisms of the research are described in some detail, including relevant aspects of validity, reliability, authenticity, ethical and document handling considerations.

The fourth chapter introduces and contextualizes a detailed and thorough presentation of the research findings from each successive research participant. A brief introduction to the teachers I call Zama and Thembe is followed by a description of their respective school settings and surroundings. The topic for this dissertation states that it is the narratives of the educators. To this end I include the authentic spoken and written words of my participants and their learners as part of the grounded data I select.

I start Chapter Five with a discussion of the limitations I encounter whilst undergoing the research. I base my comments on some of the outstanding features and implications of the research findings with reference to the major conceptual and theoretical perspectives I discuss in Chapter Two and the range of participatory ethnographic research methodologies and tools I use. I complete the chapter with a discussion of significant problems and issues that are highlighted by the research. These I summarize as the place of reflexivity in practice, the integration of policy and practice and issues relating to transformation. I offer possible solutions as a prelude to giving my final conclusions and recommendations.

Chapter 2

Conceptual and Theoretical Framework: Review of Literature Related to Research Focus

Whereas the previous chapter deals with the setting of this study within its institutional, provincial and South African contexts, this one attempts to establish an underpinning theoretical framework to link the local and international literature on the range participatory methodologies I used in this research.

Participatory Research Methodology and the Research Framework:

The emphasis on action (implementation of the NCS) followed by reflection forms the conceptual grounding suited to the purposes of this study. I chose participatory methodology as it is an emancipatory and democratic approach that shifts the power base away from the researcher to the research participants whose experiences, perspectives and knowledge create the essential basis of the research outcomes and findings (Cornwell, & Jewkes, (1995).

My conceptual and theoretical research framework is inspired and informed by the politically revolutionary educational theories of Paulo Freire (1970) as expounded in his groundbreaking classic, *Pedagogy of the Oppressed*. I believe Freire's critical, interactive pedagogical ideas to have had an influence, through Steve Biko's *Black Consciousness Movement* and the *Peoples' Education*, to the elements of political transformation in our hybrid Curriculum (Deacon, & Parker 1996). This is evident from the character of the underlying cross-curricular critical and developmental outcomes of the NCS that I discuss more fully in the following sections of this dissertation (DoE., 1997).

Freire rejected what he called the non-participatory, rigid and static “banking system” of education that envisaged the pupil as an empty vessel to be filled with knowledge by the teacher (Freire, 1970). Instead he taught his students to always question and be critical of the status quo. He favoured a more interactive, participatory, dynamic, creative and reflexive problem-solving methodology; one that held the promise of overcoming fears, building confidence and transforming ingrained thoughts and attitudes; an approach that I aspired to in this research study (Freire, 1970).

Central to Freire’s pedagogical philosophy and mine is the imperative of co-operative mutual dialogue based on a respect, understanding and acknowledgement of the authentic context of his students (or in my case studies, the research participants) (Freire, 1970).

As my study is located in the field of arts and culture it finds an intellectual home in the work of Freire’s student, Augusto Boal who drew from the theories and experiential learning bias of his mentor to establish the *Theatre of the Oppressed* (Conrad, 2004; Singhal, 2004).

Boal’s innovative, interactive and participatory methodology has supported exciting and innovative global and local projects and research in popular theatre and education. He devised the techniques of *Image*, *Invisible*, *Forum* and *Legislative Theatre* and coined the term *spect-actor* to describe a way of involving the audience in the production in order to maximize co-operative solving of problematic issues. In South Africa Boal’s theatre styles have been adapted to create a dramatic platform for the voices of the oppressed to be heard. This has resulted, for instance, in the transformation of stereotyped, hegemonic attitudes towards female prison inmates and AIDS sufferers (Singhal, 2004). Similarly my study describes, in Chapter Four, through the narratives of the educators, the dramatization of stories that express the pertinent and urgent social and political concerns of impoverished rural children.

Aspects of the NCS Aligned to Freire's Pedagogical Theories:

I argue here from personal experience of being educated in South Africa under the Christian National Education System. Education prior to the introduction of the NCS was characterized by an examination-driven approach and dominated by the authority of the teacher and the textbook. The outstanding feature of this limited, technical understanding and implementation of the curriculum was its compartmentalization of knowledge and reliance on memorized facts (Frame, 2003). I am conscious of its pervasive influence on attitudes in schools and this suggests that it lies behind the difficulties encountered with the implementation of the NCS and the resistance to the radical paradigm shift required of educators to fully comprehend the range of demands embedded in our relatively new and complex curriculum (DoE., 1997).

It is clear that the designers of the NCS were concerned about changing not only what was being taught in the schools but also the way in which it was being taught. If the underpinning of the Critical and Developmental Outcomes in the NCS Policy Documents is considered, it is evident that the curriculum embraces the democratic values of social justice and equity and attempts to promote a view of the world as an integrated system. (DoE., 1979)

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

Our curriculum statements are located primarily within a post-modern frame of reference, as is this study, as both seek to recognize and celebrate diversity, critically challenge the status quo, and present knowledge as relative and dynamic, rather than static and absolute as is the case with the Empirical-Analytical or Technical Paradigms (Frame, 2003; Ornstein & Behar-Horebstein, 1999)).

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

When OBE was first introduced in South Africa in 1997, academics discussed the nature of this curriculum and the predicted problems surrounding its adoption in the South African context (Jansen, 1999; Potenza & Monyokolo, 1999; Rasool, 1999).

A committee was constituted to review the original problematic Curriculum 2005 Policy Document (DoE.,1997) and its limitations were identified. What followed thereafter was a significantly revised, refined, simplified, graded and streamlined policy document (DoE., 2002; 2003).

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

Implementation Challenges:

It has been consistently commented upon that it is a daunting task for the ex-Department of Education and Training educator in an overcrowded rural school, to adjust to the prolonged, complex and controversial changes the NCS have imposed on them (Pithouse, 2004; Christie, 1999; Jansen, 1999; Moletsane, 2003). We have found that despite the introduction of the revised curriculum it was still evident that the educators struggled to come to terms with its demands.

Subsequent South African research projects on OBE inset training and the implementation of the NCS have focused on the high status subjects of Mathematics, Science and English. However the findings of Adler & Reed, (2002), indicating that educators from under-resourced schools tend to be limited in their ability to meet the complex demands of operating within a new post-modern paradigm, are of relevance to my research focus in Arts and Culture.

Of particular interest to me were the observations made about the very uneven, superficial or confused interpretations of OBE policy in historically disadvantaged schools (Adler & Reed, 2002; Deibjerg, 2003; Rulashe, 2001). In the theoretical discussion and conclusions of a study of in-service application in under-resourced schools researchers found that educators in the most disadvantaged contexts had the greatest difficulties with the adaptation demanded by the NCS of new and existing resources to their contexts (Adler & Reed, 2002). In a report on the conclusion of a workshop series at Ikhwezi it was observed that educators from under-resourced schools lacked the understanding, skills and ability to meet the more complex theoretical demands of mathematics in the NCS (Deibjerg, 2003). In a comparative study of five Motherwell schools the researcher discovered that the educators were unable to access their creativity to adapt to the many theoretical and conceptual demands of the NCS (Rulashe, 2001).

It was due to the thrust and substance of these readings, plus my experiences in the rural classrooms during the mid to late 1990's when I was supervising pre-service students from Applesbosch College of Education at Ozwatini, in the rural Maphumulu District of KwaZulu-Natal, that I expected my participating educators to struggle with the interpretation and implementation of the Policy Documents' Learning Outcomes and Assessment Standards.

Use of Narrative and Reflexivity in Participatory Research Methodology:

The reliance on narrative and reflexivity as a participatory post-modern research method directly challenges traditional and orthodox methods. Its potential strength as a research tool lies in its ability to shed some light on the dynamic and complex nature of classroom interactions (Buck, 2001). Although it is not universally accepted it is nevertheless considered by some to be a legitimate and rigorous approach to educational research (Buck, 2001).

I consider participatory, reflexive narrative inquiry to be ideally suited to the case studies I undertook as it allowed me to access the participant educators' authentic contexts and their thoughts and emotions whilst they implemented the NCS' Arts and Culture Learning Area.

My dissertation draws on several key bodies of research, work on participatory narrative inquiry and teachers as reflective practitioners, and teachers engaged in self-study drawing (Schon, 1983; Mitchell, 2004; Mitchell & Weber, 1999; Mitchell, Weber & O'Reilly-Scanlon, 2005). The above research indicated that greater in-depth understanding of the meaning of classroom experiences to teachers and students could be gained through their narratives rather than through other forms of enquiry. The work thus supports the idea that the narratives of teachers themselves are vital in trying to understand any sort of curricular change.

More directly, the study draws on several studies in South Africa and elsewhere looking specifically at curricular change in relation to the arts (Szbabad Smyth, 2005). This research is relevant to mine in that it explores non-specialist teachers' attitudes towards art education in order to understand why the subject is so marginalized in schools and, for example, looks at the use of photographs to enrich and extend research data.

Szbabad Smyth managed to establish a close and mutually beneficial relationship with her respondents by interviewing them in their homes. She included photographs of items in their household décor. In her very relaxed and informal interview sessions she was able to enhance rapport and gain an in-depth understanding of the nature of their resistance to the inclusion of arts activities in their classrooms (Szbabad Smyth, 2005).

Ethnographic Research in Participatory Narrative Inquiry:

An ethnographic study of individual narratives is an attempt to capture the authentic grounded data of the implementation process. The study of direct experience and of the meaning bestowed on subjective reflection and narratives is known as phenomenology. The type of phenomenology that best describes this research approach is derived from the work of G.H. Mead and is known as symbolic interactionism (Cohen, Manion, & Morrison, 2002).

It is a participatory approach which values subjectively shared or negotiated meaning and prioritises the narratives of the research participants. It is particularly valuable to this classroom research as it is able to capture the grounded reality, richness and authenticity of particular contexts (Woods, 1979). What I consider to be of greater significance in this context is the consideration that the influence of the researcher in structuring, analysing and interpreting the situation is present to a much smaller degree than could have been the case with a more traditionally oriented approach (Woods, 1979).

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

Ethnographic research is largely used in the social science of Anthropology and relies on participant observation. By relying on the perceptions of my respondents I wished to avoid the possible assumptions, wishful thinking tendencies, biases, manipulation and distortion of data I would have encountered by imposing my own ideas on the processes and outcomes of the events that transpired during the implementation process. Hence my opinions and ideas were tempered by the narratives and visuals presented to me by the educators.

The focus on the testing of knowledge in the form of a final product, such as the written answers to an examination question, influenced my original research focus in that I was interested in an analysis of the classroom products or artworks that resulted from our workshop training. However my research perspective shifted to in an in-depth reflexive study on the processes and products of classroom implementation.

My approach was thus characterized by a heuristic or in-depth reflection on the process and the products of classroom implementation. The term heuristic can be defined as a self-discovery system in education. To this end I have interrogated the process by establishing a hermeneutic and dialectic relationship with my respondents (Lincoln & Guba 1989). This mutually interpretive interaction involved a critical examination of our opinions. By using this system of dialogue I was able to construct meaning by sharing the same frame of reference with my subjects. The theoretical and conceptual framework of this research was therefore anti-positivist and naturalistic (Cohen, Manion, & Morrison, 2002).

Data Collecting Methods in Participatory Narrative Inquiry:

This research study focused specifically on the classroom implementation of the Arts and Culture learning area and used the following primary data collecting tools: video taped material and photographs taken during the training workshop; reflective logs of the implementation process and reflexive photo-voice and photo-elicitation techniques. Accordingly I have referred in greater detail to the literature relevant to these approaches.

Use of Photographs in Participatory Narrative Inquiry:

Photographs have been widely, and successfully, used for interview purposes in social and cultural research. The process has also been referred to as photo-elicitation, auto-driving, reflexive photography, photo-voice and photo-novella (Hurworth, 2003). As Boal discovered with his theatre techniques that gave a voice to the oppressed, photographs have been reputed to be a particularly powerful tool for those with little power status or influence to generate policy change (Singhal, 2004; Hurworth, 2003).

Some notable advantages of the technique have been reported. Primarily, excellent rapport and trust levels have been experienced between researchers and respondents. Generally, participants have enthusiastically shared unpredictable, detailed and nuanced physical, verbal, visual and psychological information. This has had a tendency to limit misinterpretation and has resulted in improved rigor when photographs were used as part of a multi-method triangulated research approach (Hurworth, 2003).

According to findings the reason for the success of photographs as a tool in research lay in its novel ability to relax inhibited respondents and to provide access to forgotten information. The respondents' association with the intimate family album defused the unfamiliar and potentially tense interview situation (Colliers & Colliers 1979). In line with these observations photographs have overwhelmingly been found to enhance the quality of

memory retrieval and facilitate the articulation of sensitive or difficult abstract concepts (Curry & Strauss, 1994; Bender et al, 2001).

Researchers who used auto-driving (a photo-elicitation technique driven by the respondents) reported that they developed a sense of confidence and were able to enter into a negotiated interpretation of the events under study (Heisley & Levy, 1991). In a cross-cultural study the use of photographs in the research interview was found to promote an intense level of reflexivity from the respondents (Douglas, 1998).

These conclusions would explain why the photographs taken by the educators themselves of the implementation process and products were capable of empowering them, unlocking their creativity and resulting at times in an animated, uninhibited mutual dialogue. It is interesting to note here that it was principally when the photographs and the products of the educators' work with their learners were discussed that I observed an emotional response from my participants. I found that, as the literature had indicated, the respondents and their learners reacted with considerable interest to the idea of taking photographs of their work. They also discovered elements of empowerment, originality, empathy and play through their interaction with this medium of recording and responding (Murray, 1995; Stuart, 2004).

Use of Reflective Journals in Participatory Narrative Inquiry:

Researchers bear testimony to the efficacy of keeping reflective journals in the pursuit of improved educational performance when faced with curriculum challenges (Grant, 2004; Pithouse, 2004; Rosenberg, 2004). What these studies suggested was that creativity and the arts invoke particular narratives that differ for example from those reflecting curricular change in Mathematics and Science.

The nature of the particular qualitative research style: self-study through literary and artistic inquiry, as characterized by studies relating to the

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

I have thus considered my effort to understand curriculum change, as manifested through educators' narratives in this study, as an artwork in progress that demanded as vital ingredients a negotiated collaboration with others, together with ability to continuously question and flexibly shift my perspective. Researchers have seen reflections on teaching experiences as a creative pursuit that can be used to feed teachers' personal satisfaction, professional and personal growth (Pithouse, 2004; Dewey, 1943).

Other writers refer to reflexive practice in research on teaching practice as a pragmatic approach (Dewey, 1943; Mahoney, 1990). Hence I was comforted by the idea that there should not be a rigid distinction between art, science and philosophy and that as long as my sense of certainty about my aims and methods was lodged within my own sense of the rational I was able to reassure myself and others that my findings and the recommendations that resulted from this research effort were both valid and authentic (Eisner, 1992).

Conclusion:

This chapter gave a broad overview of the literature pertinent to this study and some relevant theoretical and conceptual issues were discussed. It drew on both local and international literature, and discussed some of the concerns and issues around the implementation of the Arts and Culture Learning Area in our curriculum. Literature that reflects, in particular, the emancipatory ideology of Freire (1970) and related participatory, interactive methodological research approaches was explored in this chapter. In the following chapter I will return to a narrower focus as I detail the impact these concepts have on the methodology, design and progress of the research process.

Chapter 3

Participatory Research Methodology and Design Process

This chapter is devoted to issues that surround the application of my participatory research methodology and design. I give a frank and comprehensive account of my research tools and how I used them. In the process I re-define, explain and justify my design and methodological choices in the light of the research context. I also describe the logistics, planning mechanisms and guiding structures, including aspects of validity, reliability, authenticity, ethical and document-handling considerations that I put into place to satisfactorily conduct and conclude this study. I refer the reader to the research data that is indexed in the Annex of this dissertation for further or more detailed information and explanations.

Participatory Narrative Inquiry and the Development of the Research Text:

The three major components of narrative inquiry have been identified by (Pithouse, 2004) as the field, the field texts, and the research text. In this narrative inquiry the field became the educators, their schools and classrooms. The field texts generated by my participants and I were the reflections, interviews, photographs and narrative photo-elicitation data Pithouse (2004). Finally the research text could then be described as the comprehensive, interpretive analysis I developed from the range of raw data that was presented to me.

The process of compiling a comprehensive research text was completed in the final two chapters of this dissertation as I presented,

analysed and discussed the findings of the research and offered interpretations and recommendations (Pithouse, 2004).

Rationale and Motivation for Research Design Choices:

The glaring shortcoming of our approach to in-service teacher training has been the lack of an effective post-workshop system of monitoring implementation. Therefore when I initially planned this project I determined that a broad survey would give me the valuable insight into the difficulties and triumphs of implementing the Arts and Culture curriculum that I needed. My research tools were to be; interviews, questionnaires and an analysis of the visual artwork learners had created. However logistical inhibiting factors related to the effective operation of such an exercise led me to adopt the more narrowly focused approach of targeting selected educators and schools and of fronting photo-elicitation as my primary data collecting tool for reasons that should become clearer as the salient features of my research method and design are revealed.

I realized also that limited case studies would be more manageable than a broad survey and would be ideally suited to in-depth investigation. I expected that a detailed study of educators' narratives would yield thick, descriptive data with a greater significance than more superficial survey data would have revealed (Lincoln & Guba, 1989).

Furthermore I believed that the forging of strong research relationships with fewer participants and their schools would lend itself to a deeper understanding of the research field and the generation of valid, reliable and authentic research texts (Cohen, Manion, & Morrison, 2002). I therefore decided, for these and the reasons outlined at the beginning of this dissertation, to develop two detailed case studies of rural schools and educators around the implementation process and its products. I opted for

rural as opposed to township schools as they are generally considered to be the more historically marginalized and disadvantaged of the two groups.

The Selection of the Schools and Participants:

Ikhwezi's Arts and Culture unit has conducted numerous workshops in and around the Durban and its outlying areas, including Inanda, Umbumbulu, Pinetown, Umlazi and Kwa Mashu. We have also conducted workshops in rural areas near Pietermaritzburg, Eshowe, Port Shepstone, Ixopo, Kokstad and Bulwer. As most of the latter were too far away to be visited on a regular basis and the former were not rural enough, I needed to target schools and educators that were accessible and yet still relatively rural so that I would be able to visit and support them as regularly as the research process required.

My workshop experience with a large range of educators from rural, deep rural, township and outlying schools enabled me to recognize the characteristics I was looking for in the educators I needed to identify for the purposes this study.

I imagined my ideal participants to be inspired, reliable, resourceful, persistent, determined, resilient, dynamic and committed to the research project in spite of working under difficult conditions with large classes and no previous Arts and Culture training, experience or resources.

I also wanted educators that were unsure of their ability to implement the Arts and Culture curriculum but would nevertheless be prepared, on a purely voluntary basis, to try out our workshop activities with their classes and to monitor and record their own and their learners' ongoing thoughts, experiences, attitudes and feelings. I was fortunate to find a significant degree of these characteristics in my selected research participants Zama and Thembe.

A perfect opportunity for the selection of suitable candidates was offered by the requests that came from Professional Development Liaison Representatives of Hammarsdale and Umgubaba Schools, to conduct introductory Arts and Culture Workshops for educators from their surrounding cluster of schools.

The respective district's Professional Development Liaison Representatives assured me that these educators had received no prior Arts and Culture training and both wanted and needed help with the implementation of the Arts and Culture Curriculum. As this was the most important criterion for inclusion in this study I decided to approach the educators who attended these workshops to find out if they were interested in joining my research project.

Two educators, Zama and Thembe, who ultimately decided that they were prepared to participate, entered willingly into the research initiative and were enthusiastic about the support they would enjoy as a result of their involvement. The respondents were chosen for the express purpose of helping me to better understand what it was like to implement the Arts and Culture curriculum after a very limited training workshop in an under-resourced and crowded rural classroom. Hence I can safely say that I used purposive sampling to select two suitably representative research subjects from a large number of possible participants that attended the introductory Arts and Culture workshops we gave educators from the Hammarsdale, Umgubaba and Umkumaas areas (Cohen, Manion, & Morrison, 2002).

The sample educators Zama and Thembe then became both the subjects and the tools of the research (Cohen, Manion, & Morrison, 2002). They were drawn from a vast group of teachers who work in the extensive out-lying rural areas of Pinetown and Umlazi under the jurisdiction of Arts and Culture Subject Advisors with whom (and frequently at whose request) I have been working over the past few years.

Ethical Considerations:

I dealt with the ethical constraints of the research in a number of ways. I followed advice to make my motivation for the research explicit to the subjects in the spoken and the informed consent form. I assured Zama and Thembe that the verbal and written data they generated was to be used exclusively for the purposes of this Masters study.

Confidentiality was honoured at all times and the participants reviewed all inferences and hypotheses before they appeared in the final submitted dissertation form (Cohen, Manion, & Morrison, 2002). From the outset of the research the dimensions and purpose were clearly articulated to my two participants and their Principals. The workshop presenters, school Professional Development Liaison Representatives, target schools' Principals' and participants' informed consent was elicited and granted. Informed consent was also granted from the learner participants' parents or guardians. I sought the permission of the Department of Education, the Ikhwezi Manager, the District Managers and the Arts and Culture Subject Advisors to enter the school premises for research purposes. These signed forms are to be found in the Annex J.

Participation throughout this study was entirely voluntary and the two principals, Zama and Thembe and their learners' parents or guardians signed consent declarations which clearly spelt out that they could withdraw from the research at any stage. Zama, Thembe and their principals, learners, parents or guardians were also assured that their and their schools' names would not be divulged. I used pseudonyms for my two research subjects. I further addressed the issue of anonymity by not including any photographs of either the participants or their learners.

The learners' parents and guardians consented to my using the photographs of their children's work for inclusion in this dissertation as well as for possible future educational use.

The Training Workshops:

The workshop dates, content and procedure were planned with the respective Professional Development School Liaison Representatives. As I briefly explained in Chapter One of this dissertation, in our introductory workshops we generally focus on and achieve Learning Outcome 1: Creating, Interpreting and Presenting of the NCS Arts and Culture Learning Area. We target this particular outcome as it encompasses the other outcomes, can easily be integrated with outcomes from other learning areas and contains the essential content of Arts and Culture. We also understand it to be the most challenging and least understood and practiced of the learning outcomes in the Arts and Culture Curriculum.

At both of the Intermediate Phase training workshops the Ikhwezi presenters conducted for the selected research participants we achieved and assessed Grade Six Composite Assessment Standards of Learning Outcome 1 in the Visual Arts, Drama, Dance and Music. To accomplish this we engaged the educators in an integrated arts activity. These two training workshops were typical as educators were involved in “hands-on” creative activities using puppetry as a metier. Our workshops model an ideal Outcomes-Based Education style in that we facilitate learning by using a participatory, task-based and co-operative learning approach.

At the training workshops the presenters assembled a simple theatre in front of the workshop room using a cloth draped between poles or over upturned tables. A background painting was pasted on the wall or backboard behind and directly above the makeshift theatre.



Plate 1.

Plate 2.

Display and examples shown to the participants of work done at other training workshops.

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

The whole task engaged our educators in writing a short story and a script for a short drama, creating a large suitable background scene or backdrop, making small rudimentary puppets out of found and waste materials and performing with them to an audience consisting of the other workshop participants.

Each group's final completed performance also included singing and dancing and was recorded on video. The similar data generating process for the production of learner work is also explained to the research participants in detail in the educators' guide to be found in Annex H.

At the end of each of the introductory workshops, I photographed the educators' visual art and recorded the music, dance and drama work. I then showed the video footage of their teacher's work to the learners who participated in the study. The reason I did this was to stimulate and inform their efforts towards doing a similar activity. The reliance on visual reference in the form of photographs and video footage was of fundamental significance throughout this research. Its persuasive impact was profound and worthy of further investigation.

I explained to the educators at the training workshops that theoretically if their learners were able to complete this activity they would effectively have

achieved the selected Department of Education's (2002) Arts and Culture NCS' Learning Outcomes 1, 3 and 4 and particularly the Grade Six Composite Assessment Standards:

'We know this when the learner:

- Illustrates/interprets African tales through puppetry:
 - Designing and making hand and/or head puppets;
 - Devising and producing puppet show;
 - Composing music for the puppet shows;
 - Choreographing movement for head puppets if used'

At the end of each training workshop day, each participant was also asked to fill out a standard Ikhwezi reflection sheet and at the completion of workshop they were asked to respond to an evaluation questionnaire.

The reflection questionnaire asks the participants to record what they learnt at the workshop that day and what was positive and negative about their experience. They are asked to give their honest opinion of the facilitators and suggestions for further workshops (Msimango, 2002).

The evaluation questionnaire asks for their opinion of the entire course's facilitation skills, activities, venue, food, handouts and other training needs. For examples of reflection and evaluation sheets used at the workshops please refer to Annex A. Reflections give the presenters the much-needed feedback we use as a guide to future workshop activities and methodology. The reflections and evaluation also monitor the participants' opinions, thoughts and feelings about the workshop training and as such are of interest and relevant to this study (Msimango, 2002).

Recording the Classroom Activity:

The two participant educators were advised at the outset of the project that they would be expected to photograph the process and the products of the workshop activities they had experienced and tried out with their classes. I explained both verbally and in their written guides (see Annex H) that the photographs were to be used at the photo-elicitation interview session to enhance and enrich their recall of the implementation process.

I provided them with card, paper, watercolour paint, crayons, a camera and film. I showed them how to operate the camera so as to take pictures that were clear and not too dark or blurred. I explained that the photographs they took needed to be suitable for inclusion in the dissertation.

After a brief explanation of the nature and purpose of a reflective journal I appealed to my participants to start recording their reflections in the notebook I gave them (Rosenberg, 2004; Grant, 2004).

I confided my hope that their recorded thoughts, feelings and experiences prior to and after the workshop and during the implementation process would become a valuable component of my research data. The educators' guides to the generation of photographic images and reflective journal writing are in Annex H.

The Questionnaires:

Whilst the guide to the reflective journal and my verbal instructions urged the participants to record, as informally as possible, as much of their ongoing uncensored thoughts and feelings as they thought fit and appropriate, the questionnaire was more specific and structured in three sections. It asked the participants firstly about their exposure to the arts in the schools they attended and in their professional training and departmental support and training and its contribution towards their efforts to implement the Arts and Culture curriculum in the classroom. The second part concerned the degree

and nature of their school's and their parents' support and the third part asked them to explain aspects of the classroom implementation process.

The second follow-up questionnaire was designed to deepen the data and was administered to the participants after they had been given a complete draft copy of the dissertation to evaluate and respond to. As participants had tended to respond with somewhat limited vocabulary a list of adjectives and some suggestions and prompts were given to them to assist their recall of the activity. I needed to ascertain more about their feelings throughout the implementation process and to discover additional details of the classroom logistics and behaviour of the groups of learners.

The Interview Questions:

In the interview sessions I asked them more open-ended questions than I had in the first questionnaire. I left spaces after each question on the schedule to fill in my participants' responses as their interviews progressed. I further probed their thoughts and feelings prior to and after the workshop experience and their attitudes towards implementing the Arts and Culture Curriculum after the workshop.

I then focused on their learners' reactions to the activity and their assessment of it as a learning tool and if it was the first time they had encountered activities of this nature. Lastly I asked them what they thought was important about their learning experience and to relate any differences they observed in their learners' knowledge, skills, attitudes and values as a result of the implementation process.

The Interview, Questionnaire and Photo-Elicitation Session:

I took considerable care to create the necessary support, in terms of providing and ensuring a comfortable and secure venue with refreshments, to facilitate our reflections on the learners' paintings and photo-voice products (Hurworth, 2003).

As it was a long and potentially tiring session I took them away from their schools and we went to a hotel venue where we completed the questionnaire, the interview and the hermeneutic, dialectic, photo-voice and elicitation, participatory narrative process (Lincoln & Guba 1989; Hurworth, 2003). This proved to be a very successful research technique as they were able to share their thoughts, ideas and feelings easily and without too much disruption in a relaxed non- I took considerable care to create the necessary support, in terms of providing stressful environment.

In spite of this however, my second respondent, Thembe, seemed somewhat disturbed during the latter part of our interview session as she continuously disappeared to visit the toilet and I had to take her home eventually.

The questionnaires and the semi-structured interview sessions I embarked upon with each participant in turn formed a valuable part of the phenomenological research process I referred to in Chapter Two as symbolic interactionism (Mead, 1934; Cohen, Manion & Morrison, 2002). We ended each session with the narrative photo-elicitation process (Hurworth, 2003).

Before we started the photo-elicitation process at each hotel venue respectively we conferred to group and organize the photographs taken by the educators of their learners and their work. We carefully laid them out on a table in the order in which they would be discussed and compared. This made it easier to interrogate each group's efforts as separate entities. Both educators chose to start the dialogue with the strongest work. They are presented in Chapter Four in the same order that Zama and Thembe chose to discuss them. In the second research session Thembe brought with her and

used the learners' original paintings and puppets in addition to the photographs.

The educators shared their experiences of, and commented on, the processes and products of each set and I was able to access their thoughts, feelings and experiences by asking questions. The processes I followed in the photo-elicitation and interview sessions, explained more fully in Chapter Two, were designed to assist me to grasp and fully understand the authentic classroom dynamics, experiences, thoughts and feelings of its role players.

Throughout the photo-voice process Zama and Thembe shared, in the form of a mutual dialogue, their reactions to the photographic and painted images and the stories they elicited. By engaging in this interaction with my participants I was able to gain insight into the nature of their respective teaching contexts as well as their own and their learners' interests and concerns.

I originally intended to record and transcribe the interviews and the photo elicitation, narrative responses but found this to be unnecessary as I was able to make sufficiently detailed notes during these contact sessions.

The Follow-Up Sessions:

I decided that I needed to conduct subsequent shorter, semi-structured interviews at their schools to capture remaining data. For instance I asked my participants what future plans they had to facilitate Arts and Culture activities.

I also took clearer photographs of the children's written and drawn work. I particularly wanted to retake photographs of the children's work where the educators had moved the camera resulting in blurred images and to capture the children's scripts. This formed the essential part of the qualitative data collected and which is to be discussed in the following chapter.

As I have discussed under the section on questionnaires in this chapter I took a bound copy of the final draft dissertation to each of the schools as I hoped the participating principals and their educators would comment on what I had written about them and give me valuable feedback. They kindly agreed to fill in any missing gaps and further deepen the data with a final questionnaire and a short rounding up interview session.

Effectiveness of Participatory Research Design and Methodology:

As will be evident when, in Chapter Five, I discuss the findings of this research, I was wisely counselled to adopt a variety of data collecting tools. Where limitations, flaws and weaknesses in one of my research methods were evident I was able to offset this by gathering more detailed data by deepening and improving my research relationship with one or more of my alternative methods.

In this way I relied on a range of research tools to develop the heuristic reflective practice I outlined in the Theoretical and Conceptual Framework of this dissertation (Lincoln & Guba 1989).

Although my participatory research design empowered participants to decide for themselves what they thought was significant to photographically record about the implementation process and products and what to write about their lesson planning or schedules, the data generating educators' guides to the photo narrative and work scheme, in Annex H, gave them additional support.

Besides the educators' responses I have incorporated into Chapter Four I have included additional extracts of what they wrote in their reflective journals. This material is to be found in Annexes C and D. The research questionnaires are placed in Annex E. The interview guide I used is in Annex F. A full photographic record of the learners' visual artwork, in addition to those I have embedded in the text, is accessible at the conclusion of this dissertation (after the reference list).

A critical pillar of the participatory methodological approach I adopted in this research was to empower my research subjects by leaving to them and their classes all the decisions about what aspects and in what manner the implementation process was going to take place and be recorded. This was done despite the risk I was taking that they and their learners might have, for instance, misunderstood the activity and the project's aim, or waste valuable film by taking unusable photographs. It was therefore a really interesting surprise for me to see the outcome to the research project when, on the whole, they had completed the tasks and recorded their learners and their work successfully.

In these case studies the data that became central to the project was the visual images; the children's work and the photographic evidence captured by the educators. Through the use of the participatory photo-elicitation, narrative technique it was possible to add interesting anecdotal detail to the educators' narratives and those of their children. The reflective journal, the questionnaires and the semi-structured and open-ended interviews that followed served to enrich the data, provide detailed descriptions and complete the process.

The children's work and the photo-elicitation process, however, was the most successful of the strategies in focusing, condensing, revitalizing and enhancing the research bond of trust that we had been building throughout our initial interactions. It proved to be a powerful tool for the facilitation of the narrative inquiry process and for the development of the educators' stories and those of their children (Hurworth, 2003).

I had no way of knowing, at the outset of the research, what the outcome would be and this made it an exciting, intriguing and dynamic process as the experiences of the educators and their classes making sense of the Arts and Culture in the NCS were revealed to me. I found my educators were empowered by the research approach and, as endorsed by other research studies. The two educators and their classes discovered the fun and

joy of working with painted, photographic and video images (Murray 1995; Stuart 2004). This will be discussed in greater detail when I discuss the findings of the photo-elicitation, narrative session.

Considerations and Inclusions for the Research Documents:

Besides the draft copy of this dissertation, which I made available to the participating school principals and their educators for comment and responses, I also made a completed copy available to the management, the school-based Arts and Culture facilitators and co-ordinators and school-based facilitators at Ikhwezi.

Positioning of the Researcher:

Before I conclude this chapter and present my findings an account of my research stance in relation to the discussion that ensues needs to be established and clarified. Built into my research design and method is the notion that I simultaneously occupy the roles of trainer and researcher.

Another important consideration, referred to many times throughout this dissertation, and explained in detail in Chapter Two, is that in order to discover the grounded reality of the implementation process of both participants I established a fairly intense and close research relationship culminating in a mutual dialogue with each of them in turn.

This was achieved primarily through the research tools of photo-elicitation and interviews, which as an element of my research design were deliberately held in a non-threatening relaxed environment and frequently took the form of an informal conversation. As the title of this dissertation states, I present and discuss the findings for the most part as the educator's narratives. It needs to be understood however that there are three major participating components, the researcher, the educators and their learners.

Although the raw data contained a mixture of all three contributors I have separated them in the presentation of the findings in Chapter Four for the sake of clarity but I hope simultaneously to retain some of the vitality and richness of our mutual dialogue.

My representation of the educators' narratives in this dissertation is, in fact, a reported re-interpretation of theirs and their learners' stories. As this is a project I initiated in the first place to discover the implementation experience of rural educators based on one introductory training workshop, the study has a profoundly reflexive dimension and needs to be understood from this perspective. It is essentially a construct that occurs in a zone where there is a deliberate interface and a blurring of the boundaries between the separate worlds and voices of the researcher and the researched (Pillay & Govinden, (2007).

Conclusion:

This chapter set the scene for the findings of the research to be discussed. It has described, in as much detail as possible, the intended and actual design and methodological approach with reference to relevant literature (Pithouse, 2004; Lincoln & Guba, 1989; Cohen, Manion, & Morrison, 2002; Mead, 1934; Hurworth, 2003; Murray 1995; Stuart 2004; Pillay & Govinden, 2007). I also anticipated (through a reference to research limitations) a more thorough discussion in the following chapters, of the more interesting and unexpected outcomes of the research, as revealed by the unfolding design and methodological process.

Chapter 4

Findings of Research Process:

The fourth and central chapter presents the findings through an exploration of the separate and discrete narratives of each participant synthesized from a range of research data. It includes my impressions of their schools' environments as a scene-setting prelude to a description of their and

their learners' narratives. The educators and their learners' narratives reflect their thoughts, feelings and experiences prior to and after the workshop and throughout the implementation process. Much of the data presented here is in the actual words of the educators with minor adjustments for clarity.

I hope to justify my inclusion of the schools' contexts and relevant raw data from the interview, questionnaire and photo-elicitation sessions by expanding on the themes I have introduced in Chapters Two and Three and boldly sketching and enlivening the contextual field with a presentation of what researchers have alluded to as a dense, varied and complex mixture of research data (Ritchie & Wilson, 2000; Lincoln & Guba, 1989; Clandinin & Connelly, 1994).

The educators' narratives were guided and focussed by the photographs of the learners and their work, as they were the main portals through which I was able to access the implementation processes in each respective classroom. In order to contextualize the data and orient the reader, the narratives of each participant in turn is presented under the following headings.

1. Introduction to Respondent
2. School and Surroundings.
3. Video Presentation at the School.
4. Thoughts and Feelings, Knowledge and Training Prior to the Workshop.
5. The Journey: Post-Workshop Implementation Experience
6. The Educator's Reflections on the Implementation Process
7. The Researcher's Analysis and Comments on the Implementation

1. Introduction to Zama:

I found Zama to be a personable, conscientious and reliable respondent. I was confident of her full participation as she embarked on this

research initiative with her Grade Seven learners with enthusiasm and a very positive attitude. Ultimately she shared her experiences with me as fully as she was able.

2. School and Surroundings:

Hammarisdale is a large, sprawling, ugly, semi-rural township area that lies approximately 75Km from Durban and Pietermaritzburg in Kwa Zulu-Natal. Limited industrial developments, and a small village, are situated seven kilometres from the turn off to the national highway, the N3, on the way into the area. These provide some revenue and employment for the area, but many of the inhabitants are unemployed and housed in sub-economic, rudimentary and informal dwellings.

Zama's school is situated on the Northwest limits of the township bordering the countryside. Before I entered the school grounds I was struck by the sub-economy of the area; the number of vendors gathered outside selling food to the children during their break time. This is a feature that is typical of many of the rural and semi-rural schools I have visited.

The layout of the buildings is typical of ex-Department of Education and Training schools, with the possible exception of the large unpainted school hall. It was obvious to me that there was control, security and pride taken in this school.

Their grounds were fenced and I did not see any broken windows. A guard, with his own guardhouse, was posted at the gate. A fairly neat garden was established in the courtyard between the classrooms.

3. Video Presentation at the School:

I noted in the first chapter of this dissertation that many of the Principals encountered by me and my trained facilitators and I were not interested in the Arts and Culture Learning Area and knew very little about it, which could explain its marginalization in many of our rural and township schools.

I found however, to my relief and delight, that this participating principal was enthusiastic and interested. Zama's Principal was particularly keen to see the work we had covered during the workshop as he confided that he had also taught Arts and Culture. He escorted me to the main hall where I was surprised to find the entire school assembled to view the videotaped educator's puppet presentations. I realized with humility that having a visitor to their school was considered an honour. I ended up showing the school's appreciative audience other puppetry work I had recorded in addition to their educator's workshop productions. This was also something that I had not anticipated.

I had come with the expectation that we were only going to show the video to the two classes who were originally to be involved in the study. I noticed that Zama was taking her work very seriously as she had come armed with the camera I had lent her for the recording of the process and products of implementation. I later discovered that she had recorded me presenting the video of the educators' workshop products to the children. The outcome of the strategy of involving the whole school was that the learners were motivated and made aware of a possible example for the Arts and Culture Learning Outcome 1 Creating, Interpreting and Presenting (DoE., 2002).

A further exciting and unexpected outcome was that the learners in the chosen Grade Seven study class competed with each other and took great pride in their efforts to produce work of the highest standard of which they were individually capable.

4. Thoughts and Feelings, Knowledge and Training Prior to the Workshop:

At their training workshop I asked my original research participants, Zama and her school colleague Lindy, how it felt to have to teach Arts and Culture without any support or assistance. Although not directly expressing her feelings, Zama hinted at her sense of being in the dark. Her negativity, frustration and helplessness came through in her written response to my

question about her attitude towards this Learning Area before the workshop. She wrote:

“This learning was not interesting to my learners and me. There is a lack of material. Not knowing the importance of this learning area. Floor (space) can’t allow us to do more activities. I would like to get more information about planning”.

In response to the same question I had put to Zama, her school colleague, Lindy (who unfortunately dropped out due to ill health) was more open about her feelings at the time as she said:

“I felt frightened, no confidence, confused and anxious. I thought A&C was just a waste of time and did not see any relevance to the curriculum before”.

Zama expressed a further opinion on the matter with the following sentiments articulated during the interview session that followed the photo-elicitation session. She said:

“I felt confused and it was difficult. It was an almost impossible task”
and:

“I was not feeling right or good. I knew nothing about Arts and Culture and was tense because I did not trust myself in this Learning Area. Also I had no materials and no knowledge of the theory. I felt nervous and thought I would not manage to teach Arts and Culture”.

From her responses to the questionnaire I discovered that Zama had not been exposed to any of the arts at the school she attended.

Other than the limited introductory three-day workshop we gave her and her colleagues, co-ordinated and presented at the request of their school’s Liaison Professional Development Representative, she confirmed that she had not benefited from any arts education.

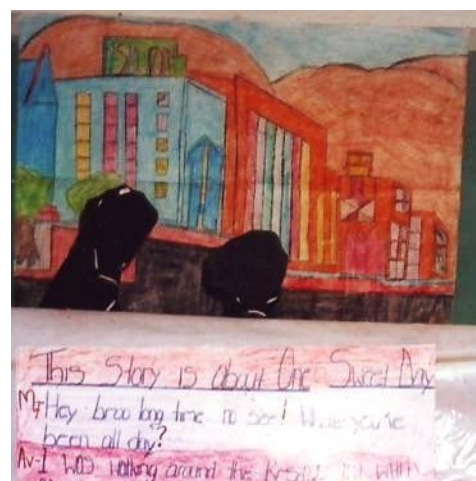
5. The Journey: Post-Workshop Implementation Experience:

As my discovery of the research participant's implementation experience was dominated by the photo-elicitation session, which followed the process I described in Chapter Three, I have embedded some photographs of the learner groups' products. I have however also included a fuller set of each group's work conclusion of this dissertation (after the references).

Accompanying the photographs are the scripts, in Annex B. These are transcribed from the handwritten scripts and are in the often lively, amusing and colloquial words the children used. This was done to enable the reader to experience the range and scope of the children's responses to the demands of the task.

In Chapter Five I discuss, through the conceptual and theoretical lens of the NCS, how the educators and their learners, as a whole, addressed its Critical Outcomes and reflected its dynamic, multifaceted, post-modern character.

The learner's scripts and their respective educators assisted me to clarify each group's narrative under the headings the children gave them. I describe the pictures to introduce their content to the reader. This is followed in each case by the educators' comments and concluded by my own reflections. Thembe thoroughly enjoyed telling her children's stories so I have recorded these narratives with her comments.



Group 1: “One Sweet Day”:**Researcher’s Descriptions of Work and Story:**

The confidently executed drawing is of a set of buildings, one of which appears to be a preschool in the foreground. One of the restaurants referred to in the script may be included although there are no signs in the picture. The slick city puppet characters, MV and AV, seen in front of the picture, were made out of what looked like black socks whilst the buildings were done in bright contrasting colours. The characters went to the Lalucia Restaurant and were confronted by violent thugs who threatened to kill them so they ran to their car. In the car chase that ensued the villains crashed their car. The story however ends in a benign way, as they went to Mhlongo’s Restaurant and sang a song:

“We must sing Our Song so that we can be happy for the long way to Mhlongo’s”.

Zama’s Comments:

“This group was the best. The other children were not all as clever and creative as their leader. It was a mixed ability group between the ages of 10 and 13. All seven of the learners participated equally. The work influenced the class and others wanted to copy them. The leader knew how to use perspective to draw the buildings and said he wanted to be an architect. They used the crayons well. Their work was good and they were proud and confident about it. This integrated well with Life Orientation, Language and Mathematics”.

Researcher's Reflections:

This group's work reflected a dynamic creativity, initiative and intelligence. The children used local colloquial language to present hip culture, to liven up the dramatization and to make it an authentic reflection of their hero images.



Plate 5



Plate 6

Group 2: People that are Important in our Lives:

Researcher's Descriptions of Work and Story:

The picture the children created described a rural scene much like their own area with two houses, vegetable patches, trees, hills, telephone poles and a river.

The short story was about heroes in our lives, the constitution and the right to vote. It seemed logical to guess from the script, that the hero to whom they were referring was Nelson Mandela.

The children wrote:

"People are important in our life like a hero that saved our life. If this hero didn't fight for our freedom of people we would not be anything in the world".

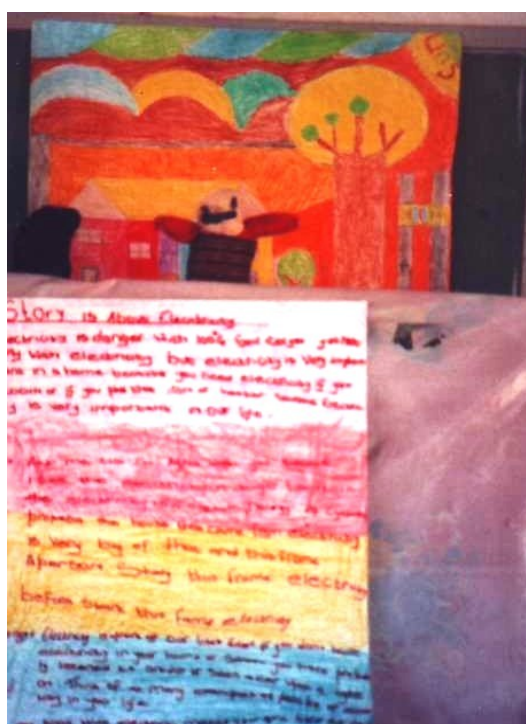
Zama's Comments:

“A group of girls did this work. The story showed that they knew about politics. It integrated well with Social Science. The puppets were very well made with carefully sewn hair and features”.

Researcher’s Reflections:

The carefully drawn images I observed in their work show a pleasing degree of sophistication. A limited form of perspective was used to describe the cabbage patch. The background was clearly and neatly rendered with trees depicted as smaller in the distance than those in the foreground. The house was placed as it would have been seen in front of and overlapping the hills behind it.

The signs of maturity I observed in this picture indicate that considerable attention that has been lavished on this group’s effort. I was not therefore surprised to learn that girls, whom I found, in my years of teaching, to be more serious, did this work. I have learnt through experience to consider girls as being less attracted to violent or pop culture themes than boys who dominated the work of Group 1.



Group 3: “Electricity”:

Researcher’s Descriptions of Work and Story:

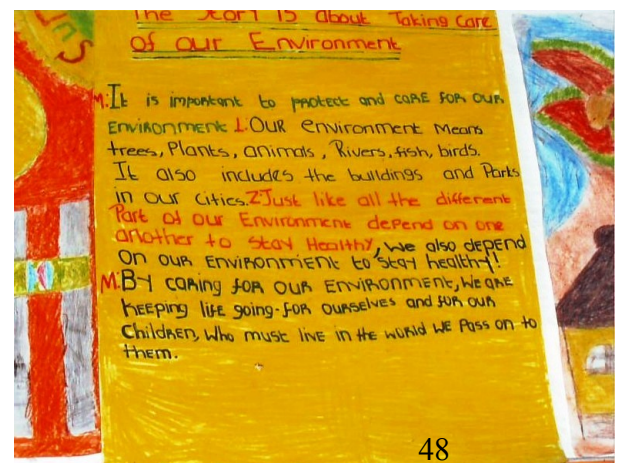
The crayon drawing is of a house, a tree, hills and some sky and the puppets are very round and plump. The conversation between Sgengye and Toko is about the importance of electricity in our lives. They warn us of its inherent dangers and imply that it is not something to be taken for granted but something to be respected and valued.

Zama’s Comments:

“This links with the Learning Area of Natural Science. Most of these children are orphaned and come from very poor families with no television. This is a good way to introduce new and important information life skills and knowledge. Children are more able to understand science better if they are introduced to it through a practical activity”.

Researcher’s Reflections:

This is the type of context where an illegal connection to electricity is a very real temptation. The desire for the ‘grand prize’ of electricity is clearly expressed in this story. This activity offers the educator the ideal opportunity to increase the learners’ awareness of the nature of electricity and its potential dangers.



Group 4: “Taking Care of our Environment”:

Researcher’s Descriptions of Work and Story:

This picture includes a schematic or diagrammatic plan view of a vegetable patch, river, sun and stock pen and a front elevation of rural dwellings. We are given the side view of the birds in flight and a front view of the tree.

Other details include an island with reeds in the river, fish, an animal in the stock pen and a human with outstretched arms next to the tree.

The puppets are not clear in the full set of photographs (after the reference list) but appear to be three dimensional and well made and animated. Three characters M, Z and I give us a lecture about the environment and how important it is for us to care for it.

Zama’s Comments:

“I know that the ideas that children are giving us in their work are important to them. Arts and Culture can help me to teach the other Learning Areas. I will always try to plan and integrate Arts and Culture into my learning activities in the future”.

Researcher’s Reflections:

This story and the other ones about water were further examples of learners choosing subject matter that they felt was relevant to them and the educator because through these choices they have the opportunity to expand and build onto their prior learning.



Plate 10

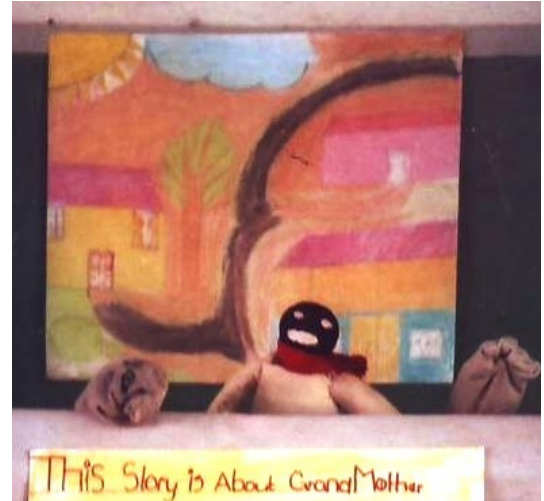


Plate 11

Group 5: “Grand Mother”:

Researcher’s Descriptions of Work and Story:

The picture depicts three houses seen from the front linked by an aerial or plan view of curved roads. A characteristic front view of a tree is placed slightly off centre and some details of windows doors and curtains are included. A decoratively rendered sun shines from the left hand corner.

The story is a very simple dialogue including John, his grandmother and his mother. John’s grandmother wonders why he has woken her up in the morning. John says it is because it is Monday and he is going to school. His grandmother then remarks that he is so clever.

The group’s two sock puppets and especially the one padded doll-like glove puppet are well conceived and executed.

Zama’s Comments:

“This group was shy and slow to learn. They needed more help than the others. The children are talking about what they learn in Life

Orientation. The grandmother looks after this family like so many of the children in this area. These children are showing us that they know about the happiness and the sadness of only having a granny instead of a mother and father”.

Researcher’s Reflections:

Sensitive empathy is shown in their choice of humour. What was touchingly conveyed to me from this story was the caring and compassionate attitude this educator had towards her learners. The group’s artwork has a carefully executed, soft and burnished effect.



Plate 12

Group 6: “Abuse”:



Plate 13

Researcher’s Description of Work and Story:

The story takes place at the school so the children have drawn and crayoned a detailed picture of a well-appointed school and its surroundings. We have: the school's buildings with red roofs; the name of the school, Montrose Primary; a road running through the centre; a closed school gate; a play ground with a swing and a slide and even a netball court in plan with nets on either side.

Both the story and the detailed, padded, three-dimensional puppets are relatively complex. There are three scenes and three characters, Zandile, Sipho and the teacher. In the first scene Sipho insults Zandile and wants her money. She complains that she does not have any and offers him her bag instead. He then demands her lunch box. The second scene takes place on the following day. Zandile does not tell her teacher why she cannot submit her work for assessment. The child finally explains what has happened in the third scene. The teacher then assures her pupil that she will attend to the matter and resolve it.

Zama's Comments:

"Bullying is a problem at my school. I have to help the children to change their behaviour. They often come to school very hungry and sad".

Researcher's Reflections:

As noted in respect of Boal's innovative theatre, adults and here children, bring up pertinent issues that are either of interest or urgent concern (Singhal, 2004). This story is an example of the latter. It falls within the domain of Life Orientation and provided the educator with an ideal starting point for a discussion and the inclusion of personal development issues.



Plate 14

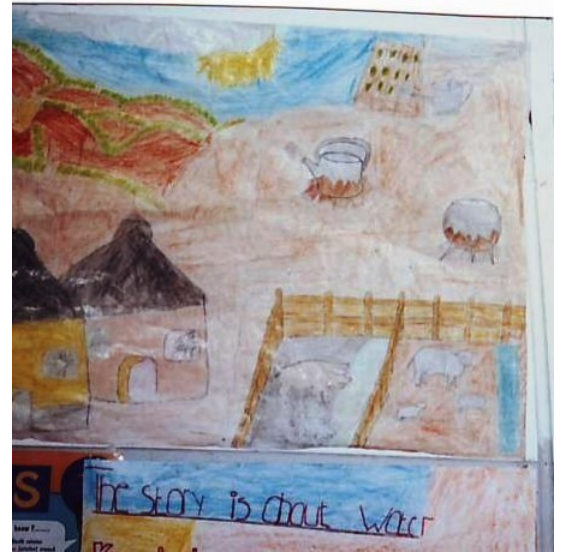


Plate 15

Group 7. “Story about Water”:

Researcher’s Descriptions of Work and Story:

The group’s members took great care in picture one (plate 14) to record the falling rain, the roof tiles, the water tank catching the rain via an articulated pipe leading to it.

The girl standing on a box to do her washing, the sprinkler watering the cabbages, the river, the maize plant and the man reading next to the dam in which fish are jumping.

The second picture (plate 15) depicts a rural scene with traditional huts, ploughed fields, pigs in a pen with piglets and cooking posts on fires.

The story has three characters, Korobo, Papayi and Spinach who converse very intelligently about catching rain water in a bucket, rather than travelling to the river to fetch it, and using it for cooking, drinking, washing or watering the plants.

Zama’s Comments:

“Some of my learners have had a problem as they have to live with too little water so they know how important it is in their lives. The children enjoyed drawing, talking and writing about the topic of water. They even drew two pictures”.

Researcher’s Reflections:

When children are given the opportunity to choose their own subject matter for the creation of pictures and dramas they invariably hone in on their immediate and pressing interests, concerns and observations. As in this case this usually leads to detailed, charming and very revealing results.



Plate 16

Group 8. “Story about Water”:

Researcher’s Descriptions of Work and Story:

The work of the final group features a very simply and flatly coloured river, sandy ground, four houses of illogically varied sizes, a water tank, a water pump, clouds and the sun. Their story is about the importance of the government's promise to provide clean water to every South African due to the problems people like Abegail who lived in rural Limpopo experience because their water is not clean. Unfortunately the clinic is 15 kilometres away and the taxi fares are too expensive so the sick babies die tragically before they can be treated.

Zama's Comments:

"This group's sad story is about one of the children's relatives. I have often used the topic of water to integrate and link the different learning areas we have to teach".

Researcher's Reflections:

What this last work lacked in sophistication it gained in poignancy.

6. Zama's Reflections on the Implementation Process.

Zama told me that her learners went way beyond her rather limited expectations of them. They showed considerable initiative and the exercise had really challenged them. She became quite animated when she related:

"They were fascinated with the activity. They started to really enjoy Arts and Culture. They took their work very seriously and did their best. They worked co-operatively. They then presented it to other classes".

She felt encouraged and confident about what she had taught them and it had enabled her to discover more about her learners' concerns,

weaknesses, strengths and abilities. Some of them however had struggled to dramatize their stories. She elaborated:

“The learners really enjoyed making puppets and using them as characters. They did unexpected things like putting hair on their puppets. The most important thing to this was seeing themselves making things that they have seen on TV”.



Plate 17

Learners also engaged in a spontaneous follow up activity acting with sock puppets.

The most important thing Zama and her learners gained from the activity were the following:

“I learnt to be more creative and what it means to be creative in Arts and Culture. For the children the sharing of materials and the teamwork was a valuable lesson...as was the resolution of conflicts”.

Zama also stated with pride that:

“We stuck to the time limits of 45 minutes per lesson. We took 2-3 days to complete the work, using the Arts and Culture periods, and I managed to get to and see all 77 of the children working in their groups”, and:

“They improved their working knowledge of English – like dramatizing in English. They extended their confidence and ability with language. The term puppet was new to them. They learnt what could be done

with a puppet and the difference between a puppet and a doll. To start with they said: But that is a doll!"

She was severely challenged by the classroom management of this activity with 77 learners, which she arranged into groups of 10. She described some of the difficulties and explained how she went about it:

"The problem was that while you help a group the others are making a lot of noise, others jumping on top of desks, others destroying crayon because they don't care about it. Learners go out and practice the activity before they perform in front of the others. During the practice they argue a lot and want to (be) leaders of the group. Not all of them were participating (all of the time)... they listened to the gifted ones".

Zama related how her learner's knowledge of the range and scope and the creative possibilities of the Arts and Culture learning area had been enhanced by the activity. Of the skills they acquired she said:

"They improved their drawing skills as well as their ability to interpret ideas. They learnt how to use the crayons about colour and colour symbolism (how colour can be used to convey an idea in a symbolic way)".

Zama also mentioned the manual dexterity the learners had acquired through the needlework skills they had developed to sew hair and eyes onto their puppets. She proudly related that some of the learners work even demonstrated an understanding of and the skill of introducing perspective into drawing. This refers to the representation of the mathematical convention of representing a visually convincing three-dimensional object on a two dimensional surface.

Zama discovered some noticeable changes the activity had brought about in the learners' demonstration of values. She told me that:

“The activity was a good vehicle for them to learn to co-operate and complete the task. They all managed to work together, put aside their differences and there was no fighting”.

The activity had the following effects on their attitudes:

“They were more positive, confident and enthusiastic. One learner even said that he wanted to become an architect! They found that they could draw. This activity improved the status of the learning area. I have now decided to get more and better materials and budget for it”.

After the training workshop Zama seemed to have shed some of her initial misgivings about teaching Arts and Culture. She reported:

“It was not as difficult as I thought to implement this learning area. I knew what the policy documents wanted me to do and I had confidence to try out the activity with my class, but I need more help with music, dance and planning”.

Zama expressed the opinion:

“The workshop and the materials made me to be creative with my learners. They could write stories, make puppets and compose songs. The Department must give me more training. The school must budget for art materials so I can make the learners to love Arts and Culture in my school”; and:

“The activity made me realize the value of this learning area. In the future I will include at least one practical Arts and Culture activity for each class that I teach”.

The existing facilities and available materials Zama felt were inadequate to conduct the range of practical activities required by the Arts and

Culture Curriculum. She hinted that her school needed a stage. Another concern of hers was the inability of their parents to buy their children art materials. She said:

“Parents try to support the learners but they are not working so they cannot afford to buy them what they want or need”.

In spite of the lack of facilities in her school Zama said:

“I was helped to do this activity by my Principal and the parents of the children. My learners did not find it too difficult”.

To reveal Zama’s thoughts and feelings whilst preparing for the implementation process I include part of her reflection notebook entry.

“When I’m preparing my lesson, I take a Policy Document and a textbook next to me. I ask myself what is it that I wish the learners to achieve and what is on line in that term. I start writing my lesson plan checking the LO’s’. Then before I go to class I collect all the materials or things that I am going to use during my lesson. When I’m going to process and experience of implementation I’m becoming nervous because I’m not sure that the implementation will be successful or not. During the implementation I see positiveness to the learners then I’m relieved and continue with the implementation free”.

Zama told me:

“I have been teaching at my school for eight years. I am happy that the activity has helped me to understand the children so that I can

counsel them when they need it. The workshop gave me the skill to try an activity like (making) sock puppets”.

Before the workshop Zama did not understand the Policy Document. She, like countless other teachers, relied heavily on text books and tried to follow them slavishly, and, in her own words, from her reflective comments:

“I ended up doing theory only because we have a shortage of material”.

During the interview Zama confirmed:

‘The learners far preferred to work with their hands and were even prepared to fund their own work. With materials they will be perfect! I was surprised about how enthusiastic they were. I am very excited about what can be done in Arts and Culture. They even won an art competition. But I need more materials ”.

7. Researcher’s Analysis and Comments:

Zama showed dedication and a sense of mission that was truly commendable. I was humbled by the thought that despite the children’s’ impoverished and harsh living conditions it did not impact on their responses to the task or their ability to complete it. This Grade Seven class’ puppets and artwork demonstrated the value of competitiveness and peer influence in creating a sense of quality. The degree of effort and finish of the learner’s work was noticeable.

Although this research investigates beyond the initial feedback we elicit from our workshop participants it is nevertheless relevant to this case study to revisit and gain an insight into the thoughts of other respondents, and how they responded to the training opportunity after the same workshop that Zama

attended. They admitted to enjoying and being empowered by the practical activity and expressed confidence in their ability to achieve the relevant Arts and Culture Learning Outcomes. I again refer the reader at this point to the reflection questionnaire in the Annex A.

1. Introduction to Thembe:

Thembe is a charming and enthusiastic educator who both enjoyed and was stimulated by the challenge of doing the activity with her Grade Five learners. She motivated her learners well and established a creative atmosphere in her classroom. Their work was, as a result, very lively and dynamic. It reflected her fun-loving approach.

2. School Setting and Surroundings:

Umgubaba is a vast semi-rural area situated south of Durban and Umbumbulu. Homesteads and schools are loosely scattered and surrounded by countryside. Livestock wanders unhindered across the roads. The school is not far from the narrow, potholed and tortuous old South-Coast road to Umkumaas.

The track running up to the school is rutted and muddy but, as with Zama's school, the entrance gate is kept locked and guarded. The helpful security attendant opened the gate, carried my television into the computer room and set it up. The school has no hall but several prefabricated outbuildings serve as additional storage and office facilities. The principal appealed to me to locate a container donor for the display and storage of artwork.

3. Video Presentation at the School:

The venue chosen for the video viewing at Thembe's school in Umgubaba was their very smart computer room. The learners and several staff members were very excited to see Thembe's training workshop puppet

productions. Although they were only a Grade Five class they understood the stories, which were told and acted in English.

I was impressed with how bright and motivated some of her learners were, particularly the boys. They were all very committed to the completion of the productions and took great pride in their work to the point of begging her to get me to record their performances and to show it to them although this was not part of our original research agreement.

They seemed to be really intrigued and enthralled with the idea of photographic and video records of themselves and their work. They are fascinated with modern technology and the use of this to record their work added glamour to their efforts.

4. Thoughts and Feelings, Knowledge and Training Prior to the Workshop:

As was the case with Zama, Thembe had no knowledge or experience with the field of the Arts either from her school or her teaching days. She, like Zama, was initially very nervous and reticent about teaching this learning area. She therefore volunteered to participate and was so keen that she wanted to get involved whether I used her data or not.

She reflected:

“When I was told that I would be an Arts and Culture teacher in Grade Five, I was devastated. I did not know where and how to start, as I spent a lot of my teaching years in Foundation Phase. I thought to be an art teacher means actor/actress or good singer”.

“It was hard for me because I don’t even know the theory of music, except the seven notes. I taught in a disadvantaged school where there are no art materials e.g. paint and paintbrushes”, and:

“I was nervous as I did not have art materials I even doubted where I was going to start I was so confused about what happened in Arts and Culture”.

5. The Journey: Post Workshop Implementation Experience:



Group 9: “The Crocodile and the Impalas”:

Researcher’s Description of Work:

The painting and the flat two-dimensional puppets, operated by means of a stick, illustrate the scene the story describes. There are puppet images of the sun, the moon, three crocodiles captured in different poses and angles and the two impalas are depicted in brown and yellow from the side.

The rather lively and sketchily drawn and painted backdrop includes a friendly sun, a combination moon and star, a road, a detailed impala looking straight out of the picture and four lively and hungry looking crocodiles in various stages of emerging out of the water.

Thembe related the story:

Thembe’s Comments:

“During the daytime the impalas were afraid to come down and drink the river water as they could see the crocodiles and the crocodiles could see how fat they were but at nighttimes they would come to drink. It was then that a crocodile would eat the impala and it (the impala) would appear to turn into a crocodile”.

“This was the best group. They worked hard and made many puppets, a sun a moon, three crocodiles and two impalas. They also acted well with their puppets. They worked well on their own with little help from

me. They had a confident way of presenting their work to the audience”.

“The whole group wrote the story in Zulu and then translated it into English. I was surprised at how well my learners could draw and dance. They were so creative and natural. They had their own ideas”.

Researcher’s Reflections:

This group was clearly the most talented and self-assured in their class as they elected to start the performances I recorded on video. It was the only story that was photographically captured as acted in front of the delightful blackboard backdrop the learners had specially created for their recording session

The charming story, unlike two of the other stories told by the learners, was the group’s own invention or fantasy and was therefore surprisingly vibrant. They dramatized it in an interesting and compelling way and accompanied it with very well executed singing and dancing.



Plate 19



Plate 20

Group 10: “This Story is about Big Mama and the Thief”:

Researcher’s Description of Work:

The flat cut out puppets are stuck onto the inner tubes of toilet rolls and operated by means of sticks. The accompanying scene of a city, a hatch back car, blackly painted elevated, tar roads crossing one another and a red box-like glass fronted five story building describe the story. Big mama wears an enormous hat with a flower sticking out of it and the thief sports sunglasses and a neatly trimmed moustache and beard. The short script is written in the form of a lively rap song. Thembe explained what the story was about.

Thembe’s Comments:

“It is about a thief who snatched big mamma’s bag thinking she has a lot of money in it. I was so interested by the stories my learner’s chose. They chose a story that was about how bad the bag thieves are. It is about the lives of the people they see around them. I was surprised at how well they were able to dramatize this story”.

Researcher’s Reflections:

This was a current and contemporary city story of the environment. There was a good climax to the story and it was dramatized in an unusual and interesting way even though it was very short. The puppets were carefully drawn with considerable detail. The learners ran with the topic well and accompanied the drama with a really lively and enjoyable rap song and dance.



Group 11: “*The Jackal and the Goat*”:

Researcher’s Description of Work:

The picture explains the story that Thembe related of jackal that outwitted a goat. The story is set in a landscape of grass, trees, a lake, a fenced field with crops and a well.

Thembe’s Comments:

“A jackal landed in a well and could not climb out of it. He then tricked the poor goat into helping him to escape. He enticed him into the water by saying it was good and nice. When the goat came down to the well the jackal climbed up onto its back and got out”.

“I thought this group was the weakest in the class as they lacked confidence. The narrator was a very shy girl. This affected the way she told the story even though she spoke English fluently”.

“The group co-operated well to write the story. They struggled with the dialogue. This affected their presentation. I had to help them find a suitable story and write it as a script”.

“The children drew, painted, acted, sung and danced very well and developed confidence through this part of the activity”.

Researcher’s Reflections:

Thembe experienced great pride and pleasure in telling me this fable and how she thought it was an ideal story for her children to dramatize.



Group 12: “*The Story is about Respect, Politeness and Manners*”:**Researcher’s Description of Work:**

The painting and the puppets depict two well-dressed women carrying bags. They are walking along a path leading from a house and are intercepted by a bespectacled and young man with a smaller suited youngster on another path leading from a double storied dwelling.

Thembe’s Comments:

“This is a story about what my learners think is correct and moral behaviour. They wrote about this in their script. The characters they have drawn are good and respectful of adults. The young boy in the suit volunteers to carry the older lady’s bags. The pair will not accept the money the lady offers them. This group became so interested in their drawing and painting that they ended up by doing two pictures! They only used one of them”.

Researcher’s Reflections:

Their puppets are drawn with good attention to detail. They accompanied their story with a delightful, inspired and lively rap song and hip-hop dance sequence.



Plate 24

Group 13: The Frog and the Rat:

Researcher's Description of Work:

The story is set in a landscape with two trees, the sun, clouds, sky, five maize and other smaller plants, the eagle, two rats and two mice. One rat and mouse is on land whilst the other pair is in the water. Thembe told me the story.

Thembe's Comments:

"Frog and Rat were such close friends that they decided to tie themselves together. Frog however was then unfaithful to Rat whom he pretended to love but secretly wanted to kill. He went under water

where he could survive but Rat would drown. Frog kept Rat under the water until he nearly drowned but Eagle pulled them out of the water. Frog came up with Rat as they were tied to each other! Guess what the eagle had for dinner and supper that night! When the learners did not know what to write about I helped them to find stories from books. I told my learners to be creative and think of their own ideas to change or improve the story. This one was changed from the original story”.

Researcher’s Reflections:

The most aesthetically pleasing drawing and painting of the class belonged to this group. I have enlarged it here so that it is easier to see and admire. The children in this group have evidently enjoyed working with the visual art materials they were given as they have created a lyrical effect with a delicate line pattern in the sky. The maize cobs are well illustrated and form a pattern, as do the clouds.

Unfortunately due to the time constraints of the introductory workshop Thembe attended it was not possible to dwell as long as I would have liked reflecting on theoretical and aesthetic concepts in the arts, such as subtlety of colour, visual discrimination, balance, rhythm, pattern, harmony and contrast, so the appreciation of these qualities in their learner’s work is largely lost to our educators.



Group 14: “Road Safety Rules”:

Researcher’s Description of Work:

The group has carefully drawn a detailed green car and a puppet of a man with a tie and a briefcase and another more casually dressed in a green T-shirt. These men are crossing a busy road and are warned in a rap song accompanied by a dance to be careful, to use the pedestrian crossing, watch for the green light and not to drink and drive. The picture has a raised road with on and off ramps, robots, signs, a car shelter, streetlights and three small cars and four small trees.

Thembe’s Comments:

“There were four good artists in this group. They were also able to translate their story from Zulu into English. This is good, as it will build

their language skills. This activity also gave the learners the opportunity to improve their communication and acting skills”.

Researcher’s Reflections:

What strikes the observer of this work is the detail the children put into the drawings of the two pedestrians and the motorcar. It is a pity however that Thembe did not urge her learners to mix their colours more carefully and finish the backdrop painting. The group also presented a delightful and very well co-ordinated rap song and dance.

6. Thembe’s Reflections on the Implementation Process:

Thembe related how:

“At first the children were confused but when they saw the video they were clear about what to do. They were very eager and interested to complete. They wanted their work to be recorded on video as well as on camera. I felt so proud about their performance. They really surprised me”.

“The groups performed well, they were so enthusiastic and excited as they worked freely. They were very happy to express their feelings although they argued a lot but came to terms (with each other) in the end”.

Her description of the activity revealed that:

“I grouped them according to their tasks e.g. drawing, painting, making puppets, narrators, dancers and song’s composers. I gave (the) relevant material to each group. Sometimes I shouted at them because they got a chance to misbehave, like painting others faces. Some like

to dominate too much. They don't let all others to have an input. They even spill water on their charts".

About the classroom logistics she said:

"We did a lot of work like moving desks aside to perform. We used desks and sheets as a stage. Learners usually went outside (to observe their surroundings) before they drew their backgrounds. They performed in the classroom to avoid disturbances".

Comments on working with the learners were that:

"They liked practical activities like drawing, painting, dancing and creating rap music. The boys excelled in singing rap, as they wanted to beat the girls. I realized that there are a lot of different skills and talents in them (and that they were differently skilled) ... I learnt a lot from them about their (home) backgrounds. It was the first time I saw them (be so active and) show so much interest ... Even their attendance was so much improved. They love Arts and Culture".

After the training workshop Thembe said:

"When I knew I was getting paint, paper and crayons to do Arts and Culture activities I was excited. I was so happy to have something to work with! I now knew what I could do with the children. The learners were also happy to have art materials. They used them creatively".

At the outset of the project Thembe had told me:

I thought that volunteering to participate in the research would help me to teach Arts and Culture"

At the completion of the research project she was happy to confirm that it had proved to do so. Thembe was more confident than Zama about her ability to meet all of the requirements of the Policy Document. She however reflected:

“I think more workshops are needed for educators who are dealing with Arts and Culture. The principals must be well informed about the Arts, so make easier for arts teacher to work freely at school”.

She, like Zama, conceded that she needed further support and resources but added:

“My learners demonstrated many valuable ideals through participating in this activity. They had showed me that they are aware of the importance of obeying road signs and not drinking and driving. Their stories were about respect and they learnt how to work together. They tolerated and co-operated with each other in a group activity. All of my learners participated in and contributed to the presentations. They had learnt to complete their work and meet a deadline. They had also learnt how to act and present to each other and to the camera”.

Thembe reported that the skills her learners had acquired were with paint, paintbrushes, crayons, dancing choreography and drama. She was excited to tell me that:

“They responded very well as they showed so much interest in the camera. They were very active and energetic. The learners understood how to draw and paint, write stories, put on a puppet show and dramatize”.

“They wrote the stories in Zulu and translated them into English and this improved their language knowledge. They learnt new English words”.

Further advantages included that:

“They would be more careful when they crossed the road. They would also become more caring and develop respect for one another. They also developed self confidence and some of them even volunteered to dance after being frightened to do it before”.

Thembe’s closing reflections after reviewing the video of their work were:

“I was surprised and proud of the work they were able to do and the skills they learnt. They did not believe that their work could look the way it did. They now know what they are doing in Arts and Culture. They feel free and confident to do more and better work. If you give them a chance and challenge them they could do wonders!”

7. Researcher’s Analysis and Comments:

I was struck by the differences between Thembe and Zama’s learners’ work and their implementation processes. The educators and their learners had each interpreted and implemented the learning outcomes in a very different manner and the work of each class had taken on a style and character of its own influenced by their respective educators and peers. Whilst Zama and her Grade Seven class had produced well-finished work featuring seriously considered topics, Thembe and her Grade Five class had approached the process in a very lively and less formal way incorporating delightful rap songs and a great deal of dancing.

Conclusion:

This chapter started the reflexive process of creating the research text through Zama and Thembe’s narratives. I continue and complete the structure

of the research text in the concluding chapter with further comments on the findings of the field texts through the lens of the selected and relevant conceptual and theoretical perspectives I have introduced from my reading of the literature I refer to in Chapters One to Three.

The research text then synthesizes the field texts by offering a broad discussion of the implications of the findings and goes on to look at some of the important problems and to offer possible solutions, and recommendations for Arts and Culture in-service teacher support and development in the province of Kwa Zulu-Natal (Clandinin & Conelly, 1994). This then points to alternative aspects of the implementation of the NCS' Arts program that indicate the need for further research attention.

Chapter 5

Research Limitations, Reflections, Implications, Problems, Possible Solutions, Conclusions and Recommendations

This chapter begins with a discussion of research limitations and how I overcame them. I promised at the conclusion of Chapter Four to deal with the issues in terms of the conceptual and theoretical lenses I introduced in Chapter Two. I decided to group the dominant themes under ethnographical participatory research approaches. Ethnography is a term that embraces descriptions of human groupings. Hence I comment on aspects of the research findings in terms of the range of ethnographic and participatory research approaches that I took.

I deal next with the data or field texts in relation to the underpinning theoretical and conceptual theories and principles that inform the NCS and the complex demands it makes on our DoE., in-service development and support providers, educators and learners. I focus on the implications of significant aspects I have raised, before concentrating on further general implications of the findings.

I finally discuss the problems that were highlighted by the research findings and explore possible solutions in the form of recommendations. In this respect three related issues arise demanding a final comment. The major issues that need attention are; the integration of policy and practice; the place of reflexivity in practice and issues relating to transformation.

Research Limitations:

1. Reflexivity:

I envisaged at the time of writing my research proposal that the primary design limitations would be finding suitable sample educators who would be willing to give their time to photographically record a classroom activity, write a reflective journal and enter into a research understanding to share their thoughts, feelings and experiences. I also thought very large classes; poor school resources and the educators' lack of skill with a camera would limit the investigation. Surprisingly in my opinion none of these factors hindered the study significantly.

My research question focused on the educators' narratives of their thoughts, feelings and experiences prior to and after the workshop and then throughout the implementation process. In the light of this I found the major limitation to be the paucity of written reflective data. It is evident that my participants did not fully understand and exploit the potential of reflective journaling to record their day-to-day thoughts and feelings whilst they were implementing.

I commented, in Chapter Two, on the documented advantages of reflective practice through the use of extended interviews, diaries and journals, in understanding teachers and their professional development (Grant, 2004; Pithouse, 2004; Rosenberg, 2004). However, as I discovered, reflective practice does not come easily or naturally to many educators and it is most likely to be affected or limited by educational, emotional and contextual conditions and restraints (Day, 1999).

An interesting research initiative with teenagers found that subjects were profoundly affected by their emotional and peer difficulties and reluctant to write reflective journals (Pithouse, 2003).

I found myself asking these questions. Was it possible that the pressure of performance expectations or the fear of failure had led my educators to focus all of their talent and energy on achieving the Learning Outcomes and Assessment Standards they set out to achieve and to produce work of a surprisingly high standard and then to verbally narrate their experiences but not to be comfortable with the process of exploring or divulging their innermost thoughts and emotions on paper? Or was it just simply that the culture and importance of self-study and reflexivity in developing their teaching skills is a foreign concept and not fully accepted or grasped by my subjects? Is it that they felt that the practical activity and the photographic recording of it is what they had tasked themselves to achieve, and as a result this took precedence over the other demands on their time and efforts? It was clear from the data of both respondents that more guidance and support in the writing of a reflective journal was necessary.

By the time I had completed my research I had, however, reached the conclusion that it was essentially a matter of the limitations they experienced when expressing themselves in a reflexive and narrative way in their second language, particularly in the written form.

The way in which the research design was initiated and structured meant that I had agreed to leave my educators alone to try out and record the process of classroom implementation without any interference. I was concerned that I would have infringed the ethical constraints of our research contract by continually questioning their understanding of and commitment to the process and by guiding, any further than I did, the reflective evaluative recording of their feelings.

Despite the fact that the educators were either unwilling or unable to write comprehensive reflective journals I nevertheless found that part of the bridge between the psychological and the physical realities, the clarification of misunderstanding, the rapport and trust building and the revelation of some of

their emotions lay in the other research techniques I employed such as the initial question, the questionnaires, the interviews and the photo-elicitation process.

2. Design and Method:

I found, after conducting the research with Zama, another major data limitation proved to be the absence of my potential Grade Four respondent Lindy, whose absence was not fully explained other than that she was on sick leave. I had hoped, at the outset of this project, that Zama would be able to offer support to her less confident colleague and that they could assist each other with the taking of photographs. This left me initially with one remaining educator's data and I had to subject myself to the vagaries of our national public workers' strike and repeat the research initiative with another training workshop and school in a different area.

In my original research proposal I had envisaged presenting, in my final dissertation, the photographs the educators took together with the narratives that sprang out of them. Subsequent ethical clearance suggestions and requirements dictated that I should not include pictures of the respondents or their learners' faces. The poor quality of some of the photographs meant also that I did not include this data. The camera broke at the end of the second research process but not before Thembe was able to capture pictures of her learners with their work. The photographs we had were however, as I explained in Chapter Three, an important part of the photo-elicitation process.

As I had anticipated and discussed in Chapter Two my participants fell short of demonstrating a comprehensive ability to decode and implement the full range of Policy Document requirements, as was seen with Zama's restricted planning document in Annex D, and with responding to the

researcher's nuanced spoken and written requests, as seen in their skimpy journal entries mostly because both of these were in English. Although I encouraged them to write and express themselves freely in Zulu explaining that I would get it translated, they both however chose to write and speak in English.

Reflections:

1. Participatory Ethnographic Research:

Under a notional and broad conceptual umbrella of participatory ethnographic research paradigms and tools I include all of those I have introduced, and alluded to in my literature review in Chapter Two and in Chapters Three and Four.

I have commented on the relative suitability and efficacy of the participatory ethnographic research paradigms and tools I worked within and used for the arts-based research process I described in Chapter Three. I summarize and restate aspects I found to be the most advantageous in the light of the research findings. In order to discover the grounded reality of the research field through the eyes of the participants I found that the diverse range of approaches I used helped to rectify and clear misinterpretations, provide triangulation, improve validity and reliability, empower the research participants and improve the quality of the research texts (Cohen, Manion, & Morrison, (2002).

The memorable elements that these research avenues revealed were those that were certainly very surprising, or even sometimes mildly shocking and occurred particularly when the research texts were slightly, or considerably contradictory to my expectations. I found, as did Hurworth

(2003), that claims made for photo-elicitation could provoke unpredictable data, form a link between the worlds of the researcher and the participant and create a firm basis for meaningful interaction.

2. Findings Contrary to Researcher's Expectations:

The quality of both respondents' learners' work and Zama's photographic record of it in particular, were considerably better than I had anticipated. As a result of the successful photographs and learners' work our photo-elicited mutual dialogue was fruitful and I was able to access richly textured field texts. Zama and Thembe, and their learners, clearly enjoyed working with drawn, painted and photographic images and were empowered by the dramatic and conceptual ethos embodied within the research design. They took full ownership of the participatory methodological approach and experienced a sense of achievement in the outcome. This is evident from the findings, reported in Chapter Four, of the respondents' excitement about the research opportunity and their surprise at how well it turned out.

I had expected the educators and their learners would struggle to respond to the complexities of the task. Instead they and their learners seemed to discover the joys of creativity with relative ease.

The way Zama and Thembe chose to record their learners' work and what they chose to document to express their and their learner's pride of achievement was not what I had expected.

I had dreaded getting blurred; dark, dull, untidy and busy looking photographs of the children at work as I thought the concept of my research design had demanded this. Instead I was surprised and delighted that Zama and Thembe chose to record the implementation process with some brightly

coloured, aesthetically pleasing photographs of the finished products and in many cases of the children with them. It was important that the puppet actors were recorded in front of their backdrops on the stage on which they acted.

This indicated to me that the my workshop practice of recording the educators with their work and the visual motivation material I had used had created a pervasive and overriding prerogative that had overruled my seemingly contradictory verbal and written instructions and requests.

The material I am referring to here is the display I put up, the demonstration I gave and the teaching-aid scrapbook of photographs of educators' work that I took to the training workshop.

Examples of these photographs are included in Chapter Three (Plates 1 and 2) and again in the first of the set of photographs at the end of the dissertation. The experiential workshop task had focused on recording finished products and this influenced the way both educators had chosen to present their learner's work.

3. Arts and Culture; Critical and Creative Thinking:

As creativity is a fundamental priority in the Arts and Culture curriculum it is well placed to foster the intuitive and imaginative, or right brain activity, largely neglected by the previous education system, and through this to meet, together with the other Learning Areas, the transformational Critical and Developmental Outcomes of the NCS.

I refer, in particular, to those aspects of the underlying Critical Cross Curricular Outcomes that embody the primary values of democracy and the improvement of quality of life in our new post-modern constitution.

These include problem-solving using creative and critical thinking, responsible task oriented group work, understanding the world as an

integrated whole, developing a variety of effective communication skills and strategies, verbal, visual and symbolic and aesthetic sensitivity, as well as creating career and entrepreneurial opportunities (NCS DOE., 2002).

It is largely because of this conviction that I feel it is essential that learners should not be denied the opportunities, through the educator's lack of confidence, experience and training, to benefit from the inclusion of the practical activities alluded to in the Learning Area's Curriculum Statements.

4. Significant Observations:

Although the principles embedded in the NCS may, or may not, in their printed form, have been fully grasped by the research subjects it is evident that they were nevertheless demonstrated, in action, through the work of their learners. Zama's Grade Seven learners chose topics that reflected an awareness of human rights issues such as access to health care, water and electricity linking their work to Boal's dramatic theatre orientation (Singhal, 2004).

What is more important and apparent, from their remarks, is that the educators understood the role that the Arts and Culture Learning Area in the NCS could play in contributing to the development of the full potential of their learners. They both for instance reported on the advantage of drama work for the development of language skills.

The most positive, surprising and outstanding facet of the findings was that unspecialised, under-trained educators in crowded rural classrooms met some of the complex demands embodied in the policy documents. This was however achieved under the controlled and special conditions. Nevertheless the educators were able to meet Learning Outcome 1 and the

concomitant Assessment Standards with the limited support of the materials and the sparse training experience, with groups of learners, many of whom were orphaned and coming from impoverished homes, in achieving selected Learning Outcomes of Arts and Culture.

Even though the learners in the Grade Seven class did not all produce work that engaged conceptually with the issues surrounding Human Rights, as the Policy Documents demanded, it was nevertheless apparent, from their research texts that they were capable of understanding, expressing and discussing abstract concepts of this nature.

Implications, Problems and Possible Solutions:

Before I start a discussion on the implication of my findings, based on in-depth case studies of two educators, I feel the need to explain why I am confident to make assumptions and generalize on this seemingly scanty basis. I have been at pains, in this dissertation, to establish the extent of my involvement with the arts and with ex-DET trained rural educators over the past thirteen years. The findings of this research have overwhelmingly corroborated and confirmed countless anecdotal accounts I have been exposed to during this period. I also need to point out that that this investigation grew out of a mounting curiosity to become a 'fly on the wall' and discover what it was to like for our teachers to conduct a creative activity with children under trying circumstances.

The Senior Phase Arts and Culture DoE Policy Document's Assessment Guidelines urges educators to expect success from their learners and to plan activities that offer a range of opportunities for them to achieve their full potential. Zama reported that she was excited about what was possible in the classroom and that the learners were positive, confident and enthusiastic. She also felt that the activity raised the status of the learning

area in her school and was grateful to me for offering her the opportunity. Both educators were surprised at how well some of their learners could draw and how much they enjoyed it. In the light of this the implications of having high expectations of the educators and their learners in this research project should be obvious.

Both the educators and their learners rose to the challenge and were capable of producing work of a surprisingly high standard when it was expected of them and possibly also because their work was being researched, monitored and photographically recorded. The impact of external recognition and support on quality and standards of achievement is vitally important to recognize and understand and as such is deserving of further research.

I return now to observations I made in Chapter One and Two about in-service training as being largely passive and inadequate (Dlamini & van Dyk, 1997; Singh, 2004; Rulashe, 2001). Researchers observed that standard training offered by the DoE was lacking in the ability to transform and empower educators to overcome the negative influence of Apartheid Education and meet the demands of our dynamic new curriculum (Pithouse, 2004; Jansen, 1999).

I revisit these thoughts to create a reference point against which to understand the implications of the research findings and to emphasize the limitations of the standard Departmental approach of merely explaining the Policy Document frameworks and provisions to a passive group of educators in a workshop.

The power of presenting educators with visual examples, demonstrations and experiential learning cannot be underestimated if we aim to effect dynamic and relevant Departmental involvement in educator in-service interventions for our learners.

Whilst the formally presented verbal explanations of the Policy Document provisions and frameworks do have their valid and necessary place in educator development and retraining programmes, I would never apologize for Ikhwezi's active, participatory, 'hands on', methodology (Msimango, 2002). To put the point across more simply and directly, words depend largely upon their context to convey meaning and can easily be misunderstood or misinterpreted. Although the wording and terminology in the Policy Documents has been simplified and the Assessment Standards have been sequenced, they can still be interpreted or misinterpreted by educators in a variety of ways. A deeper and fuller grasp of what the Policy Document is actually asking of the educators to do is dependent largely on contextual and practical, experiential learning. First hand experience is worth a thousand words whether they are spoken or written.

The NCS list of critical outcomes starts by envisaging learners who are able to identify and solve problems and make decisions using critical and creative thinking. In order to effectively develop critical and creative problem solving skills the educators need to develop their own first and then they will be better placed to develop their learners' capacity to engage in reflexive thinking (DOE., 1997).

I have questioned whether the culture of reflexive practice is foreign and hence not fully grasped or accepted. In Chapter One I observed that the facilitation of Learning Outcome 2, Reflecting; requires a level of theoretical as well as conceptual content knowledge and skill that is beyond the scope of the introductory workshop (DOE., 1997).

The implication of this finding is that educators need considerably more support and training, in particular in self-study approaches to improving their teaching and becoming reflexive practitioners and lifelong learners to be in a position where they can operate with ease within the critical and creative thinking sphere of our curriculum's post-modern paradigm.

Thembe reported that she felt confident to implement the other learning outcomes in the Arts and Culture Curriculum not covered by the short introductory workshop. The lack of both respondents reflective, self-critical awareness of their knowledge gaps (particularly with subject specific content) became evident from what they omitted to say in this research. It is clear for instance from their inability to discuss the learners' work from any perspective other than subject matter and integration that they were lacking theoretical knowledge, vocabulary and what I call 'Visual Literacy'. I commented in relation to Group 13's work on Thembe's incapacity to appreciate aesthetic concepts in the arts such as tonal and colour contrast and subtlety. This is evident from her comment about Group 14. She referred evidently only to the detail of the drawing when she remarked that four good artists were in this group. She did not seem to notice the incomplete state of the painted background or that they had used harsh, dead black paint and only one abrasively bright green that did not, for instance, differentiate the tree leaves from the grass behind it. Zama's remarks about her learners work focussed almost exclusively on how she could access other learning areas through this arts-based activity.

Although I am aware that it is not possible to reach firm conclusions and generalize on the basis of the narratives of two research respondents my findings suggest that if it is possible for educators in the circumstances described to nevertheless achieve a better than acceptable level of implementation of selected Arts and Culture Assessment Standards it should also be theoretically possible, with sufficient support and training, for them to achieve the other Assessment Standards with their learners and this should also hold true for countless others in similar circumstances.

There is therefore an apparent and urgent need to extend our workshop training to include the other Assessment Standards in Arts and Culture and to reach the numerous educators who have not even attended one of our introductory workshops. Departmental managers and principals need to be made aware of the potential value of this learning area in meeting

the Critical and Developmental Outcomes of our NCS, in transformation and in developing the full potential of their learners. They need also to make sure that training, facilities, and materials are made available for the Arts and Culture Learning Area if it is to flourish in the schools.

The educators expressed and hinted at the negative emotions of fear, anxiety, confusion, lack of confidence and frustration experienced in implementing the Arts and Culture Curriculum particularly prior to the workshop experience. Zama said that she thought her learners were not interested in Arts and Culture and her colleague thought that it was a waste of time bearing no relevance to the general curriculum and other Learning Areas. Both of the participating educators were initially thoroughly daunted by the prospect of teaching this Learning Area.

On the basis I have established I hypothesize that these perceptions could be widespread and shared by many other educators who would equally find the implementation process difficult.

This would automatically lead to the other phenomena that emerged from the findings namely that the marginalization of the Arts and Culture Learning Area is as a result of it having no, or very limited status in the schools. If this perception is indeed widely adopted it would explain the attitude of indifference, apathy and lack of commitment that has characterized the approaches of many Departmental managers and educators to this Learning Area and the abysmal absence of budgetary commitment to the provision of training and art materials for the learners to use.

Thembe said that she thought principals should experience workshop training in Arts and Culture in order to understand what educators are expected to do and better support them.

Both participants found their learners' response to the activity creative, positive and constructive. They said that their learners had gained confidence and were enthusiastic and excited by the practical activity. It was apparent from what both educators reported that their fears and misconceptions had been dispelled and that their attitudes had changed. If the successful outcome of one project can bring about such a transformation of attitude, in Zama's school for instance, it implies that other educators and learners could well be ready and hungry for such opportunities and that the benefits of awakening the creative potential of our children could be enormous.

Zama reported that she was stressed and apprehensive about the outcome of the implementation process. She said that the lack of materials had forced her to rely on teaching theory lessons rather than practical ones. These remarks imply that this educator was lacking in the necessary knowledge, confidence and experience to develop her own creative interpretations and applications of the Policy Documents Learning Outcomes. The Policy Documents provide, at best, a mere scaffolding or framework within which the educators are expected to operate. It is clear from the research findings that they need considerable assistance and support to develop into flexible and imaginative interpreters and implementers of our curriculum. Through experimentation, the utilization of a range of participatory methodological approaches and the accessing of a variety of references they could be encouraged and assisted to achieve the required range of the NCS's Assessment Standards. I extrapolate from this finding on the same foundation I created at the beginning of this section, that many other educators are also experiencing a similar insecurity with unpacking the demands of the Arts and Culture Curriculum Statements.

Zama admits to wanting and needing a textbook to teach Arts and Culture. It is highly likely that other similar educators will also need and want to cling inflexibly to textbook lessons. This will most likely occur in spite of the first and most important, Arts and Culture Learning Outcome 1, being a

practically orientated one; Creating, Interpreting and Presenting that cannot effectively be conveyed through textbooks. The theoretical underpinnings of the Arts and Culture Learning Area spring out of the practical bases of the various disciplines of Visual Arts, Dance, Drama and Music. They should not be treated as distinct entities and taught like traditional history lessons. I suspect furthermore that there is an idea, probably inherited from Apartheid Education, that they cannot teach this or any other learning area without a textbook.

This is a particularly serious problem in relation to what a research team investigating the responses from an in-service training programme discovered (Adler & Reed, 2002). They found that educators from disadvantaged backgrounds had difficulties with adapting textbooks and their in-service training experiences to the requirements of the Policy Documents in Mathematics. They also reported that problems related to the application of new or existing resources to the demands of the new curriculum were far greater in disadvantaged schools.

The educators discovered, through the implementation process, the variety of advantages Learning Outcome 1 of the Arts and Culture Curriculum could achieve for their learners. They mention mastering new skills, enthusiasm, excitement, enjoyment, confidence building, enhancing of group work, teamwork skills, co-operation, the resolution of conflicts, improved school attendance, the responsible completion of tasks and integration with other learning areas. The implications of this discovery are for these educators, and possibly for many others who are given this or a similar opportunity, that Arts and Culture will play a far more central role in their teaching and that they will be better placed to make full use of the advantages of facilitating through the Arts learning and skills in a variety of other Learning Areas.

1. Integration of Policy and Practice:

Researchers and commentators have remarked on the lack of creativity and flexibility and the difficulties educators have with the decoding of the Policy Document's theoretical demands and their practical application

(Deibjerg, 2003; Rulashe, 2001). The documentation of a drama teacher's struggle to integrate policy with practice showed that she was unable to understand the implications of (Singh, 2004). In the light of these observations from the literature in Chapter Two of this dissertation, I draw the reader's attention to Zama's lesson plan synopsis series where she has given the Learning Outcomes and the Assessment Standards in Annex C.

The vagueness of the planning and the frequent and seeming mismatch of the activities clearly demonstrate the difficulties the educator experienced in exercising the necessary critical and creative thinking to apply the theoretical Policy Document to the practical lesson planning exercise. I suggest that this could well apply to other educators like her.

2. Reflexivity in Practice:

I fully endorse the sentiment that educators need to be given sufficient time for self-study and support to engage critically and creatively with the demands of our new curriculum and their implications for everyday classroom practice (Pithouse, 2004). It is through the enhancement of their capacity for reflexivity, critical and creative thinking that educators can start to successfully grapple with the complexities of the NCS.

If our educators are unable to perform what Critical Outcome 1 of our Policy Document envisages for our learners, i.e. to be able to identify and solve problems using critical and creative thinking it will defeat not only our country's agenda for transformation but also our National and Provincial Educational structures' ability to deliver it. This will further impact negatively on the building of a stable society able to compete globally.

I have deliberately highlighted and restated these two problems. The possible solutions and recommendations are included in the sections to follow.

3. Transformation of our Educator In-Service System:

My sample educators felt confused, devastated, intimidated and overwhelmed by the demands of the Arts and Culture Curriculum before the introductory training workshop. They thought that teaching it was an impossible task and were distressed at the prospect.

This, together with the often-repeated request for more training and for materials by the sample educators and numerous other participants at our workshops, leads me to conclude that the situation is a problem for our Education Department. I therefore expect it to be much the same for many educators who are trying, and failing, or worse giving up before even trying, or thinking that doing cultural activities such as traditional dancing is adequate in effectively implementing this new learning area, which is after all, only one of eight of the NCS.

The analysis and evidence I presented of this Learning Area's ability to meet the Critical and Developmental Outcomes of the NCS, make it an invaluable contributor towards the mandate that education has been given to deliver in the transformation process of this country.

This consideration alone makes it imperative that we present the opportunity to experience its value to all of our learners through a well co-ordinated and thorough educator facilitated training project. We also need to make sure simultaneously that the schools are supplied with adequate and sufficient visual art materials.

Ikhwezi's primary purpose, at its outset in 1997, was to create a workable provincial and national in-service training model that would transform educator education (Msimango, 2002). We have developed a relatively new initiative to fulfil our mandate to provide this model. Continuous Professional Teacher Development has taken the form of developing trained

school representatives, for example, like the ones who requested the Arts and Culture training workshops for their cluster of schools. The primary idea, to get the schools and the educators themselves to take responsibility for their own professional growth, is one I fully endorse.

They can then be developed, according to the areas the Baseline Assessment of the Integrated Quality Management System indicates is necessary, in order to show that progress has taken place when Summative Assessment is made. The system, if and when it functions efficiently, should go some way towards ensuring that their development requests are efficiently processed and their needs adequately met, via their school representatives and the Departmental structures that already exist and any new ones that will be implemented to this end.

The value of this system lies firstly in its potential to streamline and co-ordinate Departmental development initiatives, but primarily, and theoretically, in its ability to empower rural educators as they take better, and more, control over their own developmental needs. This initiative does not, however, go far enough. It does not yet address the thorny issue of when and how in-service providers should fulfil these identified development needs.

Conclusion and Recommendations:

I feel strongly that the Professional Teacher Development system has, and still does, undermine our Departmental in-service providers, our educators and ultimately our learners and our country. We are expecting our

educators to somehow make up for missing years of training and experience and develop the confidence to implement Arts and Culture, or any other learning area, with efficiency and effectiveness without the support of a properly dedicated, workable and efficient system.

It is evident from these findings that it is not enough to offer our educators no training at all or once-off, very limited, unco-ordinated and sporadic, and what I term 'band-aid' workshops. This is unfortunately all that we are capable of doing under the present circumstances.

What is really exacerbating the problem, is that we are expected, by our minister, and by the policy that is in place to run our development workshops out of contact time during their and our week ends and holidays when educators are tired and find it very hard to access transport and need time to relax and be with their families. This is not a fair or a workable system, either in terms of labour practice, or for all of the stakeholders involved.

As is evident from the statement of my sample educators in the findings, they have merely tasted a drop of the development they need in the Learning Area of Arts and Culture alone and they are thirsty for more resources, training and development. We will not be able to provide this to them, or the thousands of other educators, in Kwa Zulu-Natal, who need it without considerable planning and extra resources, in the form of personnel, buildings and expendable materials, and ultimately finance being directed toward this effort.

The system I envisage, that could conceivably address the legacy of the past, would be a novel, integrated system that draws on the dynamics of a structure where educators could be withdrawn from their classroom duties for periods of, or at least, one calendar month per annum and a substitute teacher put in their place to do their duties.

They should receive dynamic, thorough, intensive, and properly structured course work, with theoretical and practical components, and a classroom-monitoring component, that will offer them remunerative advantages and or accreditation through an internal, Departmental well-monitored point system or through the framework of the South African Qualification Act.

I set out with this research project to discover, through a range of ethnographic research approaches, what it was like for rural educators, with very limited training and resources, to be confronted with the complex and advanced task of decoding and implementing Learning Outcome 1: Creating Interpreting and Presenting; the NCS' Arts and Culture Learning Area. I discovered that the very thought of it was daunting to the educators but that it was possible to achieve a surprisingly successful outcome with targeted training and support, thereby joyously transforming previously held, negative and restricting beliefs and attitudes. I concluded, from the evidence that was revealed to me, that a considerably improved and co-ordinated effort from all of the stakeholders in our province and our country was required and that with properly structured, and or accredited in-service training, support and resources our educators have the potential to deliver the type of learners our NCS envisages, namely learners who are creative and critical thinkers who are truly competent and globally competitive.

I am heartened by the outcome of this research and emboldened by the strong conviction that we owe it to our children and our country to work harder towards realizing the full potential of all of our learners thereby permitting progress and transformation to take place in South Africa where the imbalances of the past can be fully redressed and a positive informed attitude towards human rights and nation building be fostered in all South Africans.

REFERENCES

- Adler, J. & Reed, Y., (Eds.) (2002). *Challenges of Teacher Development. An Investigation of Take-up in South Africa*. Pretoria Van Schaik
- Bender, D E. et al., (2001). *Tell me what you mean by 'Si' Perceptions of Quality Parental Care Among Immigrant Latina Women*. *Qualitative Health Research*, 11, 6, pp 780-794.
- Buck, G.H., (2001). *Editorial: Broad versus narrow*. *AJER*, the Faculty of Education, and the University of Alberta.
<http://www.education.ualberta.ca/educ/journals/ajer/471/files/Editorial.html>

- (Accessed on the 5th October 2006).
- Chick, J.K., (1996). *Safetalk: Collusion in Apartheid Education*. In H. Coleman (Eds.), *Society and the Language Classroom*. Cambridge: University Press. pp. 31-39.
- Christie, P., (1999). *OBE and Unfolding Policy Trajectories: Lessons to be Learned in Changing Curriculum: Studies in Outcomes-Based Education in South Africa*. Kenwyn Juta.
- Clandinin, D.J., & Conelly, F.M., (1994) *Curriculum Inquiry, Forms of*. In T. Husen & T Postlethwaite (Eds), *The International Encyclopaedia of Education* 2nd ed, pp, 1317&1318.
- Cohen, L., Manion, L & Morrison, K., (2002). *Research Methods in Education* 5th Edition. London and New York. Routledge Falmer Taylor & Francis Group.
- Collier, J. & Collier, M., (1986). *Visual Anthropology*. Albuquerque: University of New Mexico Press.
- Conrad, D., (2004). Exploring *Risky Youth Experiences: Popular Theatre as a Participatory, Performative*.
http://www.ualberta.ca/~iiqm/backissues/3_1/html/conrad.html *Research Method. International Journal of Qualitative Methods*, 3(1). Article 2. (Accessed on the 25th March 2009)
- Cornwell, A & Jewkes, R., (1995). *What is Participatory Research?* *Social Science & Medicine*. Volume 41, Issue 12, December 1995 pp 1667-1676.
http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6VBF-3YS8D8-
 (Accessed on the 23rd March 2009)
- Curry, T.J. & Strauss, R.H., (1994) *A Little Pain Never Hurt Anybody – A Photo-Essay on the Normalization of Sport Injuries*. *Sociology in Sport Journal*. 11,2, pp. 95-208.
- Day, C., (1999). *Developing Teachers. The Challenges of Lifelong Learning*. Nottingham: Falmer Press: Taylor and Francis Group.
- Deibjerg, B., (2003). *Mathematical Competencies and the Constructivist Paradigm in International Curriculum Research and the Implementation hereof*. Preliminary Report and Summary on Observations, Seminars and Workshops in Durban
- Deacon, R. & Parker, D., (1996) *The Ordering of Educational Discourse in South Africa*. S. Afr. Tydskr. Opvoedk.
- Department of Education, (1997). *Department of Education Senior Phase (Grades 7-9) Policy Document*
- Department of Education, (2002). *Revised National Curriculum Statements Grades R-9 (Schools) Policy Overview*
- Department of Education, (2003). *Teachers Guide for the Development of Learning Programmes*
- Department of Education, (2005). *Curriculum 2005 Assessment Guidelines Arts and Culture Senior Phase*.
- Department of Education, (2005). *NCS FET Curriculum Statements, Visual Arts, Drama, Music, Drama*
- Dewey, J., (1934). *Art as Experience*. New York: G.P. Putnam's Sons.
- Dlamini, T. C. & Van Dyk, B. (1997). *The Evaluation of the Ikhwezi Community Centre for Education*. Unpublished Document.
- Douglas, K.E., (1998). *Impressions: African American First Year Students, Perceptions of a Predominantly White University*. *Journal of Negro Education*, 67,4, pp 616-431.

- Diamond, P & van Hallen-Faber, C., (2005). *Apples of Change Arts-Based Methodology as a Poetic and Visual Sixth Sense*. In C. Mitchell, S. Weber & K. O'Reilly-Scanlon (eds.) *Just who do we think we are? Methodologies for autobiography and self- study in teaching*. Routledge and Falmer
- Eisner, E., (1992). *A Slice of Advice*. Educational Leadership, June July, pp 29-30
- Fame, J., (2003). *Theorising Curriculum* Unpublished
- Freire, P., (1970) *Pedagogy of the Oppressed* (Translated by Ramos, M.B.) Penguin Books. England.
- Freire, P., (1996). *Letters to Christina. Reflections on my Life and Work* New York: Routledge
- Grant, C., (2004). *Reflective Journals: A strategy for Developing Reflective Practice* In R. Balfour, B. Buthelezi & C. Mitchell. *Teacher Development at the Centre of Change*. Semi: Intrepid Printers Pietermaritzburg.
- Heisley, D.D. & Levy, S.J., (1991). *Autodriving: A Photoelicitation Technique*. Journal of Consumer Research, 18, pp 257-272.
- Hlatwayo, Z. (2007) Personal communication.
- Hurworth, R., (2003). *Social Research Update. Photo-Interviewing for Research*. <http://www.soc.surrey.ac.uk/sru/SRU40.html> (accessed on 25th March 2005)
- Jansen, J., (1999). *Changing Curriculum: Studies in Outcomes-Based Education in South Africa*. Kenwyn Juta.
- Lincoln, Y S & Guba, E.G., (1989). *Fourth Generation Evaluation*. Newbury Park: Sage
- Mahoney, J., (1977). *Strategic Management and Determinism: Sustaining the Conversation*. *Journal of Management Studies* 30:1 pp 174-191.
- Mead, G.H., (1934). *Mind, Self and Society*, Chicago: University of Chicago Press.
- Mitchell, C., (2004). *Just who do we think we are? Self study through Memory and Reflection in a Pre-Education Programme*. In, R. Balfour, B. Buthelezi & C. Mitchell. *Teacher Development at the Centre of Change*. Semi: Intrepid Printers Pietermaritzburg
- Mitchell, C, Weber, S & O'Reilly-Scanlon, (Eds) (2005). *Just who do we think we are? Methodologies for Autobiography and self- study in teaching*. Routledge and Falmer
- Mitchell, C, & Weber, S., (1999). *Reinventing ourselves as teachers. Beyond Nostalgia*. London and New York
- Moletsane, R., (2003). *Teacher Identity and the Need for Curriculum Re-Conceptualisation in South- African Teacher Education*. In Lewin, K, Sameul, M, and Sayed, Y (Eds). *Changing Patterns of Teacher Education in South Africa: Policy, Practice and Prospects*. Sandown: Heinemann.
- Msimango, P.B., (2002). *Ikhwezi Inspires: Message from the Rector & The Dawn of Ikhwezi*. Fifth Anniversary Ikhwezi Newsletter.
- Murray, M., (1995). *Documentary Photography from What Can a Woman do with a camera?* In J. Spence & J. Solomon. *Photography for Women*. Scarlet Press: London E8 2HN
- Ornstein, A.C. & Behar-Horenstein. L.S., (1999). *Contemporary Issues in Curriculum* (Second Edition) Boston and London: Allyn and Bacon.
- Pillay. D & Govenden. D., (2007) *An Exhibit of Metamorphosis: Using a Cubist Metaphor in (Re) Searching and Narrating Teachers' Lives*. In de Lange, N, Mitchell, C and Stuart, J (Eds). *Putting People in the Picture: Visual Methodologies for Social Change*. Sense Publishers pp 101-114
- Pithouse, K., (2003). *What is this? What is this? What is this? A Teacher's Personal*

- Narrative Inquiry into A Memorable Curriculum Experience*. Master of Education Thesis: University of Natal
- Pithouse, K., (2004). *'It's Because I Like To Teach, It's in Me'*. *Rethinking Teaching as an Artistic Experience*. In Balfour R, Buthelezi B, Mitchell C. *Teacher Development at the Centre of Change*. Semi: Intrepid Printers Pietermaritzburg.
- Pithouse, K., (2004). *Self-study through narrative interpretation: probing lived experiences of educational privilege*. In C. Mitchell, S. Weber, & K. O'Reilly-Scanlon (Eds.), *Just who do we think we are? Methodologies for Autobiography and self-study in teaching*. Oxon & New York: Routledge and Falmer pp 206-217.
- Potenza, E & Monyokolo, M., (1999). *A Destination without a Map: Premature Implementation of Curriculum 2005?* In *Changing Curriculum: Studies in Outcomes-Based Education in South Africa*. Kenwyn Juta.
- Ralfe, E., (2004). *'We're very different...but somehow the same'*. *English Quarterly* Vol. 36, 2, pp 26-28.
- Rasool, M., (1999). *Critical Responses to 'Why OBE Will Fail'*. In *Changing Curriculum: Studies in Outcomes-Based Education in South Africa*. Kenwyn Juta.
- Ritchie, J. S. & Wilson, D.E., (2000). *Teacher Narrative as Critical Inquiry* New York and London: Teacher's College Press Teachers College, Columbia University.
- Rosenberg, T., (2004). *Teacher Reflection: Easy to Talk about- Challenging to Understand and Implement*. In R. Balfour B. Buthelezi & C. Mitchell. *Teacher Development at the Centre of Change*. Semi Intrepid Printers. Pietermaritzburg.
- Rulashe, B. L., (2001). *The Implementation of Curriculum 2005 by Grade 7 teachers in Five Motherwell Primary Schools*. Masters Thesis.
- Schlemmer, L. & Bot, M., (1986). *Education and Race Relations in South Africa*. In Kendall (Eds.) *Education and the Diversity of Cultures*. Pietermaritzburg: University of Natal Press, pp.75-85.
- Schon, D., (1983). *The Reflective Practitioner*. U.S.A. Basic Books.
- Singh, L., (2004). The 'Art and Culture' of Assessment. *English Quarterly* Vol. 36(2) 12-13.
- Singhal, A., (2004) *Empowering the Oppressed Through Participatory Theatre*. Investigation Y Desarrollo. Vol. 12 NY1 (2004) pp 138-163
http://cirvelo.uninorte.edu.co/pdf/invest_desarrollo/12-1/empowering_the_oppressed.pdf
- Stuart, J., (2004). *Media Matters- Producing a Culture of Compassion in the Age of Aids* *English Quarterly* Vol. 36, 2, pp 3-5.
- Szabad-Smyth, L., (2005). *Self study through an exploration of artful and artless experiences*. In C Mitchell, S. Weber & K. O'Reilly-Scanlon. (Eds.), *Just who do we think we are? Methodologies for Autobiography and Self-Study in Teaching*. Oxon & New York: Routledge Falmer, pp 69-80.
- Verster, A., (2007) Personal communication.
- Wallace-Adams, B., (1996). *A Consideration of Key Factors Contributing to Underachievement in South African Schools*. In P. Engelbrecht, S.M. Kriegler, & M. I. Booysen (Eds.), *Perspectives on Learning Difficulties: International Concerns and South African Realities*. Pretoria: Van Schaik Academic, pp 313-323.
- Woods, P., (1979). *The Divided School*. London: Routledge & Kegan Paul
- Younge, G., (1988). *Art of the South African Townships*. London: Thames and Hudson.

