AN INVESTIGATION INTO THE USE OF THE CREATIVE ARTS TO SUPPORT LEARNING IN A DIVERSE CLASSROOM: A CASE STUDY OF A DURBAN SCHOOL

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ABSTRACT

To me, emotions have been a source of self-discovery and self-acceptance. These emotions are facilitated by the people I encounter everyday. We each hand out and collect emotions to guide our attitudes. It was my intention in this study to investigate the extent to which bringing out this human trait into the classroom would positively impact on attitudes towards diversity, and towards learning, and, ultimately, improve learning among a diverse group of learners. This dissertation set out to investigate the potential benefits of using the creative arts (drama and music) as alternative methods of teaching to support learning in a newly integrated school. The research reported in this project investigated, through a qualitative case study, the use of emotional pedagogies, through the creative arts, as an alternative teaching strategy that promoted learning in the classroom. Learning activities involving the use of drama and music were used in the Learning Area of Life Orientation classes within grades 8, 9, 10 and 11. The design of the lessons positioned learners in a social context that encouraged the exploration and acceptance of learner diversity by engaging them in the creative arts. The aim was to investigate the extent to which using drama and music in integrated classrooms would increase learner engagement and improve their learning.

The findings of the case study reported in this dissertation suggest that some learners tend to benefit more from the use of certain methodologies (music and drama) than others. This implies that further studies beyond this single case study are needed to establish the value of using such methodologies to promote learning. However, while limited to a small case study of one school, the findings do offer significant lessons for enhancing learning among diverse learners in integrated schools and classrooms. The use of creative arts as teaching methods could possibly offer teachers in integrated schools a medium for opening dialogue and communication with and among learners from diverse social and educational backgrounds, a task most newly integrated schools are still grappling with. The findings of the study also have implications for further research involving bigger samples of schools and learners to investigate the extent to which the use of these methods in teaching content would increase learner engagement and improve learning.

CONTENTS

DECLARATION

Unless otherwise acknowledged in the text, this dissertation is an original work

by the author and has not been submitted before for any other degree or

examination in any other university.
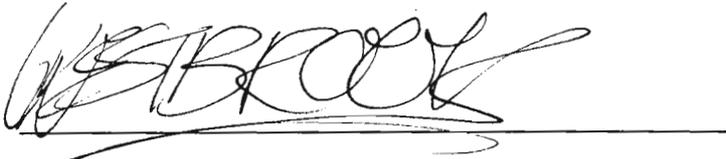
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The Fisher Family

SUPERVISOR APPROVAL

I, Relebohile Moletsane, accept and approve the submission of this dissertation, "an investigation into the use of the creative arts to support learning in a diverse classroom: A case study of a Durban School".

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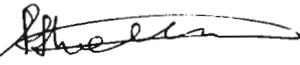
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CHAPTER ONE

Introduction of the Study

1.1 Introduction

The research reported in this dissertation investigated, through a case study, the use of the creative arts as emotional pedagogies and alternative teaching strategies that promoted learning in integrated classrooms in a high school for girls in the greater Durban area. The study aimed to explore the extent to which these methodologies would improve diverse learner engagement and improve their learning. This chapter introduces the study, its rationale and purpose, and identifies the research questions.

1.1.1 Background

As Jonathan Jansen (2001) points out, a change occurred in the South African educational system on 2 February 1990. This change was in accordance with President F.W. De Klerk's announcement of the unbanning of the liberation organisations, the release of political prisoners and a movement towards the first nonracial, democratic election of April 1994. This announcement was a direct challenge and disruption of the state schooling of the 1970's and 1980's. The ideologies of these schools only supported the policy player of an Apartheid State within South African education.

In contrast, educators in post-apartheid South Africa face a number of challenges in their personal and professional lives. Personally, they have had to adapt to the socio-political changes and problems of post 1994. Proliferations of educational policy mandates have been imposed on schools and teachers to be interpreted and implemented. These policies have a direct impact on educators as professionals. Critics have argued that this has often happened without adequate training and without consideration of the local contexts within which teachers' work and learners learn (e.g., Jansen, 1998). To illustrate, the White Paper of 1995, which mandated the racial and cultural integration of schools. Again, very little or inadequate training has been provided to cope with the new learner population in previously racially segregated schools. As a result, most teachers struggle to offer equal educational opportunities for all the learners as mandated by law. Thus, some learners, particularly the 'newcomers' (African and Coloured learners) in these schools continue to fail, while others drop out.

To address the above, in 1997, the National Commission on Special Needs Education and Training (NCSNETT) and the National Committee on Education Support Services (NCESS) reports identified a number of social and academic factors as barriers to learning among most learners in South African schools. These include poverty, HIV / AIDS, race, gender, ability, racial demographics etcetera. According to these reports, the challenge is for teachers to help learners overcome these barriers and effectively teach in an integrated classroom. The most controversial among these factors has been that of

disability. Historically, special needs education is a domain where the impact of apartheid remains most evident. Here, the segregation of learners on the basis of race was extended to incorporate segregation on the basis of disability. Special schools in the apartheid era were organised according to two segregation criteria - race and disability. In accordance with apartheid policy, schools that accommodated White disabled learners were extremely well resourced, whilst the few schools for African disabled learners were under-resourced. Thus, the diversity of learners was widened with the implementation of divergent educational systems.

In response, the White Paper 6 of 2001 introduced plans to address these barriers to learning and improve the quality of education across all schools. Through an inclusive education system, this was aimed at providing for the learners' constitutional right to access to basic education and to attend a school in their own neighborhood. White Paper 6 identifies the aims of an inclusive education and training system to:

- Acknowledge that all children and youth can learn and that all children and youth need support

- Enable education structures, systems and learning methodologies to meet the needs of all learners.

- Acknowledge and respect differences in learners, whether due to age, gender, ethnicity, language, class, disability, HIV or other infectious diseases.

- Go beyond formal schooling and acknowledge that learning also occurs in the home and community, and within formal and informal settings and structures.

- Change attitudes, behaviour, teaching methods, curricula and environment to meet the needs of all learners.

- Maximise the participation of all learners in the culture and the curriculum of educational institutions and uncovering and minimising barriers to learning (White Paper 6, 2001).

According to White Paper 6 (2001), within the classroom, teaching needs to cater for negative attitudes to the stereotyping of differences, an inflexible curriculum, inappropriate languages or language of learning and teaching, inappropriate communication, inadequate policies and legislation, the non-recognition and non-involvement of parents, and inefficiently trained educators.

1.1.2 Problem Statement

As outlined in the NCSNET and NCESS reports, one of the barriers to learning for many learners in South African schools is their racial and cultural identity. Learners tend to experience difficulties within integrated classrooms. The racial integration of schools without committed teacher training has had a detrimental impact on the learning process. As the two reports state, "negative and harmful attitudes toward those learners who are challenged due to extrinsic reasons, remain a critical barrier to the learning and development' (NCSNET & NCESS, 1997: 15). To illustrate, multiple learner characteristics exist within the integrated

classroom. These include racial, social and cultural differences, different backgrounds and social experiences such as violence, abuse and poverty, and diverse learner abilities that require different ways of teaching and learning,. 'Ordinary need' learners, or those learners' who experience no problem in internalising classroom pedagogy, label those learners who require special educational assistance due to extrinsic difficulties. Consequently, the latter are isolated and segregated. Forcing diverse learners with these multiple characteristics to cooperate in an integrated classroom environment has proved difficult.

The NCSNETT and NCESS found that successful integration of the classroom was hindered by the inflexibility of the curriculum. This means that the style and pace of lessons discriminated against those learners requiring special educational assistance. The material covered in a lesson and the manner by which it is verbalised to the learners, tends to only accommodate those learners who learn quickly (learners with 'ordinary needs'). The style in which the teacher verbalises concepts in the lesson does not include those learners who require special educational assistance. Assessment processes are inflexible and designed to assess the amount of knowledge in the syllabus and not the understanding of concepts in the syllabus. Thus, the pace in which material is included in the curriculum serves to alienate those learners who require special educational assistance.

In addition, language was also identified as prohibiting appropriate learning and development among diverse learners in integrated classrooms. Using English as the medium of instruction where it is a second language for many of the learners is a critical barrier to the appropriate learning and development of the learners. Through language, the learner internalises the material covered in class into his/her conscious thought processes (Bukatko & Daehler, 1995). Therefore, only once this internalisation has occurred will learning occur. Thus, this study was based on the premise that verbal language is a secondary means by which learning occurs and that learners first develop through exploring their emotions. To this effect, body language is a commonality among diverse cultures. Furthermore the emotional responses explored through the body are exhibited among diverse cultures. Thus, this study involved an intervention, which used the creative arts (drama and music) to investigate the extent to which the use of these as alternative teaching and learning methods would improve their engagement in learning and increase their performance.

Furthermore, a lack of parental recognition and support results in schools not operating as a cohesive learning institution. For a school to operate effectively, an active involvement of parents and the community is of vital necessity. In most schools, this involvement is discouraged and the parents/communities are isolated from the schooling lives of the learners (NCSNET&NCESS, 1997: 14). In addition, the learners do not enter the school as fully functioning equals as their emotional needs, fostered in the community, are divorced from their

intellectual needs, fostered in the school. Thus, the school does not integrate the learners' school environment with their home environment. Therefore, not only does the school need to encourage the development of the teachers; it also needs to encourage the participation of the outside community. Through the methods of the creative arts, this research project aimed to explore community values, the emotions associated to these values, and consequently through these, to develop democratic learning within the classroom environment and inclusive of all learners' needs.

Scarce resources exist in the present-day classroom. In a country that promotes democracy and equal opportunities, it is imperative to reconcile learner division and provide equality of education for all by identifying alternative resources. Including all learners within the learning process is a pre-requisite for this democratic environment to exist. One such strategy involves the use of emotional pedagogies (Boler, 1999). According to Boler (1999), emotions shape classroom interactions. For this reason, they are a primary site of social control that shapes learners values, beliefs, as well as who and what they become. A study of emotions requires sensitive awareness to differences in culture, social class, gender and race. Emotional rules are challenged and emotions are disciplined as part of the learners' cognitive and ethical inquiry into education.

Thus, the quality of life of learners is challenged and action is taken towards freedom and social justice. Furthermore, different cultures apply different norms

and values with respect to emotional rules and expression. Exploring these disparities would reclaim each and every learner into the methodology of the classroom. It is the contention of this dissertation that exploring emotions in the classroom (utilising emotional pedagogies) is essential for enhancing racial and cultural integration in South African schools and for providing quality education for all learners regardless of their background or identity.

The above problems for educators and learners alike would require intensive retraining of in-service teachers in alternative teaching methodologies and resources that would address the needs of all learners in integrated classrooms. This dissertation investigated the use of the creative arts, particularly drama and music to bring about emotional engagement and consequently promote learning in the integrated classrooms in a Durban high school for girls.

1.2 The Rationale for the Study

Octavia Butler (1997) wrote in her fictional book, "Your people contain incredible potential, but they die without using much of it." (an alien's words to an earthling woman saved after the destruction of the earth) (quoted in Boler, 1999: xiii). Through these words it is implied that the human race does not develop or utilise a great deal of their intellect. Learners go through their life with a hidden . potentiality. To address this, Boler (1999), suggests the utilisation of emotions (emotional pedagogy) within the practice of teaching and, consequently, learning. According to her, emotions play a primary role in shaping perceptions of

ourselves, our selection of what we pay attention to, and our values that in turn determine what seems important to explore. It is for this reason that emotions cannot be perceived as being separate from rational or intellectual growth. Rather, emotions can propel learners toward individual growth by interacting within a democratic context. Boler (1999: xiii) goes on further to argue, "a study of emotions requires acute attention to differences in culture...each culture reflects their own internal norms and values with respect to emotional rules and expression."

It is the contention of this dissertation that learning situations that utilise the emotional intelligence of the learners through experiencing classroom pedagogy on the concrete level will create a classroom environment that is representative of diverse cultural backgrounds. Once learners are placed in a classroom setting where they display dual and often conflicting emotions they can learn to understand and accept learners from diverse social backgrounds. Hence emotional pedagogies would create an inclusive education that OBE and the White Paper 6 advocate.

This research project was premised on the assumption that emotional pedagogies would reduce the problems facing both educators and learners alike as a response to educational policies. Furthermore, the diversity of learners, inflexibility of classroom strategies and the social life of the learner outside the classroom would be acknowledged and mediated. In a country that promotes

democracy and equal opportunity, it is imperative to reconcile learner division and provide equality of education for all. Including all learners within the learning process is a pre-requisite for this democratic environment to exist.

Moletsane (2000) in her article "Talking back to the masters: girls' writing about experiences of violence" examined the ways in which girls, who are victims of violence, are able to make an emotional construction through articulated writing about these experiences. According to Moletsane, writing about these traumatic experiences, facilitated a sense of 'safety' as the learners were distanced from face-to-face confrontation with peers and teachers. The learner is empowered through these emotional connections that transcend learner cultural, historical and social variations – differences that caused discrimination in the past South African context. Thus, the emotional pedagogy of writing served to ensure equity in meaning-making.

However, Stein (1999) demonstrated the limits of language in the representation of emotions. She concluded that learner drawings and writings are complex 'signs' of emotional feelings about their present disposition in society. Stein writes about the 'interested action' of the drawer who is drawing from a personalised and emotional viewpoint. According to her, these drawings transcend the 'sayable'. The 'sayable' is censored and constructed by family, community, institutional and political structures. Through drawings the individual is separated from this censorship and able to articulate the 'unsayable'. Thus,

through writing or drawing the learner is alienated from the spoken text and offers
a different semiotic representation. Meaning-making is facilitated in the
classroom.

The above theorists argue that an emotional involvement is essential for positive
education to occur. Moletsane and Stein have argued that an emotional usage is
manipulated through writing and drawing – activities that rely on the concrete. By
integrating emotional pedagogy into the classroom curriculum, educators provide
learners with an engaging means for creativity, establishing context, and making
inter-personal connections. Emotional pedagogy can be used across the
curriculum, allowing for creativity, variety, and integration. Their research argues
that meaning is created through emotions, which play a primary role in
intellectual and social development. Therefore, one needs to ensure the
workability of classroom methodologies by utilising the emotional involvement of
all learners. It is for these reasons that this study utilised two creative art
methodologies, drama and music, which involved the psyche and soma (mind
and body) of all learners, and consequently create an emotional pedagogy within
the classroom. As the above illustrates, the creative arts open a fresh self-
understanding, understanding of others and modification or reinforcement of
behaviour. Through the methods of the creative arts like drama, creative writing,
art and music, emotions are exposed among diverse learners and used to
improve their participation and success in learning.

1.3 Focus of the Research

The research reported in this dissertation investigated, through a case study, the use of the creative arts as emotional pedagogies, and alternative teaching strategies that promoted learning in the classroom. Creative art methodologies of drama and music were used in several lessons in the Learning Area of Life Orientation in grades 8, 9, 10 and 11. The design of the lessons positioned learners in a social context that encouraged the exploration and acceptance of learner diversity by engaging them in music and drama activities to explore the topics. The phase organisers or themes being addressed within the lessons were culture and society, personal development and empowerment. The intervention envisaged that the learners would cultivate skills, attitudes and values that promoted positive relations in diverse families, groups and communities. Furthermore, respecting the rights of others to hold personal beliefs and values would develop. Learners would apply their knowledge to reflect upon and engage critically with art experiences and works. Stemming from this, learners would use the creative process of art culture to develop and apply social skills through being involved in the decision-making process. In addition, skills such as collecting, analysing and organising information would come from the perspectives of the entire class instead of the learner values from one cultural disposition. Essentially, the purpose of the lessons was to engage learner emotions through the creative arts, in order to improve learner engagement in the teaching and learning process. Thus, it investigated the extent to which learning for diverse learners was improved through the use of

exploring the subject in the concrete through drama and music. Four research questions formed the focus of the study:

- What are the barriers to learning for the diverse learners in the various classrooms?

- What role can the creative arts (music, drama) play in addressing these barriers to learning?

- What role can the creative arts play in enhancing personal and inter-personal understanding within a diverse classroom?

- How do diverse learners experience and view the use of the creative arts as a teaching strategy?

The intent of this project was not to recriminate against the problems facing education due to the integration of schools. Instead, the intention was to investigate the extent to which the use of the creative arts and emotional pedagogy as alternative teaching strategies would enhance learner engagement and performance among diverse learners.

1.4 Outline of the Report

This chapter has introduced the study, outlined its rationale, focus and purpose, and identified the research questions. Chapter Two reviews literature related to the education of diverse learners. In particular, literature related to the use of emotional pedagogies involving the creative arts (such as drama and music) will be reviewed. In addition, the arts of drawing and creative writing will be

discussed as further evidence of the creative arts in supporting learner and teacher engagement in the classroom. Chapter Three presents the research design and methodology employed in the research project. An overview of the findings will be outlined in Chapter Four. In conclusion, Chapter Five will provide an analysis of the results, suggestions for exploring the creative arts in a diverse classroom setting, and the implications for creating a democratic classroom environment that responds to diverse learners' needs; and for further research.

CHAPTER TWO

Literature Review

2.1 Introduction

This chapter reviews literature related to the ways in which classrooms, locally and internationally, successfully engage diverse learners in the teaching and learning process. The various curricular and pedagogical interventions and their impact on the learning of diverse learners will be examined. Chapter One argued that a transformation was needed in the post-apartheid classroom to include all learners in the learning process and subsequently validate the aspirations of Curriculum 2005, the White Papers of 1995 and White Paper 6. Furthermore, Chapter One suggested that the creative arts, that utilise emotional pedagogy, are a possible alternative methodology for realising the competences of a diverse classroom population, and for maximising the participation of all in the culture and the curriculum of educational institutions and uncovering the barriers to learning (White Paper 6, 2001).

The thesis of this report is premised on the notion that all learners, regardless of cultural upbringing, embody emotions. Boler (1999) ascertains that meaning and understanding are created through emotional pedagogy; and that emotions perform a primary role in intellectual and social development. Based on this premise, this research project aimed to bring these emotions to the forefront through the creative arts and to explore emotions as a vehicle to educate diverse

learners through self-understanding and the understanding of other learners. Literature from the disciplines of Education, Psychology and Sociology was reviewed as evidence for this assumption. The dissertation argues that the utilisation of classroom methodologies that encompass the emotional involvement of all learners will ensure an effective learning environment in a diverse classroom setting. The literature review will address the following questions:

- What factors act as barriers to effective learning in diverse classrooms?
- What role can the creative arts play in addressing these barriers to learning?

In particular, the chapter will examine the concept of emotional pedagogy and its role in improving learning in diverse classrooms. The chapter will conclude with an examination of the various conceptual and theoretical frameworks employed to inform data collection and analysis in the study.

2.2 Barriers to Learning

This section explores specific barriers that have been identified as preventing successful learning in the post-apartheid classroom of South Africa. Within the integrated classroom, the inflexibility of the curriculum has been identified as not supporting the needs of diverse learners and their teachers in integrated classrooms. In addition, learner and teacher characteristics have been found to impact either positively or negatively on learning in these integrated classrooms.

2.2.1 Learner Characteristics

Moletsane (1999) maintains that learners in the integrated classroom are unique. Each learner brings to the classroom prior learning, different intelligence, varying languages and learning styles. In the majority of the classrooms different cultures, religions, socio-economic status, abilities or disabilities, genders and group memberships co-exist. It is within this context that teachers and schools are required to provide quality and equitable education for the multiple identities represented in the classroom, a task many teachers who trained prior to 1994 were not prepared for.

In response to these characteristics, in March 1997, the then Deputy Director-General of education in South Africa, Dr. Chabani Manganyi, presented a guide to the development for Curriculum 2005. He identified several barriers to learning. As a pivotal starting point he ascertained that in the past, during a segregated education system, the curriculum perpetuated race, class, gender and ethnic division, rather than common citizenship and nationhood (cited in http://www.polity.org.za, 1997). Curriculum 2005, whose primary task is to establish a just and equitable education, which is relevant, of high quality and is accessible to all learners, irrespective of race, colour, gender, age, religion, ability or language, was introduced. An important principle of Curriculum 2005 is its learner-centeredness. However, several barriers to learning continue to exist and to prohibit this learner-centredness.

Since 1994, a reaction by the democratic government to address issues of learner empowerment and participation in the education sector has given way to a succession of key policy documents: The White Paper on Education and Training (1995); The South African Schools Act (1996); The White Paper on an Integrated National Disability Strategy of the Government of National Unity (1997); The Report of the National Commission on Special Needs in Education and Training (NCSNET) and the National Committee on Education Support Services (NCESS); "Quality Education For All: Addressing Barriers to Learning and Development", (1997) and Education White Paper 6 Special Needs Education: *Building an Inclusive Education and Training System* (2001). These policies identify and aim to address the continuing inequalities in education. Due to disparate learner characteristics, teachers need to deal with complex dilemmas within the integrated classroom. Hall, Campher, and Smit (1999) argue that teachers need to be sensitive to these issues in the process of delivering the curriculum in a way that is relevant to the diverse needs of their learners. This situation often creates stress for the teachers who require concrete advice on handling a diverse classroom population in which trial and error strategies lead to more confusion, conflict and stress (ibid).

2.2.2 Barriers in the System

Not only do learner characteristics present barriers to learning in many classrooms in South Africa, factors within the school system can also act as

barriers to learning. To illustrate, the National Audit of Special School Provision in South Africa (2001) identifies the system as establishing barriers to learning through the methodologies employed within the diverse classroom, which tend to prohibit active participation within the diverse classroom. White Paper 6 identified the curriculum as presenting significant barriers to learning for learners in both special and 'ordinary' schools (White Paper 6, 2001). These barriers include the content (i.e. what is taught), the language or medium of instruction, how the classroom is organised and managed, how learning is assessed, the learning materials and equipment that is used, the pace of teaching and the time available to complete the curriculum, and the methods and process used in teaching.

Thus, many schools and teachers do not adequately address the intrinsic (within the learners) and extrinsic (in the system) barriers to learning faced by their learners. In sum, factors that reside within the learner's identity, for example race, class, gender, language, economic status and geographic location, and those that reside within the school, for example teacher qualifications, teaching resources, culture and climate of the school; need to be addressed within the diverse classroom. This dissertation argues that if schools want to reduce the rate of exclusion they must develop procedures and an organisational culture that regards the incorporation of learners into decision-making as routine and justifiable (Blyth et al, 1996). In addition, the learner-centeredness proposed in this dissertation and in South Africa's Curriculum 2005 is strengthened by the

incorporation of an emotional pedagogy that utilises the creative arts as a teaching strategy.

2.3 Role of Creative Arts in Addressing Barriers to Learning

In 1997, according to Dr. Manganyi, within Curriculum 2005 and outcomes-Based Education, all learners are to be included in the learning process (cited in http://www.polity.org.za, 1997). The integration of all learners would encourage democratic beliefs, values and norms. But how would the teacher promote such idealistic notions? Furthermore, how would diverse learners be actively involved in this self-discovery process? This dissertation asserts that one way of responding to these questions is to implement learning programmes that utilise what Megan Boler (1999) has called emotional pedagogy. As discussed in the previous chapter, according to Boler, emotions play a primary role in shaping perceptions of ourselves, our selection of what we pay attention to, and our values that in turn determine what seems important to explore. It is for this reason that emotions cannot be perceived as being separate from rational or intellectual growth in the classroom. Rather, emotions can propel learners toward individual growth by interacting within a democratic context.

Thus, it is the contention of this dissertation that learning situations that utilise the emotional intelligence of the learners through experiencing classroom pedagogy through experiential learning will create a classroom environment that is representative of diverse cultural backgrounds. Once learners are placed in a

classroom setting where they display dual and often conflicting emotions they can learn to understand and accept learners from diverse social backgrounds. Hence emotional pedagogies would create an inclusive education that OBE and the White Paper 6 advocate. In this study, the creative arts, particularly music and drama, were identified as a strategy for achieving this goal. Local and international research related to the use of drama, music, creative writing and art as evidence for the provision of this emotional stimulus will be reviewed below.

2.3.1 Drama as an Emotional Pedagogy

The drama theorist, van Ments (1991) maintains that in the classroom, through role-playing, an opportunity is provided for experiencing personal functions allocated by social position. Furthermore, he states that a role is a way of expressing group norms and the social pressures acting on the individual. These roles, which are determined by the social context, are in accordance with the learners' surroundings (cited in O'Toole, 1992). O'Toole (1992) further states that the fusion of emotion and purpose in characters realising their goals and tension is a form of art. Thus, providing learners with the opportunity to express their social position through creative dramatic roles; social diversity is explored, acknowledged and understood.

In Canada, the drama and educational theorist, Dorothy Heathcote (1984) would use these roles within "role-play" to enable the learner to acquire knowledge in the classroom. This knowledge is internalised within the learner, thus, a change

in the learner's behavior would occur. According to Heathcote (ibid), the importance of role-playing in education is due to three inter-related principles. Firstly, an internalisation of the material covered in the classroom occurs within the learner. This is due to the fact that the learner experiences the material from a concrete perspective. Secondly, through role-playing the learner would undergo a process of identification, as they would experience the material covered more thoroughly through their imagination. Thirdly, the learner would relive the material without going through the actual experience. For example, the teacher could explore issues of violence within the classroom without the learners physically using violent means. In this context, the learner would however experience the emotions attached to the scenario at a concrete level. In sum, according to Heathcote (1984) drama is no longer a 're-told' story in the classroom, but a "re-enactment" of real life situations that would enhance lessons.

According to O'Tool (1992), Goleman (1995, 1996, 2000), Boler (1999) and Dayton (1994), this form of education would be viable within the integrated classroom, as emotions are of a universal nature. Thus, within an integrated class emotions would be explored to facilitate learning, development and inter-personal understanding. Allowing other class members the opportunity of seeing their disposition through role-reversal reinforces this inter-personal understanding. O'Tool (1992: 132) stresses the importance of this role-reversal:

> Role-reversal is used to broaden people's repertoire of behaviour and to help them gain insight into others behaviour...Role-reversal, therefore,

give people the opportunity to try out behaviour before mistakes are made in real life situations.

In this context, the inclusion of emotional responses from the learners obtained through the creative art of drama: through role-play and role-reversal, transforms into a holistic understanding of the dispositions of their fellow classmates. Subsequently, an interpersonal understanding and acceptance assumes within the diverse classroom.

To illustrate how this might work in practice, Pillay, a drama teacher at the then University of Durban -Westville, directed a play entitled 'Moments'. A second year student had the following to say about the production:

> *Taking part in 'Moments' was the greatest moment for me. It was a chance when the cast had a chance to grow close to each other, a time we began working as one unit, a time when we no longer had individual thoughts but a time when we all thought alike* (cited in Pillay, 1998:56).

Pillay argues that the creative teacher is not confined to the merely academic. Rather, the teacher is concerned with a holistic education, which will foster a global outlook in the learner. The teacher is attempting to make education contiguous with life. Education in post-apartheid South Africa acknowledges and includes all learners from diverse social backgrounds. Receiving their cultural experiences and sharing these experiences educate learners to think and feel as one unit.

In her MA dissertation, "Learning By Doing: Using Drama-in-Education as a teaching methodology..." Van Pletsen (2002) substantiates the potential benefits of using Drama-in-Education (DIE) as a methodology within the Language, Literacy and Communication (LLC) learning area of Outcome-based-education (OBE). She defines DIE, by primarily employing the assumptions of the drama theorists, Dorothy Heathcote and Gavin Bolton who argue for the feasibility of DIE in the classroom. According to Heathcote and Bolton the experiential learning that inform DIE, correlate to the principles of educational critical pedagogy (cited in Van Pletsen, 2002). Van Pletsen (2002) establishes that the use of DIE as a methodology would encourage the learners to develop one of the outcomes of OBE – namely 'critical and creative thinking skills'.

Van Pletsen presents a case study of schools in which DIE might be used as a methodology in the LLC learning area at Grade 8 level in Kwa-Zulu Natal (KZN) schools. Several schools in KZN were given copies of an Illustrated Learning Programme (ILP), which assisted teachers in the implementation phase of OBE in 2001. Van Pletsen's dissertation attempts to analyse the extent to which the methodologies of DIE are evident in the ILP, make suggestions as to how DIE could be employed in the ILP, and assesses the extent to which the teachers had been prepared to use role-play by the ILP material given to them. Her conclusions encourage the use of DIE within the LLC learning area of OBE.

Charlyn Wessels Dyers, a lecturer in the Department of English at the University of Western Cape in her article, "Drama Training for Language learners: A necessity, not an option", states:

> It is hoped that our new education authorities will give drama in education the status that it deservers so that our classrooms can be transformed into vital, vibrant areas of learning through involvement and experience (cited in Van Pletsen, 2002:176).

Van Pletsen's dissertation proposes that the use of DIE would not only enable teachers to realise the educational ideals advocated by OBE, but also serve to evade some of the potential weakness in the implementation of Curriculum 2005.

In sum, dramatic activities help to bring emotions to the fore through active experimentation of role-play and role-reversal. Through the fusion of emotions and purpose in characterisation, the knowledge of other classmates is realised and a change in the learner's behaviour would occur through identification and imagination. Consequently a development of inter-personal understanding would occur within the integrated classroom. It is for these reasons that this dissertation used the creative arts, mainly drama and music, to create opportunities for experiential learning that would result in increased engagement in learning activities as well as in improved learning among the diverse learners in the school.

This study aimed to investigate the extent to which the use of dramatic activities would produce the above results among a diverse learner population.

2.3.2 Music as an Emotional Pedagogy

Campbell (1997:10) argues that music embodies a 'universal language' and that

this is due to the fact that all individuals, regardless of their cultural background,

construct an emotional connection to music. He states:

> ...the world is inherently musical. Cutting across all ages, sexes, races,
> and nationalities, music is a language with universal components...Music
> rises above all income levels, social classes, and educational
> achievements.

Thus, he goes on to assert:

> [i]n my book, Introduction to the Musical Brain, I wholeheartedly endorse
> the belief that the more stimulation a child receives through music,
> movement, and the arts, the more intelligent she or he will turn out
> (p.179).

Ardley (1986) concurs that, "each culture has its own type of melody and each

sounds very different from the others. The reason is that each kind of music uses

different scales of notes to create melody." (p. 50). In South Africa, each culture

has developed a different kind of music, mainly because the cultures were

separated during the apartheid era. For example, African learners from an

Umlazi township would be separated from Indian learners in the Chesterville

area. Similarly, Coloured learners from the Wentworth area would be divided

from White learners in the Kloof area. Consequently, diverse music was

practiced in different areas. As such:

> African music has one special feature and that is its use of rhythm and
> beat, which is more highly developed than in any traditional music in the
> world (Ardley, 1986:58).

Ardley (1986) goes on further to argue that India is one of the cultures that posses their own kind of music. To illustrate, he notes, "the music is played or sung so that single lines of notes follow one another to create melodies (Ardley, 1986: 50). Music originating from Europe "is put together in much more complicated ways than most ethnic or folk music" (Ardley, 1986: 60). Within an integrated classroom the above music traditions need to be recognised and explored. Consequently, this exploration is acknowledged and respected among diverse learners. Furthermore, an emotional connection to the subject by all learners is constructed through exploring the pedagogy in the concrete level.

However, Ardley (1986) maintains that even though diverse music traditions can be explored within an integrated classroom to acknowledge the diverse learner population, certain learners will not achieve the emotive responses endorsed through music. Therefore, in this study, the researcher employed varying emotive stimulus within the classroom. Diverse methodologies, where the learners experienced the pedagogy in the concrete and emotive: either through drama or music needed to be employed to reach the diverse learner population.

This study aimed to develop personal and inter-personal understanding within a diverse classroom by employing emotional pedagogy from the creative arts. Active experimentation through characterisation of role-play and role-reversal provided by dramatic activities, measured inter-personal understanding in a diverse classroom. Similarly, different cultures through the universal language of

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music were employed in which the learners 'sang' emotionally and shared their cultural experiences with diverse classmates. One of these emotive methodologies would access learner cognisance within the integrated classroom and include all learners in the education process.

While this dissertation reports on the use of music and drama as emotional pedagogies that can be used in the classroom to address barriers to learning and to enhance personal and interpersonal understanding, it is important to review literature related to other methods: Creative Writing and Art.

2.3.3 Creative Writing as an Emotional Pedagogy

In the United States the Education Theorist, Faragher (1995), is of the opinion that learners interact emotionally to the task of writing rather than as markers of their linguistic capabilities. Faragher based her assumptions on Vygotsky's perspective that three forms of regulation occur within the individual whilst reading and writing: Object-regulation occurs when the environment controls the person; other-regulation occurs when another individual controls the individual, and self-regulation occurs when speech is used to control one self and others. According to Foley (1991) mature learners represent developed linguistic abilities and have achieved self-regulation. Foley (1991) argues that the ability to formulate thoughts in writing is the result of coming to self-regulation via other learners and object-regulation (cited in Faragher, 1995). Analysing written text characterises the mental activity of the writer, the moving of thoughts in the brain

through inner speech and, ultimately, to their transformation of literary discourse. The words, the metaphors and idiosyncratic expressions give the reader an indication of the writers' cognitive state in the task of their level of regulation.

In terms of the Vygotskyan notion of the writers' state in the task; the writers have achieved a level of consciousness that has enabled them to tell arguments based on the direct experience of writing. Moletsane (2000) also examines the role of writing in which girls, who are victims of violence, are able to make an emotional construction through articulated writing about these experiences. Furthermore, an opportunity is created in which the learner responds creatively to the pedagogy and allows an entrance into their world. The findings of Faragher are suggested within this research project, which argues that the ingraining of self-regulation through emotive creative writing tasks; is conducive to the methodologies of an integrated classroom which enables inter-personal learner understanding.

2.3.4 Art as an Emotional Pedagogy

The sociologist, McFee (1961) maintains that an individual culture is explored through the arts. Artwork, she asserts, maintains the concepts of reality, the reality of culture, its organisation and role (cited in Kellogg, 1970). It has been argued that post-apartheid South Africa needs to re-examine the notion of culture before a democratic environment is to truly exist.

Pippa Stein (1999) argues that the visual and written narrative text presents a set of relations to the semiotic mode. However, Stein demonstrates the limits of language in the representation of states of feelings and the importance of drawings as a mode of meaning making. Certain relations are 'unthinkable' and 'unsayable' within cultural forms, and therefore, are in need of a visual examination. Stein ascertains, "what constitutes the 'sayable' for each individual is constructed by family, community, institutional and political structures" (Stein, 1999: 79). She focuses her analysis with the theme of cannibals and selects three learner stories and their drawings as her sample. She compares the visual representation of the cannibal drawing in relation to different text, to find that all three representations of cannibals are examples of texts in which learners have arranged their designs from a range of styles and artistic conventions. These styles and artistic conventions reflect their mythic and idealised past and their present world of popular style, culture and image system from the media. Thus, exploring drawings provides a platform in which learners from diverse cultures can communicate differences.

To illustrate, Jill Swart conducted research on the drawings of street children in Gauteng - Hillbrow. She focused her methodology on drawings as she supported the assumptions of Klepsch and Logie (1982) who argue that "children are able to convey in their own drawings thoughts and feelings they cannot possibly express in speech" (cited in Swart, 1990:7). Thus, children and those interacting with them, such as teachers and researchers, have discovered that

drawings are a valuable and critical resource for self-expression and communication. Swart obtained the drawings from street children in three different ways: spontaneous drawings, thematic drawings requested during informal interviews, and two formal thematic drawing sessions. Interviews supplemented thematic drawings whereas with spontaneous drawings the reverse was observed. Thematic drawings included 'Life at Home', 'Running Away', 'School', 'Smoking Glue', 'The Police', 'The Future', 'Good' and 'Bad'. These thematic drawings proved to be valuable tools. Firstly, a fresh insight was aroused into previously unexplored areas of street children's lives. Secondly, thematic drawings validated statements made previously in interviews. Thirdly, insight into the child's morality could be obtained.

Williams (1988) determines that the advantage of having children draw their own pictures is that their own experiences are reflected upon. These experiences are "unsayable", yet experienced emotively and provide a valuable resource for self-expression and communication (cited in Stein, 1999). This research project aimed to transcend language barriers through utilising the methods of drama and music. However, it is suggested that applying the method of creative writing and artwork is yet another valuable tool to employ in the classroom as it provides the learner with a sense of control as they can set boundaries of what they are willing to portray on paper. In addition, introducing creative writing and artwork into the classroom practice can provide the opportunity for the teacher and diverse learners to explore and reflect upon the world of fellow classmates.

2.4 Theoretical and Conceptual Framework

Data collection and analysis in this study were informed first by a critical social constructionist framework. Within a critical social constructionist framework, absolute knowledge is rejected and every result founded in the research is just one among many possible explanations of reality (Phillips & Jorgensen, 2002). Fundamentally, research of this nature aims to criticise unjust social conditions and contribute to an improvement of these circumstances through consequent debates. This study used creative art methodologies to investigate the disposition of diverse learners, and to increase learner understanding within a diverse classroom. Phillips and Jorgensen (2002) refer to social constructionist research as a 'modified ideology critique' as it retains the basic principle that people's worldviews are not always in line with reality, and that research should make better worldviews available. Therefore an important aim of this research was to unmask and define the taken-for-granted understanding that learners have internalised the classroom pedagogy by merely experiencing it from an objective viewpoint.

Second, the study utilises the concept of emotional pedagogy and Emotional Literacy and the use of the creative arts as teaching strategy within diverse classroom contexts.

2.4.1 Emotional Pedagogy

According to the educational theorist, Megan Boler (1999), emotions are a medium through which we internalise socially constructed ideologies. For the purposes of this dissertation, education may be defined as a site of critical inquiry and transformation, both of the self and of the culture (Boler, 1999), therefore, conducting classroom practice through the exploration of emotions could evoke social awareness. Sternberg and Ruzgis (1994) theorise emotions as private, natural, and an experience that is essentially located within the individual (cited in Boler, 1999). Consequently emotions are separated from the classroom environment and replaced with a language that is written or spoken. The language that transpires in the classroom is not transparent and self-explanatory. Subsequently, this dissertation aims at separating language from the construction of knowledge and enhancing classroom methodology with an emotional discourse.

Boler (1999) argues that multiculturalism can be achieved through the arts. Through being actively involved in semiotic empathy (i.e. role-playing) the performer recognises him or her self as implicated in the social force that could create an obstacle for democratic relationships to exist. Boler argues that emotions form the macrocosm of societal norms. Through the semiotic reading of other individuals and their own actions, the learner, through participating in emotional pedagogy, will accept responsibility of his or her standing in the wider South African society.

Pink Floyd's popular song consistently makes reference to injustices within society:

> We don't need no education
> We don't need no thought control.
> No dark sarcasm in the classroom,
> Teacher, leave those kids alone.
> Hey, teacher, leave those kids alone.
> -   Pink Floyd (cited in Boler, 1999).

Bob Marley's echoes these sentiments:

> We refuse to be
> What you want us to be
> We are what we are
> And that's the way it's goin' to be.
> You can't educate us, with no equal opportunity
> (Talkin' bout my freedom, people's freedom and liberty.)
> - Bob Marley (cited in Boler, 1999).

Through the above songs, "Babylon System," by Pink Floyd, and "Brick in the Wall", by Bob Marley, a refusal and resistance of "equal opportunity" that education provides is voiced. These artists recognise that education has not led to people's freedom and liberty. Marley's people include the colonised people of the African Diaspora. Marley's call for revolution is conveyed through the strong emotions of anger, empathy, hope, and joy, as he envisions a better world. Through Marley's songs the listener is invited to make a critical inquiry about how they "see the world." 'His people' can be equated to the people of South Africa who have to re-learn their freedom and liberty within post-apartheid South Africa.

These examples are meant as evidence that the relationship between a person and their educational experience is fraught with different emotions and histories.

Certain emotions are culturally classified as "natural," harmless and normal, while others are seen as outlaw forms of social control. It is the intention of this dissertation to break away from the social construction that the apartheid era has left on our learners. The research aimed to reacquaint learners with their own culture and explore, understand and accept other cultures through the emotional pedagogies that the creative arts provide.

Lev Semyonovich Vygotsky, a developmental psychologist, poses a further argument for the introduction of emotional exploration in the classroom. Vygotsky (cited in Cole, 1978) argues that other people, and the emotions they present, are the mediators for building an individual's perception of the life he or she interacts with in society. Vygotsky was a behavioral theorist who believed that an individual's overt actions were determined by a stimulus, and consequently they produced a response. This research asserts that a learner safely relates his or her emotions through the stimulus of creative art methodologies, hence, positively responds to the class pedagogy. Furthermore, through these creative art methodologies, the response of a diverse learner population could be reached, acknowledged, explored and evaluated.

The educational theorist, Stanley Greenspan (cited in Goleman, 1995) argues that society determines emotional rules and the expression of emotions. Emotions therefore are a site of oppression and a source of radical social and political resistance in which all individuals are not included within the forming of

opinions. Each culture reflects its own internal norms and values with respect to the 'emotional rules' that are displayed (Boler, 1999). Diverse cultural expression of emotions could create a culture of dissatisfaction among learners in the classroom if deprived of this opportunity of 'having their say'. Therefore, the power of emotional exploration in the classroom offers education the opportunity to reinterpret and become reflective. "...education is perceived as a process of futuring, or releasing persons to become different, of provoking persons to repair lacks and to take action to create themselves" (Greene, 1988:7). The educational theorist, Elizabeth Ellsworth argues:

> If you can talk to me in ways that show you understand that your knowledge of me, the world, and the 'Right thing to do' will always be partial, interested, and potentially oppressive to others, and if I can do the same, then we can work together on shaping and reshaping alliances for constructing circumstances in which students of difference can strive (Ellsworth, 1989:324).

Thus, it is the contention of this dissertation that bringing these emotions to the forefront through the creative arts (drama, music, art or creative writing); academic, social and emotional learning should be achieved in a diverse learning population.

2.4.2 Critical Pedagogy.

This study also utilises critical pedagogy. According to Freire (1970) critical pedagogy arose out of the neo-Marxist critical theory formed in the Frankfurt School during the early 1930's. Through critical theory, knowledgeable persons attain emancipation through the critique of society; consequently, they transform

society through active social actions (Ellsworth, 1989). Through critical pedagogy, oppressed members of society commit themselves to changing their oppressive circumstances, as there is a change in the way oppressed individuals' perceive societal hierarchies. According to Ellsworth (1989) there is a subsequent recognition of differences and the importance of many voices in the classroom. As individuals become aware of how social and political systems work they can identify themselves as agents of change. Freire (1970), an advocate of critical pedagogy, refers to this process as 'Conscientisation'. Freire (ibid) maintains that critical pedagogy empowers the learners into a reality in which they can be free from domination through an active participation in revolution.

Several studies reveal that the aim of critical pedagogy can be explored within the context of a diverse classroom by engaging the learner in the creative arts (Dayton, 1994; Heathcote, 1984; Boler, 1999; O'Tool, 1992). The classroom 'empowers' the learners' through their 'student voices', their 'dialogue' and their 'critical reflection'. Thus, a democratic participation is involved in the construction of knowledge within and among the learners. Hence, learner empowerment is achieved within the classroom through the practices and methods the teacher employs. The learners no longer perceive the teacher as the person who merely teaches. Instead, the teacher enters the classroom willing to be taught by the learners. Thus, teacher and learners' feed off each other for their personal growth. Learner 'dialogue' would be one of self-discovery, personal to their lives.

Transpiring from the 'dialogue' of the 'student voices' the teacher devises lessons that evoke 'critical thinking' within the learner through creative art methodologies. The teacher becomes a problem-posing educator and the learners are no longer the docile listeners but critical co-investigators in the construction of knowledge through an active dialogue with the teacher and fellow learners. According to Greene (1988) the content of the lessons, expand the learners thinking and are not presented as mere 'lectures' but 'problems' in which learner opinions dictate the lessons. Through critical pedagogy, the teacher "strives for the emergence of consciousness and a critical intervention of reality" (Freire, 1970 : 99). Therefore, education is the practice of emancipation, or freedom, as opposed to education as the practice of teacher domination.

Through critical pedagogy, learners' engage in a form of democratic learning through an experiential learning. Experiential learning is a process in which an experience is reflected upon, consequently, guidelines for new experiences assume. According to Marshall (1996 : 50) "... experiences are reflected upon, discussed, analysed and evaluated in the classroom". Therefore, critical pedagogy is an educational means that empowers the learners to free themselves through the understanding of a diverse classroom population and experiential learning.

In sum, critical pedagogy aims to empower the learner in the classroom through the 'student voice' of their 'dialogue'. This reflective 'dialogue' is achieved

through creative art methodologies. Subsequently the learner can 'critically reflect' on their environment and transform their environment through an active 'praxis'. Paulo Freire, within his book, 'Pedagogy of the Oppressed' (1970 : 81), states:

> Only dialogue, which requires critical thinking, is also capable of generating critical thinking. Without dialogue there is no communication and without communication there can be no true education.

Therefore, the communication that occurs through the creative arts would develop emotive democratic learning in a diverse classroom and achieve the outcomes of a critical pedagogy inquiry. This study aimed to bring an emotional pedagogy, consequently critical pedagogy into the development of the curriculum that caters for the needs of a diverse classroom.

2.4.3 Sociology Perspective

Sociologists of Education and authors writing in related disciplines (e.g. Patterson, 1968; Morrison & McIntyre, 1971; Parelius & Parelius, 1978) believe that schools are partially responsible for generational transfer of society's beliefs, modification of values, sentiments, knowledge and patterns of behaviour. This process is known as socialisation. The society of post-apartheid South Africa needs to go through drastic perception change. Modifications on the belief system, values, sentiments knowledge and patterns of behaviour need to be adopted to ensure a democratic society. Due to the fact that educational organisations are participant to societal maintenance and change, it stands to reason that they need to be active participants in this endeavour. This

dissertation argues that the emotive capabilities of creative art methodologies should inform curriculum development to support and contribute to the social reconstruction of post-apartheid South Africa teaching and learning.

2.4.4 Psychology Perspective

In the early 1980's, Howard Gardner of Harvard University wrote Frames of Mind in which he introduces the notion that we have multiple intelligences (cited in Bukatko & Daehler, 1995). The notion of multiple intelligences supports the learner-centeredness principles of South Africa's Curriculum 2005 and the international Children Act (1989) and the UN Convention on the Rights of the Child (1991). Gardner maintains that in addition to linguistic, logical-mathematical, spatial, and bodily-kinesthetic intelligences; we have interpersonal, intra-personal, and musical intelligences (Cited in Gardner, 1993). Employing these multiple intelligences in the classroom would ensure that all learners are actively involved within the learning process. Therefore, involving learners within creative art methods that expose interpersonal, intra-personal, musical, and body-kinesthetic intelligences, the multiplicity of a diverse classroom will be acknowledged and provided for.

Psychological theorist, Bruner (1996) argues that the mind is both constituted by and realised in the use of human culture. He argues further:

> knowing and communicating are in their nature highly
> interdependent...virtually inseparable...For however much the individual
> may seem to operate on his or her own in carrying out the quest for
> meanings, nobody can do it unaided by the cultures symbolic

systems...Culture provides the tools for organizing and understanding our worlds in communicable ways (cited in Carver & Scheir, 1996 : 441).

Based on these, this dissertation argues that the learner's world cannot be perceived as being separate from his or her culture. Instead they are inter-related aspects of the personality that contribute toward learning. It is suggested in this dissertation that the language of one's culture can be stimulated and brought to the forefront in the classroom through the creative arts. Therefore, learners from varying social backgrounds interact within the world of their classmates to produce an understanding of the classroom pedagogy.

In sum, the above theoretical frameworks support the need for perceptional change in post-apartheid South African society. A development from a narrow concept of personal cultural understanding to a more inclusive inter-personal understanding of South African diversity is addressed in this study. Furthermore, the significance emotions play on personal and inter-personal development within the classroom environment has been overviewed and acknowledged as a possible skill to access in a diverse classroom.

2.5 Conclusion

The literature reviewed in this chapter has argued that a crucial aspect to be addressed in a diverse classroom setting is the formation of learner-centeredness. A learner-centered approach is supported by international standards, both constitutionally and theoretically. The literature suggests that

learner-centeredness is established through creative art methodologies, such as drama, music, creative writing and art. Similarly, these creative art methodologies bring about an emotional pedagogy that supports learning within a diverse classroom. This study investigated the use of emotional pedagogy through the utilisation of the creative arts (music and drama), to enhance learner engagement and develop personal and inter-personal understanding within the diverse classroom.

Chapter Three will outline the research design and methodology employed in this research project to investigate the extent to which the creative arts: drama and music support learning in a diverse classroom.

CHAPTER THREE

Research Design and Methodology

3.1 Introduction

This study examined the extent to which the use of creative art methodologies effectively engaged diverse learners in the teaching and learning process at a girls' high school in Durban. Chapter Two reviewed related local and international literature and reasoned for a social constructivist framework that generated a critical inquiry amongst diverse South African learners. The chapter argued that through a learner-centered approach to teaching and learning, using the creative arts, such as drama, music, creative writing and art, diverse learners might be resourcefully engaged in learning. This chapter focuses on the research design, methodology and instruments used to address four research questions:

- What are the barriers to learning for the diverse learners in the various classrooms?

- What role can the creative arts (music, drama) play in addressing these barriers to learning?

- What role can the creative arts play in enhancing personal and inter-personal understanding within a diverse classroom?

- How do diverse learners experience and view the creative arts as a teaching strategy?

3.2 Research Design

A case study design was used in this study. The theme to be studied in this research project was, "an investigation into the use of the creative arts to support learning in a diverse classroom: A Case Study of a Durban School". The study sought to investigate how the utilisation of emotions through alternative teaching strategies, that include the creative arts, may address the learning needs of a diverse learner population. A rationale for adopting a case study approach is provided by Robert Stake (1994):

> Case study is not a methodological choice, but a choice of object to be studied...Case study is emphasized by some of us because it draws attention to the question of what specifically can be learned from the single case (cited in Denzin & Lincoln, 1994:11).

A case study design was preferred because of the descriptive and interpretive nature of the research project. The study described and interpreted the use of emotional pedagogy (Boler, 1999) through the creative arts adopted by the teacher, and how this might have addressed the diverse learning needs of learners in a Durban high school for girls. Bell concurs:

> The great strength of the case-study method is that it allows the researcher to concentrate on a specific instance or situation and to identify, or attempt to identify, the various interactive processes at work. These processes may remain hidden in a large-scale survey but may be crucial to the success or failure of systems (Bell, 1999:9).

The researcher was interested in discovering the formation of individual, not large-scale, knowledge attainment and the extent to which diverse learners receive and internalise knowledge from different creative art methodologies. The creative art methods employed within this study included drama and music.

Consequently, the research explored the diverse learner perceptions about these creative art methods within classrooms in a Durban school. According to De Vaus (2001), a case study methodology is appropriate to the researcher when it is necessary to understand parts of a case within the context of the whole. Within this investigation it was necessary to ascertain the role emotions play on the whole process of learning. For this reason the learning environment was not changed, rather teaching strategies in which emotive connections to the object under study were included. According to Davis (1991) a case study design is a method of learning about a complex instance through extensive description and contextual analysis (cited in Denzin & Lincoln, 1994). The product is an articulation of why the instance occurred as it did, and what may be important to explore in similar situations. Through this case study design the complexities of learning were analysed by introducing the emotional pedagogy capabilities of the creative arts in the classroom.

3.2.1 Research Methodology

A qualitative research methodology was employed in this research project to enable the researcher to address the research question: How can the use of the creative arts as an alternative teaching strategy address the learning needs of diverse learners in an integrated school context? The qualitative paradigm was chosen because as Denzin and Lincoln (1994:10) assert, "Qualitative research perspectives, or methods, are connected to cultural and interpretive studies". In addition, Vulliamy, Lewin and Stephens (1990) concur that qualitative research

sees human actions and institutions as social constructions created by people, rather than the product of external forces which mould individuals in ways that can be predicted following the canons of positivist social science enquiry. Crossley and Vulliamy (1996) see qualitative research as providing descriptions and accounts of the process of social interaction in natural settings; therefore, culture meanings and processes are emphasised, rather than variables, outcomes and products. Hence, through this research project the diversity of the learner population and the import they place on various emotive methodologies are examined. In addition, Mills (1959) argues that qualitative researchers think historically and structurally (cited in Crossley & Vulliamy, 1996). In an attempt to analyse the classroom structure within post-apartheid South Africa, a reflection on appropriate classroom methodologies is of value to ensure the involvement and success of diverse classrooms.

In sum, qualitative research is significant both socially and educationally because it evaluates authentic social and educational issues that are important to the public or the participants in the research project (Denzin & Lincoln, 1994; Vulliamy et al, 1990; Crossley & Vulliamy). Consequently, the participants benefit from gaining a better understanding of real issues affecting them. According to Mills (1956) the methodology addresses vital research questions and allows relevant and important issues to surface (cited in Burgess, 1985). According to Denzin and Lincoln (1994) qualitative research aims at being holistic: It looks at phenomenon as a whole unit, therefore valuable information is

not lost. The methodology allows the researcher to learn first hand about the social world and to get close to the data and to understand the definitions, concepts and meanings that participants attach to social situations (Burgess, 1985). Fundamentally, qualitative research can be an indispensable approach when the focus is on actual implementation of policies in school and thus assessing the points at which policy and practice converge and diverge (Vulliamy et al, 1990). These aims are of necessity when improving curriculum development and implementation. Within post-apartheid South Africa, an evaluation on appropriate classroom methodologies is a necessity to ensure the involvement and success of diverse classrooms.

3.3 Research Site

The research site was Maydon Girls' High School (a pseudonym), which is located in a formerly White suburb south of Durban. Accordingly, the school is a formerly White institution. As maintained by the principal of the school, "the doors opened to learners of diverse racial groups in 1992. Most other schools opened their doors to other races in 1990...but because of the AWB influence in this area we only did so in 1992" (Personal communication, September 29, 2003). However, by 2003, the learner population was 912: 73 White, 730 African, 18 Coloured and 91 Indian learners. In grade 12 there were 160 learners, while grade 11 comprised of 180 learners, grade 10 had 179, grade 9 had 175 learners and grade 8 had 210 learners. Learners resided within the Montclair, Chatsworth, Wentworth and Umlazi areas. The socio-economic

conditions of this area reflect a working class population. Many parents of the learners work as labourers within refineries around the areas or perform administrative tasks and commute to the city of Durban. The distinctive residential areas of the learners reflected the diversity of my research sample. Fundamentally, this particular school was selected for convenience as I was serving as a locum counselor in the year 2002.

3.3.1 Sampling

Classes at the school are streamed according to ability, from the highest achieving stream (A) to the lowest achievers (F). This is based on performance in previous class exams. For the purpose of this study the highest level (A) and the middle (C) were selected. Two Life Orientation / Guidance class groups (levels 'A' and 'C') from grades 8, 9, 10 and 11 were selected and investigated. Therefore, a total of eight classes were studied within this research project. Class sizes in these groups ranged from 27 to 35. The girls in the eight classes came from diverse cultural backgrounds. An average of two percent Coloured, 10 percent Indian, 80 percent African and eight percent White participated in the study.

3.4 Data Collection Methods

This research project took the form of a practical inquiry into the extent to which creative arts methodologies (drama and music) can be utilised to develop and use diverse learners' emotions so as to improve their participation and success in

learning. Robinson (1998) argues that a much-neglected reason for the limited contribution of research to the understanding and improvement of classroom methodology is the mismatch between research and practice. Thus, a practical inquiry into teaching strategies is needed. For this reason, a practical inquiry was undertaken to investigate the use of creative arts to improve teaching practice within diverse classrooms in the school.

Within this practical inquiry project, the researcher used creative art methodologies within the Life Orientation classrooms to try and engage diverse learners in the learning process. The aim was to facilitate an emotional connection and learning among diverse learners. The phase organiser being addressed within the lessons were culture and society, personal development and empowerment. The inquiry addressed the question: Do different creative art methodologies reach different learners, and consequently, include all learners within the task of learning? Creative art methodologies integrated the use of dramatic activities, which include music and drama.

Different data collection methods from different emotive teaching strategies were used to examine the extent to which the use of the creative arts supported learning in these classrooms. These included participant observation, unstructured interviews, and journals. According to Tellis (1997) the rationale for using multiple sources of data is the triangulation of evidence (cited in Robinson 1998). State (1995) argues that triangulation increases the reliability of the data

and the process of gathering it (cited in Denzin & Lincoln, 1994). In the context of data collection, triangulation serves to corroborate the gathered data from other sources. The need for triangulation arises from the ethical need to confirm the validity of the process. Thus, a triangulation of methods or employing multiple sources of data collection was employed to investigate the thesis of this dissertation that the creative arts support learning in a diverse classroom.

3.4.1 Participant Observation

The first data collection method used in this study was participant observation. As the teacher and counselor in the classes, I used the lessons to observe the different meanings the learners made from experiencing different creative art methodologies. These included role-play, role-reversal and music.

Eight classes (grades 8-11 and levels A and C) were observed and responses were documented in a journal whilst learners used the method of role-play, role-reversal and music as an alternative learning strategy. As a result, a total of 24 lessons were observed (See Appendix A for the lesson plans). Two facets were noted within the lessons; the role-player and audience engagement within the task. Learner engagement within these portfolios would consider if the role of the learner within the diverse classroom presented barriers to learning.

3.4.2 Unstructured Informal Interviews

Informal interviews were held with a sample of learners from the eight classes. Four questions formed the focus of the interview:

- What do you think about using methods like drama and music in learning?

- Do you think you benefited from my lessons in the past three units?

- Which creative art method (i.e. drama or music) did you enjoy most? Why?

- Would you recommend using these methods in other classrooms?

The interviews were audio taped and transcribed for analysis. Four learners from each of the eight classes (i.e. African, Coloured, Indian and White) were interviewed. Thus, a total of 32 learners formed the interview sample. The purpose of these interviews was to investigate learner assumptions about the role of the creative arts as an alternative learning strategy.

3.5 Data Analysis

Data analysis was continuous throughout the study. First, data obtained through participant observation of 24 lessons involved the examination of learners' engagement in the lesson. Second, data from interviews with selected learners from the classes were analysed.

The collected data obtained through participant observations and interviews at Maydon Girls' High School; informed the thesis of this report.

3.6 Limitations of a case Study

A great deal of time is used to prepare and conduct a case study design. Guba and Lincoln (1981) argue that too much time is taken to produce a case study and the product may be deemed as too lengthy, too detailed or too involved for policy-makers to read and utilise. Furthermore, case studies can oversimplify a situation, leading the reader to inaccurate conclusions on the status quo. Consequently, the design may entice the reader into thinking that case studies represent the whole of society, when in actual fact they are but a mere part. Within this study, the grades 8-11 and ability levels A and C at Maydon Girls' High cannot be assumed to represent all schools in KZN. However, understanding that particular instance within a case study design can provide a set of lessons for similar contexts.

MacDonald and Walker (1975) argue that there is a problem that the researcher becomes exceedingly involved in the issues under study. These assumptions were particularly relevant in this research, as the emotions of the researcher would influence the resultant mood created within the classroom. The researcher usually chooses issues that intrigue her. Therefore, within the role of emotions to internalise information, it is difficult to maintain an objective disposition. The learners would often adopt the researcher's frustration or interest in what was being explored. Due to this reason, case study designs might not be taken seriously as they might represent the researcher's own

perspective. To overcome this limitation to the case study design, multiple methods of data collection were employed to verify the research findings.

Within a case study approach it is problematic to establish meaning rather than location. This is due to the fact that it is fraught with possibilities of researcher bias and the over-generalisation of findings. The researcher, to counteract the above limitations, employed the argument of Bell (1999) who stipulates that an important criterion for judging the merit of a case study is the extent to which the details are sufficient and appropriate for the teacher working in a similar situation can relate his or her decision-making to that described in the case study. Thus, the reliability of the case study is more important than its generalisability. Consequently, well-prepared, small-scale studies may inform, illuminate and provide a basis for policy decisions within an institution.

3.7 Conclusion

A qualitative research methodology was used in this study to examine the role of the creative arts in supporting learning within diverse classrooms in a Durban high school. It is suggested that through the methodologies of the creative arts an emotional connection is constructed within the learner to actively and emotionally engage learners within the methodology of the classroom. Life Orientation / Guidance lessons from grade 8 to 11 and ability levels A and C were examined. Participant observations assessed the involvement of learners in a lesson that utilised creative art methodologies (role-play, role-reversal and

music). Significant themes were noted through informal unstructured interviews

that supported the premise of this dissertation.

Chapter four will outline the findings of the study.

CHAPTER FOUR

Findings from the Study

4.1   Introduction

This chapter presents and discusses the findings of the case study of a high

school for girls in the greater Durban area. The study investigated the extent to

which the use of the creative arts, as teaching and learning methodologies in this

racially and culturally integrated high school, might contribute towards actively

and effectively engaging diverse learners in the learning process and improve

inter- and intra-personal understanding among them. Chapter One suggested

that the creative arts might be used to facilitate learning by developing an

emotional connection through which disengaged learners are actively involved in

the teaching and learning process (O'Toole, 1992; Goleman, 1995, 1996, 2000;

Boler, 1999; Dayton, 1994; Moletsane, 2000; Swart, 1990; Campbell, 1997). The

chapter argued that curriculum transformation and adaptability that includes all

learners is desired in a post-apartheid schooling system. In such a system,

aspirations and values maintained in key policy documents such as the

Constitution, the White Paper on Education and Training (1995), the South

African Schools Act (1996) and the White Paper 6 (2001) might be realised.

These documents necessitate the development and enactment of democratic

school and classroom policies, as well as democratic and inclusive teaching and

learning practices in all classrooms. The goal is to remove or reduce all barriers

to learning, which different learners from diverse backgrounds might face in school so that their educational potential is maximized.

Chapter Two reviewed literature related to the use of drama, music and creative writing (artwork and texts), as an alternative teaching methodology to engage diverse learners in learning. The review suggested that introducing these creative art methodologies would enhance an emotional engagement among the learners and promote their active involvement in the learning process.

The previous chapter described the research design, the methodology and the data collecting methods employed to address the research questions:

- What are the barriers to learning for diverse learners?
- What role might the creative arts play in addressing these obstacles and in supporting learning among diverse learners?
- What role might the creative arts play in improving inter- and intra-personal understanding among diverse learners
- How do learners experience the creative arts as a methodology to enhance learning?

This chapter presents and discusses findings from the study. First, the chapter describes the intervention that was implemented in Life Orientation classes in Grades 8-11 using creative arts methods to differently engage learners in the learning process. Second, the learners' experiences (as reported by them) and

my observations of their engagement in the classes I observed are presented and analysed.

4.2   The intervention

The review of literature in Chapter Two suggested that the cultural identities of both the learner and teacher sometimes serve as barriers to learning within a racially and culturally integrated classroom. In such contexts, intra and inter-personal dynamics between the teacher and learner, as well as amongst learners tend to prohibit successful teaching and learning. In particular, learners from disadvantaged backgrounds (those whose culture is not dominant in the school or the classroom) tend to perform worse than their more privileged (economically, culturally, educationally) counterparts. Things were no different in this school, hence the intervention and the practical inquiry reported in this dissertation. In addition, ability and language had been identified as barriers to learning. As a result classes were streamed according to ability from A to F. My experience as the Life Orientation teacher and counselor at the school at the time suggested that learners who were experiencing these barriers to learning tended to perform poorly, and were indeed, not actively engaged in their learning.

As discussed in Chapter One and Three, as part of the Life Orientation learning area, I designed a program made up of two curriculum units which aimed to increase/ improve learners' engagement in learning. The program used the creative arts including drama and music in the Life Orientation learning area.

Unit One involved two activities: The first activity comprised of dramatic activities involving role-play which focused on family abuse, and a role-reversal activity which examined issues of sexuality. Unit Two explored issues of cultural understanding through the use of music. The aim was to explore the extent to which these methods would enhance the learners' engagement in the learning process and improve their participation in the lessons. Thus, the study addressed the question: To what extent can the creative arts address barriers to learning amongst diverse learners?

As discussed in Chapter Three, the aim was two-fold: As the Life Orientation teacher, my aim was to teach the units effectively so that all learners actively participate and are engaged in learning. As a researcher, my aim was to identify learners who were experiencing barriers to learning and were not actively participating in lessons among the diverse learner population from grade 8 to 11 (in Grades 8A and C; 9A and C, 10A and C; and 11A and C), and to examine the extent to which the use of the creative arts would enhance their engagement and promote more active learning among them.

What did the two units reveal? The sections below discuss the findings from my class observations.

4.2.1 Role-play: Learning about Child Abuse

The aim of this unit was to teach learners about child abuse and to equip them with skills to identify it when it occurs and to protect themselves. The first activity in this unit (see Appendix A) was based on an extract from the Educators Resource Manual, Investigating my Life (1998). The manual describes four types of abuses that occur in the family unit: physical, verbal, sexual and emotional abuse. Firstly, these were discussed with the learners in the classes. Secondly, learners were to come up with strategies for coping with abuse or for preventing/avoiding it and role-play one of the abusive situations discussed. The aim of the exercise was to enable the learner to gain an understanding of the situation by experiencing it in the concrete. The role-play aimed to afford the learner an entry point to the abusive situation by engaging their imagination on a concrete and physical level. It was hoped that through the activity, learners would identify appropriate coping mechanisms, whether physical, verbal or emotional. Furthermore, learners could identify and prevent conflict in the family unit through role-play. On a personal level, learners would understand how to cope in a situation in which abuse occurs. On a social level, they would be exposed to the different experiences and viewpoints of racially and culturally diverse learners. As a researcher, the intention of the role-play exercise was to investigate the extent to which the use of the method would improve the active engagement of the diverse learners in the teaching and learning activities.

a) Class Observations:

Observations from the lessons/role-play suggested that in some classes, some learners were more engaged and participated more actively than in others. Firstly, out of the eight classes observed at the four levels (Grades 8-11), Grade 8 learners seemed the most engaged in the activity, suggesting that age might be an important factor in determining the learners' willingness and ability to participate in such activities. All the learners in this grade, regardless of background, were able to take up the roles and enact child abuse and the necessary coping and prevention strategies in families. For this grade level, the role-play was helpful and provided an alternative strategy for teaching and learning.

Secondly, at the grade 9 level, only learners from 9C, the middle-ability class, were actively engaged in the activity. In the high ability class: Grade 9A, learners who usually perform well within traditional teaching methods, were least engaged in the role-play. The reason could be that these learners have learnt to do well in "traditional" teaching methods, and have come to identify such alternative teaching methods as less valuable, and therefore, a waste of their time. However, in the same class (9A), African and Coloured learners were actively engaged, and seemed to enjoy the activities, suggesting racial and cultural differences in the learners' responses. Could this mean that the use of such alternative methods, particularly the role-play, is more appealing and suitable for certain cultural and racial groups than others? If so, how might they be

effectively used in integrated classrooms? Further studies need to be conducted to address these questions.

Thirdly, in the Grade 10 and 11 classes, learners in both the A and the C classes were not actively engaged in the role-play, and seemed to enjoy it least, perhaps again suggesting that age might be playing a role in their willingness to engage in the activities. Again, more research is necessary to investigate this variable and its impact on the use of drama in the teaching and learning situation.

But what did the learners themselves think about these methods and their participation in them?

b)   Interviews with Selected Learners:

Interviews with selected learners from the eight classes supported the observations presented above. For example, as expected, all learners in the Grade 8 classes positively commented on the use of the role-play as a teaching and learning methodology. They indicated that they would recommend the methodology for other students and classes. However, in Grade 9, only African learners and a minority of Coloured learners positively commented on the employment of role-play in the classroom. Conversely, all learners in grade 11 responded negatively to the use of role-play methodologies. The reasons they gave for not favouring the use of the role-play as a teaching method included religious beliefs. For example, during this activity, body language had to be used

as a medium for learning. However, a Hindu learner commented that it was 'evil' to act proud and deceitful in front of other people. This could have prevented her and other learners with similar beliefs from engaging actively in the activity. Similarly, an African learner responded that 'jumping around' would not improve her academic results in the classroom. These statements suggest that within the schooling system cultural values and beliefs about learning and the nature of knowledge might already be learnt and inform the extent to which such methods can be used effectively. But in a society and schooling system in which we are trying to change problematic value systems and beliefs, perhaps such methods can be used to challenge these and to ask learners to consider possibilities for thinking differently. This inquiry did not take this route.

Some similar as well as surprising results were observed in the second dramatic activity in this unit.

4.2.2 Role-reversal: Learning about Sexuality

The second activity in Unit One focused on sexuality. The activity aimed to explore the concept of sexuality among the learners and to assists them to develop healthy and positive sexual identities. To do this, learners were engaged in a role-reversal activity, which required them to discuss their views regarding sexual activity and relations before marriage. Learners were divided into two camps and each camp was required to assume a role and viewpoint different to what they personally believed and to argue and support it in front of

the class. The intended learning outcomes included personal development and social development as learners identify with the norms and values of diverse fellow classmates. From the activity, the practical inquiry focused on two questions: What factors function as barriers to learning among diverse learners in the classes? To what extent did the use of role-reversal enhance active participation in learning amongst these learners?

a)   Class Observations

In comparison to role-play, converse results were observed within role-reversal dramatic activities. For example, as a creative art methodology, the role-reversal seemed to be not compatible with learners in all the Grade 8 classes, as well as in the mixed/middle-ability Grade 9C. However, in general, most White and Indian learners in Grades 9A, 10A and 10C were avidly engaged within the role-reversal task, while African and Coloured learners were less involved. Observations revealed that all learners in Grade 11 were actively involved in the learning process that used role-reversal as a method. Thus, one might conclude that role-reversal played a significant role in enhancing learning within these integrated classrooms but that its success was also dependent on the learners' racial and cultural background; their ability levels as well as their age. Could the learners' relative maturity in terms of age, as well as their high ability level and perhaps their self-confidence be contributory factors in the extent to which they found it easy and able to engage in this activity? After all, the activity involved a lot of talking and debating skills, which are often associated with high performers

in schools. Other factors might include the learners' group membership and prior experiences with the method and the skills involved. For example, active learning tended to occur within those learners who were involved within drama societies or debating teams within the school. This suggested that the method might work if learners have experiences of it in other contexts and learning areas and they regard it as a "natural" method and school activity.

b) Interviews with Selected Learners

As expected, learners who were observed to be not actively engaged in the activity (Grades 8 and 9C) commented negatively on the use of role-reversal activities: For example, one girl commented: "I didn't understand this lesson". Conversely, learners in the remaining grades and groups (Grade 9A, and Grades 10 and 11); commented positively on the utilisation of role-reversal dramatic activities. A grade 11A learner disclosed, "I really felt that my actions decided what happened in Life".

4.2.3 Music: Learning about Other Cultures

Unit Two focused on teaching about different cultures and cultural understanding through music. First, as a whole class activity, learners were asked to discuss aspects of their cultural background, which they regard as unique. Subsequently, they were asked to demonstrate specific dance movements and melodies that originated from their heritage for their classmates. Lastly, they were asked to pair up with a girl from another background and devise a melody

and dance routine of a culture that is dissimilar to their own. From this activity, it was hoped that learners would develop dance and singing skills as well as a better understanding and appreciation of a different culture. Furthermore, through this lesson, the inquiry sought to investigate the role of music as a teaching and learning method in a diverse classroom.

a)   Observations

Similar findings to those observations made in Unit One, activity one (Role-play), were also apparent in this unit. For example, in the two Grade 8 classes (A and C) there was an active engagement, by almost all learners in the lessons regardless of identity factors or identified barriers to learning (e.g. ability or cultural background). In Grade 9, results differed between the A and the C class. Grade 9C generally did not actively participate in the music activities. However, in 9A the African and Coloured learners were actively involved. In Grade 10, learners in both classes were actively engaged, while in Grade 11 there was very little or no involvement.

It might be that the learners who were engaged in the music activities were generally inclined to music and that the use of this method just enhanced their enjoyment of it. But again, the above results might suggest that age, cultural and racial backgrounds predispose some learners toward active engagement in music activities than others. The racial differences might also suggest that the learners were playing out the common stereotypes that only African (and

Coloured) people are good at music. This has implications for the use of this method, not only for enhancing engagement and participation, but also for identifying and addressing such stereotypes among the learner population.

b) Interviews with Selected Learners

Interviews with selected learners echoed the findings obtained through participant observations. Grades 8 and 9C responded positively to the method; whilst Grade 9A, and Grades 10 and 11 commented that the lesson was "fun" but "not school". Concerns for teaching and learning are implied through these comments as school-life is equated with "no fun" and to the teacher lecturing and to participants listening passively. Efforts to change such perceptions and practices would have to involve the whole school (all teachers and learners and all subject areas) over an extended period of time.

4.3 Interviews with Participants

The second aspect of the research aimed to solicit the learners' views and perceptions about participation in the intervention as a whole. Unstructured informal interviews were conducted with selected learners immediately after lessons that utilised these alternative teaching methods (i.e. drama and music). Four learners from different backgrounds (i.e. African, Coloured, Indian and White) in each of the grade levels involved in the inquiry were informally interviewed. An informal interview facilitated deeper questioning into emerging issues. In particular, as beneficiaries of the intervention, their views about the

value of using the creative arts as teaching and learning methodologies were solicited. A deeper understanding of learners' opinions about using drama and music within the classroom was sought. Furthermore, this method aimed to inquire into the extent to which the learners felt they benefited from the intervention, which activities they enjoyed and would recommend in other classes and subject areas.

4.3.1 Perception about the Use of Drama and Music in Life Orientation

Firstly, Grade 8 and Grade 9 learners responded positively to creative art methodologies being introduced in the classroom. They reported finding excitement and "fun" in a more 'hands-on' approach to learning. Grade 10 learners, however, agreed, but qualified their endorsement of the methods indicating that such methods should only be used to reinforce issues that were taught in the classroom; meaning that after the usual, more traditional methods had been used. Specifically, most learners in this grade endorsed the role-reversal activity.

A third set, mainly in Grade 11, totally disagreed with the use of these methods. Themes of feeling 'uncomfortable' with the method and feeling 'stupid' in front of their peers and being more interested with what fellow classmates thought about them; superseded engagement in learning. For example, a grade 11 learner,

Lucinda North (pseudonym) responded:

> *No…I did not enjoy these lessons…too many people to worry about to make it a success…My emotions are left at home and in this school my pen does my thinking for me. I would never rely on Connie over there to help me get an 'A' for a Math's test.*

Others agreed and suggested that using and showing your emotions in school was "uncool" and that learning was supposed to be serious and demonstrated though writing rather than performance or singing. To illustrate, commenting on using music as a methodological choice within the integrated classroom a grade 10 learner, Channel King (pseudonym) stated:

> *I feel that having to dance or sing in my class makes me feel stupid and I can't compete with the black girls who can sing and dance because they do it so well and when I do it they look at me and think "You know, what is she doing she's making a fool out of herself." It just makes me feel very uncomfortable.*

This statement suggests that, within the learning environment, entrenched stereotypes exist amongst diverse learners. For example, a learner from an African background is expected to skillfully dance and sing. Others (Whites and Indians) are assumed not to be able to acquire this skill. Thus, beliefs remain unchallenged and unchanged. These stereotypes need to be uncovered for them to be altered. A deviation from a methodology that is stereotypically suited to a certain culture results in a feeling of discomfort as diverse learners are not within their boundaries.

Furthermore, during 'discussion time' after the role-play exercise, many 'unspoken' beliefs were revealed and brought into the open. For example, "I feel

embarrassed about being a 'Coloured' girl...I almost feel ashamed in class." This statement led to the researcher's realisation that many unexplored issues need to be counselled before democratic relations are to transpire within South African society. Furthermore, through the 'discussion time' it was suggested by the learners that the school curriculum gave 'permission' to diverse races to share their cultural heritage with other learners in the school. However, the school monitors what is acceptable. A grade 10 learner responded, "If the Head walks through the door and saw us jumping around like monkeys she would freak!" This factor lends to the norms of a White cultural disposition. Consequently, the groups to whom the school previously belonged tend to take ownership. Furthermore, this suggests that this learner has already learnt socially and educationally appropriate behaviour and beliefs. Another comment by a different learner echoed this:

> A teacher shouldn't rap because if he/she does, she lowers herself to the pupils standards and slowly the girls lose respect for an authority figure.

Would this attitude toward what is deemed as normal and what is not also include what are normal methods to explore within the classroom? It is suggested that these norms of what is deemed appropriate methods to undertake in the classroom need to be re-defined to include the multiplicity of the learner population.

4.3.2 Benefits of Using Creative Arts in Learning

Secondly, when asked, "Do you think you benefited from my lesson in the past Two Units?" different responses emerged across the grade levels. For example,

generally, all learners in Grades 8 and 9 were of the opinion that learning had been assisted through the activities used in the Two Units. In general, all learners within grades 8, 9 and 10 made a positive connection to group and more dynamic activities. Comments in the research journal verified this statement: A grade 8 African learner commented, "It was fun". Furthermore, a grade 9 Indian learner revealed, "Role-play is a good and exciting way to express what you are feeling. It also shows people what happens in real life".

However, the majority of learners in grades 10 and 11 voiced opposing attitudes. In Grades 10 and 11, in general, all African learners, some of the Coloured learners and the minority of Indian and White learners felt they had benefited from the creative art methods. In a journal entry the learners were asked to keep during this inquiry, an Indian grade 11A learner wrote:

> *My baby sister loved the singing that happened in the class yesterday*
> *when we looked at race issues...but sorry to be rude....I did not enjoy this!*

In addition, divergent results tended to reflect the age, ability level and cultural backgrounds of the learners. From these results, questions emerge: Might these findings suggest that South African society, and the methods they use within the classroom, mould certain beliefs and vice versa? What strategies might we use to change such beliefs and practices where it is desirable to do so?

However, when asked whether they would recommend the use of the creative arts as learning and teaching strategy for all classes and learners, all the

respondents said they would. Although, disagreement arose according to the type of activity (role-play, role-reversal or music) it was generally agreed that learning did occur within the classroom. A Grade 8 learner responded that "It's a 'cool' way to discuss what really happens behind closed doors - abuse in the family". A Grade 9 learner declared, "I think that this is a very good way to express our feelings and to help us get through all our problems".

Despite differences in methodological choices, grades 10 and 11 were also positive about using the creative arts to support learning in the classroom. For example, one girl, Philile Buhle (pseudonym) stated, "you get things in your mind easily. Its fun learning when you have something active that you do in it". A grade 11 learner, Lynette Moodley (pseudonym) captured the essence of involving emotions in the learning situation, stating:

> Can I be honest here? My English teacher called me 'slack' therefore in order to prove her wrong I improved my marks. My emotions motivated me to achieve good grades. And my emotions motivated me to enjoy my lessons - this was because I was more involved.

The use of the creative arts (music and drama) might be a useful alternative for involving learners' and teachers' emotions in the classroom and might therefore, contribute to more engagement and more learning in the classroom.

4.4 Summary of Findings

The purpose of this study was to investigate the role creative art methods such as drama and music played in improving/engaging all learners in a diverse classroom. In addressing the research questions, findings from the study can be summarised as follows:

Firstly, this study has confirmed research results, which suggest that learner and teacher characteristics can sometimes operate as barriers to learning. In particular, in this study, the learners' age or level of study seemed to influence the extent to which they were engaged in the different creative arts methods during learning. For example, younger learners (Grade 8) participated more in the lessons that involved drama (e.g., role plays) than their older counterparts (Grades 9, 10 and 11). Conversely, the latter groups tended to be more engaged when role-reversal activities were used. Cultural identity and the stereotypes associated with them also influenced the extent to which some learners were actively engaged in the various activities. For example, some learners expressed the view that only African learners enjoyed and were good in music and that activities that involve music can only be used with African learners. Interventions such as the one reported in this dissertation need to work towards eradicating such stereotypes if the ideal of a truly democratic and diverse schooling environment is to be realised.

Secondly, learners' views of their participation in the intervention were mixed, with some expressing positive experiences while others indicating that they would prefer the regular didactic methods. Again, such differences seemed to differ according to age, level of study, learning subjects and cultural identity. Further research is needed to examine these interrelationships in more depth.

The next chapter analyses and discusses the findings and identifies some of the implications that emerge for curriculum policy and practice in racially and culturally integrated schools and classrooms.

CHAPTER FIVE

Discussions and Implications

5.1 Introduction

The study reported in this dissertation was premised on the assumption that within a racially and culturally integrated classroom, learner and teacher characteristics tend to serve as barriers to successful teaching and learning. To address this, an investigation was undertaken at Maydon Girls' High School (pseudonym) to examine the extent to which the use of the creative arts might contribute to better engagement in learning by diverse learners and consequently improve their performance. The case study reported in this project investigated the use of the creative arts, as an alternative teaching strategy that would promote learning among diverse learners. The study focused on four research questions:

- What are the barriers to learning for diverse learners in the various classrooms?

- What role can the creative arts (Music and Drama) play in addressing these barriers to learning and in supporting learning for diverse learners?

- What role might the creative arts play in improving inter- and intra-personal understanding among diverse learners

- How do learners experience the creative arts as a methodology to enhance learning?

To address these, an intervention involving the use of the creative arts was developed and implemented in Grades 8-11 in the Life Orientation learning area. The design of the lessons positioned learners in a social and academic context that encouraged the exploration and acceptance of learner diversity by engaging them in the creative arts. The various lessons aimed to address three phase organisers: Culture and society, personal development and empowerment. The investigation intended to establish the extent to which these alternative teaching methods (drama and music), would alleviate obstacles to diverse learner engagement in learning activities.

The previous chapter presented findings from the investigation, which suggested that some learners tend to benefit more from the use of certain methodologies than others and that further studies beyond this single case study are needed to establish the value of using such methodologies to promote learning. This chapter aims to analyse the findings presented in the previous chapter and to identify and present lessons and implications other schools might learn from the experiences of learners from this girls' high school.

5.2 What do we learn from the Study? Summary and Discussion

As suggested by Dorothy Heathcote (1984), the creative arts, particularly drama, can be used to enable the learner to acquire knowledge in the classroom. The learner then internalises this knowledge and changes his/her behaviour. According to Heathcote (ibid), the importance of these methods is informed by

three inter-related principles. Firstly, because the learner experiences the material from a concrete perspective, he/she internalises the material covered in the classroom. Secondly, through role-playing the learner would undergo a process of identification, as he/she would experience the material covered more thoroughly through his/her imagination. Thirdly, the learner would relive the material without going through the actual experience. For example, the teacher could explore issues of violence within the classroom without the learners physically using violent means. In this context, the learner would still experience the emotions attached to the scenario at a concrete level. In sum, according to Heathcote (1984) drama is no longer a 're-told' story in the classroom, but a "re-enactment" of real life situations that would enhance lessons.

With regard to music, within an integrated classroom, different music traditions need to be recognised and explored. Consequently, these differences are acknowledged and respected among diverse learners. Furthermore, an emotional connection to the subject by all learners is constructed through exploring the pedagogy in the concrete level.

However, Ardley (1986) maintains that even though diverse music traditions can be explored within an integrated classroom to acknowledge the diverse learner population, certain learners will not achieve the emotive responses endorsed through music. Similarly, not all learners will benefit equally from the use of drama as a teaching strategy. Therefore, in this study, the researcher employed

varying emotive stimulus within the classroom. Diverse methodologies, where the learners experienced the pedagogy in the concrete and emotive: either through drama or music needed to be employed to reach the diverse learner population.

Several factors seem to influence the extent to which individuals and groups of learners benefit from one or both of the methods. Firstly, findings from this study suggest that learner characteristics such as age, culture and ability influenced the extent to which learners are actively engaged in the teaching and learning process. Linked to this, the role played by social learning, group membership and prior experiences in the teaching and learning process was suggested as a possible barrier to learning in the racially and culturally integrated classrooms at the school. Within this study, learners were differently engaged in learning when the same creative arts method was used. For example, all grade 8 learners were actively involved within the task of role-play; whilst learning was not reinforcement amongst grade 11 learners. Views regarding the value of these creative art methods as alternatives to traditional teaching methods were mixed and confirmed findings obtained through observations. For example, interviews with grade 8 learners complimented the use of role-play; whilst interviews with all learners in grade 11 praised the use of the role-reversal task.

Secondly, the Education White Paper 6 (July, 2001) on *Special Needs Education: Building an Inclusive Education and Training System (hereafter*

referred to as the White Paper 6), highlights classroom practices as producing

significant barriers to the teaching and learning process, in which not all learners

are included in the decision-making process in the classroom and do not benefit

equally from the learning programmes offered. The intervention implemented in

the school under investigation was an attempt to address these barriers by

utilising the creative arts as an alternative pedagogy that engages learners'

emotions in the teaching and learning process. The exploratory case study

reported in this dissertation aimed to investigate the extent to which such an

approach would enhance and increase diverse learner engagement in integrated

classrooms.

Looking at policy and practice, in this school, learners were streamed according

to their ability and grouped in separate classrooms. Available literature suggests

that teachers and schools tend to have differential expectations of students

depending on perceived ability and past performance. According to the NCSNET

and NCESS (1997) negative and discriminatory attitudes towards these

perceived differences remain a critical barrier to learning. These negative

attitudes result from prejudices that originate from fear and a lack of awareness.

Ainscow (1994) refers to this as maintaining an 'Individualistic View'. Within the

Individual View, labels are employed to describe individual learners. Similarly

labels are employed to summarise the nature of their educational difficulties

(Ainscow & Tweddle, 1997). According to Ainscow (1994) this process of

labeling can lead to a lowering of the expectations they have of certain learners.

According to this literature, this might produce self-fulfilling prophecies in the learners; this in turn, leads learners to perform according to the teachers' expectations. This study did not investigate the above aspect. Thus, further research would have to be undertaken to investigate the role of teacher characteristics in addressing barriers to learning in diverse classrooms.

Nevertheless, as outlined in the White Paper 6, it is the contention of this dissertation that instead of facilitating learning, the practice of streaming learners contributed to barriers that prevented most of the learners from being actively and effectively engaged in learning. To address this barrier to learning, teaching and learning strategies that promote learner participation in the construction of knowledge are necessary. This study seems to suggest that the use of the creative arts as alternative teaching methods might be a possible strategy for addressing this need. However, as this was a single case study of a particular school context, further studies involving more schools are needed to establish the value of using these methodologies.

Thirdly, this study seems to suggest that learners from diverse cultural backgrounds might experience a teaching and learning methodology differently. How is it that diverse learners have different experiences when exposed to the same experiences? Where do these differences in interpretation come from? One explanation comes from some personality psychologists, who answer this question by saying that physical reality isn't the essence of human experience

(cited in Carver et al, 1996). It's merely the raw material. No one can examine all the raw material available to him or her. Individuals have to impose some sort of organisation on it or create 'order from the chaos' (Carver et al, 1996). Therefore, each person samples the raw material and constructs a personal vision of how reality is organised and what it consists of. According to Jussim (1991) these mental representations then provide the basis for future perceptions, interpretations, and actions (cited in Carver et al, 1996).

This study seems to confirm these assertions. The teaching and learning methodology used in the classroom seemed to reach the needs of diverse learners differently. For example, White learners, and to some extent, Indian learners tended to prefer activities that involved debating and role-reversal, while their African and Coloured counterparts seemed to enjoy music and role-play activities. This is not to say that all members of a particular cultural group will necessarily benefit better from one method. Rather, a combination of complex factors such as peer pressure, stereotyping, social class and gender dynamics in the school and communities might have an impact on how individuals and groups respond to particular methods of teaching and learning activities. As such, further studies are needed to establish the role played by these factors on learning in the classroom.

Fourthly, one of the factors that might have a negative impact on learning in diverse classrooms is the personal and professional identity of the teacher. This

dissertation disclosed that I, as a White teacher and researcher, came into the intervention with certain assumptions about teaching and learning. My perceptions of 'playing-out' segregationist ideals which were entrenched in my own schooling during the apartheid era could have played a role in how I interacted with my learners as well as in how they responded to the activities I engaged them in during the intervention (Hall, Campher & Smit, 1999). My characteristics as a White researcher studying mostly African learners might also influence how I interpret the findings of this study. For example, perceptions of a White researcher might vary from the perceptions of a Coloured, and African or an Indian researcher.

What implications can be drawn from these findings?

5.3 Implications for Classroom Pedagogy

The findings of this case study suggest that some learners tend to benefit from some creative art methods more than others. While this cannot be generalised to all classrooms and learners, or to all schools, a few lessons can be learnt from the experiences of the learners in this school. Firstly, different learners benefit differently from similar experiences in the classroom. This means that, in diverse or integrated classrooms in particular, the use of only one method cannot be expected to address all the barriers to learning for all the learners. Instead, multiple methodologies, which appeal to multiple learner identities, characteristics and intelligences that Gardner (1993) suggested have to be

implemented for different learners to benefit from learning programmes offered in the school. For example, a combination of role-play, role-reversal and music activities might ensure that all learners benefit from one or more of the activities using these approaches. Such approaches also contribute to a more democratic classroom environment in which learners have choices regarding what activities benefit their learning.

Secondly, in a society struggling with changing perceptions about each others' identities and values, creative methods that firstly draw these negative perceptions out, and then aim to reduce or eradicate them need to be identified and developed. Such methods (for example music and drama) might be useful vehicles through which learners from diverse background might explore one another's cultural conditions, values and beliefs and develop a better understanding of each other. To support this, Megan Boler (1999) argues for emotional literacy, in which a vision of 'life skills' and teaching worldviews includes 'respect for all people' (p. 85). Boler introduces the notion that no longer should an emotional literacy curriculum be seen as addressing conflicts that have occurred; instead an emotional literacy curriculum should prevent the conflict (e.g., racial or cultural conflict) from occurring in the first place. Thus, in the case of racially integrated classrooms, in addition to the academic benefits of using alternative approaches to learning, these can also contribute towards enhancing cultural understanding and preventing or reducing racial conflicts that have plagued many newly integrated schools in the country. The findings suggest

that, before social learning occurs, there is a need to introduce these methods early in the learners' schooling career, as well as in all subject areas. This is so that when used for learning, these methods are not viewed as exceptional and "not school" and are regarded as a normal aspect of teaching and learning.

What would an emotional literacy programme aimed at addressing barriers to harmonious living and learning in racially and culturally integrated classrooms look like? The next section addresses this question.

5.3.1 Implementation of an Emotional Literacy Curriculum

The findings of this study seem to suggest that barriers to learning as well as effective integration in this school might be addressed through the use of teaching methods that not only engage learners intellectually, but also engages their emotions in the learning process. This is particularly significant for our country's schools, which are still grappling with issues related to racial and cultural integration. As Megan Boler (1999:81) argues, the use of what she refers to as an emotional literacy curriculum, in this case using creative arts as teaching methods, might address these needs. In support of such a curriculum, Boler (1999:58) appeals:

> My greatest hope is that the explicit discourse of emotions leads us to develop, as a culture, a 'meta-discourse' about the significance of different emotional expressions, silences and rules in relation to the power relations that define cultural injustices.

Firstly, such a curriculum in emotional literacy would invite collaborative, self-reflective analysis of emotions and a critical analysis of cultural differences in emotions. Furthermore an analysis of how the rules of emotions conduct or maintain social hierarchies might be used to form the basis of critical inquiry. Secondly, according to Boler, a curriculum in emotional literacy could provide learners with opportunities to examine emotional experience within a context not usually provided in schools or elsewhere. An emotional literacy programme would allow learners to articulate and possibly develop an increased vocabulary or discourse, so that they can creatively examine their relations with others and choose for themselves modes of integrating emotion in their lives. Learners would become skilled at verbally expressing appreciation of fellow classmates as well as controlling their own specific emotions. Conflict resolution skills would be explored which would bring about tolerance, respect and caring.

According to Daniel Goleman "the emotional-literacy movement turns the term affective education inside out – instead of using affect to educate, it educates affect itself" (Goleman, 1996:262). Being able to manage emotions in someone else is the core of the art of handling relationships. Thus, 'educating' emotions requires two other emotional skills: self-management and empathy: "These social abilities allow one to shape an encounter, to mobilise and inspire others, to thrive in intimate relationships, to persuade and influence, and put others at ease" (Goleman, 1996:113). For obvious reasons, this skill is desirable within schools in post-apartheid South Africa. Furthermore the methodology would allow

teachers to explore their own emotional experiences and develop conscious "philosophies of emotion" (Boler, 1999:81) to inform their pedagogies and classroom inter-action. Thus, the teacher would no longer be acting out predetermined stereotypes within the classroom; instead, a re-education would occur within the integrated classroom. This study suggests that the creative art methods might provide an avenue for such a curriculum.

It is the contention of this dissertation that the intervention implemented in this school provided both the teacher and the learners opportunities to learn and practise these skills. Obviously, for this to work in a sustainable way, this curriculum would need to be entrenched in the policy and the practice of the school. For that to happen, a wider recognition of its need and its value would need to prevail among the school staff, learners and their parents or guardians. This study might contribute to the beginning of debates towards identifying solutions such as these for schools.

Thirdly, as argued in Chapter Two of this dissertation, issues of culture and citizenship within the curriculum are often neglected and avoided as being sensitive in racially and culturally integrated school settings. However, instead of addressing the many negative perceptions that prevail among group members about other groups, this tends to further entrench them and to undermine the cultural dimensions of the curriculum that celebrate a multitude of previously

suppressed ethnic groups during the apartheid regime. Celebrating diversity is an essential component of South African post-apartheid education.

Thus, to develop the critical, evaluative skills required of citizens in a democratic society and to provide a basis for the development of a new national identity (Taylor, 1993), schools should actively seek to identify creative methods to develop such skills. Because the school curriculum is perceived as an agent for social reconstruction and the formation of a new national identity (Schubert, 1986), this intervention was an attempt to contribute to this ideal. As Schubert argues, the orientation of lesson output may involve considerable input from learners, or it may be dominated by teacher decisions about how learners should be taught to reconstruct society. The choice of classroom methodology might facilitate or hinder the learners' desire to make changes that will equip them with critical thinking skills and a desire to act upon the question: What should be changed, how, and why? This dissertation argues that when used as alternative teaching and learning strategies, creative art methods might contribute to this agenda for schools.

Fourthly, the findings of this study provide a tentative response to the question: How can the classroom environment be used as a space to overcome barriers to learning in the context of integrated classrooms? Further research needs to be conducted to investigate the value of using the creative arts to achieve this.

5.4 Conclusion

The findings of the case study reported in this dissertation suggest that some learners tend to benefit more from the use of certain methodologies (music and drama) than others. This implies that further studies beyond this single case study are needed to establish the value of using such methodologies to promote learning. However, while limited to a small case study of one school, the findings do offer significant lessons for enhancing learning among diverse learners in integrated schools and classrooms. The use of creative arts as teaching methods could possibly offer teachers in integrated schools a medium for opening dialogue and communication with and among learners from diverse social and educational backgrounds, a task most newly integrated schools are still grappling with.

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APPENDIX A: Learning Programme

UNIT ONE: Activity One

Cultural Understanding and Identifying and preventing conflict in the family

PHASE ORGANISER:
Culture and Society, Personal Development and Empowerment

LEARNING OUTCOMES:
Learners will be able to:
- Make and negotiate meaning and understanding
- Show critical awareness of language use
- Understand, know and apply language structures and conventions in context
- Use appropriate communication strategies for specific purposes and situations

PROCEDURE:
- Read OHP:
- "Parent-child relationships can produce a lot of pain.
Larry's dad is verbally abusive. The cruel remarks do a Mike Tyson number on Larry's self image. Audrey's mom is physically abusive. She slaps five-foot, one-inch Audrey all over the house. Last spring Audrey wore sunglasses for two weeks to hide a black eye.
Shelly's dad is sexually abusive. He's been molesting Shelly for two years now.
Darren's parents are emotionally abusive. They constantly buy him stuff, but they never get involved in his life" (cited in Shuter & Shooter, 1998, p. 12).

- Four types of abuse have been mentioned – what are they? Give examples?
- Divide girls into groups of 3: mom, dad and child
- Role-play one of the abusive situations
- Person in audience (class) re-directs to resolve the conflict
- Discussion of conflict

UNIT ONE: Activity Two

Cultural Understanding and Culture and Sexuality

PHASE ORGANISER:

Culture and Society, Personal Development and Empowerment

LEARNING OUTCOMES:

Learners will be able to:

- Use skills and display attitudes and values that improve relations in family, group and community.
- Respect the rights of people to hold personal beliefs and values.
- Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
- Use the creative process of art culture to develop and apply social and interactive skills.
- Reflect on and engage critically with arts experience and works.
- Demonstrate the ability to access creative arts and cultural processes to develop self-esteem and promote healing.
- Respond to the aesthetic, affective, cultural and social values in text.
- Make and negotiate meaning and understanding.

PROCEDURE:

- Learners walk around the room in silence.
- While the learners are walking, the teacher comments:
- "I need you to be aware of your body...see your body as a temple...walk tall and feel proud of this temple"
- Learners, in complete silence, walk around the room in this 'tall stance' for 5 minutes.
- A COURT SCENE NOW ENSUES
- 1 learner takes on the role of the judge. She sits on a chair at the back of the classroom.
- 4 learners take on the role of prosecutors who oppose sex before marriage. All 4 learners are from diverse cultural backgrounds and stand to the left side of the 'judge'.
- 4 learners take on the role of defendants who favor sex before
- marriage. All 4 learners are from diverse cultural backgrounds and stand to the right side of the 'judge'.
- Depending on the argument of the two sides, the judge, in consultation with the rest of the class, rules a decision.
- CLASS DISCUSSION

- "What is the purpose of experiencing your body, from a personal level, as a temple, and then disassociating yourself from your body in a court room scene?"

UNIT TWO: Cultural Understanding

PHASE ORGANISER:
Culture and Society, Personal Development and Empowerment

LEARNING OUTCOMES:
Learners will be able to:
- Understand and accept other cultures as unique and worthwhile human beings.
- Use skills and display attitudes and values that improve relations in family,
  group and community.
- Respect the rights of people to hold personal beliefs and values.
- Apply knowledge, techniques and skills to create and be critically involved
  in arts and culture processes and products.
- Use the creative process of art culture to develop and apply social and interactive skills.
- Reflect on and engage critically with arts experience and works
- Demonstrate the ability to access creative arts and cultural processes to develop self-esteem and promote healing
- Acknowledge, understand and promote historically marginalized arts and
  cultural forms and practices

PROCEDURE:
Indian student reports to class:
  a. Beliefs?
  b. Major influences? (Parents, friends, school etc...)
  c. Typical night at home?
  d. Typical Weekend?

Class stand in circle:
- Indian learners stand in middle
- Indian learners teach classmates specific movement and melodies that originate from their culture. Other learners mimic this movement and melody.
- The above process is repeated five times through five different movements and the same melody.

A SIMILAR PROCEDURE IS UNDERTAKEN BY THE COLOURED, WHITE AND BLACK CULTURE DURING THE NEXT THREE SESSIONS OF UNIT TWO.

WITHIN THE FOURTH SESSION OF UNIT TWO:

- In groups of two, learners take on the role of a culture that is different to them
- In a minute sequence, learners mimic the moves and devise a melody that teaches the class about the beliefs, major influences, typical night at home and typical weekend of a culture different to themselves