



**Teaching Grade 10-12 Dramatic Arts During and Post Coronavirus  
Pandemic: Teachers' Experiences**

by

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## Declaration

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Research 

Date 30 November 2023

S. C. Mbona

*As a candidate's supervisor, I hereby approve the submission of the dissertation for examination*

Supervisor 

Date 19 March 2024.....

Mr. C.B Mpungose

## **Dedication**

*I want to thank God for walking with me to this far, I am nothing without you.*

- This work is dedicated to everyone who have been supportive of my journey of studying. A special dedication goes to my family, including my precious mother and my caring father, who inspires me to be a better person, my siblings Mduduzi 'Dubazana,' Sthokozile, Mhlengi, Yamakela, and Aphelele.
- A special thanks to my Late Grandfather and grandmother, who taught me to believe in God and always pray for everything and be grateful for every blessing I get.
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## **Abstract**

The Coronavirus pandemic has brought numerous challenges to the educational system, affecting the teaching and learning process. The sudden shift of teaching methods, approaches and use of technology has brought unfamiliar experiences for teachers. This study investigated Dramatic Arts teachers' experiences in teaching grade 10-12 Dramatic Arts in four secondary township schools in Phoenix circuit during and post Coronavirus pandemic. The main aim was to explore the teachers' experiences of teaching grade 10-12 Dramatic Arts during and post Coronavirus pandemic. Furthermore, the study was located within interpretive paradigm and qualitative case study was adopted. The study used one-on-one semi-structured interviews and reflective activity as a data generation method. This study also adopted a thematic qualitative data analysis with a deductive and inductive reasoning approach. Furthermore, a technological, pedagogical, and content knowledge (TPACK) theoretical framework was used to guide this study. In addition, Credibility, dependability, transferability, and confirmability was addressed to ensure trustworthiness of this research. Moreover, this study was structured into 6 chapters; Chapter 1 (Overview, context and background); Chapter 2 (Literature review); Chapter 3 (Curriculum issues and theoretical framework); Chapter 4 (research design and methodology); Chapter 5 (data presentation and analysis); Chapter 6 (summary, recommendations and conclusions).

In addition, the findings of this study indicate that there were three levels of experiences (structured experience, semi-structured experience and self-structured experience) that drove Dramatic Arts teachers when they were teaching grade 10-12 during and post Coronavirus pandemic. The findings further indicate that Dramatic Arts teachers' teaching experiences of teaching grade 10-12 during and post Coronavirus were informed by varying challenging experiences, which pushed them to draw from one or two levels of experiences in separation from the others which caused weakness in addressing the teaching and learning needs. Therefore, the study recommends that the Department of Basic Education (DBE) should provide a proper training and support for Dramatic Arts teachers to strengthen their missing semi-structured experience. Also, Dramatic Arts CAPS needs to improve in terms of catering different teaching environments like online. This way, Dramatic Arts teachers may be able to unite their structured experience with semi-structured experience and self-structured experiences to better align with the varying needs of teaching.

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### List of Abbreviations

BA	Bachelor of Arts
BEd	Bachelor of Education
C2005	Curriculum 2005
CAPS	Curriculum and Assessment Policy Statement
CK	Content Knowledge
DBE	Department of Basic Education
DOE	Department of Education
EdTech	Educational Technology
ERT	Emergency Remote Teaching
FET	Further Education Training

GET	General Education Training
HW	Hardware
ICS	Interim Core syllabus
IW	Ideological-Ware
LMS	Learner Management System
NCS	National Curriculum Statement
OBE	Outcome Based Education
PAT	Performance assessment task
PCK	Pedagogical Content Knowledge
PGCE	Postgraduate Certificate in Education
PK	Pedagogical Knowledge
RNSC	Revised National Curriculum Statement
SA	South Africa
SW	Software
TCK	Technological Content Knowledge
TIE	Technology in Education
TK	Technological Knowledge
TOE	Technology of Education
TPK	Technological Pedagogical Knowledge
TPACK	Technological Pedagogical and Content Knowledge
UKZN	University of KwaZulu-Natal
US	United States

### **Keywords**

Coronavirus, Curriculum, Dramatic Arts, Experience, Grade 10-12, Technology.

## **CHAPTER 1:**

### **INTRODUCTION TO THE STUDY**

#### **1.1 Introduction**

This chapter introduces this study, which is titled, ‘Teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic: teachers’ experiences’, by providing a synopsis of the entire study and outlining the steps and procedure taken to complete this research. In this regard, the chapter begins by discussing the background to the study to lay the foundation to this research. Further to this, the chapter outlines the title, purpose and location of the study. The chapter then provides the problem statement followed by the rationale for conducting the study in terms of self-structured, semi-structured and structured experience. The significance of the study is then explained, followed by a preliminary literature review and theoretical framework that guides this study. Moreover, research questions and objectives are outlined in this chapter. This chapter also includes a synopsis of the methodology and research design (paradigm, research approach, design, sampling, data-generation methods, data analysis, trustworthiness, ethics issues and limitations of the study). Finally, the chapter closes with an overview of this research by outlining what each chapter intends to address.

#### **1.2 Background to the Study**

According to Khoza and Mpungose (2020), the Coronavirus era has forcefully changed the world into a new revolution, demanding Fourth Industrial Revolution (4IR) technologies. This drastic change has a massive impact on education as it forces teachers who are currently in service to adjust to the required change. Studies like these (Bam, 2020; Chirinda et al., 2021; Hoadley, 2020; Kim & Asbury, 2020; Lake & Olson, 2020; Pokhrel & Chhetri, 2021) project that this has affected education globally, but that every country dealt with this challenge differently and uniquely. In the context of the United States (US), Kraft et al. (2021) reveal that even the most experienced teachers were struggling to use “...their pedagogical expertise in the virtual environment” (p. 9). Most of these learning barriers already existed, but the shift to online learning exposed them. Gudmundsdottir and Hathaway (2020) assert that although many countries were unable to cope with new methods and strategies, Norwegian and US teachers were willing and able to cope with the shift to online learning because of their personal and professional experiences. The teachers’ positive attitude led to overcoming their lack of

training and experience in the use of technology as a tool of teaching (Gudmundsdottir & Hathaway, 2020).

Furthermore, a study by Nhongo and Tshotsho (2021) shows that Zimbabwe's online teaching method was put aside altogether as teachers observed some learners being left behind, especially in rural areas. The only tool that most teachers recommended in Zimbabwe, according to Nhongo and Tshotsho (2021), was WhatsApp, although it was not officialised as a communication channel in Zimbabwean education. Similarly, a study by Okebukola et al. (2020) addresses the experiences of teaching high school chemistry subjects during the Coronavirus lockdown in five African countries (Ghana, Nigeria, Senegal, Burundi and Morocco). The findings by Okebukola et al. (2020) further show significant challenges that teachers experienced, which include teachers losing control when teaching online because of poor internet service and severe inadequacies in infrastructure for open and distance education. This suggests that in the African context, teachers' experiences during Coronavirus pandemic were driven by social problems, which led to problems with completing the curriculum requirements.

In the South African context, the Department of Basic Education (DBE) responded to Coronavirus pandemic challenges in many ways. The focus was to save the academic year while saving learners' lives and protecting learners from the virus (Ramrathan, 2021). When the South African government implemented a high-level lockdown, public spaces were required to close, including schools. The government implemented Emergency Remote Teaching (ERT) as their first response and launched home-schooling programmes (Motshekga, 2020). According to Canani and Seymour (2021), the aim of ERT was mainly to give access to learning materials as opposed to shifting the teaching and learning process to online. In implementing ERT, the DBE used radio stations and television channels to be able to teach subject content on a daily basis. Mhlanga and Moloi (2020) maintain that using these technologies was effective in well-resourced schools, and those schools were able to finish the syllabus. In contrast, poorly resourced schools could not complete the syllabus. This suggests that teachers were drawing from several levels of experience during teaching and learning in the context of Coronavirus pandemic.

### **1.3 Statement of the Problem**

The impact of Coronavirus pandemic on education has forced Dramatic Arts teachers to adapt to the new change, requiring them to draw from different levels of experience to teach.

According to Mpofu (2020), the online ways of supporting learning and attending to different learning styles require skills that teachers from traditional classrooms do not have. This suggests that Dramatic Arts teachers had to experience learning and mastering new teaching methods to cope with the change. In elaboration, Davis and Phillips (2020) concur with Kraft et al. (2021) that teachers, including Dramatic Arts teachers were forced to adapt to a new method of teaching which required a technology based teaching as opposed to the typical face-to-face teaching method. In other words, the shift from face-to-face to online learning forced Dramatic Arts teachers to draw from different experiences in order to use teaching methods that they are not familiar with, like recording lessons, streaming live classes and live chat lessons, making the teaching experience difficult for them. Moreover, studies mainly address the changes that COVID-19 brought in teaching, for instance, what digital technology did Dramatic Arts use during the pandemic. Hence, this study sees the necessity to construct an understanding of Dramatic Arts teachers' experiences of teaching during and post coronavirus pandemic and what informed those experiences.

Furthermore, Chirinda et al. (2021) reveal that most teachers had little experience in using technologies as an interactive tool for teaching, which led to several challenges. This suggests that they had to learn by trial-and-error. This is because, according to Aliyyah et al. (2020), teachers were still expected to overcome all these problems despite the drastic changes to teaching methods and strategies that were not anticipated. Furthermore, Ramrathan's (2021) study reveals that the re-opening of schools required a plan for recovering the lost academic year during the national lockdown, which led to learners attending on a rotational basis (in groups). This further suggests that even traditional face-to-face teaching became a challenge as teachers had to draw on their professional experience to revise their teaching methods to balance curriculum coverage with the limited time they had. As a result, I see the need to conduct this research study with the purpose of exploring the experiences of teachers teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

#### **1.4 Project Title**

Teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic: Teachers' experiences.

### **1.5 Focus/ Purpose of the Study**

The purpose of this study was to explore the teachers' experiences of teaching Grades 10-12 Dramatic Arts during and post Coronavirus pandemic. This research focuses on teachers' experiences in teaching Grade 10-12 Dramatic Arts in four secondary township schools in the Phoenix, Pinetown, Durban, KwaZulu-Natal circuit during and post Coronavirus pandemic.

### **1.6 Location of the Study**

The study was conducted during the 2022 academic year in KwaZulu-Natal province, South Africa. It studied four Grade 10-12 Dramatic Arts teachers in four secondary township schools in Phoenix circuit in the Pinetown district in Durban. The main objective was to explore teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

### **1.7 Rationale/Motivation**

I (the researcher) am a qualified teacher who is currently not working. From my academic experience, doing teaching practice in high schools and teaching Dramatic Arts and music, I discovered many challenges in the teaching process. One of the challenges was having much work (content prescribed by Dramatic Arts Curriculum Assessment Policy Statement (CAPS)) to cover in a short period (the time specified by Dramatic Arts CAPS). I also encountered that there was a lack of an appropriate space to teach the Dramatic Arts. This is because the environment of teaching Arts subjects is prescribed by Dramatic Arts CAPS (DBE, 2011), which states that teaching should occur in an appropriate performing space to accommodate teaching and rehearsing or practising. I also observed and had an informal conversation with Dramatic Arts teachers around Phoenix about teaching Dramatic Arts during the pandemic. I discovered that they had challenges in teaching during and after the lockdown. Furthermore, I conducted a desktop research study for my Honour's degree which I completed in 2021. The purpose of the desktop research was to explore the experiences of teaching the FET phase in the context of COVID-19 in South African High Schools. The findings of the study shows that teachers worldwide are experiencing challenges in teaching in the context of Coronavirus pandemic. Therefore, this suggests that there are various teaching experiences that impact teachers who need to teach in challenging conditions. The variations of such experiences seem challenging in teaching Dramatic Arts, especially in the Further Education and Training (FET)

phase (Grade 10-12). Therefore, this aroused an interest in researching teachers' experiences in teaching Dramatic Arts during and post Coronavirus pandemic.

Studies (Biyela, 2018; Buthelezi, 2016; Nani, 2019) define experiences as the practical knowledge, skills and attitudes that one gains by undergoing activity or an event. Nani (2019) further maintains that in the educational context, experiences are factors that contribute to learners' and teachers' understanding of any process taking place in an academic context. During the peak period of Coronavirus pandemic, teachers experienced several challenges in teaching, and many studies address these challenges of teaching in the context of Coronavirus in South Africa (Bam, 2020; Lake & Olson, 2020; Pokhrel & Chhetri, 2021). Pokhrel and Chhetri (2021) highlight specific challenges such as the weakness of online teaching infrastructure, the limited exposure of teachers to online teaching, a non-conducive environment for learning at home and on school premises, and many other challenges that affect the teaching and learning process, which is a result of various teachers' experiences. These challenges caused each teacher to draw from different levels of experience when teaching. Chirinda et al. (2021) found that teachers and learners at schools in contexts of historical disadvantage could not shift smoothly to online teaching and learning because of insufficient digital resources such as smartphones, data, Wi-Fi and internet connectivity. This is a teaching experience on the societal level, where a teacher faces challenges based on a situation that existed before Coronavirus pandemic.

Chirinda et al. (2021) further explores teachers' experiences in South Africa during Coronavirus pandemic context. Experiences such as teachers having to become learners themselves as they learned to support their learners through unexplored teaching methods and how they had to adapt to digital teaching for the first time by trial-and-error underscore the dynamic shift in pedagogical approaches and the steep learning curve educators faced in embracing new instructional technologies (Chirinda et al., 2021). This suggests that teachers' professional experience was insufficient as they had to improvise, which indicates that the situation required teachers to draw from personal experience to cope with the challenges. Primarily, various studies (Chirinda et al., 2021; Kraft et al., 2021; Maree, 2021) maintain that teaching challenges were experienced during the lockdown, where schools were trying to shift to distance learning, as teachers, even the most experienced ones, were struggling to teach in the virtual environment.

However, later in 2020 when schools re-opened, it was post the peak period of Coronavirus pandemic and teachers were able to draw from different levels of experience to cope with challenges. According to Hoadley (2020), this pandemic led teachers to reconstruct curriculum content, where the teacher had to select and organise what is the most important content of a subject, judging from their professional experiences. This implies that teachers had to use their professional experiences to implement CAPS for professional reasons. For a successful implication, teachers had to have a reason for teaching the topic or content as prescribed by CAPS. The fact that there are many scholars (Bam, 2020; Chirinda et al., 2021; Hoadley, 2020; Lake & Olson, 2020; Pokhrel & Chhetri, 2021) who have written articles on this subject of ‘teaching in the context of Coronavirus pandemic’, shows that it is a matter of concern. However, I found that the studies did not focus on experiences in teaching Dramatic Arts. Therefore, this study intends to bridge the gap and aims to develop a deep understanding of teachers’ experiences, focusing on teaching Dramatic Arts in the FET phase (Grade 10-12) during and post Coronavirus pandemic.

### **1.8 Significance of the Study**

This research, with the topic ‘Teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic: teachers’ experiences’, explored the experiences of teachers teaching the Dramatic Arts in the context of Coronavirus pandemic. The results of this research could be beneficial to teachers in South Africa (Dramatic Arts teachers) because of the recommendations by this study which may improve their teaching process during and post any pandemic like Coronavirus. Furthermore, curriculum policy developers in South Africa may also benefit by learning and understanding the Dramatic Arts subject teachers’ teaching experiences during Coronavirus pandemic period. This study may also be helpful to wider academia because of its relevance in the field of education in this country and may persuade them to conduct more research on experiences of teaching during and post Coronavirus pandemic on a larger scale with the purpose of comprehensively understanding the lasting impacts on pedagogy, identifying effective strategies for dealing with future crises and enhancing educational resilience.

### **1.9 Preliminary Literature Review**

Various studies (Chirinda et al., 2021; Davis & Phillips, 2020; Khoza & Mpungose, 2020; Pokhrel & Chhetri, 2021) argue that Coronavirus pandemic has brought many changes to the educational system, affecting the teaching and learning process. Parallel to this, Kim and

Asbury (2020) project that this has affected education globally, and that every country dealt with this challenge differently and uniquely. In the South African context, Chirinda et al. (2021) reveal that because of the requirement of the DBE to implement ERT, teachers had to try different platforms to enact the online interactive method. These online methods included asynchronous methods (recorded lessons, offline activities, readings and homework), synchronous methods (online live and scheduled class), and hybrid methods (a combination of both synchronous and asynchronous) (Amiti, 2020). Mpofu (2020) and Kraft et al. (2021) reveal that teachers found these instructional methods different from the traditional face-to-face methods they were used to, which led to their concern about their lack of experience in supporting their learners in ERT. This led to Chirinda et al. (2021) pointing out that “digital learning environments will be with us forever” (p. 12). This suggests that professional experience development (preparation programmes) for teachers (curriculum implementers and/or enactors) should begin to focus on implementing methods in an online learning environment in addition to the face-to-face environment.

A qualitative study by Davis and Phillips (2020) conducted in Australia addresses the experiences of Dramatic and Performing Arts teachers teaching during Coronavirus time. The study describes teachers’ experiences with using hardware resources (phones, tablets, laptops) for online software (SW) tools (WhatsApp, Zoom) to teach Dramatic Arts subject as challenging. Some of the challenges were that teachers had to spend much time and energy learning how to use the relevant technologies and teaching and coaching learners how to use them. However, in overcoming the challenge of teaching Dramatic Arts practical lessons online, Byrne et al. (2021) explain that teachers used a programme known as “Drama Victoria presents”. This programme is a recorded practical video lesson that teachers used as a supporting tool (resource) when teaching Dramatic Arts content online. Moreover, the programme was designed by the drama department to support online teaching of Dramatic Arts practical lessons. As such, some studies (Gudmundsdottir & Hathaway, 2020; Kraft et al., 2021) concluded that teachers were able to overcome Dramatic Arts online teaching challenges in some countries with support from their departments of education.

Furthermore, Chirinda et al. (2021) reveals that teachers did not receive enough support from the DBE officials, like guidance and training, which led most teachers to learn by trial-and-error, drawing from their personal experiences, whereas teachers who were already using technology in their teaching practice had a greater advantage as the transition to ERT was easier (Whalen, 2020). However, many studies (Chirinda et al., 2021; Ferri et al., 2020;

Gudmundsdottir & Hathaway, 2020; Whalen, 2020) show that even though the pandemic brought many challenges to education, there is a positive impact, which is an acceleration in the development of online education.

Furthermore, the lack of experience was not the only issue that teachers faced when using resources to teach online, but the environment and the society were also a big challenge when using platforms like WhatsApp. Studies (Chirinda et al., 2021; Nhongo & Tshotsho, 2021) reveal that teaching in rural areas where there is a lack of connectivity and learners cannot afford data became a significant challenge that teachers had to face. This suggests that challenges with SW technology were informed by the societal experiences, as teachers were facing challenges based on socioeconomic factors.

However, Gudmundsdottir and Hathaway (2020) assert that some Norwegian and US teachers were willing and able to cope with the shift to online learning. According to Gudmundsdottir and Hathaway (2020), the teachers' positive attitude led to overcoming their lack of training and experience in the use of technology as a tool of teaching. In other countries like Turkey, Dramatic Arts teachers were helping one another by coming together to "share their experiences on online drama lesson and contribute to the formation of effective peer learning and teacher solidarity on drama" (Karaosmanoğlu et al., 2022, p. 1261). Karaosmanoğlu et al. (2022) further argue that it was personal experience that shaped the belief or positiveness in online drama teaching. In other words, as teachers engaged with the online pedagogies, their attitudes, belief and confidence about online teaching of Dramatic Arts were improved.

However, within the body of literature reviewed, there is little literature that focuses on the teachers' experiences in teaching Grade 10-12 Dramatic Arts in the context of Coronavirus. Most of the literature focuses on experiences of teaching other CAPS subjects like science subjects. Therefore, this suggests that there is a huge gap in the literature; hence, there is a need to conduct this research study to fill that gap. Therefore, this study intends to explore teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

### **1.10 Theoretical Framework**

This study adopts the Technological, Pedagogical, and Content Knowledge (TPACK) theoretical framework to guide the study. The study Christiansen et al. (2010) define a conceptual framework as a set of concepts that are used to inform a shape of a study. A TPACK theoretical framework is used to structure this research. This theoretical framework was first

devised by Shulman (1986) and only included two concepts (pedagogy and content). It was later developed by Mishra and Koehler (2006) by adding technological knowledge in the process of teaching and learning of content, forming the TPACK theoretical framework (Mishra & Koehler, 2006). In addition, Mpungose (2020d) argues that a good alignment in the use of curriculum concepts within the three categories of knowledge of TPACK can assist in the effective implementation of curriculum as prescribed by CAPS. This means that the TPACK framework can be applied as a foundation for effective teaching, which makes it relevant for this study. The fact that this research sets out to explore the experiences of teachers makes this theoretical framework the most appropriate to use. Furthermore, (Khoza, 2020; Khoza & Biyela, 2020) found a link between the three knowledges (technological, pedagogical, and content) of the TPACK framework and three levels of experiences (structured, semi-structured and self-structured experience). Therefore, TPACK best suits this study as its framework.

### **1.11 Research Objectives**

This study intended to achieve the following objectives:

- To understand the experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.
- To identify and understand what informs teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

### **1.12 Research Questions**

- What were teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?
- What informed teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?

## **1.13 Methodology and Research Design**

### **1.13.1 Research Paradigm**

This study adopted an interpretive paradigm. Bertram and Christiansen (2014) in line with Pillay (2017) maintains that the interpretive paradigm is mostly used by researchers that seeks to understand human behaviour and the process of making meaning of their actions. The decision to use the interpretive paradigm was based on its flexibility, as it allowed for more freedom (open-ended questions) during data generation (Ugwu et al., 2021). I also chose to use this paradigm based on its relevance in this study as it is seeking to understand the experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. This paradigm was, therefore, suitable for this study as it helped in understanding the subjective world of human experiences and how humans make meaning of the context.

Furthermore, the interpretive paradigm acknowledges peoples' subjective experiences by interacting with them through dialogue and listening to their perspectives (epistemology), as well as making sense of what is real for them (ontology) (Blanche et al., 2006; Ndlovu, 2016). In this study, I interacted with Grade 10-12 Dramatic Arts teachers on their experiences of teaching during and post Coronavirus pandemic. My epistemological assumption was that as a researcher, I can understand others' (teachers') experiences by interacting with and listening to them. On the other hand, my ontological assumption was that peoples' (teachers') subjective experiences are real and should be considered.

### **1.13.2 Research Approach**

The study further used a qualitative approach as it seeks to get a deeper understanding of teachers' experiences when teaching Grade 10-12 Dramatic Arts in the context of Coronavirus pandemic. Creswell (2014) asserts that qualitative research aims at probing an individual's understanding and interpretation of certain lived experiences. A qualitative research approach is considered appropriate for this study as the study seeks to explore lived experiences and interpret how teachers make meaning of their lived experiences. The fact that this research study sought to understand the experiences of teaching (phenomenon) makes the interpretive paradigm and the qualitative approach most appropriate to use. In other words, the interpretive paradigm and qualitative approach are valuable in studies that are aiming to explore and interpret in-depth subjective knowledge of human behaviour.

### **1.13.3 Research Design**

This research adopted a qualitative case study as a research design. Yin (2003) defines a case study as an “empirical inquiry that investigates contemporary phenomena in depth and within its real-life context” (p. 13). This suggests that this research design will ensure that the issues that are being addressed in the study are explored through a variety of lenses, which makes it the most suitable research design for this study. Bertram and Christiansen (2014) argue that a case study as a research design corresponds very well with the interpretive paradigm. Moreover, this study adopted a qualitative case study to understand teaching experiences of four teachers from four different South African secondary schools. I chose to use this research design to ensure that the issue is explored thoroughly, which allowed for a deep understanding of the phenomenon.

### **1.13.4 Sampling**

I chose to use purposive sampling with a convenience sampling strategy. Purposive sampling is used when the purpose of the study is to represent a specific group or population (Creswell, 2014). In this study, I purposely chose a specific group of teachers, namely, four Grade 10-12 Dramatic Arts teachers who taught during Coronavirus pandemic and post Coronavirus pandemic in South African secondary schools. Purposive sampling is appropriate for this study as it is designed for a researcher who samples with a purpose in mind. Another reason for choosing to use this sampling method is that it will assist in finding the people who can and will be able to provide the information by virtue of their knowledge and experience. Moreover, I physically approached the four schools to recruit the four sampled participants (Dramatic Arts teachers) to be part of this study. Furthermore, the four sampled participants were also conveniently selected from four secondary schools that were accessible in terms of being available and close to my location, which is the Phoenix circuit. This form of sampling strategy is also an advantage to the researcher as it is less costly, less time-consuming and does not require much effort (Marshall, 1996).

In the selection of the participants, I had to determine the criteria to purposively select teachers that could answer the research questions. Criteria are inclusionary and exclusionary. Under inclusion, the first criterion was that participants needed to be teachers who were teaching in South African high schools, FET phase (Grade 10-12). The second criterion was that they had to be teaching Dramatic Arts. The goal was to get one teacher per school among the four sampled schools. The third criterion was that the teachers had to be teaching in the selected

circuit high schools. Lastly, teachers needed to have experience in teaching from 2020, the year Coronavirus pandemic emerged.

Teachers who did not meet the required criteria were excluded from the study. That includes teachers who did not teach Dramatic Arts, teachers who did not teach Dramatic Arts in the FET phase (Grade 10-12) and teachers who did not have experience of teaching during Coronavirus pandemic context (from 2020).

#### **1.14 Data-Generation Method**

There are several data-generation methods that are used with the qualitative approach, and that include interviews, questionnaires, observation, reflective activity and more. In this study, I used two data generation methods namely; one-on-one semi-structured interview and reflective activity to better understand participants' experiences.

##### **1.14.1 One-on-One Semi-Structured Interviews**

Studies (Cohen et al., 2007; Khoza & Biyela, 2020; Patton, 2002) reveals that interviews allows the researchers to generate data though having a semi-structured conversation with participants. Furthermore, I chose to use the one-on-one semi-structured interview method because it would allow participants to express themselves freely and I would be able to seek clarification in the process (Doody & Noonan, 2013). This further benefited studies in getting a deeper understanding of an individual's experience.

##### **1.14.2 Reflective Activity**

Furthermore, to fulfil the purpose of this study, I used a reflective activity by asking the participants to individually reflect on their experience in teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. Reflection is defined by Black et al. (2000) as a cycle of thought where people (teachers) explore their experiences. In that regard, participants were asked to reflect on their teaching experiences during and post Coronavirus pandemic. This data-generation method was also useful and convenient as participants completed the reflective activity freely in their own time and in my absence.

#### **1.15 Data Analysis**

Cohen et al. (2013) define data analysis as a method of generating meaning from the collected data. This study used thematic qualitative data analysis. This data analysis method is used for

identifying and analysing themes within the data gathered for the study (Braun & Clarke, 2006). The reason for choosing thematic analysis is that it will help examine the perspectives of research participants and highlight the differences and similarities in their experiences (Nowell et al., 2017). Furthermore, deductive and inductive reasoning were used in the data analysis process. Such that, three components of the TPACK theoretical framework were used in the deductive reasoning process as structured themes or categories to focus, organise and classify the data (Bertram & Christiansen, 2014). Further to this, inductive reasoning was used to analyse the data generated through one-on-one semi-structured interviews and reflective activity in order to produce a deep understanding of participants' experiences.

## **1.16 Trustworthiness**

In the interpretive paradigm, trustworthiness is “strengthened by detailed descriptions of the data” (Bertram & Christiansen, 2014, p. 27). Bertram and Christiansen (2014), in agreement with Guba and Lincoln (1994), suggest that trustworthiness can be strengthened by addressing the concepts of dependability, credibility, transferability and confirmability. In this study, trustworthiness was therefore addressed in terms of the four concepts.

### **1.16.1 Dependability**

Nowell et al. (2017) argue that dependability can be achieved by ensuring that the research process is logical, traceable and clearly documented. To ensure dependability in this study, research questions were clearly stated, along with a clear explanation of methodology, data presentation and how data was analysed. The study certainly gave a detailed analysis of the literature, comparing different studies with this study to further show the dependability of this study.

### **1.16.2 Transferability**

Transferability refers to the degree to which the findings from the study are useful in another context (Moon et al., 2016). The study provided a detailed conclusion drawn from the findings of the study, which will help to understand other contexts that are similar to this one. The study further used audio-recordings to capture the oral narratives that were provided by the participants, allowing the study to use thick descriptions, which increased the trustworthiness.

### **1.16.3 Credibility**

Bertram and Christiansen (2014) maintain that in interpretive research, credibility must reflect the reality of the participants. This study addressed credibility by reflecting accuracy in the phase of data generation and data analysis. Participants were allowed to express their stories through their own telling. The reason for this was to enable participants to tell their stories, not stories that benefited the researcher.

### **1.16.4 Confirmability**

Nowell et al. (2017) state that confirmability is concerned with maintaining that the researchers' findings and interpretations are clearly taken from the data generated from participants. In this study, I tried to make the research process transparent by providing enough details about this research, from the research design to the methodology used in this study. Verbatim quotations were used as expressed by the participants, and a complete reference list was provided at the end of the study.

## **1.17 Ethical Issues**

This study addressed the ethical issues by being in compliance with the ethical policy of research. Bertram and Christiansen (2014) revealed that ethics consist of rules and behavioural expectations that needs to be maintained toward the participants. In addressing ethical issues, all precautions were taken such as providing ethical clearance from the University of KwaZulu-Natal, which ensured that the research is conducted in an ethically accountable way. Also, the permission letters from Department of Basic Education to conduct the study, along with consent forms were given to teachers (participants). Furthermore, the issue of non-maleficence was also addressed as the study ensured that no harm would come to participants. Moreover, participants were informed that they could withdraw from the study at any time if they felt like it, without any consequences.

## **1.18 Anticipated Problems/Limitations**

When it comes to limitations, I encountered some issues, which includes being exposed to few high schools that offered Dramatic Arts in the FET phase, and that made it difficult to find participants. Also, in consideration of that, at the time of the research, the country and the entire world were still in the era of Coronavirus pandemic which suggest that most participants were not comfortable to meet for one-on-one semi-structured interviews. Furthermore, there was

limited literature written on the experiences of teaching Dramatic Arts, which led me to review teachers' experiences of teaching Grade 10-12 Dramatic Arts in other contexts. In addition, the data generated were expected to be limited as teachers were conveniently sampled. This suggests that the data generated did not represent the wider population of Grade 10-12 Dramatic Arts teachers (Creswell, 2014). To overcome such limitation, the study provides detailed conclusions drawn from the findings of this study, which helped to understand other contexts that are like this one.

## **1.19 Chapter Overview**

### **1.19.1 Chapter 1**

Chapter 1 provides the reader with a background to this study and outlines the title, purpose, location of the study, research questions and objectives. The chapter further provides the statement of problem followed by the rationale of conducting the study. In addition, Chapter 1 looks at the significant of the study along with a preliminary literature review. Thereafter, the chapter highlights the methodology and research design (paradigm, research approach, design, sampling) including data-generation methods, data analysis, trustworthiness, ethics issues and limitations of the study.

### **1.19.2 Chapter 2**

Chapter 2 provides the reader with the literature review, focusing on two areas related to the study, which is the phenomenon of the study 'teachers' experience' and its three levels (structured, semi-structured and self-structured), and educational technology with its three categories (hardware, software and ideological-ware).

### **1.19.3 Chapter 3**

Chapter 3 provides the reader with a definition of the curriculum concept and its three representations (intended, implemented and assessed curriculum). The chapter further provides the reader with a review of curriculum development models and further unpacks the subject 'Dramatic Arts' and its pedagogical aspects (curriculum concepts). Towards the end of the chapter, TPACK is unpacked as the theoretical framework for this study.

#### **1.19.4 Chapter 4**

Chapter 4 provides the reader with a detailed explanation of the methodology, research paradigm, research approach and research design adopted in this study in order to achieve the research objectives. The chapter further discusses the sampling of participants for this study (convenience and purposive sampling). Furthermore, Chapter 4 outlines the data-generation methods (one-on-one semi-structured interviews and reflective activity) and inductive data analysis used in this study. The chapter thereafter provides the reader with details of ethical issues and the limitations of the study.

#### **1.19.5 Chapter 5**

Chapter 5 provides the reader with data presentation and discusses the research findings generated using interviews and reflective activity. The chapter further displays the analysis of data and shows how guided analysis is used to link themes with the concept of TPACK framework through deductive reasoning. The chapter also shows how emerged concepts from findings are developed into themes through inductive reasoning.

#### **1.19.6 Chapter 6**

Chapter 6 provides the reader with the summary of the chapters found in this research study, which are (Chapter 1) background and introduction, (Chapter 2) literature review, (Chapter 3) theoretical framework, (Chapter 4) methodology, and (Chapter 5) analysis, and discussion of findings. Furthermore, the chapter provides the reader with an outline of this study's major findings and recommendations for limitations and challenges found. This then leads to a concluding discussion and recommendations of the research.

### **1.20 Chapter Summary**

This chapter provided an introduction to the study by firstly, laying the background of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic: teachers' experiences. The chapter thereafter outlined the title, purpose, location, statement of problem, rationale, significant of the study and a brief literature review. Further to this, the chapter presented the theoretical framework that guided the study and further laid out the objectives and questions of the study. In addition, the chapter presented a summary of the methodology adopted for this study, which includes the paradigm, research approach, design and sampling and the data-generation methods, data analysis, trustworthiness, ethics issues and limitations of the study.

Lastly, Chapter 1 provided the reader with the summary of chapters found in this research study, which are Chapter 1 to Chapter 6.

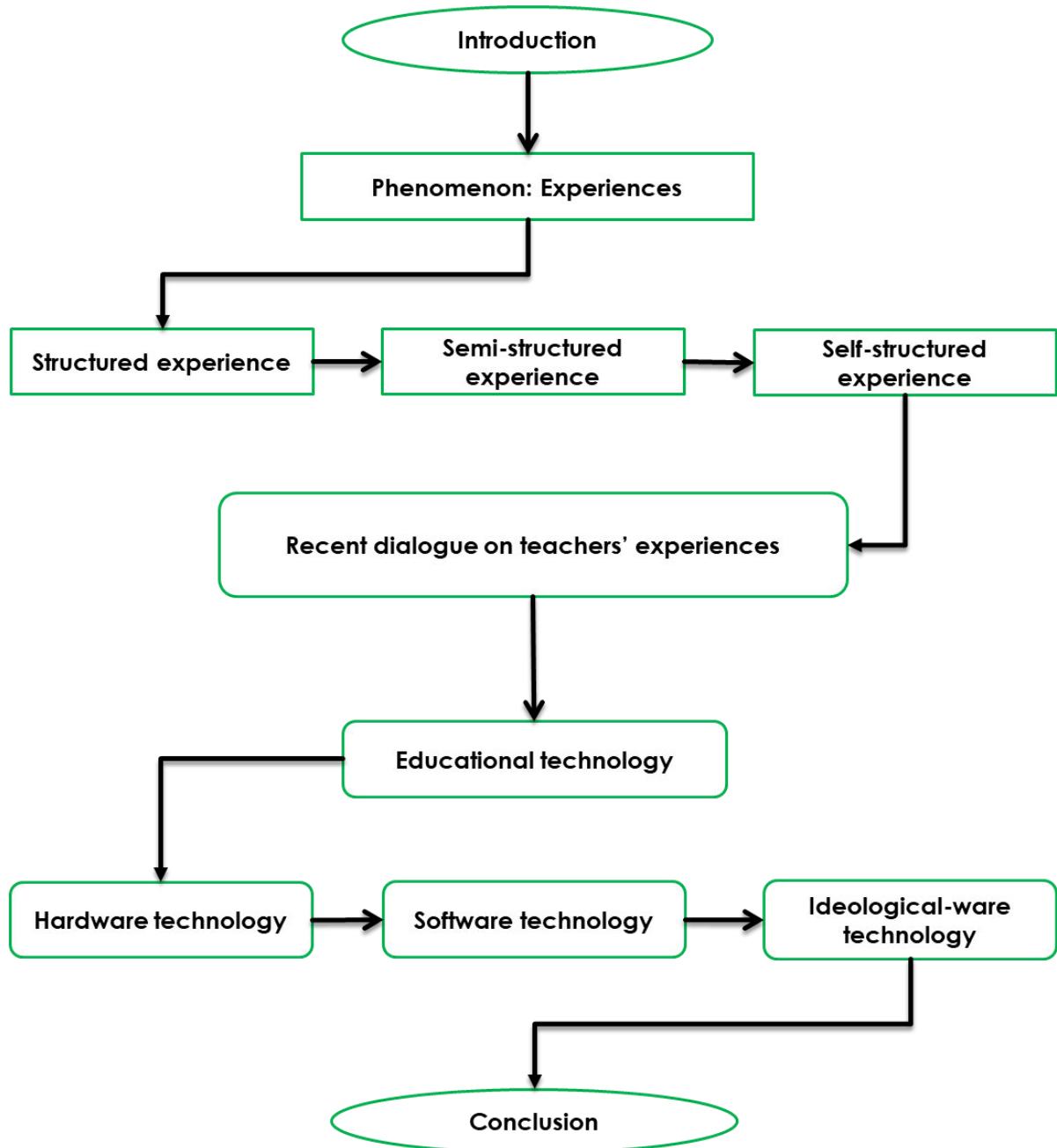
The next chapter...

## CHAPTER 2:

### LITERATURE REVIEW: TEACHERS' EXPERIENCES AND EDUCATIONAL TECHNOLOGY

**Figure 1**

*Chapter 2 (flow chat)*



The above flow chat represents the structure that this chapter 2 (literature review: teachers' experiences and educational technology) follows.

## **2.1 Introduction**

The previous chapter unpacked the background, problem statement, rationale, location, questions, objective literature review, conceptual framework, research paradigm, research approach, research design, sampling, data generation methods, data analysis, validity, reliability and rigour and ethics of the study, limitations. Chapter 2, therefore, provides a discussion of the viewpoints from diverse literature in the field of study pertaining teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. The review begins by unpacking the study's phenomenon, which is experiences and its three levels, namely, structured experience, semi-structured experience and self-structured experience. The chapter then reviews the concept of educational technologies and further unpacks the three categories of technologies (hardware, software and ideological-ware). At the end of the chapter, conclusion is drawn and that will lead to the next chapter.

## **2.2 Teachers' Experiences**

Experience is one of the essential phenomena in the field of education because it has an impact on teachers' practices or behaviour (Rice, 2010). It is commonly defined as an expression of the felt life or life as lived, not just as theorised (McCarthy & Wright, 2004). The term experience is a late Middle English term that originated from old French, coming from the Latin term *experientia*, which is defined as 'a trial' or 'to try' (Mish, 2004). Roth and Jorner (2014) further trace the term from the Proto-Indo-European root term 'per(e)', which also means to try. (Acampado, 2019; Biyela, 2018; Buthelezi, 2016; Nani, 2019) define experiences as the practical knowledge, skills and attitudes that one gains by undergoing an activity or an event. In contrast, Elkjaer (2009) supported by Berglund (2022) argues that experience is not just what you gain, but it is the continuous process of experiencing and the results of the process.

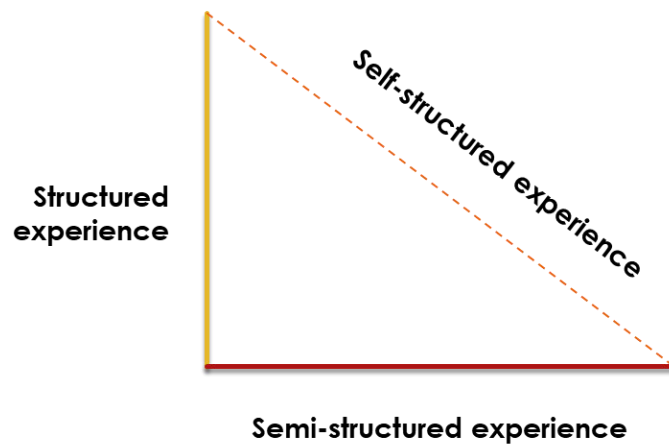
Furthermore, according to Dewey (1986), experience is the relationship between the individual and environment. In the same vein, Boud et al. (1993) in his book '*Using Experience to Learn*' notes that experience is not just an observation or simply a process that one undergoes, but rather suggests that experience is an active engagement with the environment with meaningful

encounters. In other words, meaning is an important part of experience. Moreover, Dewey (2005) maintains that the term experience is defined by the situation and episodes that we refer to as being real experiences and the things we say in recalling them such as ‘that was an experience’. As such, Ben et al. (2012) finds experience to be a complicated term and difficult to comprehend, especially because it is associated with unpredictable humans, drawing from different actions of the their practices. It is for this reason that this study intends to explore teachers’ complex experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

Nani (2019) further maintains that in the educational context, experiences are factors that contribute to learners’ and teachers’ understanding of any process taking place in an academic context. As the term ‘experience’ is generally defined as knowledge and skills gained over time from participating in a particular activity (Acampado, 2019; Biyela, 2018). This suggests that experience is basically personal and refers to one’s perception, action and reflection. In agreeing with this suggestion, Khoza (2016b) argues that experiences are unique to each individual person and determined by how one observes and learns from others. This further suggests that experiences are also drawn from society and what others are saying. Dewey (1986) further suggests that some experiences are drawn from qualifications from a particular profession. As such, (Khoza, 2016b, 2018; Mpungose, 2020c) identify three categories or levels of experience, namely formal experience (professional), informal experience (societal) and non-formal experience (personal). This suggests that each individual can gain experience from his or her own (personal) actions, through socially or shared ideas (societal) and through formal learning (professional). Further to this, Mpungose (2020c) found that formal experience is called module knowledge, informal experience is called shared ideas and non-formal experience is called personal values. On the other hand, Biyela (2018) categorises experiences as attitude (personal) experience, skills (social) experience and knowledge (professional) experience. In other words, experiences maybe self-structured (personal experiences), semi-structured (societal experience) and structured (professional experience). As a result, in this study, experiences are classified according to three levels: self-structured experience, semi-structured experienced and structured experience as shown in Figure 2.

**Figure 2**

*Defining experience in the context of this study*



### **2.2.1 Structured Experience**

Structured experience shapes and influences peoples' thinking and behaviour following an intended particular direction (Nani, 2019). Literature (Le Cornu, 2015; Rice, 2010; Ross et al., 2014; Sokhulu, 2021) defines structured experience as structured knowledge that is drawn from formal institutions of learning such as school, universities, collage and training centre. In other words, the content and professional knowledge that teachers gain from tertiary is what makes them professional teachers. **This further suggests** that teachers attend tertiary institutions to obtain a qualification (for example, a Bachelor of Education degree), which allows them as preservice teachers to gain content knowledge of specialised subjects or disciplines (Mathematics, Dramatic Arts and others). In other words, teachers' structured experience influences begin at tertiary institution, but not when the teacher begins teaching the subject in class. Moreover, Sokhulu (2021) concurs with Le Cornu (2015) that teachers' structured experience is used in the formal teaching and learning process. **For instance,** when a Dramatic Arts teacher is teaching a section on Greek theatre, which is content that is prescribed by CAPS, the teacher is required to draw from the structured experience (experience obtained in tertiary studies) to achieve the subject goal. Furthermore, according to Dewey (1986), formal education draws from the structured experience in order to address the subjects' need. This suggests that when teachers are addressing the subjects' needs, they seek to draw from their structured experience for a smooth implementation of the intended curriculum.

Furthermore, structured experience seek teachers to understand what the term curriculum is, particularly in the field of education. As such, Khoza (2018) concurs with Thijs and Van Den Akker (2009) in defining curriculum as a plan for teaching (defined from the intended position) and/or of teaching (defined from the implemented or attained position). Khoza (2015) further elaborates that curriculum as a plan for teaching and learning is when a curriculum is defined from the designers' level or the intended position. In South Africa, CAPS is the official curriculum policy that "imposes a discipline on teaching through strong framing of the selection, sequence and pacing of school knowledge" (Hoadley, 2015, p. 744). On the other hand, the curriculum as a plan of teaching and learning is when the curriculum is defined from the teachers' experience (implemented position, also known as curriculum in action) or learners' experience (attained position) (Berkvens et al., 2014; Pinar, 2012). Moreover, when curriculum is in action, it follows three types of approaches, which are performance curriculum, competence curriculum and pragmatic curriculum (Makumane & Khoza, 2020). These curriculum approaches determine which experiences the teachers must draw from when teaching. For instance, the implementation of performance curriculum is driven by identified content, where all subject teachers teach the same body of structured subject knowledge and that suggests that teachers are required to draw from their structured experience for the successful implementation of a subject content.

Furthermore, Dramatic Arts teachers need to be driven by structured experience, so that they can be equipped with Dramatic Arts subject/content knowledge in order to benefit the professional needs of teaching the subject and attain positive results. This discussion is supported by the findings of a qualitative interpretive case study conducted by Mpungose (2020d) on student teachers' knowledge in the era of the Fourth Industrial Revolution. The findings showed that content knowledge of a subject is the most important and basic knowledge that a professional teacher should have in order to be able to implement the intended curriculum. This view is further supported by Khoza and Mpungose (2020) who maintain that teachers draw from their past-recorded experiences in order to offer high-performance teaching to achieve the prescribed qualifications. This suggests that all teachers teaching Grade 10-12 Dramatic Arts should be provided with formal school knowledge (intended curriculum), which is content stipulated in CAPS that is to be taught by applying the structured experience received from the tertiary institution. In other words, structured experience equips Dramatic Arts teachers with specific content of a subject to be covered within a particular period of time drawn from the official curriculum (CAPS) as intended. For instance, the CAPS for Grade 12

specifies under Topic 3 (post-modern theatre) that a teacher must “examine the post-modern theatre movement, demonstrate knowledge of playwrights associated with the movement, and identify key features and conventions of the movement” (DBE, 2011, p. 40). This suggests that Dramatic Arts teachers need to be driven by structured experience in order to be able to teach the prescribed Dramatic Arts content as intended by CAPS, in the prescribed period of time and an appropriate space or environment.

Structured experience require Dramatic Arts teachers to adopt a traditional face-to-face classroom learning environment that is conducive and organised to promote appropriate teaching and learning in order to implement curriculum effectively as intended by CAPS document (Mpungose, 2015; Stenhouse, 1975). This is because, according to Mpungose (2020a) in line with Coetzee (2009), the design of CAPS assumes that learning is done in a traditional face-to-face classroom environment, which provides real-time contact with the instructor and learners scheduled for specific contact time and a teacher offering immediate feedback to learners. In a case of Arts subjects like Dramatic Arts, the CAPS document does not specify the location but explains that that the teaching and learning process should occur in an appropriate performing space to accommodate teaching practical lessons and rehearsing or practising. This suggests that teachers need to draw from their structured experience to select the appropriate environment for Dramatic Arts, to be in line with CAPS and lessons’ learning activities.

Structured experience drive the teaching of performance curriculum, which requires the use of formal learning activities during the teaching and learning process (Amua-Sekyi, 2016; Mpungose, 2015). Such activities are assessed at the end of each teaching programme in order to see if learners have achieved the learning outcomes (Mpungose, 2015; Pegg & Panizzon, 2008). These studies also concur with van der Mars et al. (2018) when asserting that structured experience requires teachers to apply appropriate learning activities that facilitate achievement of the subjects’ intended learning outcomes. For instance, teachers may design a formal class test at the end of a section of subject content to determine if learners have achieved the intended learning outcomes. This formal class test is referred to as continuous assessment (CASS) which is a combination of continuous formal activities that make up a certain percentage in the final mark of a learner (Hoadley & Jansen, 2013; Kennedy et al., 2006). The summative assessment is an endpoint in the assessment process which consist of assessing the intended outcomes for the professional reason, which is based on structured experience.

Moreover, structured experience requires teachers to adopt summative assessment when evaluating learners' progression in a grade or specific subject (DBE, 2011; Dolin et al., 2018; Taras, 2005). In the performance curriculum, summative assessment tasks play a significant role in the process of implementation of curriculum as it is the process of evaluating the effectiveness of sequences of instruction when the teaching has ended (Bores-García et al., 2020). As such, this type of assessment is prescribed in the CAPS document to be used mostly for grading purpose in the teaching and learning process, which suggests that teachers should draw from structured experience when conducting this form of assessment and conduct it only for professional need in order to grade learners. Furthermore, Mohammed and Baysen (2022) in line with Amua-Sekyi (2016) define this assessment as an assessment of learning that takes place at the end of a course (such as examination, control test, project and others) focusing on what learners should achieve on international standard. Feedback is used to help make a final judgement about a learners' achievement on a programme. In other words, the feedback on this kind of assessment is used for grading purposes and not to benefit the teaching and learning process. This suggests that this type of assessment is mainly driven by professional need of teaching and that suggests that teachers need to draw from structured experience to know and understand their roles when teaching.

Moreover, the notion of structured experience necessitates teachers to take on the role of instructors during the teaching and learning process within a performance-based curriculum. This is supported by Khoza (2019), Khoza and Biyela (2020), and Ndlovu (2016), who emphasise the importance of structuring learning content in a sequential manner, progressing from foundational concepts to more specialised content. This implies that a teacher-centred approach is fostered through structured experience, where learners adopt a more passive role in the learning process. This instructional approach is teacher-centred due to its objective-driven nature (Harden, 2002; Makumane & Ngcobo, 2020; Yamanaka & Wu, 2014). Objectives, as defined broadly by Marken and Morrison (2013) and Yamanaka and Wu (2014), are specific goals determined by teachers regarding what learners should achieve during each lesson. Additionally, Khoza and Fomunyam (2020) align with (Bernstein, 1975), suggesting that when teachers act as instructors, they are responsible for presenting subject content to fulfil the professional, technical, and esteem needs outlined in the curriculum objectives. For instance, a Dramatic Arts teacher teaching the background and context of a play within the prescribed CAPS document relies on school knowledge (textbooks) to deliver the intended content. This underscores the necessity for teachers, in the role of instructors, to draw from

their structured experience to effectively convey the prescribed school knowledge. Alongside structured experience, teachers may also rely on semi-structured experience, as further explained below.

### **2.2.2 Semi-Structured Experience**

Literature perceives semi-structured experience as social experiences that are instilled by people in other people outside formal education (Mc Knight, 2015; Nani, 2019). In other words, semi-structured experience is the knowledge and skill that are gained consciously and unconsciously in an informal setting. Khoza (2016b) defines semi-structured experience as social experience that places society at the centre of teaching and learning. As such, teachers in school premises gain informal experience from their colleagues through socialising. This form of experience is less structured in terms of content, time and place of learning. Instead, it is knowledge that is generally learned spontaneously within casual social settings (Nani, 2019). Further to this, Le Cornu (2015) suggests that "...workplace learning is designed to generate new ways of knowing within and through practice rather than the mere application of theoretical knowledge to practice" (p. 2). This suggests that in the field of education, semi-structured experience (general knowledge) is as important as structured experience (school knowledge) because it helps a teacher to understand and to cope with different social contexts. This is because teaching learners not only depends on professional knowledge (subject need), but should also consider social reasoning (social need), which is driven by achievement of learning outcomes (learners' goals) (Khoza, 2018; Makumane & Khoza, 2020). Further to this, the fact that schools are located in different social contexts suggests that teachers encounter different social experiences depending on their situation (Chirinda et al., 2021; Mhlanga & Moloji, 2020). Therefore, teachers need to draw from semi-structured experience by sharing their teaching experiences among themselves in order to attain learning outcomes to accommodate diverse learners from different societal backgrounds. This further suggests that the gaining of semi-structured experience does not have a fix or structured period or years like the structured experience (for instance, four years for Bachelor of Education) – it is gained over the entire life cycle of the teacher's career.

Furthermore, in an observational study, Graham et al. (2020) focused on teachers' years of experience to determine if it makes a difference to the quality of teaching. The study highlighted that "there is a tendency to presume a straightforward linear relationship between teachers' years of experience and the quality of teaching" (Graham et al., 2020, p. 2). In other words, it is presumed that teaching for many years improves the quality of teaching experience. However, the result of the observation made in this study shows that teachers' teaching expertise and quality does not depend on the number of years of experience, but it is improved through semi-structured experience by getting support like networking with other teachers, attending workshops and being involved in teacher development programmes. Furthermore, a broader perspective to this was adopted by Lembo and Martin (2022) who imply that the semi-structured experience occurs in a fusion of everyday life before narrowing to a specific subject experience that a teachers can draw from teaching. This suggests that teachers gain various experiences from the continuous process of interacting with community of people around them (such as family, colleagues, and society as a whole) and then go through a meaning-making process, where they develop their own interpretation and analysis of that experience for future use (Pineda & Fabella, 2019). This thus suggests that quality of experience is more valuable than the amount of experience because the quality experience is what a teacher actually gain from semi-structured experiencing process, and they use that experience to successfully enact competence-based curriculum.

According to Mulenga and Kabombwe (2019a) in line with Hoadley and Jansen (2013), competence-based curriculum is a learner-centred curriculum approach driven by learning outcomes. As such, the enactment of competence-based curriculum is driven by social reasoning and that suggests that teachers are required to draw from their semi-structured experience to succeed in their teaching (Khoza, 2018; Mulenga & Kabombwe, 2019a). Furthermore, Bernstein (2006) in accordance with Makumane and Khoza (2020) describes teachers' semi-structured experience of teaching as horizontal reasoning because it addresses the social need of learners. In other words, competence-based curriculum requires teachers to be socially aware to address learners' social needs through achieving learning outcomes. For instance, although the Dramatic Arts CAPS document does not specify the learning outcomes, the aims address the social needs like developing communication and collaboration skills and engage with contemporary social issues through the Dramatic Arts. This suggests that teachers must draw from their semi-structured experience for a smooth enactment of competence-based curriculum and to better understand their roles when teaching.

Furthermore, semi-structured experience requires a teacher to become a mediator during the teaching and learning process in competence-based curriculum. In support of this, Devi (2019) shares a similar sentiment to Hamamrad (2016) that in competence-based curriculum, pedagogically, the lessons are learner-centred and teachers play the role of a mediator to allow learners to construct their own knowledge through social interaction. This suggests that semi-structured experience equips teachers to play a role of a mediator in the competence-based curriculum, while learners are given more control in the learning process to construct knowledge as per Vygotsky's theory of social constructivism. In this theory (social constructivism), learners rely on each other to help in creating their knowledge through socialising (Amineh & Asl, 2015; Koulcem, 2020). Devi (2019) further concurs with Vygotsky's theory that learning from and with others assists learners to construct their knowledge and associate it with their reality. For instance, mediating a lesson may require a teacher to group learners to work on activities that are more reflective and less structured to allow them to learn from and with each other by constructing knowledge from their everyday life experiences. In other words, when a teacher plays the role of a mediator, learners are more active and in control of a lesson, while the teacher is passive. This therefore suggests that when teachers are mediators, they draw from their semi-structured experience to guide learners to their learning outcomes in a democratic environment.

Moreover, semi-structured experience support the online learning environment because it is in line with competence-based curriculum and it meets the social needs of learners. In support of this claim, Johnson (2017) maintains that the online learning environment like learner management systems (LMS), WhatsApp, Zoom and others, promote constructive and collaborative pedagogy for a supportive social learning experience. Johnson (2017) concurs with Chiu (2021) and Gudmundsdottir and Hathaway (2020) that in online learning, teachers provides social support to learners such as emotional and motivational support and facilitate the development of learners' social experience. For instance, the WhatsApp groups that teachers use as a form of communication between a teacher and learners help learners to reach out to their teachers even beyond school hours. Concurring with this, Rodrigues et al. (2019) maintain that the online learning environment allows learning to take place anywhere and at any time depending on learners' needs. In contrast, Chirinda et al. (2021) found shifting to online environment negatively impacted learners' social skills development because of lack of in-person interaction with their teacher. This suggests that teachers encounter different experiences when it comes to supporting learners' needs in an online environment. This means

the selection of an online learning environment is driven by teachers' semi-structured experience for the purpose of supporting learners' social experiences.

Teachers can also support learners' social experiences through selecting group work as a class activity. Semi-structured experience promotes the use of group activities in the process of teaching and learning, to allow learners to learn from and with each other. Backing this claim is Misiejuk and Wasson (2021) who concur with Mohammed and Baysen (2022) that group activities allow for formative and summative assessment that involves social interaction, where learners learn from each other for formal or informal reasons. In other words, group activities are not only used as a daily learning activity in a class, but also as formal performance assessment tasks (PATs). For instance, in Dramatic Arts, grouping of learners is an essential part of daily practical lessons, which are used as a basis for assessment of learning, while it is also required in the CAPS document to be part of the formal PATs and performance exams. Moreover, the main reason for grouping learners is articulated by Mahlambi (2020) in line with Liang et al. (2022) as allowing the exchange of ideas within a group, to provide learners with opportunities for new knowledge to be obtained through collaboration. In simple terms, group activity is a learner-centred approach that promotes learners supporting each other through collaboration to increase learner performance. Another assessment approach that promotes learner-centred learning is peer assessment.

Furthermore, semi-structured experience is perceived as a social experience which requires teachers to use peer assessment to involve learners in the teaching and learning process to allow them to learn from each other's feedback and evaluation (Misiejuk & Wasson, 2021; Noonan & Duncan, 2005). Bores-García et al. (2020) further identifies that the purpose of peer assessment is to focus learners on the process rather than the product which increases their involvement in the teaching and learning process. In other words, peer assessment is learner-centred, which means learners are more in control of the assessment process while a teacher is a mediator of the process. Furthermore, Mahlambi (2020) in line with Panadero and Alqassab (2019) assert that a teacher must play a role of a facilitator during the process of peer assessment to allow learners to learn through learner evaluation and feedback. This suggests that this type of assignment requires teachers to draw from their semi-structured experience to play the role of a facilitator while learners are actively involved in peer assessments, interacting with each other, which in turn increases the learning process. As such, the enactment of competence-based curriculum suggests that teachers need semi-structured experience in order

to be able to allow learners to learn from their social experience. Aside from the semi-structured experience, teachers can also be driven by self-structured experience which is discussed next.

### **2.2.3 Self-Structured Experience**

Dieumegard et al. (2021b) agrees with Biyela (2018) in defining self-structured experience as a lived experience drawn from an individuals' conscious and unconscious observation of their surroundings, and through interacting with the material and society. In other words, self-structured experience is a personal attitude that grows from personal habit and observation of the surroundings. This is in line with the results of a study conducted by Khoza (2016b) that found that "teachers' habitual action helps them to understand themselves and also enables them to predict their societal responses as according to their stages of developments or experiences" (Khoza, 2016b, p. 106). Sharing the same sentiment, Jackson (2022) and Stronge (2018) maintain that teachers' understanding of their personal identity promotes self-directed aims in teaching and learning that results in self-actualisation. For instance, when teaching and learning shifted from the face-to-face method to technology-based methods, Gudmundsdottir and Hathaway (2020) project that it was the teachers' positive attitudes that led to overcoming the lack of training and experience in the use of technology as a tool of teaching. In other words, the lack of professional knowledge and structured and semi-structured experience in using relevant resources when teaching online led teachers to draw from self-structured experience to cope with the challenges. This indicates that besides relying on structured and semi-structured experience while teaching, it is essential for teachers to use their self-structured experience to meet their personal needs. This, in turn, allows them to adopt a pragmatic approach in delivering the curriculum.

Furthermore, according to O'Donnell et al. (2022) and Makumane and Khoza (2020), teachers' self-structured experience drives the practicing of pragmatic curriculum and is defined as an essential curriculum approach that facilitates teachers' understanding of the multiplicity of curricula, such as the hidden curriculum (i.e. the social and cultural aspects of schooling, such as the norms of behaviour, attitudes towards authority, socialisation into societal norms, and implicit messages about values and beliefs); enacted curriculum (i.e., how teachers translate the intended curriculum into actual teaching practices and learning experiences); the intended curriculum (the planned educational content, learning outcomes and objectives that educational institutions and policy-makers design); and pragmatic curriculum (considering what works best

in a given context, weighing options based on their practicality, effectiveness and real-world consequences) (Ersozlu, 2013; Makumane & Khoza, 2020). Sharing the same sentiment, Shoba and Khoza (2022) maintain that when teachers are driven by self-structured experience, they focus on what will work in achieving quality education, irrespective of drawing from structured or semi-structured experience. Moreover, Shoba and Khoza (2022) concur with Palmer (2017) and Biyela (2018) that a core focus of education is on addressing the ‘who is teaching and/or learning’ questions, which determines the teachers’ and learners’ identity in teaching and learning. This suggests that teachers’ self-structured experience in pragmatic curriculum helps them to understand their personal identity and that of learners. This promotes self-directed teaching and learning, with teachers playing the role of a facilitator when teaching.

The self-structured level of experience, according to (Ersozlu, 2013; O'Donnell et al., 2022) the teacher is at the centre of teaching and learning process and allows them to attach personal significance and identity to their experience. For this reason, Purnama (2018) maintains that self-structured experience requires teachers to become facilitators to be able to blend the roles of being an instructor and mediator during the teaching and learning process to allow the lesson to be driven by both objectives and learning outcomes. In other words, self-structured experience creates an environment that helps teachers to build their own unique individual identities in the teaching and learning process (Chye, 2018; Jackson, 2022). For instance, a teacher might need to play role of an instructor to introduce new content to learners, and later become a mediator to contextualise the lesson by allowing learners to construct their own knowledge from their understanding. This implies that a teacher uses self-structured experience when necessary to obtain the required knowledge, benefiting both their own needs and those of the learner. This suggests that when teachers are facilitators, they draw from their self-structured experience, and they are driven by personal motivation to address their personal (teachers’) needs. Furthermore, teachers’ personal needs may include personalising learning activities to check their teaching progress and whether learners are learning or not.

Self-structured experience requires teachers to use informal activities during the teaching learning process. Backing this claim is Pegg and Panizzon (2008) who concur with Mpungose (2015) that an individually based activities are used on daily basis for enhancing learners’ learning. Other studies like van der Mars et al. (2018) view such activities as a basis for assessment of learning; for instance, the question-and-answer activities that a teacher may use during the lesson to evaluate learners’ understanding of a particular section in a lesson. This therefore suggests that when teachers use informal activities in a lesson, they intend to address

the learners' personal needs, which means they must draw from their self-structured experience for the successful informal assessment of learners. Such assessment falls under the umbrella term 'formative assessment' which is driven by teachers' self-structured experience.

Furthermore, self-structured experience requires teachers to adopt formative assessment in the teaching and learning process to provide the teacher with immediate feedback to discover if learners are learning or not (Amua-Sekyi, 2016; Keeley, 2019). Mahlambi (2021) in line with CAPS (DBE, 2012) identifies this type of assignment as informal or daily assessment for learning. According to (Khoza, 2016b; Mohammed & Baysen, 2022), this type of assessment takes place throughout the teaching and learning process to produce learning outcomes and is based on what learners have achieved instead of what they should have achieved. In other words, in a pragmatic curriculum, formative assessment can take place before instruction begins, midway at checkpoints and at the end of a lesson to determine if the intended learning outcomes are being achieved. This then suggests that formative assessment cannot be prescribed as to what, when and how teachers must assess learners. Instead, Mahlambi (2021) agrees with Paulo (2014) in stating that in this form of assessment, a teacher plays a role of a facilitator to allow the individual learner to take responsibility for their own learning. This further suggests that teachers conduct formative assessments for personal reasons to benefit their needs and that of learners, which requires them to draw from their self-structured experience and adopt a blended approach.

Self-structured experience promote the adoption of blended learning environment because it meets the personal needs of learners which suggests that it is in line with pragmatic curriculum (Khoza, 2018; O'Donnell et al., 2022). Blended learning is defined as an approach or method of teaching that is produced by involving both face-to-face and online approaches to support and create opportunities for learners to actively engage in shaping their own learning needs (Calderón et al., 2021; Mahaye, 2020). In other words, blended learning addresses the personal needs of learners, where teaching and learning is driven by both structured experience (teaching in face-to-face environment) and semi-structured experience (teaching in online environment) to produce self-structured experience (teaching in both face-to-face and online environment). For instance, a Dramatic Arts teacher teaching physical theatre performance may use face-to-face teaching and WhatsApp to conduct a lesson, where face-to-face could be used for practical work and WhatsApp for reflecting at home on the practical work done in class. Therefore, according to Chiu (2021), the adoption of this learning approach is informed by teachers' self-structured experience, for the purpose of supporting learners' individual needs.

A recent dialogue on teachers' experiences is addressed next.

#### **2.2.4 Recent Dialogue on Teachers' Experiences**

Teachers' structured experience consists of formal experiences that are obtained in formal learning from tertiary institutions (Le Cornu, 2015; Sokhulu, 2021). According to Ross et al. (2014) supported by Mpungose (2020d), these experiences drive teachers in the process of teaching content by equipping them with professional and content knowledge for a smooth implementation of the curriculum. Moreover, (Chirinda et al., 2021; Coetzee, 2009) posit that teachers' structured experience equip them with an understanding of traditional face-to-face environment as a form of interaction when teaching the content of a subject. In other words, structured experience equips teachers with subject knowledge to be able to play the role of instructor when teaching in the face-to-face environment to fulfil the professional, technical, and esteem needs of a specific discipline (subject). In contrast, (Harden, 2002; Makumane & Ngcobo, 2020; Yamanaka & Wu, 2014) found that drawing only from structured experience may lead to a content-centred lessons (addressing solely the intended curriculum), which may not always meet the individual needs of teachers and learners. As such, teachers drawing only from structured experience may mean that they are only equipped with professional knowledge to address the performance curriculum, which may exclude learners from the teaching and learning process.

On the other hand, Mc Knight (2015) agrees with Le Cornu (2015) and Khoza (2018) that semi-structured experience is gained through socialising in a non-formal environment and equips teachers with social knowledge to address learners' needs. This level of experience advances the knowledge of a teacher when the lesson is driven by a learner-centred approach where the teacher plays a role of mediator to allow learners to construct their own knowledge in the process of learning (Koulcem, 2020; Liang et al., 2022; Mahlambi, 2020). Moreover, Johnson (2017) concurs with Chiu (2021) that semi-structured experience equips teachers with an understanding of social media as a platform for the online learning environment to support learning beyond the traditional face-to-face environment. In contrast to this, drawing only from semi-structured experience may lead to a learner-centred lessons (mainly addressing the learners' needs), which can be a disadvantage to teaching content and achieving the intended curriculum outcomes. Further to this, semi-structured experience alone does not equip teachers with experience to address their individual needs in teaching, which may threaten the achievement of their lesson objectives.

On the other hand, self-structured experience is related to the state of individual subjectivity in which teachers, as individual beings, build their own personal and self-taught experiences (Dieumegard et al., 2021a; Jackson, 2022). Furthermore, Jackson (2022) agrees with Stronge (2018) that these experiences help teachers with self-actualisation and in building their identity in teaching and assists them in meeting their personal needs. As such, one of the benefits of this level of experience as highlighted in these studies (Makumane & Khoza, 2020; O'Donnell et al., 2022), is that it equips teachers with experience that enables them to use a pragmatic curriculum approach, which helps them in balancing the curriculum requirements (performance curriculum and competence curriculum). As such, this level of experience (self-structured experience) requires teachers to be equipped with both structured and semi-structured experience in order to balance the experiences needed when teaching. Hence, the absence of either structured or semi-structured experience presents a threat to the implementation of the intended and enacted curriculum. In other words, the strength of self-structure-experience lies in balancing the two kinds of experience (structured and semi-structured experience) when teaching. Thus, Makumane and Khoza (2020) argue that teachers drawing from the self-structured experience only might limit the attainment of the desired outcomes, which is the achieved curriculum. Thus, drawing from self-structured experience alone may lead to teacher-centred lessons (addressing the teachers' individual needs) which may not meet the subjects' and learners' needs. Hence this study argues that the three types of experience (structured, semi-structured and self-structured) need to be aligned to form a balanced, holistic teaching experience for Grade 10-12 Dramatic Arts teachers.

Furthermore, the literature argues that drawing from one level of experience in isolation from the others may cause problems in the attainment of the curriculum (performance and competence). This is shown by (Biesta, 2015; Khoza, 2018; Sokhulu, 2021) who agree that the major issue with balancing the three levels of experiences (structured, semi-structured and self-structured) when teaching is that each type of experience has limitations and drawing from each one without the other might risk the achievement of the desired curriculum outcomes. However, it is shown by Khoza (2018) that some experience is generated using the strength of the other types of experience, such as self-structured experience which is generated using the strengths of both structured and semi-structured experience. Concurring with this is Sokhulu (2021) who maintains that benefiting professional and social needs of learners (through a pragmatic curriculum approach) helps them with self-actualisation, which means structured and semi-structured experience produce self-structured experience. Therefore, these

connections in different types of experience suggest a need for a harmony between them to ensure effective teaching. As such, this study, therefore, argues for a holistic experience to understand teachers, teaching during and post Coronavirus pandemic; i.e., a combination of Dramatic Arts teachers' self-structured experience with structured and semi-structured experience.

### **2.3 What Is Educational Technology?**

Educational technology (EdTech) is an essential concept in modern education because of the impact technology has had on almost every aspect of education. Although the term technology has existed for a long time, it only gained popularity in the early twentieth century. It is defined as “all tools, machines, utensils, weapons, instruments, housing, clothing, communicating and transporting devices and the skills by which we produce and use them” (Bain, 1937, p. 860). Moreover, Carroll (2017) agrees with Govender (1997) in stating that the term ‘technology’ is derived from a Greek term ‘Techne’ which refers to the knowledge required to get the job done. This suggests that technology not only refers to the tools but also consists of the knowledge and experience to interact with the specific resource. Furthermore, Govender (1997) posits that when technology is infused in education, it is referred to in various ways around the world. For instance, it is referred to as Instructional/Information Technology in countries like the United State of America (USA), and others; in the United Kingdom and other countries, it is referred to as Technology-Enhanced Learning; and, in other countries like South Africa (SA), it is referred to as Classroom Technology (Govender & Khoza, 2017; Walker et al., 2018). However, Huang et al. (2019) as well as Govender (1997) confirm that even though there are many different concepts for the integration of technology in education, EdTech is still the most used and commonly known concept to date. For this reason, this study adopts the term ‘Educational technology’.

Moreover, there may be different concepts for EdTech, but the definitions are similar. Kumar (1996, p. 5) states that the common definition of EdTech is “a system way, a process or an application of the scientific knowledge, to improve the efficiency of the process of learning and instruction”. A similar definition is projected by (Huang et al., 2019; Mpungose, 2020c) who define EdTech as the use of technologies, resources, tools, processes, procedures and strategies to communicate the curriculum and improve learning experiences during the teaching and learning process. In simple terms, EdTech refers to the effective use of any form of resource with the purpose of improving the quality of teaching and learning experiences for both the

teacher and learners (Criollo-C et al., 2021; Govender & Khoza, 2017; Mpungose, 2018). These definitions suggest that in education, EdTech plays an important role in addressing the requirements for teaching curriculum subject like Dramatic Arts. Such requirements mean that teachers need to be equipped with structured, semi-structured and self-structured experience in using EdTech when teaching. This further suggests that if teachers are not well versed in the use of EdTech, there might be a collapse in the implementation of the curriculum. Furthermore, according to Stanojević et al. (2018) as well as Singh (2021), the role of modern EdTech in teaching is growing in demand as it facilitates the efforts of the teacher by allowing a tighter connection between theory and practice, and knowledge and skills of learners. Lazar (2015) in support of Phoon et al. (2021) posits that the importance of EdTech in education has raised the question of whether teachers are sufficiently equipped to keep up with new or modern technologies and whether they are aware of its benefits in the classroom.

Furthermore, the very early studies (Kumar, 1996; Percival & Ellington, 1988) posit that EdTech is divided into Technology in Education (TIE) and Technology of Education (TOE). TIE refers to any EdTech that one can physically see or touch; for instance, a cell phone, laptop, an overhead projector and others. Alternatively, TOE is any EdTech that one cannot touch or see and relies on TIE, for example Zoom meetings and PowerPoint presentations. These resources, according to Khoza and Fomunyam (2020) supported by Pather (2016), are divided into three categories, namely, hardware (HW) (the machine used in learning), software (SW) (material that carries information), and ideological-ware (IW) (approaches and theories). This suggests that under TIE, you find HW and SW resources, whereas under TOE, you find IW resources. Furthermore, Budden (2016) defines the term ‘ware’ as an awareness of what a person is doing, thinking or being conscious in using these three types of resources when implementing them in teaching. This suggests that the use of HW, SW and IW requires a teacher to have structured, semi-structured and self-structured experience in order to be aware of EdTech to integrate it successfully in teaching. Therefore, the mastering of a HW technology needs teachers to draw from structured experience.

### **2.3.1 Hardware Technology**

As a component of EdTech, HW technology refers to any tangible technologies in education that are “used in the education landscape to promote and enhance effectiveness and efficiency in education provision and education setting” (Govender, 1997, p. 47). These tools and machines, according to Govender and Khoza (2017) and Mpungose (2020d), are categorised

under TIE and their function is to communicate the curriculum during the teaching and learning process. In this regard, the use of HW educational technologies need teachers to be equipped with structured experience, to be able to use it properly (Cabaleiro-Cerviño & Vera, 2020; Khoza & Fomunyan, 2020). In addition, Budden (2016) posits that HW, such as computers or devices, is essentially inert or unproductive on its own – it requires software (SW) technology to function effectively. In practical terms, HW alone, without relevant SW applications, lacks utility. For instance, a computer without software like PowerPoint, Moodle, or a LMS would be limited in its capabilities. The HW serves as a platform, but it is the SW that enables users to perform specific tasks or functions, whether it is creating presentations, accessing online courses or managing educational content.

HW technologies can be found in both face-to-face and online learning environment (Nocar et al., 2016; Phoon et al., 2021). In face-to-face environment, (Hoadley, 2015; Mpungose, 2020b) agree that the nature of the learning activities promotes the use of traditional HW technology (also known as old technology) such as books, chalkboard, stationery and desks. Furthermore, concurring with this is Stanojević et al. (2018), who posit that these traditional HW resources, initially, were conducive for implementing curriculum for professional reasons, which promoted teacher-centred method. As such Chun and Yunus (2023) concur with Flavin (2017) that in face-to-face environment, HW technologies are often used to store and access content, which is why these technologies are regarded as enhancing teaching and learning rather than transforming it.

On the other hand, the nature of the learning activities in the online environment promotes the use of modern HW technology, such as laptops, notebooks, mobile phones and desktop computers (Cabaleiro-Cerviño & Vera, 2020). These types of technologies allow teaching and learning to be carried out remotely to benefit social needs of both teachers and learners and promote learner-centred methods (Mpungose, 2020b; Nocar et al., 2016). This suggests that even though HW technology needs teachers to draw from structured experience, modern HW technology requires teachers to have semi-structured experience. Furthermore, Keengwe et al. (2008) state that modern HW technologies promote learning outside the classroom face-to-face environment in learners' own spaces (physical and virtual environment), which makes learning more situated and self-structured. This suggests that the use of HW technologies in teaching requires teachers to draw from different types of experience, depending on the environment of the lesson.

Furthermore, modern technologies are initially designed for different activities (such as mobile phones are designed for social activities), but their impact on learners' daily lives suggests a need to integrate them in schools (Phoon et al., 2021; Singh, 2021). Flavin (2017) and Nadkarni and Prügl (2021) maintain using technology for learning may be regarded as a disruptive technology, where the technology designed with a particular purpose serves another purpose than the one originally intended. For instance, a mobile phone is a technology designed for socialising, until a teacher decides to use it for educational purposes like updating learners with school activities, storing information, conducting online classes and more. However, in SA and other countries like the UK, Beland and Murphy (2016) state that there is no official policy or recommendation set out by the respective departments of education regarding the use of mobile phones in schools. Nonetheless, teachers may explore and define the meanings of technologies through their use of them to enhance the learning of learners regardless of the HW's design and purpose (Beland & Murphy, 2016; Chun & Yunus, 2023). This suggests that even though the integration of modern technology is not driven by structured experience, teachers still draw from their semi-structured and self-structured experience to integrate it in schools. This was often witnessed during Coronavirus pandemic as discussed below.

When the Coronavirus pandemic struck, education was interrupted worldwide and schools had to adopt online teaching technologies to continue their teaching and learning process (Chirinda et al., 2021; Pokhrel & Chhetri, 2021). The Coronavirus pandemic situation posed unprecedented challenges requiring teachers to adapt to teaching online (König, Jäger-Biela & Glutsch, 2020). As such, ERT became one of the solutions implemented by schools, and individual teachers. However, evidence from studies (Kraft et al., 2021; Lazar, 2015) suggests that many teachers lack the remote teaching skills required to make good use of the online teaching HW technologies, limiting their potential impact in teaching. This is because HW technologies used in the traditional face-to-face teaching is different from that used in online teaching, and teachers using traditional face-to-face approaches are not equipped with the skills of using modern HW technologies. Thus, when the reality of lockdown struck, the ideas about ERT and the use of modern technologies led teachers to learn by trial-and-error on how to use the relevant HW technologies, drawing from their self-structured experience (Chirinda et al., 2021; Karaosmanoğlu et al., 2022). This suggests that various teaching experiences contributed to how teachers coped with different challenges of ERT. Furthermore, it has been mentioned above that one of the functions of HW technology is to carry SW technologies, and for that reason, SW technology will be discussed in detail in the following section.

### 2.3.2 Software Technology

According to Huang et al. (2019) in line with Ching and Roberts (2020), SW refers to any technology that displays material, information or data found within any HW technology such as the application SW (Microsoft Word, Google Chrome and others), social media SW (SMS WhatsApp, YouTube, Facebook and others), management system SW (e.g., a LMS). Furthermore, Mangal and Mangal (2019) maintain that while HW technologies are tangible, SW technologies are intangible and require the use of HW to run or function. This suggests that SW technologies serve as an instruction that controls the function and operation of HW. As such, Kumar (1996) maintains that nearly every piece of hardware technology has an associated software counterpart, including older or conventional technologies. For example, the chalkboard (HW) has its software equivalent in chalk for writing (SW), similar to how a blank sheet of paper (HW) can be considered hardware, while the written content on it acts as software (SW). Therefore, this suggests that SW is not only found in modern HW EdTech but can also be found in old or traditional technologies that are not computer-based. Furthermore, Huang et al. (2019) maintain that there has been a demand for SW technologies in using modern HW technologies in education to support social needs. This demand suggests that teachers should be equipped with semi-structured experience of using the modern technologies as a teaching tool to be able to integrate modern SW technology into teaching to address societal or community needs. Moreover, Tzur et al. (2021) assert that in education, SW technology requires an inclusion of a human instructor (teachers) to play a role of a mediator between the tool and the learner because “educational software is an inferior method when used as [a] single learning tool” (p. 1154). This confirms that SW only plays a secondary role in supporting teaching and cannot not drive the lesson without the help of the user (teacher). This suggests that teachers need to be equipped with semi-structured experience to be able to understand their role in the online environment to promote a free social space for learners to construct knowledge themselves.

Furthermore, (Mhlanga & Moloi, 2020; Singh, 2021) show that Coronavirus has pushed institutions, including those in basic education, to adapt to online teaching and learning, which requires the use of modern SW technologies. However, adapting to online teaching depends on the availability and accessibility of both HW (physical resources) and SW (online resources) technologies and cannot be attained in the absence of these technologies (Mpungose, 2021b; Soman et al., 2023). In other words, online teaching requires the use of modern SW, for instance, conducting a lesson on Zoom requires a teacher and a learner to have access to the

Zoom application SW through HW technology (laptop, mobile phone or tablet). Patrick et al. (2021) and Tomczyk et al. (2022) point out that not many countries have access to these technologies which was exposed by the demand to shift to online teaching that came with Coronavirus pandemic. This suggests that most challenges found in teaching during Coronavirus pandemic were hindered by social issues, which demanded that teachers draw from their semi-structured experience when attempting to support digital learning.

Furthermore to the above, a qualitative case study with a topic 'education in emergencies: lessons from Coronavirus in SA' conducted by Landa et al. (2021) found shifting to online teaching to be challenging in a country like SA, where there is a predominantly poor community with technology constraints. Landa et al. (2021) further found that in higher education, some universities provided laptops and data to students while in basic education, there was no support for data and relevant online-based technology and teachers often relied on WhatsApp to communicate with their learners. Parallel to this, Chirinda et al. (2021) found that teachers found WhatsApp to be a valuable SW technology that can support teaching and learning beyond the classroom environment in a disadvantaged context. As such, WhatsApp can be regarded as a disruptive technology as it is not designed to support teaching and learning; nevertheless it was found to be convenient, simple and typically cheap to use (Chandra et al., 2017; Flavin, 2017; Nadkarni & Prügl, 2021). Therefore, this suggests that social challenges require teachers to be driven by semi-structured experience in order to support learning through the use of SW technology that fit into learners' everyday lives, such as WhatsApp. However, WhatsApp was not the only SW technology used in South African schools to support basic education. Mhlanga and Moloji (2020) posit that in SA, DBE in partnership with other platform supported the asynchronous method of online learning, which was the development of websites such as Department of Basic Education website, Olico Maths education and Gauteng Department of Education. In other words, during Coronavirus pandemic, teachers were more focused on asynchronous methods of online teaching as it was more doable and did not require advanced HW to carry SW. This suggests that teachers had to be driven by their semi-structured experience to address social challenges of teaching online.

However, there are teachers who were able to shift to online teaching successfully, using SW technologies. For instance, the findings from the study 'teachers' experiences on the use of Google Classroom' conducted by Harjanto and Sumarni (2021) in Indonesia revealed three reasons that contributed to the successful shift to Google Classroom. The reasons were teachers receiving professional training; teachers being motivated to be in line with the advancement of

technology; and learners using whatever technology they had to access the SW (Google Classroom). This suggests that the successful shift to using modern SW in teaching is driven by teachers' structured experience (professional training), semi-structured experience (the availability of resources to learners), and self-structured experience (teachers' motivation to upgrade to modern SW). Chirinda et al. (2021) and Kraft et al. (2021) shows that teachers who lacked any of these experiences (structured, semi-structured and self-structured) struggled to shift to online learning smoothly and effectively. Furthermore, on top of HW and SW, the use of EdTech in teaching also require an understanding of IW, which is discussed in the next section.

### **2.3.3 Ideological-Ware Technology**

IW technology refers to any EdTech that that drives the teaching and learning process that a person cannot see or touch such as ideas, skills, knowledge, values, experiences, techniques, methods, theories and others (Govender & Khoza, 2017; Khoza, 2021). As such, Kumar (1996) refers to IW technology as TOE as it consists of techniques and methodologies of the teaching and learning. Sharing a similar definition is Mbhele et al. (2023) who views IW TOE as different theories that are designed for specific subjects such as critical pedagogy or social or cognitive constructivism theories that underpin the teaching of Dramatic Arts. This suggests that a Dramatic Arts teachers should develop themselves to be able to master all the theories behind the usage of HW and SW EdTech when teaching and that can be addressed via self-structured experience. Furthermore, self-structured experience will not only equip teachers with an understanding of theories, but also motivate Dramatic Arts teachers to use the relevant HW and SW technologies to carry out the teaching and learning process. As such, Mbhele et al. (2023) in line with Khoza and Mpungose (2020) maintain that out of the three categories of technologies (HW, SW and IW), IW technologies are those that drive any educational lesson because learning is not about technology (HW or SW) but it is about theories (IW).

(Budden, 2016; Makumane, 2021) agree that it is important to embrace IW technologies in order to appreciate HW and SW technologies. This is because according to Fütterer et al. (2023), merely equipping teachers with HW and SW technologies may not sufficiently help to prepare them for implementing high-quality digital distance teaching and learning. In other words, IW plays an important role in giving technology didactic meaning, when technology is adopted in the teaching process. Furthermore, Chirinda et al. (2021) reveal that when it comes to online teaching, teachers did not receive enough support from the DBE officials, like

guidance and training on how to use modern online-based EdTech, including training on theories and methods of teaching online (IW). This is because when the use of online-based EdTech is mandatory (such as the sudden shift to ERT caused by Coronavirus pandemic), then specific formal IW (driven by structured experience) such as instructions, methods, content and planning need to be in place (Hodges et al., 2020; Sokhulu, 2021). Gudmundsdottir and Hathaway (2020) in concurring with Reshi (2023) posit that since teacher did not receive any support or guidance on this, they encountered challenges and in some instance had to teach by trial-and-error, driven by their self-structured experience. This suggests that using EdTech (HW and SW) without proper understanding of IW leads to challenging teaching experience.

Khoza and Biyela (2020) define a learning environment as a platform for learning, which is divided into three environments, namely, face-to-face, online and blended learning. The face-to-face method is regarded as the traditional IW of teaching and learning as it promotes the use of traditional teaching approach (teacher-centred) and traditional technologies (textbooks and chalkboards) (Coetzee, 2009; Mpungose, 2020b). This method, according to Graham (2019), provides learners real-time contact with the teacher (in a live synchronous platform) scheduled for specific contact time with the teacher offering immediate feedback to learners. In other words, face-to-face teaching environment is a structured method of teaching that requires a teacher to draw from structured experience.

Furthermore, several studies (Amiti, 2020; Capone & Lepore, 2022; Chirinda et al., 2021; Vidergor, 2023) identified and defined three elements of IW of online teaching and learning, namely asynchronous, synchronous and hybrid. The asynchronous method is the teaching and learning process that is not live, and materials are available on certain SW (Google Chrome, WhatsApp, Moodle LMS and others) to be accessed by learners anytime and anywhere. The synchronous method is where a teacher and a learner meet online, and the lesson is live on a specific online SW platform (such as Zoom, Skype and other) and scheduled to take place in real time. The hybrid approach refers to the combination of both asynchronous and synchronous ways of teaching and learning. Furthermore, in the South African context, Chirinda et al. (2021) reveal that after getting a signal from the education department to implement ERT, which is a sudden and temporal shift to online teaching as a solution to a sudden crisis (Doukakis & Alexopoulos, 2020), following the outbreak of Coronavirus, teachers had to try the different platforms to enact the online interactive IW for the first time. However, Mpofu (2020) and Kraft et al. (2021) maintain that teachers found these instructional IWs challenging as they were different from the traditional face-to-face methods they were

used to, and that led to their biggest concern of their lack of experience in terms of individual development to master online IW technology. This suggests that teachers had to draw on semi-structured experience to understand IW technology (such as connectivism theory) which defines and manages the use of EdTech (HW and SW) during the online teaching and learning process (Khoza & Biyela, 2020).

Mahaye (2020) in line with Calderón et al. (2021) defines blended learning as an approach or method of teaching that is produced by involving both a face-to-face and online learning environment to support and create opportunities for learners to actively engage in shaping their own learning needs. A similar method to blended learning is the Hyflex method, which Keiper et al. (2021) define as a flexible blended/hybrid method of learning that allows learning to take place either synchronously (face-to-face), synchronously online, asynchronously online or in a combination of these methods to better accommodate learners. In other words, these learning methods (blended and Hyflex) address the personal needs of learners, which suggests that teachers must be driven by self-structured experience to support learners' personal needs.

Furthermore, among the basic learning IW (theories) in education (such as behaviourism, constructivism and cognitivism), connectivism is found to be the theory that advocate for the use of EdTech (Boyras & Ocak, 2021; Mpungose, 2018). Downey (2008) and Siemens (2004) as founders of the connectivism learning theory define it as a pedagogy that allows knowledge to be distributed through networking connections to benefit social needs, which is why they refer to it as learning theory for the digital age. The definition of connectivism IW therefore suggests that it is informed by semi-structured experience where the connectedness of school community or society (teachers and learners) is through the use of EdTech in order to meet their social needs. For instance, during Coronavirus pandemic, when teaching and learning shifted to online environment, connectivism IW required Dramatic Arts teachers to be connected with their learners through SW and HW EdTech to be able to fulfil they social need. In essence, connectivism needs teachers to engage with learners in a social space to enable them to learn by sharing their experiences, driven by semi-structured experience.

## **2.4 Chapter Summary**

The literature presented in this chapter has provided a solid definition of the phenomenon of teachers' experience. The chapter explained each type of experience (structured experience, semi-structured experience, and self-structured experience). Furthermore, the chapter unpacked the concept of TIE, which in this study is called educational technology. As such,

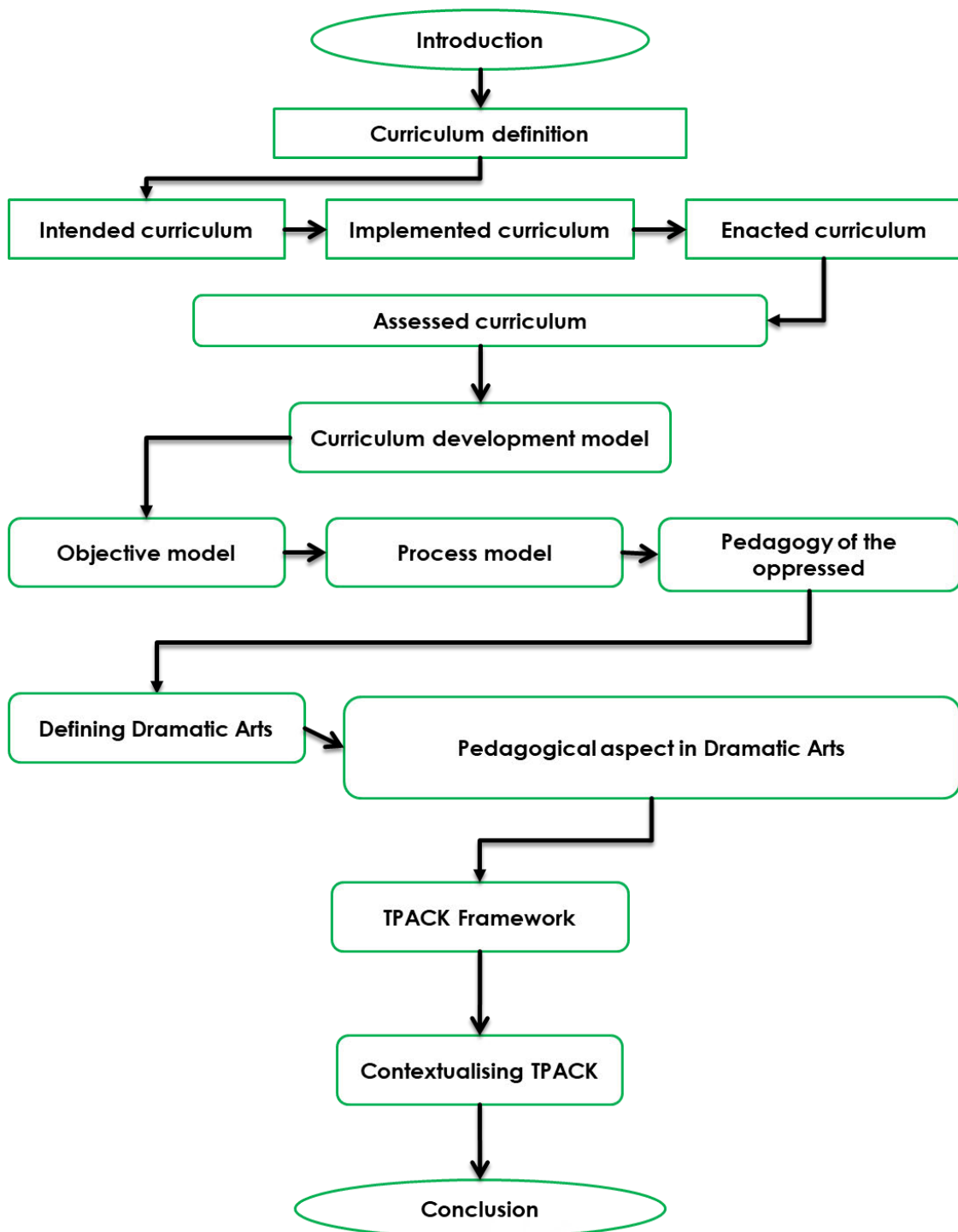
HW, SW and IW was explained in relation to teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. However, to further understand teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic, the following chapter explains the concept 'curriculum' and its representation, models and signals.

## CHAPTER 3:

### CURRICULUM ISSUES AND THEORETICAL FRAMEWORK

Figure 3

Chapter 3 (flow chat)



The above flow chat represents the structure that this chapter 3 (Curriculum issues and theoretical framework) follows.

### **3.1 Introduction**

The previous chapter reviewed the phenomenon of experiences and its three levels (structured experience, semi-structured experience, and self-structured experience) and also discussed the concept ‘educational technologies’ with its three categories (hardware, software and IW). Chapter 3, therefore, continues with literature review by providing the reader with a discussion on the curriculum and its three representations (intended, implemented and assessed). The chapter further defines Dramatic Arts and its history in the South African curriculum context and also look at international trends of Dramatic Arts. Moreover, the chapter further reviews the teaching of Dramatic Arts in relation to the curriculum concepts, including content, activities, assessment, environment, time, teacher role and goals. Towards the end of the chapter, TPACK is discussed as the theoretical framework for this study. Lastly, the chapter concludes by mapping the gaps in the field to which this study seeks to make a contribution.

### **3.2 What is Curriculum?**

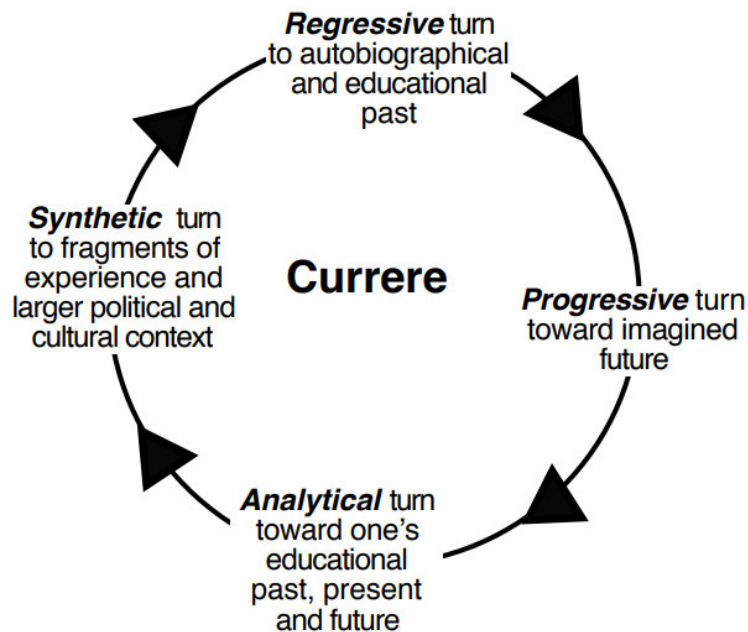
The broad use of the concept curriculum has made it complicated to define as it is “... conceived differently at different times by different scholars working in different counties and region, working in different institutional settings with different demand: universities, governments, schools, and corporations” (Jung & Pinar, 2016, p. 29). However, it is necessary to begin by explaining the origin of the term, which is derived from the Latina *currere* which was introduced to make the transition from defining curriculum as a noun (a course), into defining it as a verb or a meaning that expresses action or experiences (how the course is run) (Jung & Pinar, 2016; Le Grange, 2017; Pinar, 2012; Yaşar & Aslan, 2021).

#### **3.2.1 The Method of Currere**

Furthermore, to better understand the concept ‘currere’, Pinar et al. (1995) identifies four stages in the method of currere, or “the autobiographical method”, an educational approach that focuses on exploring personal experiences and reflections to understand the complexities of teaching and learning. The four stages are regressive, progressive, analytical and synthetical as shown in Figure 4.

**Figure 4**

*Four stages in the method of currere*



Note. Pinar (1975, p. 424)

### **3.2.1.1 Regressive stage**

The first stage is regressive, and it is concerned with a teacher recalling or returning to their past to capture educational experiences that transform memory (Pinar, 1994; Wang & Wang, 2020). Pinar (1994) further posits that when teachers are revisiting their past school experiences, they may go back to when they were in primary school to recall their actions as a learner and those of their teachers to capture a better understanding of curriculum. Another example is that teachers may reflect on or revisit their past through the use of assessment in order to discover or evaluate their teaching experiences. This suggests that the regressive stage is concerned with structured experience as teachers are revising their past to draw from their school (professional) experiences.

### **3.2.1.2 Progressive stage**

The second stage is progressive which refers to imagining future educational experiences. It involves considering present experiences in teaching, contemplating current feelings, challenges and how they impact the teaching journey. Pinar (1994) posits that the future influences the present as much as the past. This imagination may develop when teachers are doing their lesson plans where they are guided by visions, goals, objective and outcomes that

they anticipate as they view the future. This, therefore, according to Roofe (2022), suggests that the progressive stage is concerned with self-structured experience because teachers imagine their future experiences to understand where their intellectual interest is heading.

### **3.2.1.3 Analytical stage**

The third stage focuses on analysing past and present teaching experiences to understand how they influence teaching methods, beliefs and approaches (Chien et al., 2013; Pinar, 1994). Roofe (2022) concurs with Pinar (1994) and Khaled (2014) in positing that this stage includes the juxtaposition of the three experiences past, present and future by asking the questions, how is the future present in the past, how is the past present in the future, and how is the present, present in both (future and past). During this stage, teachers may choose the most suitable activities in their teaching delivery in class, guided by either a structured experience (regressive) or/and the self-structured experience (progressive) depending on the context they are teaching in. This suggests that the analytical stage is concerned with semi-structured experience as teachers focus on their present experiences produced in the context they are teaching in.

### **3.2.1.4 Synthetical stage**

The fourth stage in the currere is synthetical which involves integrating reflections from past and present experiences to envision future teaching goals, synthesising insights to guide professional growth and refine teaching practices (Khaled, 2014; Pinar, 1994). At this stage, teachers analyse their past (regressive), present (analytical) and future (progressive) experiences together to produce an understanding (synthetical) of curriculum.

This, therefore, suggests that Pinar's method of currere is concerned with processes or stages that teachers go through in understanding the meaning of education. In other words, with the currere process, Pinar desired to shift the meaning of curriculum theory from guidance (structured experience) to understanding (self-structured experience) (Moore, 2013; Wang & Wang, 2020). As such, Valtierra and Michalec (2017) argue for a 'deep curriculum' framing for preservice teachers which will bring self-structured experience of teachers into teacher preparation by allowing them (teachers) to go through the currere process to be able to author their own professional identities (self-experience) in teaching.

Furthermore, Le Grange (2017) elaborates that curriculum as an action verb privileges the individual (teacher) considering their differences in terms of each one's unique make-up, context, hopes, aspirations, connection and interactions with other people (learners). The action

verb is ‘curriculate’ which encapsulates the dynamic process of designing, implementing and evaluating the curriculum. It represents the action of continuously developing and adapting the curriculum to meet the needs of learners, respond to changes in educational contexts and align with educational goals and standards. Curriculation occurs because “what is set out in the intended curriculum is not always what occurs in the practice” (Jansen & Hoadley, 2012, p. 40). Therefore, this suggests that curriculum requires teachers to come with their unique structures of experiences to determine what they should curriculate in class in order to address all aspects of the teaching and learning process.

### **3.2.2 School Curriculum**

Borji and Farsani (2023) and Madondo (2021) define school curriculum as any and all educational phenomena and sets of material resources that teachers may use as a sequence of learning opportunities to produce knowledge that may have educational value to the beneficiaries (learners). A definition with a similar meaning is shared by Glatthorn et al. (2018), who defines curriculum as “a set of plans made for guiding learning in schools, usually represented in retrievable documents of several levels of generality, and the actualisation of those plans in classroom, as experienced by the learners and as recorded by an observer” (Glatthorn et al., 2018, p. 3). In other words, these experiences take place in a learning environment which also influences what is learned. Furthermore, these definitions show that curriculum can be defined as a plan for teaching and learning (where curriculum is presented in a document with national and international outcomes) and can also be defined as a plan of teaching and learning (where curriculum is enacted in a classroom, as experienced by the learners and as recorded by teachers) (Makumane & Khoza, 2020; Van den Akker, 2007). According (Khoza, 2015, 2018; Thijs & Van Den Akker, 2009), curriculum is a plan for teaching and learning defined at the curriculum designers’ level (i.e. the policy-makers) (i.e., the intended curriculum); while the enacted curriculum is a plan of teaching and learning defined from the teachers’ experience (implemented/enactment position) or learners’ experience (attained position).

#### **3.2.2.1 Types of curriculum**

Furthermore, (Eisner, 1985; Le Grange, 2017; Uhrmacher et al., 2021) identify three types of curriculum, namely; explicit, hidden and null curriculum.

- The explicit curriculum refers to the prescribed knowledge and skills that are taught and learned in schools. For instance, in South African context, the explicit curriculum would

refer to the aims, content descriptions, skills, sequencing and pacing of knowledge, and assessment guidelines that appear in the Dramatic Arts CAPS documents. Thus, the implementation of this curriculum requires a teacher to be equipped with structured experience in order to achieve the curriculum goals.

- The hidden curriculum, also known as implicit curriculum, according to Gunio (2021) in line with Høgdal et al. (2021), refers to anything that is taught and learned in school but not prescribed, such as the behaviour, perspective, attitude, values that learners pick up in a Dramatic Arts class, thus influencing the character and direction of their lives. In other words, hidden curriculum is any learning experience that is influenced by the socialising processes and what learners learn from the culture of the school or society in particular. For instance, a teacher might tell learners to take turns in answering questions, and that may teach them manners which are not included as CAPS goals. Another example is the pride that Matriculant learners gain from wearing a distinctive school uniform. This suggests that teaching and learning of hidden curriculum should be driven by semi-structured experience as it benefits learners' social needs.
- The third type of curriculum is the null curriculum, a concept formulated by Eisner (1985) which refers to the content, subjects or topics that are not explicitly taught or included in the formal educational curriculum. These are the aspects of learning that are omitted or left out intentionally or unintentionally from the intended curriculum. According to Uhrmacher et al. (2021), the null curriculum provides the teacher with an opportunity to think about what values, knowledge and skills are dominant over others in an explicit curriculum. The exclusion can either be by omission of content from the explicit school curriculum or by teachers choosing to neglect certain content due to lack of time because they consider some content unimportant (Chowdhury & Siddique, 2017; Eisner, 1985). Furthermore, the nature of the subject Dramatic Arts is learner-centred and one of its aim is addressing the contemporary issues through Dramatic Arts (DBE, 2011; Goodlass, 2016). This suggests that the null curriculum allows Dramatic Arts teachers to draw from their self-structured experience in order to discover the absent values in the Dramatic Arts curriculum or make a choice to emphasis or neglect certain content.

### **3.2.2.2 Curriculum products**

Teachers should also understand the different levels of curriculum product when teaching Dramatic Arts to understand curriculum from the designers' level to the learners' level.

The studies (Khoza, 2015b; Thijs & Van Den Akker, 2009; van den Akker, 2013) identified five levels of curriculum products, namely Supra (international level), Macro (national level), Meso (school level), Micro (teacher), Nano (learner).

- Supra level represents the curriculum which is designed at an international level, for instance, common Dramatic Arts curriculum in African countries that suggests all African countries must teach toward achieving the common curriculum goals that is in the international level;
- Macro level refers to a curriculum designed by each country such as CAPS in the South African context;
- Meso level is the curriculum designed at the school level such as individual schools having programmes, for instance, debates on performance shows and other programmes for the purpose of achieving the Dramatic Arts goals;
- Micro level is a curriculum designed by teachers such as classroom activities, rules or policies that enhance the teaching and learning of Dramatic Arts; and
- Nano level is how learners learn during the teaching and learning process; for instance, a learner making his or her notes during a lesson or creating their own scenario in order to make more sense of a Dramatic Arts concept.

In SA, CAPS is the official curriculum for teaching in schools, and it is a macro curriculum product which suggests that it is designed at the national level. This further suggests that when teachers are teaching Dramatic Arts, they should adhere to the macro curriculum product and should be driven by structured experience in order to achieve the intended curriculum goals.

In addition to the above, Dramatic Arts teachers should also understand the different curriculum representations, namely; intended, implemented, enacted and assessed curriculum representations which is discussed in the following section

### **3.2.3 Curriculum Representations**

#### **3.2.3.1 Intended curriculum representation**

Van den Akker (2007) defines intended curriculum as representation of curriculum from the designers' level (policymakers and curriculum developers in various roles) and their intentions as specified in curriculum documents. In other words, intended curriculum requires teachers to draw from their structured experience to be able to interpret the prescribed curriculum as intended by the designer. This definition is close to those of Borji and Farsani (2023) and Uhrmacher et al. (2021) who define intended curriculum as the official curriculum that reflects the expectations in terms of formal content that comes from higher level of curriculum product such as the national standard (macro level), where policy-makers and curriculum developers/designers decide on what content teachers are expected to teach and learners are expected to learn. For this reason, (Makumane & Khoza, 2020; Van den Akker, 2007) identify intended curriculum as a plan for teaching and learning because this curriculum provides a full guide on what teachers must teach driven by their structured experience accumulated from tertiary studies. This therefore suggests that intended curriculum is concerned with teachers' structured experience, and therefore requires lessons to be content-centred, where teachers play the role of an instructor to interpret and deliver prescribed content.

For Glatthorn et al. (2018), intended curriculum is the written curriculum that is a specific and comprehensive curriculum in terms of "...indicating a rationale that supports the curriculum, the general goals to be accomplished, the specific objectives to be mastered, the sequence in which those objectives should be studied and the kind of learning activities that should be used" (p. 8). In simple words, intended curriculum is an alignment of knowledge or learning standards from international and national expectations to the classroom environment in terms of the goals, content and assessment of learning practices (Jansen & Hoadley, 2012; Wahlström, 2022). In the South African context, the intended curriculum would refer to the aims, content descriptions, skills, sequencing and pacing of knowledge, and assessment guidelines that appear in the Dramatic Arts CAPS documents. In other words, CAPS not only prescribes subject content, but also prescribes other curriculum requirements such as summative assessment which is a type of assessment that measures the intended curriculum goals for professional reasons (Amua-Sekyi, 2016; Dolin et al., 2018; Mohammed & Baysen, 2022). According to Mpungose (2020a) in line with Coetzee (2009), the design of CAPS as an intended curriculum assumes that learning is done in a traditional face-to-face classroom environment, which provides live scheduled contact time with a teacher as an instructor and

offers immediate feedback to learners. In other words, the selection of a teaching environment for CAPS subjects such as Dramatic Arts is driven by teachers' structured experience. This suggests that teachers teaching Dramatic Arts must be equipped with structured experience acquired from the policy document (CAPS) in order to attain the Dramatic Arts CAPS goals.

Furthermore, Bertram et al. (2021) found that due to variation in learning competences, some learners in class are not accommodated when teachers are driven only by structured experience to focus on curriculum coverage by strictly following the pacing of the intended curriculum. This type of curriculum, according to Mulenga and Kabombwe (2019a), views learners as blank slates onto which knowledge is etched by the teacher while completely ignoring the differences in learners' ability to learn and school context. Concurring with this sentiment are Jansen and Hoadley (2012) who point out that one of the greatest limitations of the intended curriculum is the failure to acknowledge the differences in the enactment process, in terms of different school context (environment), differences in the ways teachers teach (pedagogies) and differences in that ways learners learn (outcomes). For instance, a Dramatic Arts teacher teaching in rural area may be using a prescribed textbook to teach a particular section in CAPS, where the book gives an activity with a scenario taking place in a mall. That activity may confuse and limit learners from internalising and contextualising what has been learned since there may be learners who have never seen or been to a mall before because of the context in which they live in (less developed community). Bertram et al. (2021) recommended that in order for teachers to overcome the limitations of the intended curriculum, they should balance their teaching practices when implementing the intended curriculum to be able to interpret it uniquely in accordance to their context. Furthermore, the intended curriculum requires teachers to draw from their structured experience to be able to implement it accordingly and for that reason, implemented curriculum representation is addressed next.

### **3.2.3.2 Implemented curriculum representation**

Studies (Chaudhary, 2015; Karakus, 2021; Van den Akker, 2007, 2013) define implemented curriculum as putting the official prescribed content of subjects into practice, with the purpose of providing learners with knowledge and skills as intended by the designers. In other words, implemented curriculum is produced by teachers using their structured experience to interpret the intended curriculum (Fomunyan & Khoza, 2021; Van den Akker, 2007). For instance, intended curriculum is presented to teachers in a form of a policy (CAPS) where teachers are the centre of that prescribed content in CAPS (which is the intended curriculum) and its goals (which is measured through the attained curriculum). In other words, implemented curriculum

is when curriculum is interpreted and presented by teachers according to the way it was planned by the designers at the intended level to cover specific subject content (Mbhele et al., 2023; van den Akker, 2013). Furthermore, the design of CAPS as an intended curriculum assumes that implementation (both teaching and assessing) of the intended curriculum is done in a face-to-face classroom environment where a teacher is the driver of the learning that takes place with the purpose of achieving the stipulated curriculum objectives (Coetzee, 2009; Mpungose, 2020a). This suggests that implemented curriculum requires teachers to draw from structured experience in order to become the key drivers of the intended curriculum because they play the major role in achieving the goals that are intended by the designers of curriculum.

In this regard, Madondo (2021) studied 30 cases of rural teachers from 10 Zimbabwean provinces. The findings from this study show that teachers are expected to implement curriculum, yet their input is not considered at the planning stage and that makes them less informed about the curriculum expectations. According to Cuban (1993), if teachers' viewpoints are not taken into account when a new curriculum is introduced, there may be a mismatch between the official curriculum prescribed by the curriculum developers and the implemented curriculum taught by teachers in their classrooms. This then further indicates that Dramatic Arts teachers need to be well equipped with structured experience when implementing the prescribed or intended curriculum of the subject. In essence, implemented curriculum is influenced by the traditional curriculum approach (content-centred) which is a performance-based curriculum model which advocates for teachers' structured experience to be in use.

Furthermore, performance-based curriculum model (also referred to as vertical curriculum) requires a teacher to have control over the selection of subject content to be taught according to the planned or intended curriculum such as CAPS (Bernstein, 2006; Hoadley & Jansen, 2009; Makumane & Khoza, 2020). This type of curriculum model, according to Khoza (2019) in line with Muller and Hoadley (2019), is therefore a curriculum approach that is driven by the prescribed content to be covered, the pace at which it should be covered and the sequence that should be followed. In other words, performance curriculum requires Dramatic Arts teachers to draw from their structured experience to become instructors when implementing curriculum that consists of recorded facts and they should concentrate on summative assessment to assess what learners should have learned or achieved to measure their performance against international standards (Fomunyam & Khoza, 2021; Khoza, 2019). Muller and Hoadley (2019) further argue that performance is located as external curriculum as

knowledge is drawn from recorded facts in the intended curriculum. This suggests that the implementation of performance-based curriculum requires learning to be structured and centred on the content where a teacher is the instructor, which means learners have little input into knowledge building. In essence, teachers are driven by structured experience when implementing performance-based curriculum in order to cover the subject content. This leads to understanding the enacted curriculum.

### **3.2.3.3 Enacted curriculum representation**

Enacted curriculum is defined as the most important feature of curriculum as it the actual practicing of curriculum that involves the teacher transforming any form of curriculum (including performance, competence and pragmatic) into practice (Jansen & Hoadley, 2012; Porter & Smithson, 2001). In simple terms, enacted curriculum refers to the curriculum as it is implemented or put into practice within educational settings, such as classrooms or schools. It represents how the planned or intended curriculum (what is officially designed or prescribed) is actually translated, delivered and experienced by students through teaching and learning activities. In other words, enacted curriculum is the overall teaching process that takes place in a particular environment in the presence of a teacher and a learner driven by semi-structured experience. Maxwell and Rooft (2020) and Falkner et al. (2019) posit that the prescribed or intended curriculum is just a framework, whereas true curriculum is revealed in the teaching and learning process which takes place in the enacted curriculum, lived out by teachers with their learners. For instance, the process of teaching and learning Dramatic Arts involves a Dramatic Arts teacher and learners in a classroom is what is referred to as enacted curriculum. Furthermore, Mpungose (2018) maintains the enacted curriculum refers to teachers interpreting the intended curriculum differently, recognising that not all learners have uniform learning styles. This stands in contrast to the implemented curriculum, which expects teachers to deliver the intended curriculum as it is, assuming that all learners can learn in the same manner and attain the intended objectives. This suggests that implemented curriculum is only concerned with teaching what is prescribed in the intended curriculum, whereas enacted curriculum is concerned with the overall experience of the teaching and learning process. This then suggests that enacted curriculum is concerned with the actual teaching and learning (curriculum in practice, centred around the teachers and learners) which may at times take the direction of the competence curriculum approach and that advocates for teachers to be driven by semi-structured experience.

According to Muller and Hoadley (2019), the competence curriculum model is an educational approach that focuses on assessing learners based on their demonstrated competencies, skills and abilities acquired during the teaching and learning process. In other words, the competence curriculum model is interested in drawing from a learner's own experiences and everyday lives to construct new knowledge, which makes learning learner-centred and suggests that teachers' semi-structured experience is most important in the process (Hoadley & Jansen, 2009; Muller & Hoadley, 2019). Furthermore, this teaching approach makes a strong link between school learning and real life, seeking to develop critical thinking skills in learners, to be able to learn and construct knowledge independently and in groups (Hoadley & Jansen, 2009; Shoko, 2022). In essence, the competence curriculum focuses on learning outcomes, which are the goals achieved by learners throughout the teaching and learning process, aligning with the competencies needed in their societies. Through this, students develop the capacity to learn both individually and collaboratively, enhancing their ability to adapt to new learning experiences (Akinrinola, 2021; Aliyeva, 2016; Mulenga & Kabombwe, 2019b). Furthermore, the competence curriculum requires teachers to become facilitators to be able to use peer assessments and allow learners to construct knowledge through social interaction (Devi, 2019; Hamamorad, 2016). This further suggests that the competence curriculum supports online learning because, according to Johnson (2017) and Chiu (2021), the online learning environment is a semi-structured learning environment (learning can take place anywhere and anytime online) that promotes constructive and collaborative pedagogy for a supportive social learning experience. In this regard, competence curriculum focuses on meeting learners' social needs which suggests that Dramatic Arts teachers must be driven by semi-structured experience when enacting the competence curriculum. Another important curriculum representation to discuss is assessed curriculum, which is addressed next.

#### **3.2.3.4 Assessed curriculum representation**

The assessed curriculum also known as achieved or attained curriculum is concerned with what is learned by learners in the process of teaching and learning (Mbhele et al., 2023; Thijs & Van Den Akker, 2009). In other words, assessed curriculum assists teachers to evaluate whether what was intended to be taught and learned was taught and learned. Furthermore, this type of curriculum is centred on learners and their learning outcomes which is achieved through enacted curriculum informed by either performance-based, competence-based curriculum or pragmatic curriculum (Makumane & Khoza, 2020; van den Akker, 2013). In other words, assessed curriculum is concerned with experiences of learners after they have learned at the

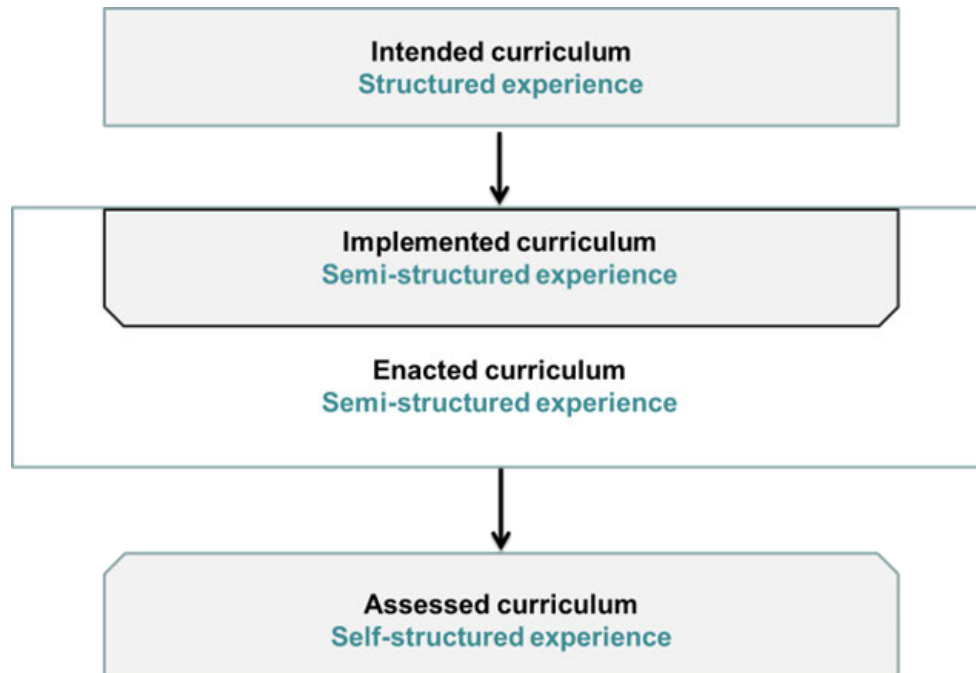
nano level. This level (nano level) takes place during the teaching and learning process, which involves a teacher implementing a performance-based curriculum or enacting a competence-based curriculum or using a pragmatic curriculum to be attained, assessed or achieved by learners at the end of the process. Furthermore, (Akinrinola, 2021; Khoza, 2021; Mahlambi, 2021) concur that to evaluate the achievement of learning outcomes, teachers use different types of assessments depending on the approach of teaching: in performance-based curriculum, teachers use summative assessments (driven by structured experience) to assess what learners should have achieved; in competence-based curriculum, teachers use peer assessments (driven by semi-structured experience) to allow learners to assess each other and construct and produce knowledge to help increase learners' involvement in the learning process; and in pragmatic curriculum, teachers use formative assessment (driven by self-structured experience) to assess the learning process and provide a teacher with feedback to determine whether learners are learning or not. In other words, in the assessed curriculum, teachers play the role of an assessor to help learners achieve the learning outcomes. This suggests that assessed curriculum is a vitally important representation of curriculum as it provides feedback on the teaching and learning process to help teachers to reflect on their teaching experiences and lean towards pragmatic curriculum.

Makumane and Khoza (2020) concur with Khoza (2021) in positing that the pragmatic curriculum is concerned with empowering teachers to be able to handle the various levels of curriculum. In simple terms, this type of curriculum is produced by combining the performance-base and competence-based curriculum to give a teacher the freedom to self-drive the teaching and learning process. For instance, a Dramatic Arts teacher may choose to begin with a performance curriculum approach to introduce a concept (such as poor theatre) that is prescribed in the CAPS to pave the way for the competence curriculum where learners are given the freedom to construct and develop their understanding of the concept. In other words, pragmatic curriculum is teacher-centred as it gives a teacher the freedom to combine the strength of both the performance and the competence-based curriculum in order to produce a holistic educational experience that is self-structured by teachers (Makumane et al., 2022; Shoba & Khoza, 2022). Moreover, the pragmatic approach not only benefits teacher but also benefits learners in achieving assessed curriculum. This curriculum aligns with the blended learning environment because it requires teachers to be driven by self-structured experience to address their personal needs and that of learners (Khoza, 2018; O'Donnell et al., 2022). This suggests that each curriculum representation (intended, implemented and assessed) requires a

specific level of experience in order to address different curriculum issues as shown in Figure 5.

**Figure 5**

*Curriculum representation informed by experiences*



### 3.3 Curriculum Development Models

#### 3.3.1 Ralph Tyler's Model (Objective Model)

Glatthorn et al. (2018) agrees with Tyler (1957) in defining curriculum as planned learning experiences that are instructed by teachers in schools for the purpose of attaining prespecified goals. As such, Tyler developed an 'Objective model' where objectives are the fundamental basis from which all other aspects of the curriculum are developed (Abdusattorovna & Ajikulloevna, 2023; Ibeh, 2022). In addition, Liu (2022) remarks that Tyler's objective model uses the four key elements of curriculum development namely objectives, selection (content or subject matter), organisation (methods or procedures) and evaluation. Similarly, Abdusattorovna and Ajikulloevna (2023) posit that Tyler based his model on four fundamental questions; What educational purposes should the school seek to attain? (objectives); What educational learning experiences can be provided that is likely to attain these purposes?

(selections); How can these educational experiences be effectively organised? (organisation); And how can we determine whether these purposes are being attained? (evaluation).

To address the first question, Tyler identifies the first component of the model which are the objectives of the learning experience. Abraha (2020) defines them as specific goals for the subject that set out the outcomes of the instructional process. According to (Abraha, 2020; Cruickshank, 2018), the development of objectives is the first step in Tyler's curriculum planning as it is the most critical criterion for guiding all the other components or activities of the model. In other words, the objective model is a sequential and systematic approach to teaching driven by teacher-centred activities that focus on the objectives to guide teaching and instruction (Abraha, 2020; Ibeh, 2022). This suggests that Tyler's objective model is associated with the intended curriculum, which requires teachers to play the role of an instructor in the teaching and learning process and to base their teaching on prescribed and prespecified goals (specific objectives). For instance, a Dramatic Arts teacher needs to begin with understanding the specified objectives of the subject as set down in the CAPS when doing a lesson plan and to link the selection of content, methods (organisation) and assessment (evaluation) with the objectives that need to be achieved. This indicates that the objective model requires teachers to have structured experience in order to address the objectives and specific outcomes of a subject in a linear and structured teaching procedure.

The second component is the selection of the learning activities for meeting the defined objectives. According to Bhuttah et al. (2019) concurring with Denham (2002), this process requires a teacher to make a selection that will benefit learners in terms of finding content that would be meaningful to them (learner). For instance, Dramatic Arts teachers may select 'themes and concerns of contemporary writers' as content to teach in order to meet the stipulated objective by CAPS, which is to understand the purposes of theatre in society. In other words, the selection step requires teachers to draw from their structured experience to select valid and significant content that which will influence the goals of the teaching and learning process. The third component is organising and arranging the learning activities in order to attain the defined objectives. Bhuttah et al. (2019) posit that this step requires teachers to rely on structured experience in order to organise and arrange learning experiences systematically and in a way that links the methods of instruction with the concepts and content of the subject to best attain the intended objectives. Tyler believed that this step is an important part of curriculum development as it influences the efficiency of instruction (Cruickshank, 2018; Denham, 2002). In addition, (Abraha, 2020; Bhuttah et al., 2019; Denham, 2002) posit that the

objective model provides the goals towards which the curriculum is aimed and facilitates the selection and organisation of content, which then creates the opportunity to evaluate the outcomes of the curriculum to check if the objective has been achieved or not.

Furthermore, the evaluation and assessment of the learning experience is the fourth component that determines if the defined objectives were achieved or not at the end of the process. The role of the teacher is administrative, in that it involves marking for grading without being a critic for improvement (Liu, 2022; Stenhouse, 1975). In other words, the objective model focuses on evaluating learners' performance without improving the teaching process or teachers' teaching experiences. According to Pillay (2019, p. 12500) "assessment, in this approach, is necessary to find out whether the learning experiences produce the intended results". This suggests that the objective model requires teachers to use summative assessments to measure learners' achievement of outcomes. For instance, a Dramatic Arts teacher may assess learners in the form of a written control test (examination) at the end of a term for the subject which is assessment that is prescribed in the CAPS document. This suggests that the objective model is linked with the performance-based curriculum as it focuses on working towards the intended curriculum goals (objectives), which further suggests that teachers draw from their structured experience when the teaching process is driven by objectives. However, objective model was found to be overly structured and overlooked the needs of the teacher and the learner in the curriculum development. Stenhouse developed a process model based on his belief that planning by objectives fundamentally misinterprets the nature of learning (James, 2012; Liu, 2022). Hence, Lawrence Stenhouse's process model is discussed next.

### **3.3.2 Lawrence Stenhouse's Model (Process Model)**

The process model was pioneered by Stenhouse (1975) as a pedagogical approach based on the idea that curriculum development and implementation should be an ongoing process that emphasises the involvement of a teacher in the development process. Liu (2022) and Stenhouse (1975) view the process model in the enacted curriculum as focused on the teaching and learning experience, aiming to deepen learners' understanding rather than just meeting specific teaching goals. Simply put, the process model encourages learner-centred activities, involving learners in building knowledge and understanding during the teaching process. For instance, a Dramatic Arts teacher may allow learners to construct knowledge through social interactions by putting them in groups to help each other in developing knowledge (Devi, 2019; Koulcem, 2020). This suggests that the Stenhouse's process model is linked with the competence-based

curriculum which requires Dramatic Arts teachers to draw from semi-structured experience as the model is learner-centred and concerned with benefiting learners' social needs.

Furthermore, Stenhouse (1975) sees a teachers' role in the process model as a facilitator who creates an opportunity for learners during teaching rather than an instructor who instructs content for the specific goals. In other words, Stenhouse supports the derivation of general aims in teaching where the goal is the overall teaching experience rather than specific, measurable, and prescribed goals (which are objectives). In this regard, the process model requires teachers to be use semi-structured experience to allow a less structured and more relaxed classroom environment where learning is an ongoing process that leads to the achievement of various learning outcomes (Aubrey & Riley, 2020). Furthermore, Stenhouse (1975) posits that the process model seeks to achieve learners' understanding rather than prespecified aims and objectives; thus , curriculum development is a process not a product. This suggests that, when teachers use the process curriculum development model, they use semi-structured experience in planning activities that are linked with formative assessment to be able to get immediate feedback on learners' understanding and be able to improve the teaching and learning process. In doing so, Misiejuk and Wasson (2021) concur with Mohammed and Baysen (2022) that group activities are mostly linked with curriculum as a process that involves social interaction, where learners learn from each other through exchanging ideas, providing learners with opportunities for new knowledge to be obtained in the process. In simple terms, the process curriculum development model gives learners freedom to drive the teaching and learning process in a learner-centred approach, which suggests that teachers must draw from their semi-structured experience to be able to play the role of a mediator. Paulo Freire's curriculum development model addresses the political aspect in education, and is explained in the next section.

### **3.3.3 Paulo Freire's Model (Pedagogy of the Oppressed)**

The pedagogy of the oppressed combines philosophical, political and educational theories in striving for liberation through awakening critical awareness in the thinking process of the individual (Freire, 1970, 2021). Freire (1970) further posits that the pedagogy of the oppressed addresses any approach in education that oppresses the teacher and learners by making them feel inferior to the intended curriculum with a belief that there is an actual and official knowledge in education and that the knowledge prescribed in the intended curriculum is the only acceptable knowledge. This indicates that this model is linked with the self-structured

experience of a teacher in education by focusing on the individual level of teaching and learning process. Furthermore, according to Sultana (2019) in line with Freire (2021), the pedagogy of the oppressed attempts to assist the oppressed to regain control and achieve freedom. In doing so, Freire (1970) argues against ‘banking education’ which is an educational pedagogy that disempowers people within the existing establishment of power by conditioning them to accept the cultural, social and political status quo of the dominant culture (Freire, 1970; Rugut & Osman, 2013). Furthermore, according to Freire (1970), the banking education method oppresses learners by prohibiting their involvement in the teaching and learning process and treats them as objects or blank slates onto which knowledge is deposited which requires a structured instructional procedure. As such, Freire advocates for a self-structured teaching experience that involves and address learners’ needs in problem-posing, praxis and dialogue-based teaching and learning (Rugut & Osman, 2013; Sultana, 2019).

Furthermore, Freire (1970) attempts to help the oppressed gain power in education through emancipatory education which gives learners freedom to examining their power and positions, and question their values to understand their purpose in this world. In doing so, Freire proposed more pragmatic and flexible approaches to teaching and learning which challenge the structured banking education (Rugut & Osman, 2013; Sultana, 2019). One of the approaches is a problem-posing model, which involves “critical thinking for the purpose of liberation through dialogue, listening, and action” (Sultana, 2019, p. 38). Similarly, Brunstein et al. (2021) define the problem-posing model as a construction of knowledge that is explored through discussion, analysis and interrogation of experiences, feelings and knowledge of people and problems or realities they find themselves in. Roofe (2022) puts forward the notion that true knowledge is constructed through critical enquiry where learners are allowed to develop praxis which is a way or an approach of life that encourages free, creative reflection and thoughtful action. This suggests that Freire’s problem-posing model requires teachers to draw from self-structured experience in order to allow learners to unleash their individual interpretation of the complex world.

In addition to the above, Rugut and Osman (2013, p. 26) posit that “it is through action, dialogue, reflection and intervention by both the teacher and the learner that true learning can be achieved in the classroom”. For this reason, Freire (1970) argues for freedom in the classroom where a teacher and a learner communicate knowledge in a pragmatic curriculum approach that is driven by teachers’ self-structured experience. In other words, Freire viewed learning as self-directed understanding that is broadened, deepened, enhanced and enriched in

a teaching and learning process that is more pragmatic and flexible for both teacher and learners (James, 2012; Syomwene, 2020). This therefore indicates teachers must adopt the role of a researcher to improve the classroom experience by articulating and realising educational values in practice (Elliott & Norris, 2012; Stenhouse, 1975). For instance, a Dramatic Arts teacher may use formative assessment as a research instrument to determine the effectiveness of the problem-posing method they are using in order to revise it for a better teaching and learning experience. This suggests that Freire's theory of education values the development of a teacher by allowing them to draw from their self-structured experience to become researchers, through which they progressively increase their understanding of their own work, hence bettering their teaching in the teaching and learning process. In summary, Freire (1970) strives for liberation through the adoption of methods such as problem-posing, which may develop consciousness that may alter power relations between teachers and learners, thereby addressing their individual needs in a subject such as Dramatic Arts, which is addressed in the following section.

### **3.4 Defining Dramatic Arts in South African Context**

Dramatic Arts is defined as a study that serves as a representation of human experiences in a dramatic form for an audience (DBE, 2011; Senekal, 2022). It is one of four Arts subjects (Visual Arts, Dance, Music and Dramatic Arts) that are included South African official curriculum (CAPS) and offered to learners in the FET phase Grade 10-12. The Arts subjects are divided into two areas, namely, visual and performance arts. Visual Arts include painting or drawing and the creation of physical artefacts like pottery whereas in performance arts, we get Dance, Music and Dramatic Arts (DBE, 2011; Ibenegbu, 2022). Furthermore, policies and studies (DBE, 2011; Gibson & Ewing, 2020; Pahlad, 2015) point out that Dramatic Arts subjects include both practical and theory with the main aim of developing drama skills, Practical work focuses on speech, voice, movement and performance skills, whereas theory focuses on play texts, drama practitioners and theatre history. One of the aims of this subject is to “develop insight into how the Dramatic Arts affirm, challenge and celebrate values, cultures and identities” (DBE, 2011, p. 8). In other words, the Dramatic Arts curriculum aims to equip learners with an understanding of drama as a method that they can use in their everyday life experience. This suggests that the Dramatic Arts subject requires teachers to have structured experience acquired during tertiary education in order to understand and implement the intended curriculum.

Apart from Dramatic Arts being a subject, the term ‘drama’ is defined as a method of learning through direct experience (learning is experiencing), and that method is highly used as a teaching method in education (Angelianawati, 2019; Celik, 2019). In addition to this, Angelianawati (2019) conducted an article review on using drama in English first language classroom which concluded that Drama as a method has potentially grown to be important in teaching other subjects such as English First Additional Language. This is because drama as a method promotes a learner-centred approach where learners use and develop their language skills, thinking skills and creativity by collaborating with other learners to construct knowledge. As such, Ngcongco-James (2021) agrees with Angelianawati (2019) in defining drama in education as a form of art that serves as a technique for teachers to use in the classroom which includes teaching activities such as drama games, role-play, mime, simulations, scripted play and improvisation. In other words, drama can be defined as a way of knowing (methods) and a specific body of knowledge to be known (content). This suggests that a qualified Dramatic Arts teacher should be equipped with structured experience of drama as a method of teaching and drama as content to be taught. Furthermore, much like other CAPS subjects, Dramatic Arts also holds a history in its establishment which is discussed next.

### **3.4.1 The History of Dramatic Arts in the South African Curriculum**

#### **3.4.1.1 Dramatic arts in the colonial and apartheid eras**

With regard to Dramatic Arts subject in the South African context, Carklin (1996) traces it back to the apartheid era where drama became a core part of the education system. Carklin (1996) further points out that historically, arts education, particularly in black schools, was limited or not extensively included in the curriculum. Specifically, the subject of drama was not formally recognised as part of the educational curriculum; instead, it was often perceived merely as a talent or skill rather than an essential component of a student's education. This perspective disregarded the value or importance of drama as a formal subject with educational merit within the learning process of students, particularly in schools serving black communities. According to Dalrymple (2005) and Carklin (1996), drama in South Africa traces its origins back to the 1920s, initially under the name ‘Speech and Drama’. During this period, the focus of drama education was broader, encompassing both speech delivery and dramatic performance. The primary objective was to teach spoken English with an emphasis on acquiring an English accent. In other words, teachers understood drama as a method of teaching before it became a subject. However, the White Paper on DOE (1995) in line with Gibson and Ewing (2020) and associations such as Southern African Association for Drama and Youth

Theatre, demanded that Drama should be offered as an optional subject for Grade 12 exemption and be given full status as part of the general formative education in high schools. In other words, the demand for Drama to become a subject was meant to benefit learners' career needs which mean that teachers were required to draw on structured experience in the teaching and learning process. This further suggests that Dramatic Arts did not just emerge, but were the result of an evolving shift in the political dispensation that influenced decisions about education as a whole (Elliott, 2016; van Zyl Smit, 2007), including drama and art.

#### **3.4.1.2 Dramatic arts in the post-apartheid era**

Moreover, in the post-apartheid era, the democratic Council of Education Ministers developed an Outcomes-Based Education (OBE), which was underpinned Curriculum 2005 (C2005) (Bertram, 2020; DOE, 1997). However, according to Carklin (1996), before the introduction of Curriculum 2005, Dramatic Arts had already undergone changes that came with an Interim Core Syllabus (ICS), which was a provisional curriculum implemented as part of the curriculum "cleansing" process aiming to get rid of the apartheid syllabus. Such changes included a strong emphasis on addressing the diverse cultural histories of learners in a learner-centred approach that defined teachers as facilitators in the knowledge building process (Carklin, 1996; Naidoo, 2012). Carklin (1996) further reveals that one of the main aims of the Drama subject in the ICS was to cultivate in learners an interest in their own cultural history and to develop a respect for, and an understanding of, the cultural history of other peoples through experiential learning. In other words, the Dramatic Arts subject in the ICS aimed at addressing social needs of learners which suggests that Dramatic Arts teachers had to be driven by semi-structured experience to fully achieve the subject aims and objectives. However, ICS was introduced as a provisional curriculum while the Department of Education was preparing for the official curriculum, which is discussed next.

Furthermore, in 1997, the Department of Education introduced an OBE approach to overcome the curricular divisions of the past (DOE, 1997; Naidoo, 2012; Soudien & Chisholm, 2021). The intended focus of this approach, according to Chisholm (2003) was to provide a curriculum framework that would meet the needs of learners by shifting the idea that learning is about memorising content and earning marks. Furthermore, the OBE approach was introduced in the form of Curriculum 2005 (C2005). Naidoo (2012) posits that C2005 "brought in a wave of local curriculum construction, group work, recognition of prior learning, generic learning outcomes, local choice of content and learner-centredness" (p. 8). Furthermore, C2005 moved away from traditional curriculum which was content-centred to outcome-based learning to

allow teachers to outline their own content while meeting the necessary learning outcome with the learners (Ankiewicz, 2021; Bertram, 2022). In other words, C2005 had no specified learning content; instead, teachers and learners were expected to select their own content in order to achieve the expected outcomes. This suggests that this approach (OBE) required a Dramatic Arts teacher to be driven by semi-structured experience to allow learners to take ownership of their knowledge and be able to integrate, synthesise and apply their knowledge across a broad spectrum of education.

However, Curriculum 2005 was later revised due to practical implementation challenges and being under-specified in terms of content and progression, and a lack of alignment between curriculum and assessment policy (DBE, 2002; Mpungose, 2021a; Wilmot & Dube, 2015). This led to a curriculum review, which involved a group of curriculum specialists to make recommendations to strengthen C2005 (Bertram, 2020; Chisholm, 2003; DBE, 2002). That revision produced the Revised National Curriculum Statements (RNCS) for Grades R–9 and the National Curriculum Statements (NCS) for Grades 10–12 in 2003 (DBE, 2002; Naidoo, 2012). Furthermore, the DBE (2002) spelt out that NCS and RNCS bands were divided in two: General Education Training and Further Education Training, (GET and FET). The GET band was divided into three phases: Foundation Phase (Grades R–3), Intermediate Phase (Grades 4–6) and Senior Phase (Grades 7–9), while the FET Band is a phase that includes higher grade subjects (Grade 10–12) such as Dramatic Arts. However, the NCS and RNCS maintained the principles, purpose and the main approach of Curriculum 2005, which is OBE. In other words, the NCS and RNCS continued to require Dramatic Arts teachers to be driven by semi-structured experience to allow learners to learn through constructing knowledge for themselves. The history of curriculum reform is summarised in Table 1.

**Table 1**

*History of South African curriculum reform*

<i>Name</i>	<i>Year</i>	<i>Phase</i>	<i>Approach</i>
<i>Democracy</i>	1994		
<i>ICS</i>	1990-1996	GET - FET	OBE/Competence-based
<i>C2005</i>	1997-2001	GET – FET	OBE/Competence-based
<i>RNCS and NCS</i>	2002-2011	GET - FET	OBE/Competence-based
<i>CAPS</i>	2012 To date	GET - FET	Performance-based/content driven

The RNCS was revised in 2011 and the CAPS was introduced and remains the official curriculum in SA in 2023 (Bertram, 2022; DBE, 2011). Soudien and Chisholm (2021) define CAPS as a performance curriculum, which suggests that it is content-centred, and the teaching takes place for professional needs. Furthermore, CAPS combined the two documents (RNCS and NCS) into one comprehensive curriculum document that contains specified subject content and assessment tasks to be covered within a specified period of time (Bertram, 2022; Mpungose, 2021a). This suggests that the South African curriculum shifted from a competence-based curriculum (C2005, NCS) to a performance-based curriculum (CAPS), Elliott (2016) spells out that CAPS requires Dramatic Arts educators to have obtained structured experience through formal Dramatic Arts education training in order to understand and implement it as intended. However, the implementation of CAPS came with many challenges for some subjects such as Dramatic Arts, in such a way that when the coronavirus pandemic was at its peak, Dramatic Arts teachers struggled to take Dramatic Arts lessons into the online environment (de Waal & Beckmann, 2019; Elliott, 2016). Thus, this study focuses on exploring teachers' experiences in the teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. The next section discusses international trends in Dramatic Arts.

### **3.5 International Trends in Dramatic Arts**

Internationally, Dramatic Arts has had its ups and downs, in terms of its definition and what it means to teachers. Fleming (2010) explains that the concept 'drama' was initially associated with the new educational movement in the twentieth century in England, which was a learner-centred education approach and experiential learning approach. This approach was therefore used in many fields of education; for example, in Iraq, it is used in the fields of teacher education, training of drama teachers, police training, military training, training of chefs and also training for problem-solving methods (Angelianawati, 2019; Celik, 2019). This led Angelianawati (2019) to conclude that drama holds many benefits when it is used as a method to teach other subjects. In other words, Dramatic Arts is not only popular as a subject, but also a method that teachers adopt when teaching a practical lesson in any field of education, such as, English language teacher adopting a role play when teaching poems. However, there are many countries that treat Dramatic Arts as a subject that is included in the national curriculum, which suggests that there is a demand for Dramatic Arts teachers who are equipped with structured experience obtained in tertiary studies.

Moreover, Thorkelsdóttir (2023) conducted an study in Iceland, which reveals that Dramatic Arts has been a standard subject in the national curriculum of Iceland for a long time, with the aim of equipping learners with skills like improvisation, engagement, self-confidence, creativity and teamwork. Thorkelsdóttir (2023) further elaborate that the purpose of Dramatic Arts is to help learners to understand themselves, human nature and society they live in, to be able to attain the fundamental outcomes of the national curriculum, which include critical thinking, reflection, scientific attitudes and democratic values. In other words, the Dramatic Arts curriculum in Iceland is linked to competence-based curriculum which requires that Dramatic Arts teachers draw on semi-structured experience in order to promote a learner-centred teaching and learning process. Conversely, in China, Zeng (2019) highlights that Dramatic Arts is regarded as unimportant compared to other subjects such as math, science and language education. The main reason for that is the notion that drama is less structured in terms of the experience a Dramatic Arts teacher is required to have in order to teach effectively (Clarkin, 1996; Zeng, 2019). Thus, this means there is a possibility for a teacher without a formal Dramatic Arts qualification to teach drama and incorporate it into their teaching pedagogy. In addition, Thorkelsdóttir (2023) view it as playful and enjoyable to learners because they get a chance to practise what they learn, which become a huge benefit in terms of pass rates. In other words, Dramatic Arts is taught through experiencing, which suggests that teachers' semi-structured experience is more in demand than other experience (such as structured).

Furthermore, the practical nature of Dramatic Arts suggests that lessons need to be held in a face-to-face setting to allow all the dramatic skills to be used effectively. Karaosmanoğlu et al. (2022), in a study conducted in Turkey, revealed that Dramatic Arts teachers were not convinced that Dramatic Arts could be taught in an online environment because it is less effective in terms of communication and interaction; therefore, they believed that face-to-face work and physical activities cannot be adapted. This is because Dramatic Arts subject consists of practical lessons that require an appropriate environment, as suggested in Dramatic Arts DBE (2011). In other words, the online environment is not suitable for teaching practical lessons of Dramatic Arts as it means that Dramatic Arts teachers have to omit certain learning activities. For instance, (Davis & Phillips, 2020; Wahyuni et al., 2022) point out that shifting to online learning during Coronavirus meant that Dramatic Arts teachers had to translate their classroom-based teaching methods (such as improvisation and drama games) to more text and theory-based teaching methods (such as reading and summarising text), which brought

limitations to the subject. This suggests that the enactment of the Dramatic Arts curriculum was compromised in the online teaching environment as there was more writing for teachers, more reading for learners and less practical work. In other words, Dramatic Arts is designed to take place in a face-to-face environment where a teacher and a learner can experience the process of teaching and learning.

Conversely, (Chirinda et al., 2021; Ferri et al., 2020; Gudmundsdottir & Hathaway, 2020; Whalen, 2020) agree that a positive impact of the pandemic was an acceleration in the development of online education. Byrne et al. (2021) explain that in Australia, there is a programme known as ‘Drama Victoria presents’ developed for Dramatic Arts teachers to use when teaching Drama Arts remotely. This programme is a recorded practical video lesson that teachers used as a supporting tool (resource) when teaching online (Byrne et al., 2021). Moreover, the programme was designed by the Australian drama department to support online teaching of Dramatic Arts practical lessons during the pandemic, which later became a supporting programme that is available to the wider world. This led (Gudmundsdottir & Hathaway, 2020; Kraft et al., 2021) to conclude that teachers are able to overcome teaching challenges in countries with support from their departments of education. However, Chirinda et al. (2021) posit that online programmes (such as ‘Drama Victoria presents’) still require teachers to be equipped with semi-structured experience to use them, which South African Dramatic Arts teachers do not have. This therefore suggests that programmes, policies and instructions from the curriculum officials are ineffective without proper guidance and training to equip teachers with the necessary experience to draw from. Furthermore, a Dramatic Arts teacher is also expected to understand the pedagogical aspect of Dramatic Arts, which is discussed in the following section.

### **3.6 Pedagogical Aspect in Dramatic Arts Subject**

#### **3.6.1 Dramatic Arts Subject Goals**

Kennedy et al. (2006), Khoza (2015), and Makumane and Khoza (2020) classify teaching goals into three categories, namely aims, objectives and outcomes. The aim is defined as a long-term goals presented in a broad general statement that focuses on teachers’ self-structured experience on which educational goals are based (Makumane & Khoza, 2020). In other words, teaching aims are outlined in the enacted curriculum, which is linked with the pragmatic curriculum where a Dramatic Arts teacher’s self-structured experience is in evidence. On the other hand, objectives are defined as a short-term goals presented in a clear statement in lesson

planning, with a clear outline of what needs to be taught by teachers, to help in selecting the most appropriate materials and activities to use in a lesson (Makumane & Khoza, 2020; Makumane & Ngcobo, 2020; Yamanaka & Wu, 2014). In addition, Makumane and Khoza (2020) further maintain that objectives needs teachers to draw from their structured experience in order to plan a lesson by outlining what is intended to be taught. In other words, objectives are outlined in the implemented curriculum, which is linked with performance-based curriculum where a Dramatic Arts teachers' structured experience is in evidence. Conversely, according to Makumane and Ngcobo (2020), learning outcomes are defined as statements that indicate what is expected from learners at the end of a teaching and learning experience, and also reveals the understanding by learners that is obtained through that learning experience. In other words, learning outcomes are outlined in the assessed curriculum, which is linked with competence-based curriculum where learners produce results at the end of the process. This requires Dramatic Arts teachers to draw on their semi-structured experience (Kennedy et al., 2006; Mulenga & Kabombwe, 2019a).

According to Khoza (2016b) and Makumane and Ngcobo (2020), the official curriculum (CAPS) includes goals with different terms; for example, Dramatic Arts aims for teaching are presented as general aims; objectives are presented as specific aims; and learning outcomes are presented as specific skills. In other words, when teachers are teaching CAPS subjects such as Dramatic Arts, they address their needs through aims (self-structured driven) and objectives (structured driven); whereas learners needs are produced through learning outcomes (semi-structured driven). Moreover, in addition to addressing subject goals, teachers need to understand their role when teaching Dramatic Arts.

### **3.6.2 Teachers' Role in Dramatic Arts**

“Educators, as curriculum designers, act as a bridge between policy and practice” (Makumane & Ngcobo, 2020, p. 5). This denotes that teacher play an important role in the enactment of the Dramatic Arts curriculum, which includes the role of an instructor, facilitator and designer, among others. Dramatic Arts teachers are driven by structured experience to assume the role of an instructor when implementing performance-based curriculum in order to address what is in the intended curriculum (Hoadley & Jansen, 2009). To play the role of an instructor, Makumane and Ngcobo (2020) explain that teachers are required to become subject specialists and have an in-depth content knowledge of a discipline such as Dramatic Arts. This suggests that the role of an instructor is influenced by the performance curriculum, which requires

Dramatic Arts teachers to draw from their structured experience to address the professional needs of teaching.

Dramatic Arts teachers also play the a role of a facilitator in competence-based curriculum to facilitate assessments such as peer assessments and allow learners to construct knowledge through social interaction (Devi, 2019; Hamamorad, 2016; Purnama, 2018; Stenhouse, 1975). This suggests that the enactment of curriculum-based curriculum requires Dramatic Arts teachers to draw from their semi-structured experience to assume the role of a facilitator.

Dramatic Arts teachers may also assume a role of a designer in the enactment of a pragmatic curriculum. Such a role is concerned with empowering teachers' individual identity in teaching to be able to handle the various types of curriculum (Makumane, 2020). This suggests that the pragmatic curriculum requires teachers to draw from their self-structured experience to assume the role of a designer in Dramatic Arts. Another important pedagogical aspect of Dramatic Arts subject is assessment, which is addressed next.

### **3.6.3 Assessment in Dramatic Arts**

(Amua-Sekyi, 2016; Khoza & Biyela, 2020) define assessment as all the activities that teachers and learners undertake to provide information that teachers can use to evaluate their teaching and learners' learning outcomes. Furthermore, Khoza and Biyela (2020) identified three types of assessment that a teacher can use to enhance their teaching and learning experience, namely formative (assessment for learning), summative (assessment of learning), and peer (assessment as learning). (Akinrinola, 2021; Khoza, 2021; Mahlambi, 2021) concur that teachers' experiences drive them to use of different assessments, depending on the approach used in teaching. For example, in a performance-based curriculum, Dramatic Arts teachers' structured experience drives them to use summative assessments to assess what learners should have achieved; whereas in competence-based curriculum, Dramatic Arts teachers' semi-structured experience drives them to adopt peer assessments to allow learners to assess each other and construct and produce knowledge; and in pragmatic curriculum, Dramatic Arts teachers' self-structured experience drives them to use formative assessment to assess the learning process and provide the teacher with feedback to determine whether learners are learning or not. Furthermore, environment also plays an important role in the teaching of Dramatic Arts and is addressed next.

### **3.6.4 Teaching Environment in Dramatic Arts**

Khoza and Biyela (2020) defines teaching environment as a platform for teaching and learning, which is divided into three environments, namely, face-to-face, online and blended learning. Face-to-face method is regarded as the traditional teaching and learning environment that provides learners real-time contact with the teacher who can offer immediate feedback to the learners (Coetzee, 2009; Graham, 2019; Mpungose, 2020b). In addition, the design of Dramatic Arts CAPS as the intended curriculum assumes that implementation process is done in a face-to-face classroom environment where a teacher is superior to learners with the purpose of achieving the stipulated curriculum objectives (Makumane & Ngcobo, 2020). On the other hand, the competence curriculum supports the online learning environment because, according to Johnson (2017) and Chiu (2021), online learning environment promotes constructive and collaborative pedagogy for a supportive social learning experience. That suggests that Dramatic Arts teachers need to draw from their semi-structured experience to allow learning to take place anywhere and anytime online. Conversely, a blended learning environment is in line with pragmatic curriculum which requires Dramatic Arts teachers to be driven by self-structured experience to address their personal needs and that of learners (Khoza, 2018; O'Donnell et al., 2022). Furthermore, Dramatic Arts consists of practical lessons that require an appropriately selected environment, as suggested in Dramatic Arts DBE (2011). In other words, the design of this subject requires teachers to draw from their structured experience to teach in a face-to-face environment where a teacher and a learner experience the process of teaching and learning. Another important pedagogical aspect in Dramatic Arts subject is teaching time.

### **3.6.5 Teaching Time in Dramatic Arts**

According to van den Akker (2013), teaching time is a curricular concept concerned with 'when' teachers are teaching. To address the 'when' question, the allocation of time becomes essential to determine how much time can be spent on specific learning tasks (Mabuza & Khoza, 2019; Makumane & Ngcobo, 2020). Mabuza and Khoza (2019) divide time into three categories namely, professional time, social time and own time.

- Professional time is defined as the prescribed instructional time that requires teachers to draw from their structured experience to be able to cover subject matter in the face-to-face environment (Mabuza & Khoza, 2019). In the South African official curriculum (DBE, 2011), time is allocated hourly for each topic that is prescribed for a subject, such as, the

topic ‘Scene study’ that is covered in Grade 10 Term 1 which has a suggested eight hours of contact time.

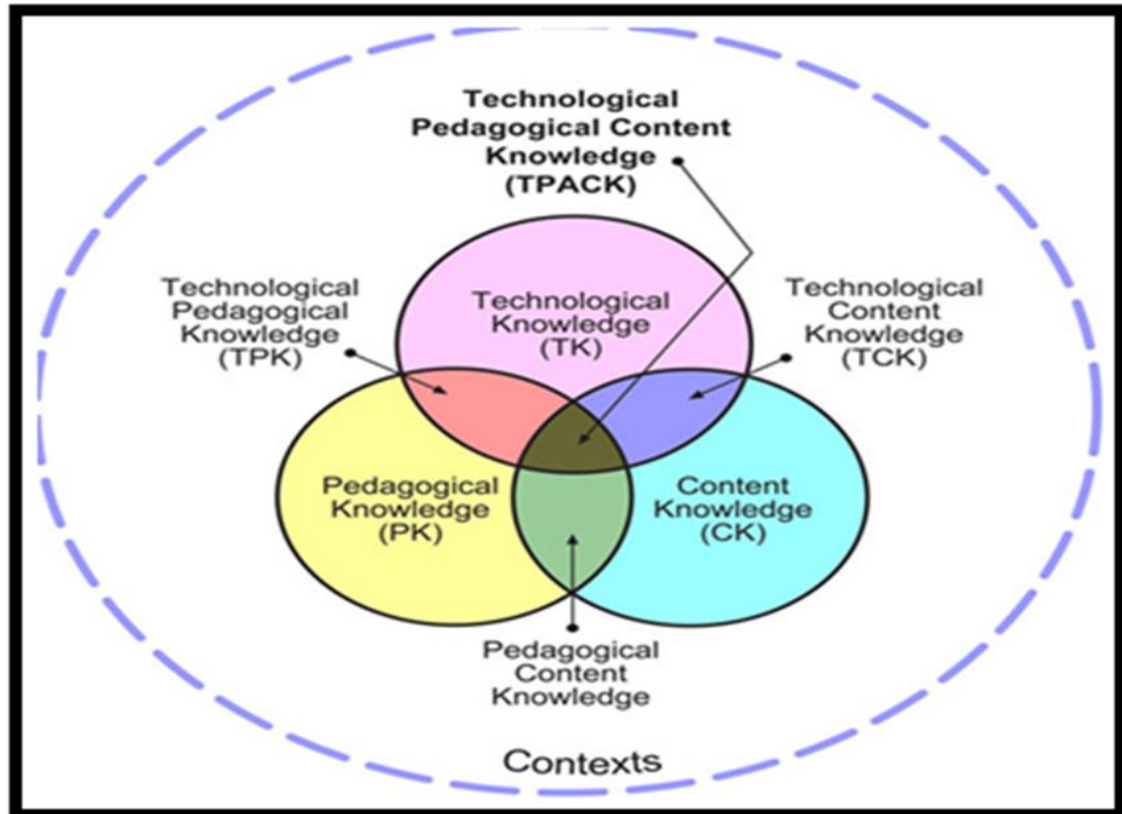
- Mabuza and Khoza (2019) and Mpungose (2018) define social time as a non-instructional time that a teacher uses to benefit learners’ social needs (such as communicating in group chat on WhatsApp), driven by semi-structured experience.
- Own time is defined as self-structured time that is influenced by teachers own judgement of when is teaching done based on their needs (Mabuza & Khoza, 2019; Rodrigues et al., 2019). For instance, a Dramatic Arts teacher may opt to teach learners in blended learning platform to overcome the common challenge with insufficient allocated time to cover the content prescribed for subject like Dramatic Arts CAPS. This is where self-structured experience drives teaching and learning to takes place in the blended platform where teaching takes place either at home (through an online learning platform) or in free time during school hours (face-to-face) (Calderón et al., 2021; Mahaye, 2020).

### **3.7 TPACK Framework**

Varpio et al. (2020, p. 990) define a theoretical framework as “a logically developed and connected set of concepts and premises developed from one or more theories that a researcher creates to scaffold a study”. This study is guided by TPACK theoretical framework depicted in Figure 6.

**Figure 6**

*Components of TPACK*



Note. adapted from (Koehler & Mishra, 2009)

This TPACK theoretical framework was first devised by Shulman (1986) and only included two aspects of knowledge (pedagogy and content), producing Pedagogical Content Knowledge (PCK). According to Cherner and Smith (2017), Shulman argued for effective instruction that united teachers' deep content knowledge with effective strategies and approaches to assessment (pedagogical knowledge), to provide learners with meaningful and effective learning experiences. In other words, Shulman's theory required teachers to draw from their structured and self-structured experience to address the content and pedagogical knowledge. However, Andoh et al. (2022) state that this framework was developed at a time when technology focused mostly on industrial work and less on the educational sector. The demand for integrating technological resources in education suggested a revision of the theory in order to infuse technological knowledge into the teaching (pedagogy) of the curriculum (content) (Andoh et al., 2022; Cherner & Smith, 2017).

The theory was later developed by Mishra and Koehler (2006) by adding technological knowledge in the process of teaching and learning of content, forming technological content knowledge (TCK), technological pedagogical knowledge (TPK), PCK and finally producing the TPACK theoretical framework, as depicted in Figure 6 (Andoh et al., 2022; Mishra & Koehler, 2006; Rosenberg & Koehler, 2015). Furthermore, Mpungose (2020c) posits that the TPACK framework is highly relevant in any teaching/ learning platform that integrates technology with curriculum. As such, Govender and Khoza (2017) examined what they called “TIE for teachers” in the context of SA, with the focus on two models for implementation which includes TPACK model. They state that TPACK is essential in the teaching process because it equips teachers with relevant knowledge of what technology can offer and how it can be used to address the subject outcomes and the needs of learners (Govender & Khoza, 2017). This means that the TPACK framework supports effective teaching, which makes it relevant for this study which aims to explore teachers’ experiences of teaching. TPACK covers all levels of teachers’ experience (structured, semi-structured and self-structured). (Khoza, 2020; Khoza & Biyela, 2020) found a link between the three main knowledges (technological, pedagogical, and content) of the TPACK framework and the three levels of experiences (structured, semi-structured and self-experience).

### **3.7.1 Technological Knowledge**

TIE is defined as any resources (hardware, software, and IW) used in the process of teaching and learning to communicate the curriculum (Khoza & Biyela, 2020; Khoza & Fomunyan, 2020; Mpungose, 2020d; Pather, 2016). Thus, Andoh et al. (2022) define Technological Knowledge (TK) as teachers’ knowledge of the latest technologies used in the educational environment. These technological resources in teaching and learning are driven by social needs, Khoza and Biyela (2020) maintain. Therefore, this suggests that the use of technological resources requires teachers to draw from their semi-structured experience where teaching and learning is communicated using different HW (computers), SW (social media and LMS) resources and IW (theories and models and strategies). For instance, during Coronavirus pandemic, teachers were required to explore the online teaching environment by adopting online-based technologies (such as teaching using Zoom meetings), which suggests that teachers had to draw from their semi-structured experience to apply TK in the teaching and learning process. Chirinda et al. (2021) reveal that teachers encountered challenges because they lacked knowledge of online teaching technologies. This suggests that semi-structured

experience equips Dramatic Arts teachers with the TK component which plays an important role in the online teaching of subjects like Dramatic Arts.

Furthermore, each major aspect of TPACK plays a role in the teaching of curriculum subjects. TK equips teachers with HW, SW and IW knowledge in the teaching and learning process (Khoza & Biyela, 2020; Khoza & Fomunyam, 2020; Mpungose, 2020d; Pather, 2016). However, CAPS is a performance-based curriculum that was mainly designed for the face-to-face environment, requiring traditional technologies which are HW technologies. For instance, the CAPS for Dramatic Arts only mentions HW technologies such as the Dramatic Arts Grade 10 textbook, newspaper articles and DVDs. This suggests that teachers' HW TK is linked with their structured experience; hence, it is the only technology mentioned in the official curriculum. Furthermore, pedagogical knowledge is also an important knowledge that teachers need as outlined in the following section.

### **3.7.2 Pedagogical Knowledge**

Pedagogical knowledge (PK) refers to teachers' knowledge of "practices, processes, strategies, procedures, and methods of teaching and learning" (Koehler & Mishra, 2005, p. 133). In other words, PK is the teachers' deep knowledge and understanding of the application of various curriculum concepts when assisting learners in constructing knowledge and acquiring skills (Koehler & Mishra, 2009). In concurring with this definition, Khoza and Biyela (2020) put forward that curriculum concepts are used by teachers to produce knowledge and may also assist learners to find and understand their personal identity in the learning process. For instance, Dramatic Arts teachers' personal rationale in teaching Dramatic Arts games may lead to the use of a learner-centred approach in activities to develop learners' ability to learn individually and in groups. Khoza (2020) further asserts that PK is linked with teachers' personal needs to support learners' needs, which suggests that the use of methods and strategies in teaching is driven by self-structured experience to produce learning outcomes that meet learners' needs. Another relatable instance discussed by (Chirinda et al., 2021; Mpofu, 2020), reveals that during Coronavirus pandemic, teachers had challenges in adapting to the online-based teaching because they had to try to enact online teaching methods (asynchronous, synchronous and hybrid) that they had no experience of. Chirinda et al. (2021) further elaborate that teachers had to draw from their self-structured experience to think innovatively and find solutions to unfamiliar problems that emerged from the online learning environment. In other words, teaching online requires teachers to draw from their self-structured experience to be able adopt online pedagogies for the effective teaching and learning process to occur.

As discussed above, PK is the teachers' deep knowledge and understanding of practices, processes, strategies, procedures and methods of teaching and learning (Koehler & Mishra, 2009). The official curriculum (CAPS), however, assumes that implementation process is done in a face-to-face classroom environment, requiring structured pedagogies of teaching to achieve the stipulated curriculum objectives (Coetzee, 2009; Mpungose, 2020a). For example, the teaching of the topic 'realist play' is intended to be content-centred, with teaching taking place in real-time contact (on a live synchronous platform) scheduled for specific contact time with the teacher providing immediate feedback to learners (DBE, 2011). In other words, CAPS only dwells on face-to-face teaching methods driven by structured experience and is silent on online and blended methods.

### **3.7.3 Content Knowledge**

(Andoh et al., 2022; Cherner & Smith, 2017; Koehler & Mishra, 2009) define content knowledge (CK) as teachers' professional-related knowledge about the subject matter to be taught and learned. In other word, CK is the structured experience that teachers acquire in the formal institutions of learning such as schools, universities, colleges and training centres and that knowledge is what makes them professional teachers and subject specialists (Khoza & Biyela, 2020; Mpungose, 2020d). This suggests that teachers attend tertiary institutions to obtain a qualification (for example, the Bachelor of Education degree), which allows them as preservice teachers to gain structured experience (CK) of specialised subjects or disciplines (Mathematics, Dramatic Arts and others). A similar definition of CK by Khoza and Fomunyan (2020) and Mpungose (2018) is that content is collective information, presented by professional teachers for the purpose of fulfilling professional needs for a particular discipline. This implies that the teaching of content requires teachers to draw from their structured experience as it is associated with professional needs.

Further to the above, CK has been defined as teachers' professional knowledge of the subject obtain in tertiary qualifications (such as a B.Ed. degree) (Andoh et al., 2022; Cherner & Smith, 2017; Koehler & Mishra, 2009). This knowledge is required from a professional teacher to implement Dramatic Arts CAPS, which is a performance curriculum and to articulate the exact content to be taught as intended by the curriculum officials for the benefits of learners (Elliott, 2016; Mpungose, 2020a). For example, under Grade 10 Topic 5 (Origins of theatre and Greek theatre), the document lays out the theory, which includes functions and elements of rituals and ceremonies as origins of theatre; origins of Greek Drama, including the rituals of Dionysus; functions of the chorus (DBE, 2011). This therefore suggests that Dramatic Arts teachers need

to be equipped with structured experience to implement the intended curriculum. Furthermore, Mishra and Koehler (2006) explain that context determines how the framework is used in educational practice, hence the following section discusses contextualising knowledge.

#### **3.7.4 Contextualising Knowledge**

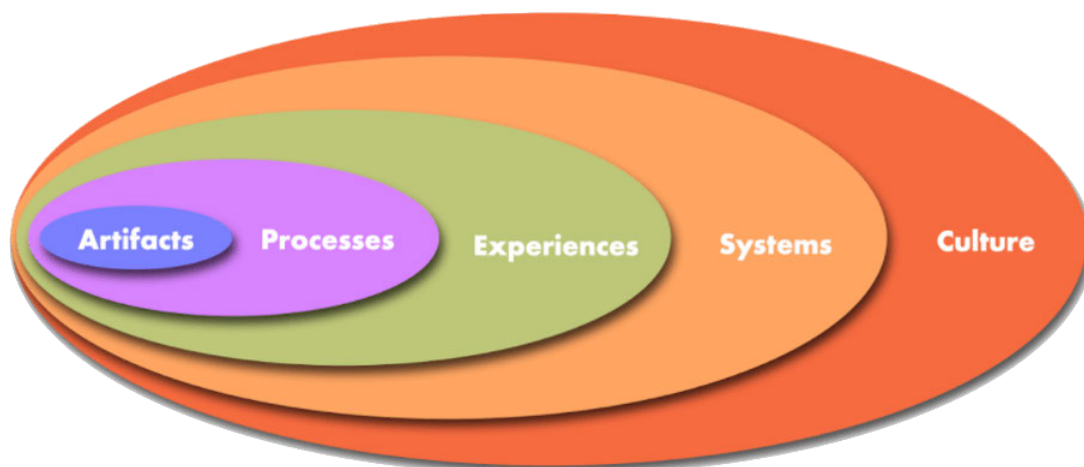
After realising that TPACK had not led to wide-spread change in educational technology used, Mishra and Warr (2021) saw a need to develop a different kinds of knowledge and expertise. By emphasising the important role of context, Mishra and Warr (2021) take a step in the direction of contextualising TPACK within systems and culture to bring an understanding to allow teachers to acquire aspects of knowledge, skills and attitude, which are structured, semi-structured and self-structured experience that help them integrate technology in ways that are truly valuable for learners. Mishra and Warr (2021) further point out that “for a new technology (an artefact) to work in a classroom, it must fit within the processes and experiences of the students and teachers of that classroom” and the “artefact must work within the educational system and culture, and integrating the technology requires some awareness of how these spaces interact” (p. 2). Therefore, Mishra and Warr (2021) developed ‘The five spaces for design in education’ framework to provide a tool that defines a way of viewing how different elements interact in education and how they contribute to the processes and experiences of teachers in their classroom when integrating technology (Warr et al., 2019, 2020).

The five spaces for design in education framework consists of five spaces (artefacts, processes, experiences, systems and culture) as shown in Figure 7 below, that can be defined and linked to the three knowledges in TPACK. An artefact is defined as an object made to accomplish a purpose (Mishra & Warr, 2021; Preston, 2020). In other words, an artefact as a space for design is linked with TK as it involves the use of books, posters, Apps and other resources that a teacher may use to accomplish a particular goal, which links this type of space to teachers’ semi-structured experience. Processes are defined as “a procedure or directions that can be used to achieve a goal outside of the context within it was created” (Warr et al., 2020, p. 24). This suggests that processes as a space for design are linked with TK as it involves software as a processing tool (such as an LMS), which also requires teachers’ semi-structured experience as it addresses the social needs in teaching and learning. This is where teaching and learning is associated with an ongoing process that emphasises the involvement of the teacher in the design space (Liu, 2022; Stenhouse, 1975). Experiences as a space for design are concerned with life as lived through time where one encounters sights, sounds, feelings and thoughts (McCarthy & Wright, 2004; Mishra & Warr, 2021). In other words, experience is linked with PK as it

requires teachers to draw from self-structured experience to use different types of methods in teaching that meet learners' personal needs such as virtual field trips. System as a space for design is defined as "an organised and purposeful structure of interrelated and interdependent elements" (Mishra & Warr, 2021, p. 2). This type of space can be linked with CK as it requires teachers' structured experience to address professional needs such as prescribed instructional time. The fifth space for design is culture, which is defined as a patterned way of thinking influenced by shared symbols, norms and values that allows groups to perceive and interpret the world in similar ways (Lebrón, 2013; Warr et al., 2020). This type of space is linked with TK as it requires teachers' semi-structured experience to address social expectations of technology being valuable in schools.

**Figure 7**

*The five spaces for design in education*



Note. adapted from Mishra and Warr (2021, p. 2)

### 3.8 Contextualising TPACK in the Context of This Study

To contextualise TPACK in the context of this study, we must first look at Table 2, which provides definitions of each type of knowledge, examples and the level of experience that is linked to it. The table is adopted from a review of TPACK by Chai et al. (2013).

**Table 2**

*Theorising Experiences using TPACK*

<b>TPACK components</b>	<b>Definition</b>	<b>Teachers' Level of experience</b>	<b>Example</b>
<b>TK</b>	Knowledge of how to use hardware and software and IW when teaching.	Semi-structured	Knowledge of how to use social media (e.g. WhatsApp, Facebook and more)
<b>PK</b>	Knowledge of practices, processes, strategies, procedures and methods of teaching and learning without referring to the subject content.	Self-structured	Knowledge of how to use drama games in teaching
<b>CK</b>	Knowledge of the subject matter without consideration about teaching the subject matter.	Structured	Knowledge about Dramatic Arts content (as prescribed in CAPS)
<b>TPK</b>	Knowledge of various educational technologies to enable teaching approaches without reference addressing the subject content.	Self-structured and Semi-structured	Knowledge of using Zoom Rooms for the purpose of collaboration learning
<b>PCK</b>	Knowledge of addressing content knowledge and adopting pedagogical strategies to make the specific content more understandable for the learners.	Self-structured and structured	Knowledge of using drama games to teach the topic 'improvisation'

<b>TPACK components</b>	<b>Definition</b>	<b>Teachers' Level of experience</b>	<b>Example</b>
<b>TCK</b>	Knowledge of how to use technology to present content without considering any methods of teaching it.	Semi-structured and structured	Knowledge of using WhatsApp to share notes on 'have you seen Zandile' as a PDF file
<b>TPACK</b>	Knowledge of using various technologies to enable teaching various teaching approaches for to address subject content.	Self-structured, Semi-structured and structured	Knowledge of using Zoom to enhance collaboration learning in Dramatic Arts

Note. adapted from Chai et al. (2013).

A TPACK theoretical framework is adopted to structure and guide this study. Brantley-Dias and Ertmer (2013) concur with Mishra and Koehler (2006) that TPACK is context-specific and that has caused it to be refined and conceptualised in multiple ways to suit a variety of contexts. For example, Brantley-Dias and Ertmer (2013) show that the framework has been modified to reflect the knowledge needed to teach in different contexts such as Web-based teaching which requires teachers' TK, driven by semi-structured experience, as well as specific disciplinary knowledge (English language Arts) which requires teachers' CK, driven by structured experience. In addition, Mpungose (2020d) and Mishra and Koehler (2006) agree that having sufficient knowledge in education leads to better understanding of the content, pedagogies and technologies to be used in the teaching process. This means that the TPACK framework can be applied by teachers for effective teaching, which makes it relevant for this study.

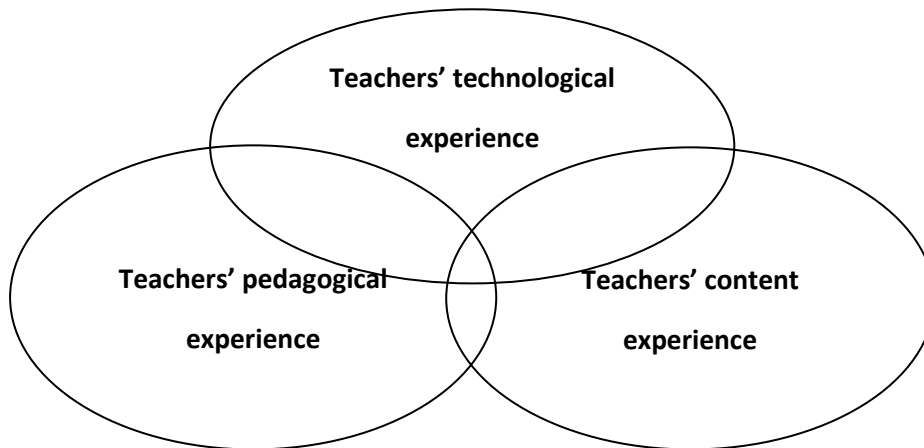
Furthermore, this study aims to understand teachers' experiences in the teaching of Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. Therefore, there is evidence from literature (Canani & Seymour, 2021; Chirinda et al., 2021; Karaosmanoğlu et al., 2022; Motshekga, 2020) that the context of teaching during Coronavirus demanded that the environment shift to ERT, which required teachers to be equipped with TPACK of teaching remotely driven by their structured, semi-structured and self-structured experience. This indicates that the TPACK best frames this study because it addresses the three main

experiences of teaching which are structured experience (addressed by CK), semi-structured experience (addressed by TK), and self-structured experience (addressed by PK).

In addition to the above, this study hopes to understand teachers' structured, semi-structured and self-structured experience in the teaching of Grade 10-12 Dramatic Arts during and post coronavirus pandemic. These three structures of experiences (structured, semi-structured and self-structured) seem to be aligned with three knowledges of TPACK (TK, PK and CK). In other words, this study aligns teachers' structured experience with teachers' TK; teachers' semi-structured experience with teachers' PK; and teachers' structured experience with teachers' CK. Therefore, in order for TPACK to fit in the context of this study, the term knowledge will be substituted with experience, producing teachers' technological, pedagogical and content experiences in teaching of Grade 10-12 Dramatic Arts during and post Coronavirus pandemic (Figure 8).

**Figure 8**

*TPACK as experienced by teachers*

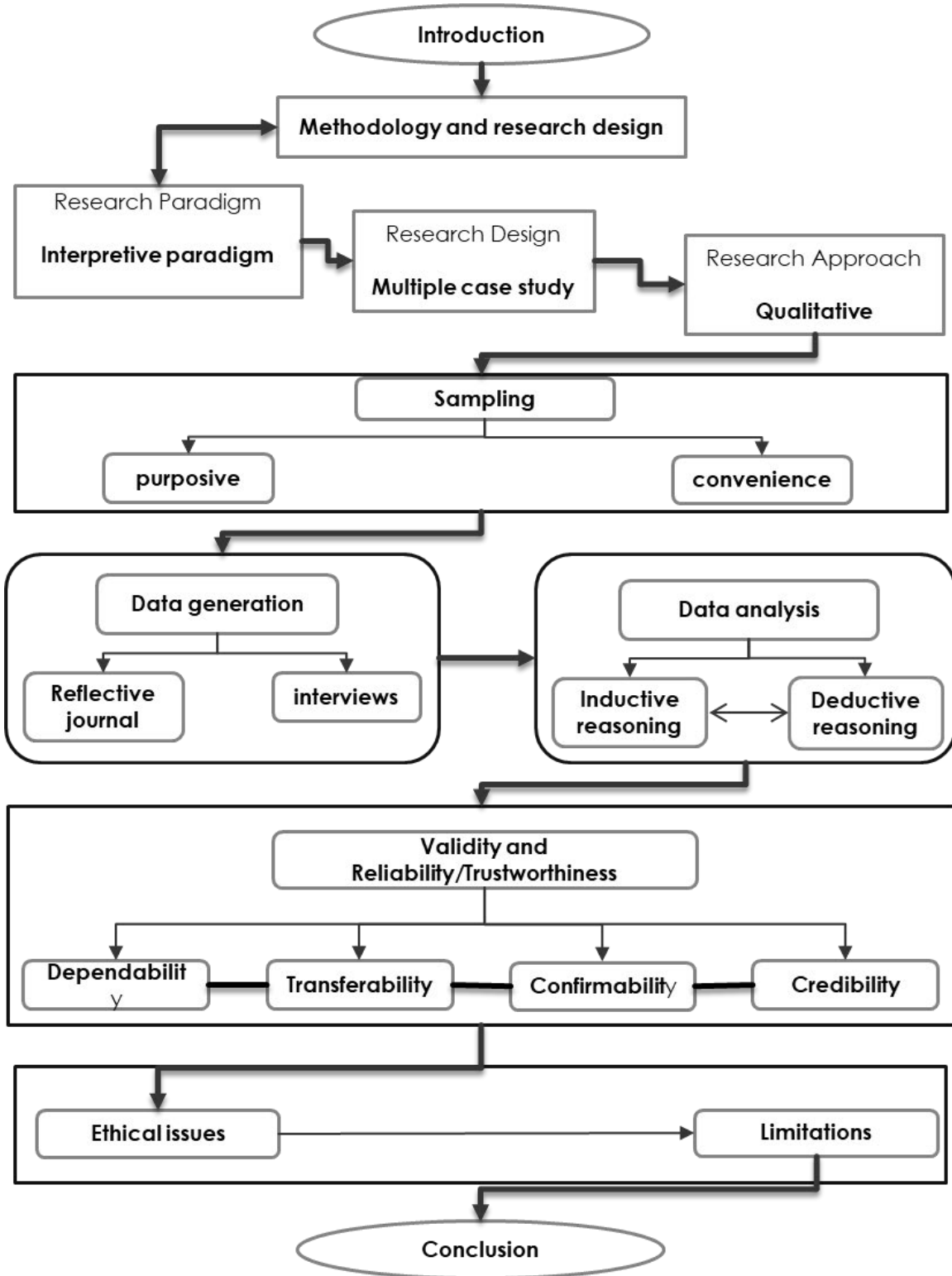


### **3.9 Chapter summary**

This chapter presented the reader with a discussion on the curriculum and its three representations (intended, implemented and assessed). The chapter outlined three curriculum development models. The chapter further defined Dramatic Arts and discussed its history in the South African curriculum context and the international trends. Moreover, the chapter further reviewed the teaching of Dramatic Arts in relation to the curriculum concepts, which included subject goals, teachers' roles, assessment, environments and time. Lastly, the chapter unpacked TPACK as the theoretical framework that guided this study. The discussion included contextualising knowledge and concluded with contextualising the framework (TPACK) in the context of this study. The next chapter presents the research methodology used in this study.

**CHAPTER 4:  
METHODOLOGY AND RESEARCH DESIGN**

**Figure 9**  
*Chapter 4 (flow chat)*



The above flow chat represents the structure that this chapter 4 (methodology and research design) follows.

#### **4.1 Introduction**

The previous chapter reviewed literature, as a continuation from Chapter 2, which included defining curriculum and its three representations (intended, implemented and assessed) and outlined three curriculum development models before defining Dramatic Arts and discussing its history in the South African curriculum context and the international trends in education. The previous chapter also reviewed the teaching of Dramatic Arts in relation to the curriculum concepts which led to explaining TPACK as the theoretical framework that guided this study and concluded with contextualising the framework (TPACK) in the context of this study. This chapter, therefore, takes the reader through all of the processes undertaken to reach the objectives of this study. Firstly, it discusses the research paradigm chosen for this study, and the research approach and design that the study identifies with. Furthermore, the chapter discusses the sampling of participants which leads to how data was generated and how that generated data was analysed. It further outlines the steps taken to strengthen the integrity and trustworthiness of the research findings, and how ethical issues were considered. The chapter then discusses the research limitations before coming to a conclusion.

#### **4.2 A Brief Definition of Methodology and Research Design**

Creswell (2014) defines methodology as a way of obtaining knowledge through various procedures and techniques. According to Bertram and Christiansen (2014) and Choy (2014), methodology in research explains the researcher's approach to how the data was gathered, analysed, classified and organised to answer the research questions. In other words, research methodology seeks to find ways and means of resolving the problem in the study, and this includes the paradigms, research design, research approach, ways of generating data from participants, analysis of data, sampling, methods, ethical issues, trustworthiness and others. Furthermore, according to Creswell and Creswell (2017), the section on research methodology describes the research design and approach used in the study in the form of justifying each section as to why it suits this particular study. On the other hand, research design is regarded as the foundation of every study as it assists with addressing the research question (Maxwell, 2013). According to Christiansen et al. (2010), the research design is a strategic framework for how the researcher will generate and analyse data and for the purpose of answering the research questions. The two terms research design and methodology are sometimes confusing, but a

simple way to distinguish them is that research design is the doing part of the study and is referred to as the research tool, while the methodology is the justification for using the particular methods and approaches.

### **4.3 Research Paradigm**

A research paradigm is defined as a positionality that gives the researcher a set of lenses when viewing the world in search of truth and understanding (Ramrathan, 2017). In other words, paradigm works as a framework that guides the construction of knowledge about the social world. Further to this, Rehman and Alharthi (2016) view a paradigm as “a basic belief system and theoretical framework with assumptions about ontology, epistemology, methodology and methods” (p. 51). In simple terms, Saunders et al. (2009) define a paradigm as the researcher’s world view or assumptions that guide their research. This suggests that ontology and epistemology are essential foundations of a research paradigm to understand the reality of the world and be able to study it. As a researcher, it is important to be able to understand and articulate beliefs about the nature of reality, what can be known about it and how we go about attaining that knowledge (Rehman & Alharthi, 2016).

This study is located within the interpretive research paradigm to generate in-depth data about the experiences of Grade 10-12 Dramatic Arts teachers in the context of the coronavirus pandemic. The interpretive paradigm acknowledges peoples’ subjective experiences by interacting with them through dialogue and listening to their perspectives (epistemology), as well as making sense of what is real for them in a multiple socially constructed reality (ontology) (Blanche et al., 2006; Ndlovu, 2016). In other words, what one Dramatic Arts teacher views as reality may differ from what another Dramatic Arts teacher views as reality. Furthermore, according to Bertram and Christiansen (2014), the interpretive paradigm is used by researchers that are aiming to describe and understand human behaviour and how they make meaning of their actions. Pillay (2017) also emphasises that the use of interpretive paradigm “allow[s] for the understanding of participants’ experiences through the meanings that they gave to such experiences” (p. 3). In this study, I interacted with Grade 10-12 Dramatic Arts teachers on their experiences of teaching during and post coronavirus pandemic. My epistemological assumption was that as a researcher, I could understand others’ (teachers’) subjective experiences by interacting with and listening to them. On the other hand, my ontological assumption was that peoples’ (teachers’) experiences are socially constructed in a non-singular reality.

Further to the above, ontology refers to the nature of researchers' beliefs about reality that gives assumptions about that reality, how it exists and what can be known about it (Rehman & Alharthi, 2016). The ontological question leads a researcher to inquire what kind of reality exists (a singular and verifiable reality or multiple and socially constructed realities). On the other hand, epistemology refers to the philosophy that studies the nature of knowledge and the process by which knowledge is acquired and validated (Ramrathan, 2017; Rehman & Alharthi, 2016). The epistemological question leads a researcher to inquire about the possibility and desirability of objectivity, subjectivity, causality, validity and generalisability. In other words, the ontological belief determines the epistemological assumptions. This therefore suggests that an assumed belief in a singular verifiable truth means the researcher seeks to understand an objective reality which determines how things really are and really work (Guba & Lincoln, 1994). Conversely, a belief in multiple socially constructed realities means the researcher seeks to understand subjective reality which requires an understanding of a phenomenon in its context (Rehman & Alharthi, 2016). In other words, multiple socially constructed realities lead researchers to reject the notion that people should be studied like objects of natural sciences; instead, they try to understand a phenomenon from peoples' (participants) own perspectives.

The decision to use the interpretive paradigm was based on its strength, which is its flexibility, as it gave participants more freedom to provide detailed descriptions of their experiences (Ugwu et al., 2021). As a researcher, using the interpretive paradigm, I can ask more questions in semi-structured interviews to obtain detailed information. I also chose to use this paradigm based on its relevance to this study as I sought to understand the experiences of teaching Grade 10-12 Dramatic Arts subject during and post coronavirus pandemic. This paradigm is, therefore, suitable for this study as it will help in understanding the subjective world of human experiences and how humans make meaning of their experiences (Bertram & Christiansen, 2014). Conversely, a limitation of the interpretive paradigm is that it involves the use of a small number of cases, which does not include the wider population and therefore does not allow for generalisation of the data (Bertram & Christiansen, 2014; Saunders et al., 2009). To overcome this weakness in this study, I used triangulation of data methods to ensure trustworthiness.

#### **4.4 Research Approach**

Ugwu et al. (2021) posit that “interpretivist paradigm advocates the use of qualitative approach in research projects” (p. 121). In that regard, the study adopted a qualitative approach as it sought to get a deeper understanding of teachers’ experiences when teaching Grade 10-12 Dramatic Arts in the context of the coronavirus pandemic. The term qualitative suggests an emphasis on the quality of entities and on processes and meanings that are not experimentally examined or measured in terms of quantity (Denzin & Lincoln, 2011). This suggests that qualitative research stresses the socially constructed nature of reality and involves a researcher developing a relationship with the subjects being studied. Furthermore, Alharahsheh and Pius (2020) and Creswell (2014) assert that qualitative research aims at probing an individual’s specific understanding and interpretation of a phenomenon based on their experience of it. This therefore suggests that qualitative researchers study subjects in their natural contexts with an intention to interpret and make sense of a phenomena in terms of the meanings people bring to them (Creswell & Poth, 2016).

In line with the above, a qualitative research approach is considered appropriate for this study as the study seeks to explore lived experiences and interpret how teachers make meaning of their lived experiences. According to Choy (2014), the strength of qualitative research is its ability to provide a complex textual description of how people experience certain phenomena. Therefore, the function of the qualitative approach makes it the most appropriate to use in this study, as the main aim is to explore the experiences of Grade 10-12 Dramatic Arts teachers in the context of the coronavirus pandemic. The fact that this research study sought to understand the experiences of teaching (phenomenon) makes the interpretive paradigm and the qualitative approach most appropriate to use. In other words, the interpretive paradigm and qualitative approach are valuable in studies that aim to explore and interpret in-depth quality knowledge of human behaviour.

#### **4.5 Research Design**

This research adopted a qualitative case study as a research design. Yin (2003) defines a case study as an “empirical inquiry that investigates contemporary phenomena in depth and within its real-life context” (p. 13). Echoing similar sentiments are Bertram and Christiansen (2014), who view this form of design as an in-depth study aiming to generate a descriptive understanding of phenomenon taking place in a particular context. Bertram and Christiansen (2014) further state that the case study aims at putting oneself in another person’s shoes to try

to understand their situation. This suggests that this research design ensures that the issues that are being addressed in the study are explored thoroughly, which makes it the most suitable research design for this study. Bertram and Christiansen (2014) argue that a case study as a research design corresponds very well with the interpretive paradigm. (Bromley, 1986; Neale et al., 2006) share a similar view that a case study gets the researcher as close as possible to the subject of interest with more detailed information than the other methods like surveys.

Moreover, a case study refers to a design in which a researcher seeks to arrive at an in-depth analysis of a case which involves a person, group of people, a school, or community or an organisation (Asenahabi, 2019; Rule & John, 2011). This research studied cases of four teachers from four different South African secondary schools. Hyett et al. (2014) further maintained that case studies are designed to answer the research questions. With the two research questions, the study achieved an understanding of teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic, the study further identified and understood what informed teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post coronavirus pandemic.

Furthermore, I chose to use this research design to ensure that the issue was explored thoroughly and that allowed for a deep understanding of the phenomenon. One of the strengths of case study is to "gain a more comprehensive understanding of a phenomenon" (Bertram & Christiansen, 2014, p. 42). This suggests that this particular study not only achieved a descriptive understanding of a case of teachers' experiences in teaching during and post Coronavirus pandemic, but also identified and understood what informed those experiences.

However, one of the drawbacks of this research design is that, if the case study is not detailed enough for a reader to understand the study design and fails to justify the decision for the key methodology adopted in the study, the study would be considered lacking in terms of quality and credibility (Hyett et al., 2014). This weakness was therefore addressed by providing a detailed description of the research design and justification of how it aligned with the research paradigm, approach, and methods (data generation and data analysis). Furthermore, Asenahabi (2019) revealed that the design has been criticised for relying on the researchers' interpretation of data, which leads to different interpretations of the same case. To eliminate this weakness, I ensured that the research process was transparent by providing enough detail about this research, from the research design to the methodology used in this study. I also used direct the exact words of the participants and a clear reference list is provided at the end of the study.

This means that the findings in this study may be confirmed by someone else using the references provided and may be consistently repeated in other studies. This solution is in line with Nowell et al. (2017), who states that confirmability is concerned with ensuring that the researchers' findings and interpretations are clearly taken from the data generated from participants.

## **4.6 Sampling**

Sampling refers to “a process of extracting objects, subjects or participants from the identified particular category of objects or creatures” (Ramrathan, 2017, p. 417). There are several methods of sampling that a researcher can choose from, such as random sampling, stratified sampling, purposive sampling, opportunistic sampling, convenient sampling, snowball sampling and more (Bertram & Christiansen, 2014; Ramrathan, 2017). Bertram and Christiansen (2014) posit that among the listed sampling methods, random and purposive sampling are the two main methods used in sampling and include subsampling techniques. For example, convenience sampling is a subsample of purposive sampling. Furthermore, the two main sampling methods contrast each other; random sampling suggests that every member of the population to be studied has an equal chance of being included in the sample; while purposive sampling suggests that the researcher makes specific choices about which participants to include in the sample (Bertram & Christiansen, 2014). This study, therefore, used purposive sampling with a convenience sampling method.

### **4.6.1 Purposive Sampling**

According to Saunders et al. (2009), purposive sampling is regarded as judgemental sampling that enables a researcher to use their judgement to select cases or participants that will best enable the researcher to answer their research questions. In other words, purposive sampling is the sampling method used to deliberately select participants for the valuable data that they can provide for the research. As such, sampling is used by researchers that purposely want to represent a specific group or population (Creswell, 2014). Furthermore, Ramrathan (2017) maintains that in purposive sampling, “participants are selected on the basis of certain established criteria that have been developed and argued for prior to the selection of participants” (p. 417).

Further to the above, Ramrathan (2017) posits that the sampling process is determined by the purpose of the study, which determines the kind of data needed. In that regard, this study hoped to understand teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post

Coronavirus pandemic and to identify and understand what informs those experiences. This approach, therefore, aligns with purposive sampling to select the most appropriate participants that will provide a rich data for the study to address its purpose. I intended to purposely represent a specific group of teachers which are four grade 10-12 Dramatic arts teachers who taught during the coronavirus pandemic and post coronavirus pandemic in South African secondary schools. Purposive sampling was appropriate for this study as it is designed for a researcher who samples with a purpose in mind and that assists in finding the people who can and are willing to provide the information by virtue of knowledge and experience.

However, purposive sampling is limited in that the selection of appropriate participants could be biased as it is based on the judgement of the researcher (Sharma, 2017). This limitation is enhanced if the selection is not based on clear criteria that are explained by the researcher (Berndt, 2020). In this study, this limitation was addressed by the study providing clear criteria for the selection of participants, namely, that they needed to be Grade 10-12 Dramatic Arts teachers who taught during and post Coronavirus pandemic in four South African secondary schools, in the Phoenix circuit in Durban, KwaZulu-Natal. Furthermore, the study also used convenience sampling, as discussed below.

#### **4.6.2 Convenience Sampling**

Convenience sampling refers to a sampling method that grants a researcher to select participants that are the easiest to obtain, in terms of accessibility and availability (Saunders et al., 2009). According to Richards and Morse (2012), convenience sampling is often done at the beginning of the sampling process, with the purpose of selecting the most easily accessible participants. According to Gill (2020), convenience sampling includes participants who volunteer to participate in the research study without the researcher needing to recruit them. In simple terms, convenience sampling makes the selection of participants easy, efficient and economical. In this regard, the study adopted a convenience sampling method to conveniently selected four participants (teachers) from four secondary schools that were accessible in terms of being available and close to my location, which was the Phoenix circuit. Furthermore, this sampling method, according to Marshall (1996), is also an advantage to the researcher as it is less costly, less time-consuming and does not require much effort.

Although convenience is helpful to researchers, it may lead to a biased sampling which suggests that cases that appear in the study simply because of the ease in accessing them (Saunders et al., 2009). Therefore, the selected participants may not represent the wider

population of people, groups or objects the research intended to study. In other words, this sampling method “may not provide participants who can supply the best information” (Gill, 2020, p. 2). This may further suggest that the result of the study may not be generalised beyond the sample size. Furthermore, Marshall (1996) mentions that the appropriate sample size for a qualitative study is the one that answers the research question. In this study, four teachers were purposively and conveniently selected according to the designed criteria.

**Table 3**

*Participants profiles*

<b>Teacher</b>	<b>School</b>	<b>Teaching subject</b>	<b>Grade</b>	<b>Qualification</b>	<b>Gender</b>	<b>Ethnicity</b>	<b>Experience</b>
1	Secondary	Dramatic Arts	10-12	BA, PGCE	Female	Indian	6 years
2	Secondary	Dramatic Arts	10-12	BEd	Female	Indian	30 years
3	Secondary	Dramatic Arts	10-12	BA, PGCE	Female	Black	7 years
4	Secondary	Dramatic Arts	10-12	BA, PGCE	Female	Indian	3 years

**4.6.3 Sampling Criteria (Inclusion and Exclusion) and Recruitment Strategy**

In this study, recruitment process of participants was done through school visits. My concern was that very few schools offer Dramatic Arts as a subject. With that in mind, I had to first do research on the number of schools that were conveniently close to where I live. Firstly, I went to a school that is close to my home to recruit the first participant whom I already knew. In addition, with my first potential participant, I did research on other schools in Phoenix that offered Dramatic Arts. I also made use of WhatsApp groups and Facebook pages for teachers to look for participants who were willing to take part and who met the sampling criteria. Participants who were willing to take part were asked to forward an invitation to other potential participants in the Phoenix circuit who were teaching Grade 10-12 Dramatic Arts during and

post Coronavirus pandemic. Through these recruitment strategies, I managed to recruit four participants who took part in this study.

The inclusion and exclusion criteria help a researchers determine characteristics of participants that should be included and excluded in a study (Connelly, 2020). In the selection of the participants, I determined criteria to purposively select teachers who would be able to answer the research questions: What are teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic? What informs teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic? Bertram and Christiansen (2014) refer to this process as criterion sampling, which means having a particular criterion for the sampling method. The initial inclusion criterion involved choosing teachers teaching in South African high schools, specifically in the FET phase (Grade 10-12), who taught Dramatic Arts, aiming for one teacher from each of the four sampled schools. Another criterion was to select teachers from the selected circuit high schools. Finally, the participants needed to have teaching experience starting from 2020, coinciding with the emergence of the coronavirus pandemic. This ensured that the participants were relevant to the study and met the inclusion criteria.

Conversely, the exclusion criteria section applied to teachers who would not contribute relevant information to the study. Connelly (2020) states that "exclusion criteria are not the opposite of inclusion criteria" but instead, "they identify attributes that prevent a person from being included in the study" (p. 125). In this study, the exclusion criterion eliminated teachers who did not teach Dramatic Arts in the FET phase (Grade 10-12) in South African public high schools; teachers who did not have experience of teaching during the coronavirus pandemic (from 2020); and teachers who were not conveniently accessible and available. Furthermore, establishing these criteria and sampling methods for this study was an important step in generating quality data.

#### **4.7 Data-Generation Method**

According to Goldkuhl (2019), data generation "comprises activities such as searching for, focusing on, noting, selecting, extracting and capturing data" (p. 572). In other words, data generation refers to how the evidence or information is generated to answers the research questions (Bertram & Christiansen, 2014). As this study used a qualitative research approach, the data generated in this study consisted of words instead of numbers. According to (Goldkuhl, 2019; Rehman & Alharthi, 2016), the data-generation methods that correspond with the qualitative approach includes methods such as interviews, questionnaires and observations. To

better understand participants' experiences, the study used one-on-one semi-structured interviews and reflective activity as data generation methods.

#### **4.7.1 Reflective Activity**

Reflective writing is commonly and widely used in educational settings (Jasper, 2005). To understand the purpose of a reflective activity, Khoza (2016a) defines reflection as a process that helps teachers to understand by interrogation their past and present experiences in order to make a decision regarding their future. In other words, the purpose of reflection is to gather information and understanding of personal experience. The procedure of this data generation method requires a researcher to design a written task consisting of series of questions about the research phenomenon that requires participant to address. Furthermore, Göker (2016) maintains that a reflective activity is a free stream-of-consciousness writing that enables a practitioner to structurally analyse a critical events with a purpose of developing self-awareness and gain a better understanding of a particular phenomenon. As a result, the reflective activity enables participants to tap into knowledge gained through experiences (Jasper, 2005; Williams et al., 2020). In other words, this kind of data-generation method allowed teachers to reflect freely on their experiences of teaching during and post Coronavirus pandemic, in the format of semi-structured reflective activity.

Furthermore, to fulfil the purpose of this study, I asked the participants to individually reflect on their experience in teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. This data-generation method assisted in gathering a cycle of thought from participants where they explored their experiences of teaching during and post coronavirus pandemic (Black et al., 2000). Furthermore, I chose to use reflective activity to help generate first-hand information on teachers' experiences when teaching Grade 10-12 Dramatic Arts subject during and post coronavirus pandemic. The reflective activity further included questions guided by the three knowledges of the TPACK framework (technology, pedagogy and content). Participants were given a template with questions and asked to reflect on their teaching experiences during and post Coronavirus pandemic. This data-generation method was useful as participants completed the reflective activity freely in their own time and in my absence. In addition, the reflective activity was given to participants before the second data generation method, which was one-on-one semi-structured interviews.

#### **4.7.2 One-on-One Semi-structured Interviews**

An interview in research is a conversation between the researcher and the participants with the purpose of obtaining relevant data to address the research objectives (Cohen et al., 2007; Khoza & Biyela, 2020). In other words, this data-generation method is one of the ways in which the researcher generates data through asking participants questions in order gain an in-depth understanding of a phenomenon. Ramrathan (2017)) further posits that one-on-one semi-structured interview:

allow for a set of leading questions to be asked of all participants, with the possibility of including unplanned questions that will allow the researcher (interviewer) to further ask questions based on the responses of the participants (interviewee) to gain more information and clarity. (p. 416)

This suggests that one-on-one semi-structured interviews best suit qualitative research as they reveal the deep socially constructed nature of reality which can only be obtained by the researcher developing a relationship with the participants being studied.

Thus, I chose to use the one-on-one semi-structured interview method because it allowed participants to express themselves freely and I was able to seek clarification in the process (Doody & Noonan, 2013; Ramrathan, 2017). This further benefited the study in generating a deeper understanding of Dramatic Arts teachers' individual experience of teaching during and post Coronavirus pandemic. According to Patton (2002), the purpose of interviewing "...is to allow us to enter into the other person's perspective" (p. 341). This suggests that one-on-one semi-structured interviews enabled me to answer the two research questions: "What are teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?" and "What informs teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?"

In conducting the one-on-one semi-structured interviews, I had to make sure that participants were willing and available to participate in the one-on-one semi-structured interviews. Before data generation, I sampled the participants by means of purposive and convenience sampling. Four Dramatic Arts teachers made themselves available in this process of generating data based on their experiences of teaching during and post Coronavirus pandemic. Some teachers withdrew their participation after agreeing to take part, because they were busy. However, I negotiated suitable venues and times for interviews with the participants. They all suggested

10:30 am in their classrooms in school after the examinations period (when learners were not attending).

#### **4.8 Data Analysis**

Cohen et al. (2013) define data analysis as a method of identifying key details the generated data and organising it for meaning. In a qualitative study, Henning (2004) defines data analysis as a non-linear process due to its flexible and iterative nature, which does not follow a strictly sequential or step-by-step progression. This study used thematic analysis. This data analysis method is used for identifying and analysing themes within the data gathered for the study (Braun and Clarke (2006). The reason for choosing thematic analysis was that it assisted in examining the perspectives of research participants and in highlighting the differences and similarities in their experiences (Nowell et al., 2017). Furthermore, both deductive and inductive reasoning approaches were used in the data analysis process.

Deductive reasoning is defined as an approach used in data analysis that allows the researcher to begin with a set of categories (themes) and to use them to categorise and organise data (Bertram & Christiansen, 2014). Categories were worked out to form themes based on TK, PK and CK. In other words, these three components of the TPACK theoretical framework were used in the deductive reasoning process as structured themes or categories to focus, organise and classify the data.

The study also adopted inductive reasoning, where themes emerged from the findings. Inductive reasoning is the opposite of deductive reasoning, as the categories (themes) emerge from the data (Bertram & Christiansen, 2014). This, therefore, led to the development of additional themes in addition to the three-knowledge stated above. Further to this, inductive reasoning was used to analyse the data generated through one-on-one semi-structured interviews and reflective activity in order to draw conclusions for this study. In the process of analysis, I used the six phases of the analysis presented by Braun and Clarke (2006), which included familiarising myself with the data, generating initial codes, searching themes, reviewing themes, defining themes and producing the report. In doing so, I was able to achieve the purpose of the study, which was to explore the teachers' experiences teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. Furthermore, in the process of analysing data, ethical issues were taken into account.

## 4.9 Ethical Issues

Ethics consist of rules and behavioural expectations about the appropriate conduct toward the participants that researchers are bound to follow when conducting a study (Bertram & Christiansen, 2014). This suggests that addressing ethical issues is important, especially for the research that deals with human beings (Ramrathan et al., 2017). In compliance with the University of KwaZulu-Natal's ethical research policy, all precautions were taken before the study began, to protect the autonomy and anonymity of respondents (teachers). First, I applied and received ethical clearance letter from the University of KwaZulu-Natal, which permitted and guided me in ensuring that the research was conducted in a responsible and ethically accountable way. Then, I applied for a permission letter to conduct the study from the Department of Basic Education. The permission letter, along with consent forms were, thereafter, sent to the school principal and teachers (participants).

In addition to the above, Bertram and Christiansen (2014) identify three important principles to follow when addressing ethical issues, namely, non-maleficence, autonomy and beneficence. In addressing non-maleficence, the study ensured that the data would not present any harm to people, especially the participants. Participants were given the questions in advance to know what to expect and decide whether they wanted to participate or not. To ensure that the study followed the autonomy principle, I ensured that I obtained the consent of every person participating in this study. Moreover, in addressing anonymity, participants' rights to privacy were ensured by using pseudonyms like participant 1, 2 and 3 instead of real names. In addition, Participants received an explanation of what was expected of them in this research study so that it was clear that they were participating voluntarily. Moreover, participants were also informed that they could withdraw from the study at any time, if they felt like it, without any consequences. The study not only addressed autonomy and non-maleficence but also aimed at benefiting other researchers and society at large by not just exploring experiences but also by providing recommendations to challenges.

Furthermore, the data generated for this study is stored in a locked cupboard in the supervisor's office. That includes the reflective activity of the four participants. Furthermore, digital data (interviews recordings) was password protected before being stored along with the reflective activity. The password is only known by supervisor and researcher (me). Moreover, after five years, the reflective activity will be shredded, and digital data (interviews recordings) will be deleted.

## **4.10 Trustworthiness**

According to Guba and Lincoln (1994), trustworthiness refers to a level at which a study could be trusted and, therefore that measures the quality of the research. Rose and Johnson (2020) posit that in the interpretive paradigm, trustworthiness refers to the systematic rigour of the research design, the applicability of the research methods, the credibility of the researcher, and confirmability of the findings. In other words, trustworthiness in the interpretive paradigm is strengthened by a detailed descriptions of the data (Bertram & Christiansen, 2014). Furthermore, the study of Bertram and Christiansen (2014), in agreement with Guba and Lincoln (1994), suggests that trustworthiness can also be strengthened by addressing the concepts of dependability, credibility, transferability and confirmability.

### **4.10.1 Dependability**

In qualitative research, reliability is referred to as dependability and is defined as the consistency of the research findings (Cohen et al., 2017; Moon et al., 2016). Nowell et al. (2017) argue that dependability can be achieved by ensuring that the research process is logical, traceable and clearly documented. To ensure dependability in this study, research questions were clearly stated, along with a clear explanation of methodology, data presentation and how data was analysed. The study gave a detailed analysis of the literature, comparing different studies with this study to further show the dependability of this study. I also provided an audit trail which described in detail how data was collected, how categories were derived, and how decisions were made throughout the research (Cohen et al., 2017).

### **4.10.2 Transferability**

Transferability refers to the degree to which the findings from the study may be useful in another context (Bertram & Christiansen, 2014; Moon et al., 2016). This study provided a detailed conclusion drawn from the findings of the study, which helps to understand other contexts that are similar to this one. This study also used audio-recordings to capture the oral narratives that were provided by the participants, which gave more information, allowing the study to use thick descriptions, which increased the trustworthiness (Hadi & José Closs, 2016). According to Scott (1996), using thick descriptions provides enough information to allow a reader to determine whether the study can be transferred to other contexts or not. This then suggests that, although I affirm that the findings of this study cannot be generalised to all secondary schools in South Africa, the findings may be applicable to other similar contexts (Bertram & Christiansen, 2014).

### **4.10.3 Credibility**

Bertram and Christiansen (2014) maintain that in interpretive research, credibility must reflect the reality of the participants. This concept is a replacement for the quantitative concept ‘validity’ (Chetty & Ramrathan, 2017). This study addressed credibility by reflecting accuracy in the phase of data generation and data analysis. Participants were allowed to express their stories through their own telling. The reason for this was to enable participants to tell their stories, not stories that benefited the researcher. Guba and Lincoln (1994) and Bertram and Christiansen (2014) consider this form of trustworthiness as credibility as it allows the data generated to reflect the reality and lived experiences of the participants. Furthermore, to increase credibility, I used triangulation, which refers to using more than one form of generating data, in this instance, reflective activity and one-on-one semi-structured interviews. Cohen et al. (2017) argue that “triangulation is a powerful way of demonstrating concurrent validity” (p. 265).

### **4.10.4 Confirmability**

Confirmability in a study can be addressed by clearly showing and following steps to show that the research findings are a true reflection of the experiences and ideas of the participants and not the imaginations of the researcher (Bertram & Christiansen, 2014). Sharing a similar view is the study of Nowell et al. (2017), who finds confirmability to be concerned with maintaining that the researchers’ findings and interpretations are clearly taken from the data generated from participants. In this study, I tried to make the research process transparent by providing enough details about this research, from the research design to the methodology used in this study. This study further used verbatim quotations from the participants, and a clear reference list is provided at the end of the study. This suggests that the findings in this study may be confirmed by someone else using references provided and may be consistently repeated in other studies. Providing enough details and making the research transparent ensures the confirmability of the study, which is a criterion of the research quality (Bertram & Christiansen, 2014).

## **4.11 Limitations**

According to Simon (2011), research limitations are potential weaknesses in a study that are outside the researchers’ control. The main limitation of this study arises from the nature of the type of study being interpretive and qualitative case study. This suggest that the study was limited in terms of generalisation of data, as teachers were purposively and conveniently selected from the high schools in the Phoenix circuit. As such, the data generated cannot

represent the wider population of Grade 10-12 Dramatic Arts teachers. To overcome this limitation, the study provided conclusions based on the findings of the study which helps to understand other contexts that are similar to this one. Furthermore, I encountered an issue of few secondary schools offering Dramatic Arts in the FET phase in the area close to my home which made it difficult to find participants. Six teachers were initially sampled but the study ended up with four (participants) teachers. The selected participant from the first school told me that they no longer offered Dramatic Arts subject in the FET phase, while the school told me that the second participant could not be part of the research because of personal reasons. Furthermore, the sampled schools only had female Dramatic Arts teachers, and this affected the data as it was limited to represent female Dramatic Arts teachers instead of Dramatic Arts teachers.

Furthermore, when it came to reviewing of literature, there was limited literature written on teachers' experiences of teaching Grade 10-12 Dramatic Arts in the South African context. To address this limitation, I reviewed teachers' experiences of teaching Grade 10-12 Dramatic Arts subject in other contexts (such as other countries) and other Arts subjects (such as music, dance and others). Moreover, during the time I generated data, the country and the entire world were still in the era of Coronavirus, where, despite the virus fading away, there was still uncertainty, and schools were in the process of recovery. This led to the participants not being available at any time which led to a problematic planning and arrangement with my participants and having to make an allowance for them to negotiate a comfortable time.

#### **4.12 Chapter Summary**

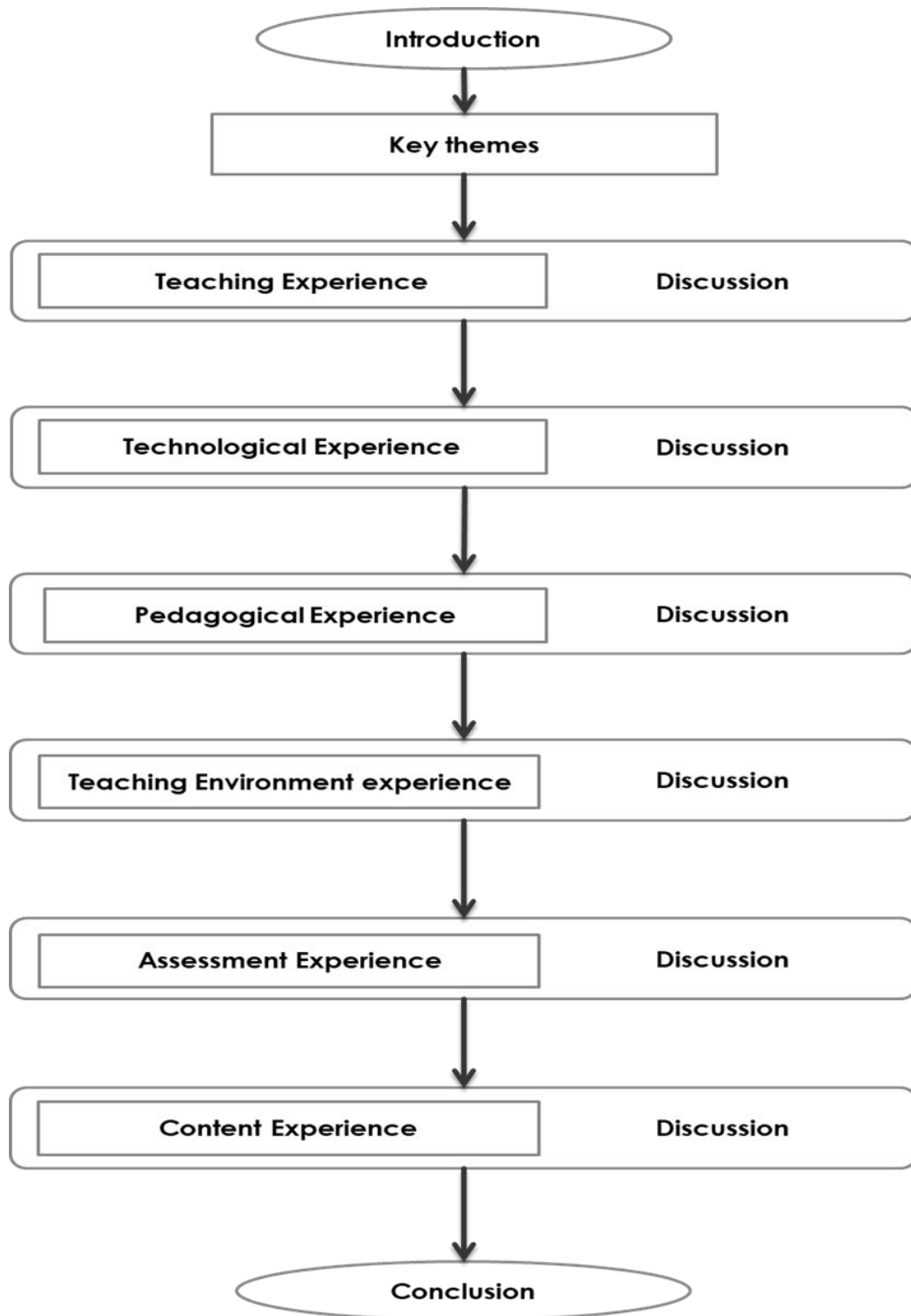
This chapter took the reader through all the processes undertaken to reach the objectives of this study. Firstly, it discussed the research paradigm chosen for this study, and the research approach and design that the study used. Furthermore, the chapter discussed the sampling of participants which led to how data was generated and how that generated data was analysed. It further outlined the steps taken to strengthen the integrity and trustworthiness of the research findings, and how ethical issues were considered. The chapter then discussed the research limitations and how those limitations were addressed. The next chapter provide the reader with data presentation and discusses the research findings generated using interviews and reflective activity.

## CHAPTER 5

### DATA PRESENTATION AND DISCUSSION

**Figure 10**

*Chapter 5 (flow chat)*



The above flow chat represents the structure that this chapter 5 (data presentation and discussion) follows.

## **5.1 Introduction**

The previous chapter took the reader through all of the processes undertaken to reach the objectives of this study, which included the research paradigm; the research approach and design; the sampling process; data generation and analysis; the integrity and trustworthiness; the ethical issues; and limitations. This chapter presents the data and discusses the research findings generated using interviews and reflective activity. The chapter further analyses the data using thematic analysis considering two reasoning (deductive and inductive). Deductive reasoning allowed me to suggest three structured themes; technological experience, pedagogical experience and content experience, which links with the TPACK framework that guides this study. The chapter also includes emerging concepts from findings which are developed into themes through inductive reasoning. The study therefore produced six themes namely, teaching experience, technological experience, pedagogical experience, teaching environment experience, assessment experience, and content experience. Moving further, this chapter gives answers to the study's research questions, namely: 1. What were teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic? 2. What informed teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?

## **5.2 Deductive and Inductive Analysis: Key Themes**

As mentioned above that this study adopted thematic analysis considering two reasoning (deductive and inductive). Deductively, I used the three knowledges (Technology, Pedagogy and Content) to formulate the key themes. Inductively, I searched in the generated data for interesting responses that had potential of forming a theme. I then began coding the data for new emerging themes apart from the three that has already been formed. At the end, the study produced six themes namely, teaching experience, technological experience, pedagogical experience, teaching environment experience, assessment experience, and content experience. Furthermore, the below data presentation and discussion present both reflective activity and one-on-one semi-structured interview data which was combined in the analysis process.

## 5.2.1 Theme 1: Teaching Experiences

### 5.2.1.1 Verbatim extracts from Reflective activity and One-on-one semi-structured interviews

P1 said:

*“I am teaching Grade 10 to Grade 12 Dramatic Arts...I’m here now for just over 30 years. I have a Bachelors of pedagogics, and then I got Bed degree, specialising in Dramatic Arts...They did suggest that we do online learning, but I cannot recall any training for that. They Did offer support, and some was remote, so the support was also difficult...Subject Advisers, did, you know, make inputs, but it was it was not. I don’t think it was face-to-face. It was not at that...I just feel like...try our best to make sure that every learner feels special to make every learner feel like they are important and Dramatic Arts is the perfect platform to do that because you share a bond with that learner, you grow close to that.”*

P2 maintained:

*“I teach Dramatic Arts...Grade 10 – 12. So, I have obtained a Bachelor of Arts degree majors in psychology, industrial psychology, and drama and performance studies, and then went on to do my honours in psychology, and I did my PGCE, my postgraduate certificate in education, majoring in English, Life Orientation and of course, Drama...my teaching experience when I first started off...I was SGB teacher...teaching Languages. In 2018 I got the post to teach Drama, so I’ve been teaching Drama from 2018 up until this year, 2022...I will be continuing thereafter, yeah...maybe it was the department, we had workshops...we have a Drama workshop every single year...they kind of outlined and helped us in terms of like you know, telling us how pracs because our main concern is pracs, how do we go about conducting pracs. The kids have never performed with masks before. They’ve never performed individually for a whole theme programme. So, they gave us guidance with regards to that...we did get assistance. So, they would send us resource packs...It annoys me to the death and we always have to defend my subject specifically, like fight for a place like, excuse me, we need to use the library for practice. So yeah, it’s like a constant ongoing battle. I don’t know why they have this perception that Drama is easy....we were used to teaching a full class and*

*now we're teaching the same lesson two times, first half, second-half. So, I think with that, you know, sometimes it can also like get a bit boring for you as an educator, so you feel as though you're not teaching like the second-half...my role as a teacher is to motivate and to guide and to a certain degree inspire my learners to do their very best."*

P3 stated:

*"I have two years teaching experience. I studied at UKZN Howard and Edgewood. At Howard. I did my Bachelor of Arts degree, and I did my postgraduate certificate education at Edgewood, UKZN Edgewood. Oh, I teach Grade 10, Grade 11 and Grade 12 Dramatic Arts...You was on your own. Schools were closed, so you had to make your own plan to teach, whereas the school did communicate... preferably will all try and use where will have a group chat or school group chat, so they prefer preferably they messaged us on the chat and said you know what, let's use WhatsApp because that's what most learners can reach..., in terms of training, no...That came from a subject adviser that came from higher up and they did guide us and tell us how to set our paper and what to add, and what not to add how much to focus, to cut down marks...There'd be times where I had to use my personal time out of school learning, out of working hours and, you know, learners will just want to know something in the afternoon or query, and we just have to choose like us. Like I said, our personal time to get through and help them."*

P4 asserted:

*"I'm teaching Grade 10-12 Dramatic Arts. I've been teaching for seven years...not in this school. I only started teaching here from March this year (2022). I started teaching Dramatic Arts from 2015...I have Bachelor of Arts in Drama and PGCE, obtained in UKZN...Yoh. Government never supported us...you are told to go to class and put masks and teach.... They just said on a Wednesday, 'you are closing on Friday because there has been a case of COVID'...During COVID, everything was left to me as Dramatic teacher because no one cared that we did not have times to meet for practical....So, I do believe they left everything to us in that we need to make means on our own to see learners, especially because there is this practical part."*

### 5.2.1.2 Discussion

From the findings, it seems that all participants were equipped with structured teaching experiences of teaching Grade 10-12 Dramatic Arts, obtained from tertiary. Such that P1, P2, P3 were in line with P4 when she stated that “...*I have Bachelor of Arts in Drama and PGCE, obtained in UKZN*”. Furthermore, participants shared contrasting examples regarding support in teaching during and post Coronavirus pandemic. For instance, P2 quoted “*it was the department, we had workshops...we have a Drama workshop every single year...*” while P4 shared “...*Yoh. Government never supported us...you are told to go to class and put masks and teach...*”. This suggests that there were Dramatic Arts teachers who did receive a variety of training on teaching during Coronavirus pandemic, which indicates that they were also driven by semi-structured experience (informal training) on top of structured experience (qualifications). However, the findings showed that even though there were challenges with regard to support, most Dramatic Arts teachers were involved in meeting learners’ needs which suggests that they were drawing from their self-structured experience (based on the values of love, respect, self-esteem and responsibility) to teach the subject from within. As P1 explained, “*I just feel like...try our best to make sure that every learner feels...*”. This therefore suggests that Dramatic Arts teachers were driven by self-structured experience when teaching during Coronavirus.

Furthermore, literature (Le Cornu, 2015; Rice, 2010; Ross et al., 2014; Sokhulu, 2021) shows that subject teachers such as Dramatic Arts teachers are driven by structured experience when they are teaching, which requires them to undergo training at a tertiary institution to obtain a qualification (for example, a Bachelor of Education degree). This is in line with the findings of this study, which shows that all participants were equipped with structured teaching experiences of teaching Grade 10-12 Dramatic Arts, obtained at university. Furthermore, (Chirinda et al., 2021; Gudmundsdottir & Hathaway, 2020) show that teachers did not receive enough support from the DBE officials, like guidance and training, which led most teachers to learn by trial-and-error, drawing from their self-structured experience. In other words, both the literature and findings show that structured experience was dominant when Dramatic Arts teachers were teaching during and post Coronavirus pandemic.

In addition to above, Dramatic Arts CAPS document is silent in describing the qualification that a Dramatic Arts teacher needs to become a specialist. This suggest that the policy document is silent on how dramatic art subject should be experienced. However, all participants seemed

to be equipped with a qualification on Dramatic Arts as a major subject, which means they are driven by structured experiences in the teaching of grade 10-12 Dramatic Arts. Moreover, Dramatic Arts CAPS seem not to guide teachers on teaching online and the findings indicate that teachers were encountering challenges with regards to support in this regard. However, the findings show that most Dramatic Arts teachers were interested in benefiting learners needs, which suggest that they were drawing from their self-structured experience to use they identity (love. Respect, self-esteem, responsibility) to teach the subject from within.

## **5.2.2 Theme 2: Technological Experience**

### **5.2.2.1 Verbatim extracts**

P1 stated:

*“During the pandemic, it was difficult to communicate with the learners. Many of our learners come from outlying areas... do not have phones or access to technology. So, as a result, we had to resort to using worksheets in terms of printed material, which we had to send to the learners during the pandemic...They had no access to the knowledge except for worksheets, which we ran out and for those who actually came and collected it....we created WhatsApp groups, but it did not reach every learner...in our school. Not every learner has access to technology or a cell phone. So unfortunately, there were some learners who were shortchanged during that time...We didn't use others because like we said also, it was reaching to too small an audience for that...We did attempt to do some teaching (online)in that time, but after a few weeks, learners also were dropping out of those lessons. The actual lessons, the live lessons on media, on a, on a media platform also started declining in terms of numbers as a result of lack of data and all of those things.”*

P2 affirmed:

*“OK, so during the coronavirus...kids that we teach don't have laptops and they don't have, you know, money to buy data some of them don't have Wi-Fi, so it's very hard to conduct online lessons. So, what the school recommended was that we construction notes, and we sent the notes via our group chats for the learners to access...so just so*

*that they have some knowledge that they are doing something during the lockdown. Post coronavirus...I use a lot of notes that I create personally. We do make use of the textbook as well. You know, just for some additional knowledge. The chalkboard I do use, but not frequently, it's mostly, you know, when I am explaining like Dramatic Arts terminology...WhatsApp I still actually communicate to my kids, so I have three chats. For Grade 10, 11 and 12 simple group chats. It's a nice way for me to also send additional resources so like YouTube videos Fishy like with theatre practitioners. You know, sometimes they don't actually see or understand what the practitioner's goal is or how they went about training their actors. So, I find little clips even for Woza Alberts on YouTube and I send it to my kids because the generation is so technologically advanced. Everything is on their phone, so I find that like when I do send them like resources over the chat...Some of them that really helps them to understand better...I also use it to send reminders when we have pracs. so, this started before and I've just kind of continued it which made it easier."*

P3: maintained:

*"So, when we just went into that lockdown, we had to extract the learners phone numbers and try and create a group chat. Also get permission to create the group chat with the learners and the parents and then if you think about it, with the not, many learners had access to the technology like laptops and phones and even data and Wi-Fi...Not all learners like I said, have a phone. Grade 10 learners do not have access to it where it's like sometime Grade 12, Grade 11. So, in terms of hardware, we use the phone to communicate. Well, I would have preferred to Zoom, you know, but see once again with data and not all learners having a data Wi-Fi to download Zoom. If you look at it and Grade 10,11 and 12, these learners, they have WhatsApp. So that was the easiest platform and group chats so that was the only platform...I knew how to use WhatsApp. In terms of experience, we were not fully trained, in other words, to just move on to a social media platform with these learners because, remember, they're teenagers and the WhatsApp platform not always as safe. But then as time went on, I learned that you could adjust the settings and only admins could chat. Oh, there was a certain time where we'd have group discussions and that's how we continued. We learned as we went along....what I did try to do, I created posters like when we were teaching great drama skills and we think our pitch, tone, pace. How to use that in practical to create a better practical impression you know, in the prac work assessment.*

*So, I've created I think a few posters to try and help them teach visually, send pictures and most of it, we gave them the content. So, if we are reading a book like say, 'have you seen Zandile', rather we'd send through the summaries and then ask learners if you don't know, we will, we will assist. As a Drama teacher I would send voice notes explaining what I'm sending through...we kept to our timetable, the Dramatic Arts timetable because...they just see if we had Dramatic Arts from 10:00 to 11:00 then learners would come online at 10:00, I would say if you are now present, just send through a tick or a thumbs up and they will do that so I know who was present in class."*

P4 responded:

*"So, during pandemic, things became very hard, especially with using chalkboard because we are used to writing note on the chalkboard...learners having to come only twice a week. So, there is no time to write notes on the chalkboard now...it is very hard for learners to learn on their own if you just going to give them papers and say, 'go study at home'. So, during lockdown, we photocopied papers for them to learn at home and then they would come back to do school to do assessments...I wish I could try phones, but because where I was, was a rural area, therefore many learners did not have phones. Even those with phones would not have data also to use WhatsApp...We did try actually to create a group, especially for Grade 12s. Even in that group, only one child would respond. On WhatsApp, we created a group and sent them past year papers to say you must answer this and then once we meet, we will than answer the papers together and see where you at with these past year question papers that we working with, but also it didn't work...we are still using WhatsApp because we that it is conductive to use WhatsApp, it really helpful. Especially with papers. Dramatic Arts papers has got like 14 pages. To use phone, especially now that they are using phones, it is important to send them papers and say because you have learned in school, use this paper, go home and answer these questions and comeback with answers in school. So have been using phones a lot."*

#### **5.2.2.2 Discussion**

Findings show that teachers encountered social challenges in the use of SW technology when teaching during Coronavirus. Such issues included access to relevant HW (phone, laptop, tablets), data and networks. For instance, P1, P2 and P4 are all in line with P3's response that "...not many learners had access to the technology like laptops and phones and even data and

*Wi-Fi...*”. This suggests that teachers were aware of both relevant HW and SW technologies of teaching online but had challenges with the availability and accessibility of these technology on learners. In addition, P1 and P4 both agreed on failing to attempt to use modern HW and SW technologies when teaching because of the context in which they were teaching. P4 articulated: “...*I wish I could try phones, but because where I was, was a rural area, therefore many learners did not have phones...not have data also to use WhatsApp*”. In other words, Dramatic Arts teachers’ attempts to teaching online were informed by their semi-structured experience. However, findings further show that Dramatic Arts teachers seemed to depend more on traditional hardware technologies which included the use of worksheets with self-constructed notes for learners. P4 agreed with P1 in stating, “...*as a result, we had to resort to using worksheets...which we had to send to the learners during the pandemic*”. This suggests that Dramatic Arts teachers resorted to drawing from structured experience to use HW resources in a distance learning environment.

Despite the mentioned drawbacks, teachers seemed to be much informed about using WhatsApp to teach. Some participants shared similar cases of teaching asynchronously on WhatsApp. For instance, P1 quoted, “... *So, if we are reading a book like say, ‘have you seen Zandile’, rather we’d send through the summaries and then ask learners if you don’t know, we will assist.*”. This suggests that teachers drew largely from their semi-structured experience when using WhatsApp to teach during Coronavirus. However, some teachers used synchronous teaching. For example, while P1 was not specific on how they attempted to conduct live lessons, P3 specifically stated that “...*we kept to our timetable... if we had Dramatic Arts from 10:00 to 11:00 then learners would come online at 10:00...*”. This therefore suggests that teachers were drawing from their structured experience to teach live lessons online. However, participants were silent on the use of IW technology when teaching during and post Coronavirus. This therefore suggests that teachers were not aware of IW technology, which would have required them to draw from self-structured experience when using technology to teach during and post Coronavirus pandemic.

Evidence from (Kraft et al., 2021; Lazar, 2015) was that many teachers lacked the online teaching skills required to make good use of the online teaching HW and SW technologies, limiting their potential impact on teaching. Hence, most challenges found in teaching during Coronavirus pandemic were hindered by social issues, which indicates that Dramatic Arts teachers drew mostly from their semi-structured experience when using online teaching technologies. Moreover, Chirinda et al. (2021) revealed that teachers did not receive enough

support, guidance and training, which includes training on theories and methods (IW) of teaching online, which led them having to use the IW by trial-and-error, drawing from their self-structured experience. Therefore, in terms of literature, Dramatic Arts teachers drew mostly from their semi-structured followed by their self-structured experience when using technologies during Coronavirus pandemic. In contrast, findings show that Dramatic Arts teachers resorted to drawing from structured experience to use HW resources in a distance learning environment.

In addition, Dramatic Arts DBE (2011) stipulates the HW technologies that Dramatic Arts teachers need to use when teaching the subject, such as textbook/s, DVDs and any published and credible theatre history reference books. The Dramatic Arts DBE (2011, p. 27) does recommend one IW technology that Dramatic Arts teachers need when teaching Grade 11 ‘voice and body work’ which are “...models for voice/speech theory”. This shows that the Dramatic Arts CAPS document does not clearly address theories and models of using technology when implementing the Dramatic Arts curriculum. In addition, throughout all topics from Grade 10 to 12, the Dramatic Arts CAPS is also silent when it comes to SW technologies. Hence the findings of this study show that, after encountering challenges with online learning, Dramatic Arts teachers ended up resorting to the use of traditional HW technologies during Coronavirus, which included the use of worksheets with self-constructed notes for learners. In essence, Dramatic Arts teachers focused on the use of HW technologies when teaching as stipulated in Dramatic Arts CAPS, which required them to draw from their structured experience to support learning that is assumed to be face-to-face. However, the findings show that Dramatic Arts teachers seemed to draw from their semi-structured experience to use SW technologies when teaching online, even though CAPS does not address this type of technology.

### **5.2.3 Theme 3: Pedagogical Experience**

#### **5.2.3.1 Verbatim extracts**

P1 indicated:

*“Well during the pandemic, it was remote learning. So, it was because many students didn’t have the access, we had to give them the worksheet. Yes, we had to give them the*

*worksheets and then we gave them at the end of the worksheet a question & answer so that they could work on their own...We had to as educators, draw on the syllabus. Yeah, we draw on the syllabus and in return they had to do a lot of reflective work in terms of, for example, your pieces.”*

P2 cited:

*“OK, since during locked down it was literally just me having to communicate with my kids electronically so via WhatsApp, so sending them notes like I said, resources, voice notes as well. You know, just trying to get them to engage with the content so that they don’t forget everything that we have learned...So even like, send them electronic copies of play text and tell the kids, please read this. Yeah. So, yeah, that’s one of the methods that I use during lockdown post coronavirus...I teach, and I also use a lot of examples, so I even tell my kids and I even ask some of them to demonstrate. OK, they [learners] like to see, and Drama is an interactive subject. So, I try to get them to demonstrate...we have the overhead the projector site, so I would like to screen, you know, some play texts and some clips for them during class time on the library...And I always start with Grade 10, especially with ice-breakers and so we play little games. It’s like whether it’s do a dance move, say your name and the next person has to repeat your dance move, add their dance moves, say your name and their name and it goes on and on and on.... We’re doing warmups. OK. Vocal and physical, warmups.”*

P3 responded:

*“During COVID, it was more, we gave learners the content and as an educator, because of time...So, we couldn’t really have a full-on proper discussion. So, normally what we do is as a teacher, I was sent through content, and I was sent through me explaining it, and then if we had time and data and all of that, we’d have like, a separate time for discussion because not all learners was available...And in class, we the methods we used is class discussions...we try to limit the talking in the sense that, you know, COVID will not spread because it spread through the talking so we don’t maintain a distance.”*

P4 maintained:

*“So, where I was, what helped was that we created a boot camp. So, before the start of exams, they would come to school and stay full time...The methods that we use was*

*more of sitting with a learner from 5 afternoon to 10 evening. So, we, it was more of face-to-face. it was appropriate to spend time with a learner because we would stay from five to around ten with a learner teaching them...based on learners' challenges because learners are here and we got to interact with learners one by one, since learners were writing most of the time, based on assessment. So that made us see that child number 1 have these specific challenges. So, it was based on learners especially."*

### **5.2.3.2 Discussion**

Most participants' responses indicated that teaching was centred on learners which required them to assume various roles to address learners' personal needs. P1's response suggests that they were playing a role of an organiser, which quotes "...we had to give them the worksheets and then we gave them at the end of the worksheet a question & answer so that they could work on their own". P4's approach seemed to take the direction of a manager, as she mentioned that "... we would stay from five to around ten with a learner teaching them...based on learners' challenges because learners are here, and we got to interact with learners one by one..." Similarly, P2's response indicated that she assumed the role of a facilitator in stating that "...they [learners] like to see, and Drama is an interactive subject. So, I try to get them to demonstrate...". Therefore, this suggests that when Dramatic Arts teachers were teaching during Coronavirus, they drew largely from their self-structured experience to benefit learners' personal needs. Furthermore, participants' responses also suggest that teaching was centred on the content, which means most teachers played the role of instructor. P1 and P2 were in agreement with P3's response that "...During COVID, it was more, we gave learners the content and as an educator, because of time". This shows that teachers drew from structured experience to instruct content to learners for professional reasons. Furthermore, only P2 mentioned using games as a teaching method post Coronavirus: "... I always start with Grade 10, especially with ice-breakers and so we play little games". This indicate that P1 drew from semi-structured experience to assume the role of a mediator. In essence, most teachers understood the roles of a teacher as an educator and instructor when teaching during Coronavirus pandemic, which suggests that teachers' structured and self-structured experience were important resources.

However, literature shows that Dramatic Arts teachers are mostly driven by semi-structured experience to facilitate online teaching. For instance, Tzur et al. (2021) assert that the use of SW technology requires teachers to play the role of a mediator between the tool and the learner

because SW lacks the IW when used as the single learning tool. This suggests that teachers drew from their semi-structured experience to be able to understand their role in the online environment to promote a free social space for learners to construct knowledge themselves. Furthermore, (Hoadley, 2020; Ramrathan, 2021) reveal that post Coronavirus pandemic, teachers drew from their structured experience to play the role of an instructor to cover the content of the Dramatic Arts subject. However, the findings revealed that Dramatic Arts teachers drew largely from their self-structured experience to address learners' personal needs during Coronavirus pandemic. Furthermore, participants' responses also suggest that teaching was centred on the content, requiring teachers to draw from their structured experience to play the role of instructor. In other word, literature indicates that teachers drew from both semi-structured and structured experience to play the role of a facilitator during Coronavirus pandemic, and the role of an instructor post Coronavirus pandemic. On the other hand, the findings of this study suggest that teachers drew mainly from self-structured followed by structured experience.

CAPS does not describe the roles that Dramatic Arts teachers should assume when teaching Dramatic Arts. Makumane and Ngcobo (2020) explain that teachers are required to become subjects specialists and have in-depth CK of a discipline such as Dramatic Arts. This means that Dramatic Arts teachers need to play the role of an instructor which is influenced by the performance curriculum and requires them to draw from their structured experience to address the professional needs of teaching. Moreover, participants' responses suggest that most Dramatic Arts teachers were leaning more towards structured experience to instruct the intended curriculum for learners' benefits, even when learners were learning at a distance.

## **5.2.4 Theme 4: Teaching Environment Experience**

### **5.2.4.1 Verbatim extracts**

P1 said:

*“...remote learning, that did not work because many of our students depend on us to do the explanation and to understand it within the classroom environment. We're used to that. So remote learning for them was difficult. Many learners did not have resources: cell phones, data, etc to facilitate...learners were easily disrupted at*

*home...learners were de-motivated, lacked interest in their study...Lack of contact time with learners as a result of rotational attendance, fear of virus resulted in learners staying at home, learners unable to meet the syllabus requirement/curriculum needs. Group work was still not allowed [during phase-in attendance], disadvantaging the learners who lean their peers for support. The group work suffered [after phase attendance] because their groups were now scattered. If somebody was in Group 1 and were not in the same phase that we were doing on that day, then that would have suffered, and I think also with Dramatic Arts it's the camaraderie and the gelling of the groups to present their play was affected because some would be absent, and others would have not been in school..."*

P2 outlined:

*"Ok. So, in terms of online teaching, like I said, in our school, we didn't have concrete online teaching because of the resources from our learners, so I was not like going on to teams and my kids are there and we're having a lesson, which I know, like some schools did. So...It was more than just sending the resources with instructions and telling the kids what they have to do...little teaching was done during the pandemic due to lack of resources on the part of learners....it was phasing in at first... It was also easier to manage and control the class due to a small number of learners at school daily, and more individual attention could be paid to learners within the classroom. So when the kids returned to school, the syllabus was cut a little, of course, because of the time that they had. I think they came back in July, June, July. A challenge was that we were taken out of our room...because room 9 initially was the isolation room which was my drama room. So that was the proper with the room space.... we have to use a normal classroom and things like literally no space. So, I just in terms of teaching the same thing what I told you, doing demonstrations and teaching physically teaching content using the board, you know, to write down stuff notes as well, and then, yeah, so pracs were also done in the classroom. It was very challenging. But yeah, that's what we did for 2020-2021. It's fine because we had access to my drama room again."*

P3 maintained:

*"teaching and learning had to move to a social media platform...made it very difficult to have a normal teaching lesson...I created posters like when we were teaching great drama skills and we think our pitch, tone, pace. How to use that in practical to create*

*a better practical impression you know, in the prac work assessment. So, I've created I think a few posters to try and help them, teach visually, send pictures and most of it we gave them the content.... I would say if you are, if you are now present, just send through a tick or a thumbs up and they will do that. So, I know who was present in class and I'll acknowledge it sent through the work. Then I would ask learners to give them some time, like 5-10 minutes. Read it if you understand, send a thumbs up, if you do then we would have the discussion I would send through the voice note explaining the work...Using online is very difficult because you can't reach all the learners...and to teach practical online is very difficult because you require more visuals. You actually need to sometimes show the learners how, rather than if you're voice noting you can't show them facial expression...So, you can't show them hand gestures. You can only say...So, it was challenging and it was much better when we came back to school. Although we limited the contact and distance...Well, the phasing process was different because, you got, say, a class out of 50 you got 25 coming to school in two days in the week and the other 25 coming in a week, 3 days...Then we sent them stuff. So just read through. So, when you come, because we only have seen learners only two days in the week makes it very hard to teach and we have to repeat the content sometime four times or sometime three times...So, we didn't want to disadvantage. So sometimes we'll send through the work on the social media platform like WhatsApp and we'll tell them to read it come class, we'll discuss...The transition we try to give them more worksheets...So, whenever I saw them, I tried to make the photocopies and give them the physical copy will be easier for them to study. With full attendance, learners were hesitant in working with each other and standing near one another...we had to adjust working with all learners but still practice safety among our learners..."*

P4 replied:

*"I don't think it ever began for me in the rural area because it is not a thing in the rural area. Like you could not expect to teach a learner from rural area online, it can never happen. It is not just about not having data, even the network. A learner from rural area would have to seek for network...It was impossible...But even now it is the same. Learners, in the group I've noticed that you would send a paper and only 4 or 5 will respond out of 30 you are teaching so still believe that they are not that much equipped to learn through phones...They are not used to it. I also feel like they are used to being spoon-*

*fed. So even if I do send the paper on the group, I will still come tomorrow and ask who did not receive the paper and print the paper out...The rotation attendance took a strain in teaching because there was a teaching plan to follow but such little time. It was a right step to bring them back because we got to realise the gaps that the learners had during COVID... So where I was, what helped was that we created a boot camp. So, before the start of exams, they would come to school and stay full time. So, by them [learners] coming to school to stay made it easy for them because we would see them every day, without having a day where they will be absent during the phase-in. especially Grade 12 because we were worried about them mostly as they were going to write a paper that was not set in their school. So, everything needed to be covered. I think face-to-face do have challenges because of, during covid, these learners did not do everything they had to do in the syllabus. So now not having all the content they had to know at that time. That puts me in a disadvantage because now I need to go back to Grade 11 and 10 work to remind them [Grade 12] because in Dramatic Arts, we know that it a continuation of Grades 10 and 11 work... Also, learners tend to take advantage of that, they know that we only coming once or twice in school therefore choose to be absent and blame it in COVID and say...we are scared and we are sick...the Grade 12 class is the last class that was affected by COVID, the one that is existing now. Because this year, at the beginning of this year, things came to normal and Grade 10 and 11 learned. So, no one will say I was hit by COVID.”*

#### **5.2.4.2 Discussion**

The findings show that participants could not fully shift to ERT due to social challenges. For instance, P2, P3 and P4 were in line with P1 in maintaining that “...remote learning for them was difficult. Many learners did not have resources: cell phones, data, etc to facilitate...learners were easily disrupted at home” while P1, P2 and P3 shared that they did try to support learners irrespective of their challenges with resources. For instance, P3 stated, “...I’ve created I think a few posters to try and help them, teach visually, send pictures and most of it we gave them the content”. On the other hand, P4 maintained that she could not attempt online teaching because of the context she was teaching in. For example, she stated, “...I don’t think it ever began for me in the rural area because it is not a thing in the rural area”. This therefore suggests during Coronavirus pandemic, challenges varied in terms of

context, where some teachers were able to draw from their semi-structured experience to support online learning and some did not even attempt to do so. Furthermore, most participants mentioned rotational attendance post the pandemic. For instance, P2 maintained, “...it was phasing in at first...”. Participants revealed that this created challenges that hindered the teaching process. One of the challenges mentioned by P1 was “...Lack of contact time with learners...”. However, there was P2 viewed phase-in attendance as an advantage. In her opinion, “...It was also easier to manage and control the class due to a small number of learners at school daily...”. This therefore suggests that post Coronavirus, Dramatic Arts teachers drew largely from structured experience to meet learners’ needs, which took place in the face-to-face teaching environment. Furthermore, P3 also reflected on adopting a blended teaching method post Coronavirus pandemic. She stated, “...sometimes we’ll send through the work on the social media platform like WhatsApp and we’ll tell them to read it. Come class, we’ll discuss...”. This implies that post Coronavirus arrangements also pushed some teachers to draw from their self-structured experience to support blended teaching.

Furthermore, literature (Canani & Seymour, 2021; Chirinda et al., 2021; Karaosmanoğlu et al., 2022; Motshekga, 2020) indicates that during Coronavirus pandemic, teachers were required to adopt online-based technologies which suggests that teachers had to draw mostly from their semi-structured experience to apply TK in the teaching and learning process. This in line with the findings of this study, which show that some teachers drew largely from their semi-structured experience during online teaching. Moreover, Ramrathan (2021) reveals that when schools re-opened, there was a plan for recovering the lost academic year and teachers had to draw from their professional experience to cover the curriculum that was needed for exams. This suggests that Dramatic Arts teachers drew mostly from structured experience when they were teaching face-to-face as they were focusing on curriculum coverage by strictly following the pacing of teaching prescribed in the intended curriculum. This also aligns with the findings of this study, which suggests that that post Coronavirus, Dramatic Arts teachers drew largely from structured experience to meet learners’ needs.

The Dramatic Arts CAPS is silent on teaching environment, but the intended curriculum assumes that implementation takes place in a face-to-face classroom environment. The aims of the written work for Dramatic Arts are intended to “deepen and consolidate the learners’ understanding of classroom teaching” (DBE, 2011, p. 50). The findings from this study show that during Coronavirus pandemic, teachers had to draw from their semi-structured experience to support online learning as the CAPS does not guide teachers on teaching in this environment.

In addition, the findings show that Dramatic Arts teachers were guided by CAPS post Coronavirus pandemic, when they were back in the face-to-face environment. This therefore suggests that Dramatic Arts teachers drew from their structured experience to teach the intended curriculum in the face-to-face environment as assumed by CAPS.

## **5.2.5 Theme 5: Assessment Experience**

### **5.2.5.1 Verbatim extracts**

P1 said:

*“In terms of assessment, we know that Drama is a practical as well as a theory...With the theory, obviously they have to come in, they had to sit for an exam, they had to do their academic, academically, you know, their tests, their what we call a reflection in their journals for their tasks, which actually feeds into their CASS mark, their CASS component. For the exam component, even for their performance, we struggled a bit because learners could not work as a group and generally group work assists, even the weaker learner, because the weaker learners are pulled by the stronger people in their group...I don't think we did much informal assessments...because learner turn up was bad, we couldn't have access to the learners to give them those informal assessments...The performance with the mask was for them a very alien experience and obviously it hindered their performance to a great extent, the facial expressions, for example...even the matriculants had to perform with them, their masks on. So, they had to rely on.... I mean, Drama is all about your face and your gestures and your body language. So, they struggled with that...the lack of facial expression, whatever. We as educators had to like, you know, now look at what they were doing and give them a mark based on even their vocal ability because of the masks would muffle their voices if they weren't very good with their vocal skills.”*

P2 maintained:

*“...we couldn't monitor that assessment, we couldn't mark it or whatever. So, there was no assessments taking place during the pandemic. When they started coming back to school, phasing in so like I said, practical changed drastically. So, it moved from*

*theme programmes in a group, working in groups, doing scene work, so that all changed. It was literally just individual practical assessments. Recent, assessments stayed largely the same. It was just adapted, so if they had to do a scene work, for example, it was adapted now to include individual. So written assessments stayed largely the same. It just, you know, changed slightly with regards to the actual fact that the learners are doing practical assessments. the kids didn't write tests every single term. So, I know that there was no September control test for Drama because the kids I think would have just come back to school. But they did write in November control test, so, it changed from exam to control test and it still is the same today. We don't refer to it as a June exam, exam, the exam. Department wanted to be called June control test, November control test...formally and the informal assessments came kind of to a standstill. So, we didn't have, like, practical sessions, we would have vocal and physical warmups, especially in 2020. In 2021, slowly, I started introducing that, but it's difficult you know, because the kids have to now be spaced out you know, I metre that couldn't you know, actual movement for example, where it's nice to get kids to work together...it was also helping me to identify where my learner's strengths and weaknesses lie...So there's little informal assessment tasks that I do in class helps me to gauge where my learning strengths and weaknesses. Which you know also helps me to help them pick their pieces for Grade 12 for their final team programmes. So, you know, with COVID and style of having that limited and also the kids. I feel like they didn't really enjoy the subject as much."*

P3 replied:

*"When it came to assessment, summative and especially practical assessments, learners still have their mask on, so when we are assessing them, we couldn't see their facial expression. Yeah, and as the teacher we tried our best. We use more gestures and even the metrics they did their whole exam, they NCS, the prac examination, the external, all with the mask on with that time, COVID was very serious, and I don't know if it was a fair judgement on the learners because we couldn't see the facial expression and also the mask made, it's hard to hear them sometimes, you know, inaudible...we had to make it a little simpler for the learners, so it would not disadvantage them. We don't normally do matching. We don't do true and false, but during that COVID time, we had to change when we set exam papers to true and false, match column A with column B, fill in the blanks...learners enjoy working together, they enjoy working as a*

*group and that was not possible with COVID right. Like we changed that group work. Everything had to be individual. They had to create an individual theme programme...and then as we phased out like you know the next year and so far, we did dialogue, which was through maximum two people dialogue and yeah, learners found it harder. It wasn't so fun to work alone, and especially learners who, the weaker ones...I don't think it was so effective and considering the whole COVID-19."*

P4 responded:

*"It was hard the case of assessment for learners because our learners in high school, they are used to being spoon-fed. Practical, Ey! practical. Remember we have time for practical where we go outside and if we go outside, I would assess they progress on learning lines. A learner would come to perform and only to find out they don't know their lines because I've never seen them and there was no time to assess that progress. So, they would come without knowing their lines but at the end of the day, they have to pass because it is during the pandemic. You can't fail a child during pandemic because COVID conditions. But it was very hard, it was impossible it was hard for real because we had time to say, in 4 days maybe I would assess them on the blocking and progress on rehearsals in the official hours that are allocated to us. But then, during COVID, we couldn't do that. It became hard to us. There is nothing in essence that you would say they learned that much in practical."*

#### **5.2.5.2 Discussion**

The findings show that most Dramatic Arts teachers did not conduct any form of assessment during Coronavirus pandemic. The reason for this was confirmed by P2, who stated, "...we couldn't monitor that assessment...So, there was no assessments taking place during the pandemic." This suggests that no level of experience helped teachers to conduct any form of assessment online. Furthermore, most participants shared that because of time, they could not conduct an informal practical assessment. P1 stated, "...there was no time to assess that progress...". This suggests that teachers were only drawing from structured experience to summatively assess learners' final product without formatively assessing their progress. More to this, participants reflected on written assessment taking place post Coronavirus in a face-to-face environment. For example, P2 maintains that "...they did write in November control test, so, it changed from exam to control test...". This suggests that teachers were drawing from their structured experience to assess learned content in the face-to-face environment. Moreover,

participants reflected on the challenges of conducting summative assessment, which is a result of changing practical assessment from group work to individual work. For instance, P2 maintained that “...It was literally just individual practical assessments...”. In addition, P1 stated that “...learners could not work as a group and generally group work assists even the weaker learner”. This suggests that that teachers were not drawing from semi-structured experience to conduct group work assessments. Furthermore, teachers were also silent about peer assessment which caused learners to not enjoy the process of assessment as they were not assessed together or allowed to assess each other. This was revealed by P2 who agreed with P3 in maintaining that “...they enjoy working as a group and that was not possible with COVID”. This suggests that teachers did not draw from self-structured experience to address learners’ enjoyment when having to use online assessment.

Literature suggests that teachers draw mostly from semi-structured experience when assessing learners online. For instance, (Davis & Phillips, 2020; Wahyuni et al., 2022) point out that shifting to online learning during Coronavirus pandemic meant that Dramatic Arts teachers had to translate their classroom-based teaching methods and assessment (such as improvisation and drama games) to an online environment. This suggests that conducting an assessment in an online environment required teachers to draw from their semi-structured experience. However, Davis and Phillips (2020) also reveal that Dramatic Arts was compromised in the online teaching environment as there was more writing for teachers, more reading for learners and less practical work (assessments) done. In addition, the findings of this study also show that most Dramatic Arts teachers did not conduct any form of online assessment during Coronavirus pandemic. Furthermore, (Hoadley, 2020; Patrick et al., 2021; Ramrathan, 2021) reveal that post Coronavirus, teacher drew from structured experience to assess learners in the form of a written control test (examination) at the end of a term, which was a challenge to do in online learning. Thus, the findings of this study align with the literature which shows that participants used formal written and practical assessment post Coronavirus in a face-to-face environment.

The Dramatic Arts CAPS document is clear on which assessments teachers should conduct when teaching Dramatic Arts. The CAPS document indicates that in Grades 10–12, assessment should be both informal (formative assessment and peer assessment) and formal (summative assessment) (DBE, 2011). DBE (2011) further stipulates that informal assessment requires the continuous daily monitoring of learners’ progress, while formal assessment is dominated by written and practical assessment in terms of PAT, tests and examinations. However, it is important to note that CAPS is not clear as to where these assessments should take place. In

addition, the findings show most participants reflected on conducting written assessment (which is a formal assessment) post Coronavirus in a face-to-face environment. However, because of time, participants shared that they could not conduct informal practical assessment. In other words, Dramatic Arts teachers mostly conducted summative assessment post Coronavirus, which suggests that Dramatic Arts teachers were only driven by structured experience to assess learners.

## **5.2.6 Theme 6: Content Experience**

### **5.2.6.1 Verbatim extracts**

P1 stated:

*“It was difficult, and I think post that we now experienced that you know, the lack of CK during that time is impacting the following year work because we have to go back now, sometimes to the grade before syllabus and start building on that before we teach a new section, you know, to build, to actually build their knowledge 1st and then...I just feel that as a result of that, now we are struggling in, like the next grade because some of the content that should have been filled there and done has lessened than they should have had a more rounded kind of experiences like Grade 10 you got to know this, this and this and that. But because you know they didn’t have access to that all the time. I do feel that it could have disadvantaged the learners in the new grade this year.”*

P2 said:

*“OK, so the teaching of content in Drama, as in any subject, is challenging. So, post I mean during COVID was worse because you know, trying to teach learners Stanislavski’s techniques or sending them notes and you’re not having that communication with them. They have no idea...besides the pandemic...it is challenging because of the terminology... with each acting style, there’s a theatre movement, so if you’re doing realism, you need to understand the dynamics. You need to understand the standards, ask you who was the theatre practitioner, how you as a performer now performing a monologue from our realist politics, how are you going to implement Stanislavski’s techniques in your performance? So, you know, teaching learners that is challenging and getting them to understand how to implement those techniques and explain it. I still find that kids don’t really grasp that and it’s also, because you know,*

*in Drama you don't get the cream of the crop, the Super highflyers in school choosing the subject and getting aids like, yeah, you know, instantly it's kids who are not the strongest academically...They [learners] don't actually see or understand what the practitioner's goal is or how they went about training their actors. You know, for a specific theatre movement...with Grotowski and poor theatre, you know, he wanted to strip the act of everything, and the kids often are like huh? What are you talking about? So, I find little clips even for Woza Alberts on YouTube and I send it to my kids because the generation is so technologically advanced...this year or last year we did also 'Waiting for Godot'."*

P3 conveyed:

*"You see with our syllabus, we cover its theory and practical. So, it is 50% theory, 50% practical. Yeah. In terms of theory, I think we could, we pulled it off because we didn't really pull it off well we covered the content in terms we had plays like in Grade 10, we had Antigone, Have you seen Zandile and Every man. In Grade 11, there's text like Macbeth and so forth, and then metric we covered the content, but we wasn't able. We just did like a brief summary just to cover it. You know we wasn't able to basically unpack to go through everything that we well everything that I wanted to and unpacked and focused and give it more time...Practical was very difficult. Well, we couldn't teach the learners as much as we thought. Showing them is actually what we'd prefer...I made posters and then I sent through definitions. Also, I sent through voice. So, it's showing in terms of if I'm a high pitch how I'd do a high pitch line and trying to teach them. So that's what we basically did and then we came back to school...But it was way better when we came back because we maintained a distance with the learners when assisting them...I would just be further away, and I would have my mask and I'd be teaching. And normally we'd write if we like the summary of, like studying the book 'Have you seen Zandile?' say For instances, Grade 10, we rather, we wrote down the stuff and made sense of it."*

P4 outlined:

*"It was syllabus and only the syllabus that I know was gonna be needed in a long run. Like I said in the beginning that you can't just give these learners play text and say they must read it on they own, they won't do that...As much as we did that content, but it was not up to the standard...It is a matter of pushing skills of learners about a subject*

*that you need to know how a subject knowledge is. For instance, they learn play text, in these play text 'Nothing but the truth', there is no need to. There is nothing in the exam that will ask about the author John Kani, they will ask the things that are in the books like what was happening with characters, the vocals, the physical stuff. But then when we are teaching them, we need to tell them who is John Kani, like what inspired him to write 'Nothing but the truth', they need to know the background...when we encountered challenges of COVID, we decided to stick to exactly what will come out on the paper. Anything else didn't matter...I think face-to-face do have challenges because of, during covid, these learners did not do everything they had to do in the syllabus. So now not having all the content they had to know at that time. That puts me in a disadvantage because now I need to go back to Grade 11 and 10 work to remind them [Grade 12] because in Dramatic Arts, we know that it a continuation of Grades 10 and 11 work. So now I need to go back to workshopped theatre which we did in Grade 10 and 11. Let go back to Stanislavski, something they did in Grade 11, and I cannot fault them in anyway..."*

#### **5.2.6.2 Discussion**

Most participants' responses displayed a great knowledge of teaching Dramatic Arts content during and post Coronavirus. For instance, P2, P3 and P4 focused on teaching the topic 'play text' in such a way that P2 maintained that *"we covered the content in terms we had plays like in Grade 10, we had Antigone, have you seen Zandile and Every man. In Grade 11, there's text like Macbeth and so forth..."*. Moreover, P2 also shared an experience of teaching the topic 'Stanislavski's acting techniques' *"...trying to teach learners Stanislavski's techniques... besides the pandemic...it is challenging because of the terminology..."* In other words, Dramatic Arts teachers realised on the CAPS (the intended curriculum) to teach the subject content, which suggests that they were drawing from structured experience to deliver their teaching of a subject. In addition, when sharing her experience of teaching the acting Grade 10 terminologies and vocal characterisation in an online environment, P4 stated *"...I made posters and then I sent through definitions. Also, I sent through voice...if I'm a high pitch how I'd do a high pitch line and trying to teach them"*. This suggests that Dramatic Arts teachers were aware of what content to teach but had challenges with methods of teaching online. P4 further maintained that *"...we decided to stick to exactly what will come out on the paper."* This suggests that Dramatic Arts teachers post Coronavirus were teaching for professional reasons, which meant that they drew from structured experience to support learners' needs. P4 agreed

with P1 that teaching Dramatic Arts became a challenge because learners did not learn enough content. This is supported by Khoza (2019), Khoza and Biyela (2020) and Ndlovu (2016), who emphasise the importance of structuring learning content in a sequential manner, progressing from foundational concepts to more specialised content. In P1's words, "...*lack of content knowledge during that time is impacting the following year work because we have to go back...*". In other words, teachers' structured experience also drove them to address previous grade's content before teaching the current grade.

Furthermore, the findings of (Davis & Phillips, 2020; Wahyuni et al., 2022) were supported by the findings of the current study that the teaching of the Dramatic Arts content was compromised in the online teaching environment as it was just based on theoretical content with little practical work. In addition, (Hoadley, 2020; Ramrathan, 2021) reveal that post Coronavirus pandemic, teachers needed to draw from their structure experience to cover content, where teachers were guided on the selection of the most important content of a subject. This suggests that Dramatic Arts teachers were mostly driven by their structured experience when they were teaching Dramatic Arts content as per the intended curriculum during and post Coronavirus pandemic to fulfil the professional requirements of the Dramatic Arts subject.

The Dramatic Arts CAPS document clearly stipulates the content to be taught in a Dramatic Arts lesson and this suggests that Dramatic Arts teachers need to be driven by structured experience in order to understand this content and implement it as intended. According to DBE (2011), corresponding topics in the Dramatic Arts curriculum (from Grade 10-12), involves play text, realism and Stanislavski's system of actor training and voice and body work. The findings of this study show that most of the participants shared their experiences of teaching these prescribed topics which suggests that Dramatic Arts teachers were mostly driven by structured experience when they were implementing the curriculum as intended.

### **5.3 Chapter Summary**

This chapter presented the data and a discussion of the research findings was generated using interviews and reflective activity. The chapter further displayed the analysis of data using thematic analysis which showed themes that links with the concept of TPACK framework through deductive reasoning. The chapter also included emerging concepts from findings which were developed into themes through inductive reasoning. As a result, six themes were identified, with the aim of answering the key research questions and meeting the study's

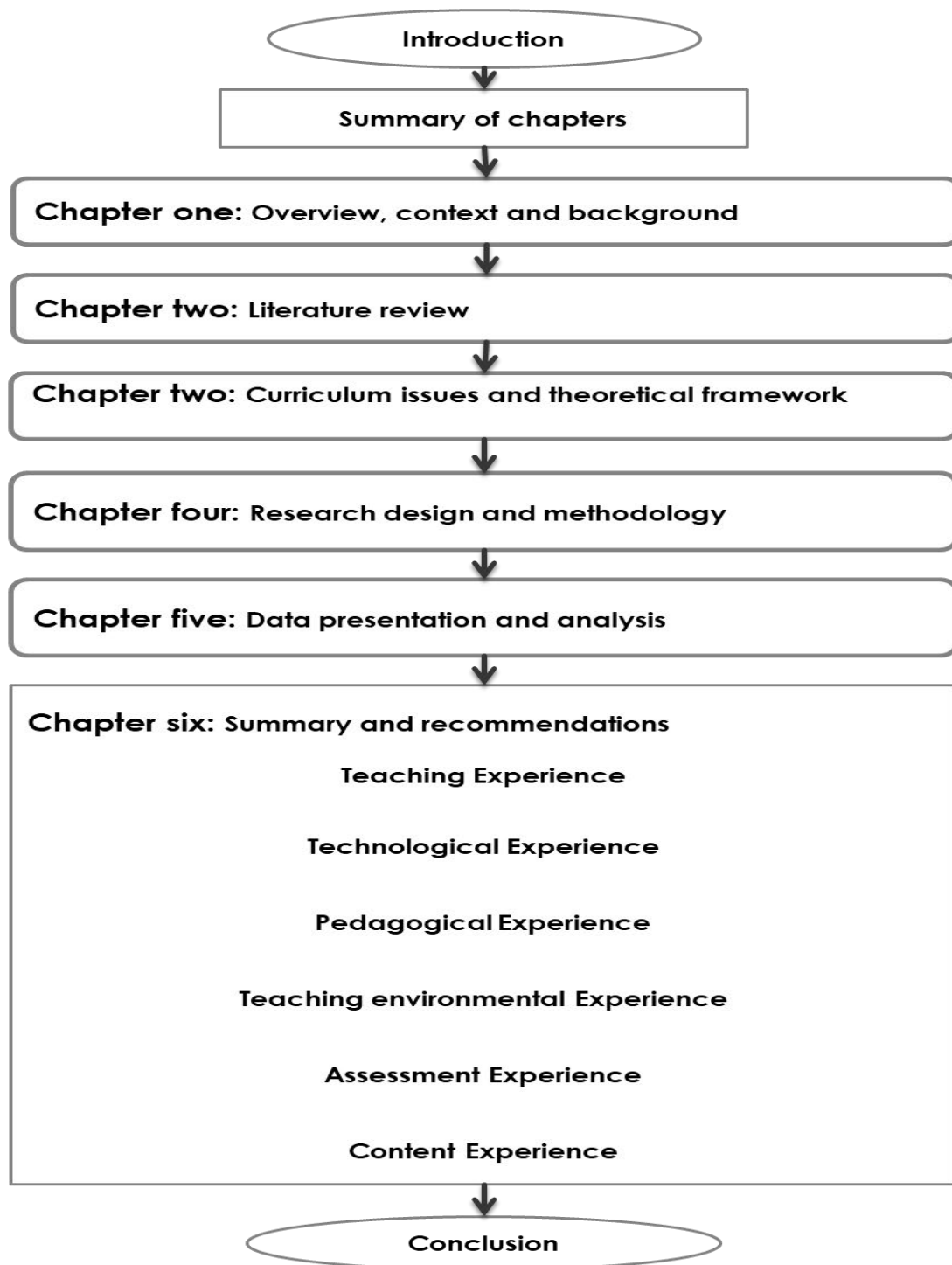
objectives. The next chapter provides a summary of the research, outlines the conclusions and makes recommendations to address the limitations and challenges found.

## CHAPTER 6

### SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

**Figure 11**

*Chapter six (flow chat)*



The above flow chat represents the structure that this chapter 6 (summary, recommendations and conclusions) follows.

## **6.1 Introduction**

The previous chapter provided the reader with the presentation of data and discussion of the research findings generated using interviews and reflective activity. The chapter further presented the analysis of data using thematic analysis which showed themes that linked with the TPACK framework and those that emerged from the findings. The final chapter presents these themes with the aim of answering the key research questions, namely:

1. What are teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?
2. What informs teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?

Furthermore, this chapter provides the reader with a summary of the six chapters found in this research study and outlines this study's major findings and recommendations to address the limitations and challenges found. The chapter thereafter provides a conclusion and educational implications for this study.

## **6.2 Summary of Chapters**

### **6.2.1 Chapter 1 (Overview, Context and Background)**

Chapter 1 provided the reader with the introduction to the study by firstly, laying the background of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic: teachers' experiences. The chapter thereafter outlined the title, purpose, location, statement of problem, rationale, significant of the study and a brief literature review. Further to this, the chapter presented the theoretical framework that guided the study and laid out the objectives and questions of the study. In addition, the chapter presented a summary of methodology adopted for this study, which includes, paradigm, research approach, design and sampling and also the data-generation methods, data analysis, trustworthiness, ethics issues and limitations of the study. Lastly, Chapter 1 provided the reader with the summary of chapters found in this research study.

### **6.2.2 Chapter 2 (Literature Review)**

Chapter 2 covered the literature presented in this study, which provided a solid definition of teachers' experience phenomenon. The chapter further explained each level of experience (structured experience, semi-structured experience, and self-structured experience) and provided a recent debate on teachers' levels of experience. Furthermore, the chapter explained the concept of TIE, which in this study is termed educational technology. As such, HW, SW and IW was explained in relation to teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

### **6.2.3 Chapter 3 (Curriculum Issues and Theoretical Framework)**

Chapter 3 provided the reader with a discussion on the curriculum issues and its three representations (intended, implemented and assessed). The chapter outlined three curriculum development models namely, objective model, process model and pedagogy of the oppressed. Moreover, the chapter defined Dramatic Arts and discussed its history in the South African curriculum context and the international trends. In addition, the chapter further reviewed the teaching of Dramatic Arts in relation to the curriculum concepts, which included subject goal, teachers' role, assessment, environment and time. Lastly, the chapter explained TPACK as the theoretical framework that guided this study. The discussion included contextualising knowledges from the TPACK framework in order to align with the context of this study.

### **6.2.4 Chapter 4 (Research Design and Methodology)**

Chapter 4 addressed the processes undertaken to reach the objectives of this study. Firstly, it discussed the research paradigm chosen for this study, and the research approach and design that the study identifies with. Furthermore, the chapter discussed the sampling process of participants which led to how data was generated and how that data was analysed. It further outlined the steps taken to strengthen the integrity and trustworthiness of the research findings, and how ethical issues were considered. The chapter then discussed the research limitations and how those limitations were addressed.

### **6.2.5 Chapter 5 (Data Presentation and Analysis)**

Chapter 5 provided the reader with data presentation and discussion of the research findings generated using interviews and reflective activity. The chapter further presented an analysis of data using thematic analysis which included themes that links to the concept of the TPACK framework through deductive reasoning. The chapter included emerging concepts from findings which were developed into themes through inductive reasoning. As a result, six themes

were categorised (teaching experience, technological experience, pedagogical experience, teaching environment experience, assessment experience, content experience), with the aim of answering the key research questions and meeting the study's objectives.

### **6.3 Summary and Recommendations**

The study had two objectives, which were: To understand the experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic; To identify and understand what informed teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic. These two objectives were addressed by answering the two questions of this study, which are: What are teachers' experiences of teaching grade 10-12 Dramatic Arts during and post Coronavirus pandemic? What informs teachers' experiences of teaching grade 10-12 Dramatic Arts during and post Coronavirus pandemic?

The findings of this study under the following theme 'teaching experiences' addressed the first question: What are teachers' experiences of teaching grade 10-12 Dramatic Arts during and post Coronavirus pandemic? The answers are provided in the following section.

#### **6.3.1 Teaching Experiences**

The findings of this study shows that of the three levels of experience (structured, semi-structured and self-structured) that teachers draw on when teaching during and post Coronavirus pandemic, participants were driven much more by structured and self-structured teaching experience than semi-structured experience. All participants had obtained a Dramatic Arts qualification which equipped them with structured experience of teaching the CAPS subject of Dramatic Arts. Findings also show that despite the challenges of shifting to online teaching, Dramatic Arts teachers were focused on meeting learners' needs, which suggests that their self-structured experience was in use. The findings further indicated that Dramatic Arts teachers lacked semi-structured experience when teaching Dramatic Arts during Coronavirus. This indicates that they lacked the precise training and support from the department officials on teaching during Coronavirus pandemic. In essence, Dramatic Arts teachers were largely driven by structured and self-structured experience, and less driven by semi-structured when teaching during and post Coronavirus pandemic. Therefore, these findings mainly answer the first key question: What were teachers' experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic?

Although Dramatic Arts CAPS document does not describe the qualification that a Dramatic Arts teacher needs to become a specialist, all participants were equipped with a qualification (structured experience) with Dramatic Arts as a major subject. The literature (Le Cornu, 2015; Rice, 2010; Ross et al., 2014; Sokhulu, 2021) shows that most Dramatic Arts teachers are driven by structured experience when they are teaching, which requires them to have to obtained a qualification. In addition, the Dramatic Arts CAPS document does not provide guidelines on teaching online and online-based resources. Furthermore, the findings of this study align with other studies (Chirinda et al., 2021; Gudmundsdottir & Hathaway, 2020) that found that teachers did not receive enough support from the DBE officials, like guidance and training (semi-structured experience), which led most teachers to learn by trial-and-error, drawing from their self-structured experience (which depended on their values of love, respect, self-esteem and responsibility). In other words, the findings of this study indicate that Dramatic Arts teachers were mostly dependent on structured and self-structured experience when teaching during and post Coronavirus pandemic.

In light of the above, this study recommends more training (workshops) for Dramatic Arts teachers on teaching in different environment such as online, to equip them with semi-structured experience of teaching at a distance. Furthermore, the DBE should make it mandatory that CAPS accommodate twenty-first century educational technology by clearly guiding teachers in the process of integrating it. This will assist teachers by equipping them with the missing experience, which is the semi-structured experience of teaching outside the normal, traditional environment (face-to-face).

Furthermore, the findings of this study under the following themes ‘technological experience, pedagogical experience, environmental experience, assessment experience and content experience’ addressed the second question: What informs teachers’ experiences of teaching Grade 10-12 Dramatic Arts during and post Coronavirus pandemic? The answers are provided in the following sections.

### **6.3.2 Technological Experience**

The findings of this study indicated that technologies are divided into three categorised, namely, hardware (HW), Software (SW) and Ideological-ware (IW). The findings further showed that Dramatic Arts teachers were mostly driven by structured and semi-structured experience as they were aware of both relevant HW (such as phones, laptops, etc.) and SW (such as WhatsApp, YouTube, Zoom, etc.) technologies of teaching online. However, they

encountered challenges with the availability and accessibility of this technology to learners. The findings show that Dramatic Arts teachers had to resort to drawing from structured experience to use traditional hardware technologies during Coronavirus pandemic. For instance, most participants reflected on the experience of printing out worksheets and requesting learners to come to school to collect those teachers' constructed notes. The findings show that in a time where teachers were attempting to teach online, they were driven by both structured and semi-structured experience; where others sent notes and were available to assist those who were struggling. Some set up a timetable to meet on WhatsApp in a structured time while others used asynchronous methods. Conversely, the findings reveal that Dramatic Arts teachers were limited in drawing from self-structured experience as they were not aware of theories that direct the use of the relevant technologies in teaching Dramatic Arts online.

The Dramatic Arts DBE (2011) stipulates the hardware technologies that Dramatic Arts teachers should use such as textbook/s, DVD, theatre history book and more which provide a structured experience. However, throughout all topics from Grade 10 to 12, Dramatic Arts CAPS provides no guidance when it comes to SW technologies which is a technology that requires teachers to draw from their semi-structured experience when using it. Moreover, the Dramatic Arts DBE (2011) is also not clear on the theories (IW) which is a self-structured experience that assist teachers to understand the proper way of integrating HW and SW technologies when teaching the Dramatic Arts curriculum in different learning environments. This indicates that when it comes to technologies, the CAPS document focuses on traditional hardware technologies. Hence, the findings of this study show that Dramatic Arts teachers ended up drawing mostly from structured experience and used traditional HW technologies during Coronavirus as they lacked self-structured experience because they were unfamiliar with the theories and ideologies (i.e. IW) and could not then use HW and SW technologies appropriately in the online environment.

This study recommends that Dramatic Arts teachers should be aware of all types of technologies when teaching Dramatic Arts, especially in a different learning environment than that of face-to-face. Literature (Kraft et al., 2021; Lazar, 2015) makes it clear that if Dramatic Arts teachers are driven only by structured experience (HW) or/and semi-structured experience (SW), while neglecting self-structured experience (IW), the integration of technology will not fully impact implementation of Dramatic Arts curriculum. The study also recommends that teacher training should focus on preparing preservice teachers to integrate online-based educational technologies in their teaching. As for the in-service teachers, the study

recommends that they receive proper training on the integration of modern technologies to better prepare them for any pandemic such as Coronavirus. This can be done by means of regular workshops that the DBE may present to develop professional knowledge. In addition, this study further recommends that CAPS should clearly define the theories to guide Dramatic Arts teachers when integrating online-based technologies (HW and SW) to reduce the lack of awareness of IW.

### **6.3.3 Pedagogical Experience**

The findings indicate that Dramatic Arts teachers' roles are divided into educator, mediator/facilitator, instructor and assessor. In this study, participants' responses indicate that most teachers understood both roles of a teacher as an educator and instructor when teaching during Coronavirus pandemic. The participants' responses show that Dramatic Arts teachers mostly played the role of an educator by organising work, managing challenges and facilitating lessons. In addition, participants' responses suggest that teaching was centred on the content, which required teachers to play the role of an instructor. This meant that teachers structured and self-structured experience were more in use while semi-structured experience that drives the role of teachers as mediators was largely missing. Only one participant mentioned playing games as a teaching method that involves learners interacting with each other, and this method was adopted in the face-to-face environment post Coronavirus pandemic. Therefore, this suggests that when Dramatic Arts teachers were teaching during Coronavirus, they mostly drew from their self-structured experience to play a role of an educator to meet learners' needs and from structured experience to become instructors, delivering content to learners for professional reasons.

Furthermore, the findings indicate that Dramatic Arts CAPS document does not describe the roles that Dramatic Arts teachers should assume when teaching Dramatic Arts. However, Makumane and Ngcobo (2020) explain that teachers are required to become subject specialists in order to be equipped with an in-depth CK of a discipline. This therefore drives Dramatic Arts teachers to play the role of an instructor which requires them to draw from their structured experience to address the professional needs of teaching. As a result, the findings suggest that most Dramatic Arts teachers leaned more towards structured experience to deliver the intended CAPS curriculum for learners' benefits, even when learners were learning at a distance.

In this regard, this study recommends that teachers should be well versed with rounded experiences of Dramatic Arts teacher roles. Correspondingly, the Dramatic Arts CAPS

document should clearly define the roles expected from Dramatic Arts teachers when they are teaching the subject. This suggests that the curriculum needs to be amended. This will make the implementation of Dramatic Arts curriculum smooth and successful.

#### **6.3.4 Teaching Environment Experience**

The findings indicate that there are three learning environments, namely, face-to-face, online and blended learning. It was revealed that most of participants were driven by semi-structured experience to attempt teaching in an online environment during Coronavirus pandemic. Moreover, a fair number of participants suggested that semi-structured experience drove them to try to support learners irrespective of their social challenges with resources. Furthermore, most participants responses revealed that Dramatic Arts teachers drew from structured experience to teach in a face-to-face environment post Coronavirus pandemic. Most participants agreed that there the rotational attendance which took place in the face-to-face teaching environment post the pandemic required them to draw from their structured experience to meet learners' needs. However, only one participant was found to drawing on self-structured experience to adopt the blended learning environment post Coronavirus pandemic. In other words, the blended learning environment was ignored by many participants of this study. Furthermore, most Dramatic Arts teachers were familiar with drawing from structured experience to support face-to-face environment; hence shifting back to this environment was not difficult. In addition, Dramatic Arts teachers attempted to draw from semi-structured experience to support online learning environment, but few teachers drew from self-structured experience to adopt blended learning environment.

Furthermore, even though Dramatic Arts CAPS does not prescribe the teaching environment that is needed, the intended curriculum assumes that implementation is only done in a face-to-face classroom environment. However, (Canani & Seymour, 2021; Chirinda et al., 2021; Karaosmanoğlu et al., 2022; Motshekga, 2020) show that during Coronavirus pandemic, teachers were expected to adopt the online-based technologies which suggests that teachers had to mostly draw from their semi-structured experience to apply TK in the teaching and learning process. As such, the findings from this study align with the literature that during Coronavirus pandemic, teachers had to draw from their semi-structured experience to support online learning as CAPS does not guide teachers on teaching in this environment. In addition, the findings further show that Dramatic Arts teachers were guided by the Dramatic Arts CAPS document post Coronavirus pandemic, when they were back in the face-to-face environment.

This suggests that CAPS only supports Dramatic Arts teachers' structured experience when they implement performance curriculum in a face-to-face environment.

Therefore, this study recommends that teachers should understand the three learning environments (face-to-face, online and blended) when teaching Dramatic Arts. This can address the drawbacks that were exposed by Coronavirus pandemic where Dramatic Arts teachers only fully used the face-to-face learning environment and partially used the other environments (online and blended learning environments). This study thus recommends that the Dramatic Arts CAPS document should clearly define the environment for teaching in order to assist teachers in using other environments of teaching in addition to the traditional face-to-face environment. This can improve the implementation process by equipping teachers with experiences of implementing different curricula (performance, competence and pragmatic curriculum) in different environments (face-to-face, online and blended).

### **6.3.5 Assessment Experience**

The findings of this study indicate that are three main types of assessment that a teacher can adopt to enhance their teaching and learning experience, namely formative (assessment for learning), summative (assessment of learning), and peer (assessment as learning). Participants' responses show that most Dramatic Arts teachers did not conduct any form of assessment online during Coronavirus pandemic which suggests that there was no level of experience driving teachers to conduct any form of assessment online. Furthermore, most participants shared that because of time, they could not conduct informal practical assessments which suggests that teachers were only drawing from structured experience to assess learners' final products (summative) without assessing their progress (formative). Moreover, participants reflected on challenges in conducting summative assessment, which was the result of changing practical assessment from group work to individual work and this meant teachers were not drawing from semi-structured experience to conduct group work assessments. Furthermore, teachers did not comment on peer assessment which caused learners not to enjoy the process of assessment as they were not assessed together or allowed to assess each other. In essence, the findings of this study suggest that during and post Coronavirus, Dramatic Arts teachers largely drew from structured experience to conduct summative assessment, while drawing less from semi-structured and self-structured to conduct formative and peer assessments.

The Dramatic Arts CAPS document clearly stipulates the three types of assessment (summative assessment, formative assessment and peer assessment) teachers should conduct when teaching

Dramatic Arts. However, the Dramatic Arts CAPS document is not clear as to where these assessments should take place. As such, Davis and Phillips (2020) point out that Dramatic Arts was compromised in the online teaching environment as few assessments were done. This suggests that CAPS assumes that these three assessments take place in a face-to-face environment. Thus, the findings of this study indicate that Dramatic Arts teachers mostly conducted summative assessment post Coronavirus in a face-to-face environment, which suggests that Dramatic Arts teachers were only driven by structured experience to assess learners for grading purpose.

This study recommends that Dramatic Arts teachers should go under proper training on conducting the three types of assessment (summative assessment, formative assessment and peer assessment) online. Moreover, this study recommends that Dramatic Arts teachers should use all three types of assessments to be able to benefit professional, social and individual needs. In other words, in addition to assessing learners for grading through summative assessment, Dramatic Arts teachers must be aware of the importance of also using formative and peer assessments which can assist both learners and teachers by in allowing for immediate feedback to learners regarding their understanding and being able to improve the teaching and learning process instantly.

### **6.3.6 Content Experience**

The findings of this study reveal that Dramatic Arts teachers were well aware of teaching Dramatic Arts content. The participants' responses indicate that Dramatic Arts teachers used the CAPS (the performance curriculum) to teach the subject content, which meant that they (teachers) were drawing from structured experience to fulfil the professional needs of the subject. However, the findings also reveal that as much as Dramatic Arts teachers were aware of what content to teach, they were unclear as to how to teach it in an online environment. In other words, the findings suggest that Dramatic Arts teachers were mostly driven by structured experience to teach content in a face-to-face environment. In addition, the findings also indicate that Dramatic Art teachers were driven by structured experience to address previous grades' content before teaching the content required by the current grade because the teaching time in the lower grades was reduced. Thus, the required content could not be covered. Furthermore, the findings suggest that teachers were silent when it came to being driven by semi-structured experience to implement the competence curriculum and being driven by self-structured experience to implement the pragmatic curriculum.

In addition to the above, the findings of this study confirm those of (Davis & Phillips, 2020; Wahyuni et al., 2022) that the teaching of the Dramatic Arts content was compromised in the online teaching environment as it was just content-centred and provided for little practical work. In addition, the Dramatic Arts CAPS document clearly stipulates the content to be taught in a Dramatic Arts lesson and this suggests that Dramatic Arts teachers need to be driven by structured experience in order to understand this content and implement it as intended.

This study, therefore, recommends that Dramatic Arts teachers should have a deeper understanding of online teaching methods in order to facilitate the implementation of Dramatic Arts curriculum outside the classroom. Additionally, it is recommended that Dramatic Arts CAPS defines the teaching methods that align with non-traditional teaching environments (such as online) to enable teaching to take place anywhere.

#### **6.4 Conclusion**

In conclusion, Coronavirus pandemic has changed the idea that schooling should be only offered in a face-to-face environment. In other words, even though Coronavirus pandemic brought many challenges to education, there is a positive impact, which is an acceleration of the development of online education (Chirinda et al., 2021; Ferri et al., 2020; Gudmundsdottir & Hathaway, 2020; Whalen, 2020). In light of this, this study found that in order to successfully adopt the online and blended learning environment, Dramatic Arts teachers need proper training and support from the DBE. Also, the Dramatic Arts CAPS needs to be improved in terms of catering for different teaching environments. In this way, Dramatic Arts teachers may be able to unite their structured experience with semi-structured experience and self-structured experience to better align with the varying needs of learners. It is precisely for these reasons that I propose more profound empirical research on experiences of teaching Dramatic Arts in the context of any pandemic in South African High Schools for a deeper understanding.

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## Annexures

### Annexure A: Consent letter

**Title of the study:** Teaching Grade 10-12 Dramatic Arts Subject During and Post Coronavirus Pandemic: Teachers' Experiences



Curriculum Studies,  
School of Education,  
College of Humanities,  
University of KwaZulu-Natal  
Edgewood Campus  
28 October 2022

Dear Teacher

#### INFORMED CONSENT LETTER

My name is Simphiwe Christian Mbona. I am a Masters candidate at the University of KwaZulu-Natal, Edgewood Campus, school of Education. This letter serves to invite you to be part of the research study I am conducting for my Master's degree in the Department of Curriculum studies, under the supervision of Dr CB Mpungose. The title of my research is teaching grade 10-12 Dramatic Arts during and post Coronavirus Pandemic: Teachers' experiences.

The impact of the Coronavirus pandemic on education has forced teachers to adapt to the new change, requiring them to draw from different levels of experiences to teach. The main purpose of the study is to explore the teachers' experiences in teaching grade 10-12 Dramatic Arts subject during and post Coronavirus pandemic.

#### **The study further intends to achieve the following objectives:**

- To understand the experiences of teaching grade 10-12 Dramatic Arts subject during and post Coronavirus Pandemic.
- To identify and understand what informs experiences of teaching grade 10-12 Dramatic Arts during and post Coronavirus pandemic.

You are invited to please participate in the study because you are a dramatic arts teacher who taught during the coronavirus pandemic and still teaching post the coronavirus pandemic. Should you agree, your participation in the study will include reflective activity, where I will ask you to reflect on your experiences of teaching grade 10-12 Dramatic arts during and post coronavirus pandemic. I will also ask you some questions on a one-on-one interview, that will take an hour or less in duration. The date and time will be negotiable to ensure that it does not affect your duties.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee.

**Please take the time to read the following information carefully.**

- You are given a choice to participate or not participate in this study.
- The interview may last for 60 minutes, reflective activity will be sent to you via email.
- Your confidentiality is guaranteed as your input will be generated in person and data will be stored in a secured storage and kept confidential.
- When reporting findings, pseudonyms (false name) will be used instead of your full real name (e.g., Participant 1/A).
- Your involvement is purely for academic purposes, there are no financial benefits for you.
- You are free to withdraw from the research at any time if by any chance you feel like, without any consequences.
- If you are participating in the interview session, please indicate (by ticking) whether you agree to the audio recording of the session.

Thank you

**Yours sincerely**

Simphiwe Christian Mbona

Please contact the researcher if there is anything that is not clear or if you need more information

Researcher's contact details:

**Simphiwe C. Mbona**

**Email address: 215002867@stu.ukzn.ac.za**

**Cell phone: [REDACTED]**

My supervisor is Dr Cedric Bheki Mpungose. He is located at the School of Education, Edgewood Campus of the University of KwaZulu-Natal.

Supervisor's contact details:

**Dr Cedric B. Mpungose**

**Email address: mpungosec@ukzn.ac.za**

**Cell phone: 031 260 3671**

You may also contact the Research Office at:

**University of KwaZulu-Natal**

**Humanities and Social Sciences Research Ethics**

**Govan Mbeki Centre**

**Tel +27312604557**

**Email: HSSREC@ukzn.ac.za**

Thank you for your contribution to this research study

## DECLARATION OF CONSENT

I ..... (Full name of the participant) hereby confirm that I have been informed about the study entitled ‘Teaching Grade 10-12 Dramatic Arts During and Post Coronavirus Pandemic: Teachers’ Experiences’ by Simphiwe Christian Mbona. I understand the consent of this document and the nature of the research project, and I consent to participate in the research project.

- I understand the purpose and procedures of the study.
- I have been given an opportunity to answer questions about the study and have had answers to my satisfaction.
- I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without negative consequences.
- I voluntarily give permission for the interviews to be audio-recorded.
- My identity will not be disclosed, and pseudonyms will be used to protect my identity
- If I have any further questions/concerns or queries related to the study, I understand that I may contact the researcher at:

**Simphiwe C. Mbona**

**Email address: 215002867@stu.ukzn.ac.za**

**Cell phone: [REDACTED]**

- If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researcher, then I may contact:

**University of KwaZulu-Natal**

**Humanities and Social Sciences Research Ethics**

**Govan Mbeki Centre**

**Tel +27312604557**

**Email: HSSREC@ukzn.ac.za**

### Additional consent

- I am willing to be part of the project interviews. I am also willing to allow recording by the following equipment:

Instrument	Willing	Not willing
Audio recording		

**NAME OF PARTICIPANT**

.....

**SIGNATURE OF PARTICIPANT**

.....

**DATE**

.....

## **Annexure B: Reflective Activity**

**Researcher:** Simphiwe Christian Mbona

**Student number:** 215002867

**Title:** Teaching Grade 10-12 Dramatic Arts During and Post Coronavirus Pandemic: Teachers' Experiences

1. Can you reflect on your teaching experience from the beginning of coronavirus pandemic before the national lockdown and closing of schools?

2. Can you reflect on your teaching experience during the lockdown and closing of school?

3. Can you reflect on your teaching experience after the lockdown and during the re-opening of school (Rotational attendance)?

4. Can you reflect on your assessing experience, (formative and summative) during and post coronavirus pandemic?

A large, empty rectangular box with a thin black border, occupying the upper half of the page. It is intended for a student to write their reflection on their teaching experience.

5. Can you reflect on your teaching experience after the coronavirus pandemic?

A large, empty rectangular box with a thin black border, occupying the lower half of the page. It is intended for a student to write their reflection on their teaching experience after the coronavirus pandemic.

## **Annexure C: One-on-one interview guide questions**

**Researcher:** Simphiwe Christian Mbona

**Student number:** 215002867

**Title:** Teaching Grade 10-12 Dramatic Arts During and Post Coronavirus Pandemic: Teachers' Experiences

### 1. Biographical Questions

- What is your name?
- Which grades/s are you teaching Dramatic Arts?
- What is your teaching experience?
- Tell me about your qualifications.

### 2. Technological Knowledge

- What are your experiences in the use of hardware resources when teaching Dramatic Arts subject during and post Coronavirus pandemic?
- What are your experiences in the use of software resources when teaching Dramatic Arts subject during and post Coronavirus pandemic?
- What are your experiences in the use of ideological-ware resources when teaching Dramatic Arts subject during and post Coronavirus pandemic?
- What has been your positive and negative experience in the use of resources when teaching Dramatic Arts during and post coronavirus pandemic?
- How did these challenges affect your personal and professional life?
- How did you manage the challenges relating to the use of resources when teaching Dramatic Arts during and post coronavirus pandemic?

### 3. Pedagogical Knowledge

- Which teaching methods did you use when teaching arts Dramatic arts subject during and post Coronavirus pandemic?
- What are your experiences in the teaching of Dramatic Arts subject online during and post Coronavirus pandemic?

- What are your experiences in the teaching of Dramatic Arts subject face-to-face during and post Coronavirus pandemic?
- Did you receive any training on online teaching methods?
- In what way has the shift to online teaching help/not help you in your teaching?
- What are the different kinds of assessments have you used during and post coronavirus pandemic, and why did you choose them?
- What are some of the challenges did you encounter with assessing during and post coronavirus pandemic? How did you negotiate with those assessment challenges?

#### 4. Content Knowledge

- What are your experiences in the teaching of Dramatic Arts subjects' content during and post Coronavirus pandemic?
- Which approaches did you use when teaching Dramatic Arts subjects' content during and post Coronavirus pandemic?
- What are some of your experiences that have shaped how you approach teaching?
- What do you think is your role in ensuring the effective implementation of CAPS during and post coronavirus?
- Did you receive any support on implementing curriculum during and post Coronavirus pandemic?
- What has been your positive and negative experience when teaching Dramatic Arts content during and post coronavirus pandemic?
- How did you cope with negative experiences of teaching grade 10-12 Dramatic Arts subject during and post Coronavirus pandemic?

## Annexure D: Ethical Clearance



31 August 2023

Simphiwe Christian Mbona (215002867)  
School Of Education  
Edgewood Campus

Dear SC Mbona,

Protocol reference number: HSSREC/00005056/2022

Project title: Teaching Grade 10-12 Dramatic Arts Subject During and Post Coronavirus Pandemic: Teachers Experiences

Amended title: Teaching grade 10-12 Dramatic Arts during and post coronavirus pandemic: Teachers' experiences

Degree: Masters

### Approval Notification – Amendment Application

This letter serves to notify you that your application and request for an amendment received on 21 August 2023 has now been approved as follows:

- Change in title

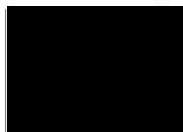
Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form; Title of the Project, Location of the Study must be reviewed and approved through an amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

HSSREC is registered with the South African National Health Research Ethics Council (REC-040414-040).

Best wishes for the successful completion of your research protocol.

Yours faithfully








.....  
Professor Dipane Hlalele (Chair)

/dd

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Humanities & Social Sciences Research Ethics Committee  
UKZN Research Ethics Office Westville Campus, Govan Mbeki Building  
Postal Address: Private Bag X54001, Durban 4000  
Tel: +27 31 260 8350 / 4557 / 3587  
Website: <http://research.ukzn.ac.za/Research-Ethics/>

Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

INSPIRING GREATNESS

## Annexure E: Gatekeepers letter



**KWAZULU-NATAL PROVINCE**  
EDUCATION  
REPUBLIC OF SOUTH AFRICA

OFFICE OF THE HEAD OF DEPARTMENT

Private Bag X9137, PIETERMARITZBURG, 3200  
Anton Lembede Building, 247 Burger Street, Pietermaritzburg, 3201  
Tel: 033 392 1063

Email: Phindile.duma@kzndoe.gov.za

Enquiries: Phindile Duma

Ref.:2/4/8/41132

Mr SC Mbona

[REDACTED]

4068

Dear Mr Mbona

### PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: **“TEACHING GRADE 10-12 DRAMATIC ARTS SUBJECT DURING AND POST CORONAVIRUS PANDEMIC: TEACHERS’ EXPERIENCES”**, in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions of the approval are as follows:

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals and Heads of Institutions where the Intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 19 September 2022 to 31 August 2025.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Phindile Duma at the contact numbers above.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report/dissertation/thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.

PINETOWN DISTRICT

[REDACTED]

Mr GN Ngcobo  
Head of Department: Education  
Date: 22 September 2022

GROWING KWAZULU-NATAL TOGETHER

## Annexure F: Turnitin (plagiarism) report

Feedback Studio - Google Chrome  
ev.turnitin.com/app/carta/en\_us/?s=&student\_user=1&tu=1156518011&o=2235944935&lang=en\_us

feedback studio Simphiwe Mbona Maters Dissertation S.C M

Match Overview

9%

Match	Source	Percentage
1	researchspace.ukzn.ac... Internet Source	8%
2	core.ac.uk Internet Source	1%
3	hdl.handle.net Internet Source	1%

during and post COVID-19 pandemic: teachers' experiences', by providing a synopsis of the entire study and outlining the steps and procedure taken to complete this research. In this regard, the chapter begins by discussing the background to the study to lay the foundation to this research. Further to this, the chapter outline the title, purpose and location of the study. The chapter than state the statement of problem followed by the rationale of conducting the study in terms of self-structured, semi-structured and structured experiences. Significant of the study is laid out thereafter, followed by a preliminary literature review and theoretical framework that guides this study. Moreover, research questions and objectives are outlined in this chapter. This chapter further includes the synopsis of the methodology and research design (paradigm, research approach, design, sampling, data generation methods, data analysis, trustworthiness, ethics issues and limitations of the study). Finally, the chapter closes with an overview of this research by outlining what each chapter intends to address.

### 1.2 Background to the study

Khoza and Mpungose (2020) maintain that the COVID-19 era has forcefully changed the world into a new revolution, demanding fourth industrial revolution technologies. This drastic change has a massive impact on education as it forces teachers who are currently in service to adjust to the required change. Studies like these (Bam, 2020;

Page: 1 of 193 Word Count: 51523 Text-Only Report | High Resolution On

## Annexure G: Letter of Edit



# Blue Diamonds Professional Editing Services (Pty) Ltd

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5 December 2023

### Declaration of editing

Teaching Grade 10-12 Dramatic Arts During and Post the Coronavirus Pandemic: Teachers' Experiences

By

Simphiwe Christian Mbona

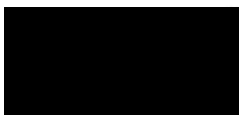
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I declare that I have edited and proofread this report. My involvement was restricted to language usage and spelling, completeness and consistency. I did no structural re-writing of the content. I did not do a reference check or attend to the technical formatting.

I am qualified to have done such editing, being in possession of a Bachelor's degree with a major in English, having taught English to matriculation, and having a Certificate in Copy Editing from the University of Cape Town. I have edited more than 500 Masters and Doctoral theses, as well as articles, books and reports.

As the copy editor, I am not responsible for detecting, or removing, passages in the document that closely resemble other texts and could thus be viewed as plagiarism. I am not accountable for any changes made to this document by the author or any other party subsequent to the date of this declaration.

Sincerely,



Dr J Baumgardt  
UNISA: D. Ed. Education Management  
University of Cape Town: Certificate in Copy Editing  
University of Cape Town: Certificate in Corporate Coaching



Jacqui Baumgardt  
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