Teachers' experiences in teaching popular culture in Creative Arts in Grade 9 in KwaZulu-Natal school.

A Research Study Submitted in the School of Education of the University of KwaZuluNatal Partial fulfilment of the requirement for the Degree of Masters in Education

2016

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DECLARATION

I, **Nokuthula Thenjiwe**, declare that this dissertation is my own work and has not been submitted previously for any degree in any university.

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Researcher   **Date**

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Supervisor   **Date**

DEDICATION

I dedicate this dissertation to two late special members of my family:

- My loving husband, Edward Dumezweni Pakati, who passed away on 15 September 2011. He encouraged and motivated me to do the best I can. He was always positive about life and provided support where it was needed. Ngiyabonga 'Dlomo, Cesi, Ncencethwayo, Nakile'.

- My father, Fanzani Henry Khuzwayo who was my pillar of strength while he was alive. He was also enthusiastic throughout my schooling and tertiary education. Ngiyabonga 'Mnguni kaYeyeye, Phakathwayo, Mbedu.

(May their souls rest in peace)

And

- I also dedicate this work to my granddaughter Azania as an apology for all the time I deprived her of quality play whilst engaging in this research study.

LIST OF ACRONYMS AND ABBREVIATIONS

B Ed Bachelor of Education

CAPS Curriculum and Assessment Policy Statement

DoE Department of Education

HEI Higher Education Institution

KZN KwaZulu - Natal

NCS National Curriculum Statement

RNCS Revised National Curriculum Statement

UKZN University of KwaZulu Natal

ABSTRACT

Following the introduction of a new curriculum, Creative Arts, in Khethokuhle secondary school in KwaZulu-Natal, this study focused on investigating Creative Arts teachers' experiences in implementing the new element of the curriculum in their classrooms when teaching popular culture in Creative Arts in Grade 9 in KwaZulu- Natal. This qualitative case study was used to provide an in-depth sight into day-to-day implementation of popular culture in Creative Arts, success and failures of teachers (teachers' experiences). It further gave me an opportunity to delve into the weaknesses and strengths of the Department of Education's workshops' which were offered during implementing a new curriculum.

Data generation methods are influenced by interprevist paradigm and the study used individual interview with open-ended questions, non-participatory and documents reviews of the lesson plan books, scheme of works and record of work done. Purposive sampling was used in the selection of the participants which were four Grade 9 Creative Arts teachers. The items of the data were analysed into meaningful themes. A theory of curriculum change was used and ethical issues were considered.

The findings of this study revealed that teachers' were not adequately trained on how to implement the elements of popular culture in Creative Arts and not many teachers were involved in the design of the new curriculum. They were not even trained on the teaching methods because the Department of Education just assumed that they would not have problems. Grade 9 Creative Arts teachers' also showed that performance of Creative Arts is not good because teachers hate teaching practical, as a result they concentrate more on theory.

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CHAPTER ONE

1.1.   Introduction

The Department of Education is taking an initiative in meeting the difficulties which are being encountered by improved prospects for teachers, learners and parents all over the educational categories of the country. Angie Motshekga (Minister of Basic Education) has stated that there are ongoing implementation challenges of overcoming the curricular divisions which resulted in the review of the national curriculum, but education is having a significant duty to perform in improving culture of learning and quality of life for all citizens. Nelson Mandela (former president of South Africa) in his speech which he delivered at the launch of Mindset Network held in 2003, also indicated that education is the most powerful weapon which can be used in changing the world.

The creative arts Learning Area Statement covers a broad spectrum of South African arts and cultural practices. Creative arts is an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society (Revised National Curriculum Statement, 2004). Culture expresses itself through the arts and ways of living, behaviour patterns, and heritage, knowledge and belief systems. Cultures are not static - they have histories and contexts, and they change, especially when they are in contact with other cultures (Revised National Curriculum Statement, 2004).   While curriculum have recommended the use of popular culture in teaching creative arts studies, a lot is not clarified (Uno, 2005), including how it enhances teaching and learning of the subject.

The study is focusing on teachers' experiences in implementing popular culture in a secondary school at Umlazi district. Creative arts have been taught as a new learning area since 2001. This study is particularly looking at experiences of creative arts teachers in implementing elements of popular culture in teaching creative arts in Grade 9 in Secondary schools in KwaZulu-Natal. The reason I had chosen to explore this topic was that as creative arts teacher, I have discovered that some teachers are still facing challenges regarding the implementation of the elements of popular culture in creative arts learning area in grade nine.

Incorporating popular culture into traditional curricula is quite compelling and has generated much excitement, along with much confusion and anxiety, among urban educator (Morrell, 2002). In Morrell's (2002) experiences as a teacher and teacher educator, he had met countless colleagues who verbally support incorporating popular culture, yet feel unprepared and daunted by the project. Much of the reticence and confusion surrounding the inclusion of popular culture stems from a lack of understanding (Morrell, 2002). Given its roots and ethos, any investigation of popular culture must emanate from and serve the interests of members of marginalized groups (Morrell, 2002). Freire (1970), Giroux (1997), Hooks (1994) and McLaren (1989) alluded that any pedagogy of popular culture has to be a critical pedagogy where learners and teachers learn from and with one another.

1.2 Background

During apartheid era, South African education system was divided according to race and it was used as an instrument of segregating the society, (Revised National Curriculum Statement, 2004). This type of education system intended to mould specified forms of identities among South African learners, (Revised National Curriculum Statement, 2004). The division in education system emphasized inequalities of divided society, hence curriculum then was seen by most people as irrelevant and mono-cultural because it was only serving and upholding the citizenship of one race over the others, (Revised National Curriculum Statement, 2004).

A new democratically elected ANC government was instituted in 1994, it had a crucial duty of "redressing the legacy of racially and ethnically fragmented, dysfunctional and unequal education system from apartheid", (Cross, Mungadi & Rouhani 2002, 171). The essential need was to transform the South African education "for the benefit of the country as a whole and its entire people", (DoE, 1995, 17). According to Msila (2007), the government has tried to emphasize that schools adopt strategies which could help learners to embrace the new patriotism. These strategies are: making multilingualism happen, introduction of religion education, making schools safe and upholding the rule of law and nurturing new patriotism, Msila (2007). She further stated that Revised National Curriculum Statement comprises of eight learning areas, namely: Languages, Mathematics, Natural Sciences, Social Sciences, Arts and Culture (which is now known as Creative Arts), Life Orientation, Economic and Management Sciences and Technology.

Some purposes of creative arts learning area are the following: the development of creative and innovative individuals as responsible citizens, in line with the values of democracy according to the Constitution of South Africa, the provision of access to creative arts education for all learners as part of redressing historical imbalances and the development of an awareness of national culture to promote nation building, Msila (2007). RNCS (2004) stated that the approach towards culture in creative arts learning area statement is encouraging the learners to move from being passive inheritors of culture to being active participants in it, learners also need to reflect creatively on art, performances and cultural events, identify the connections between art works and culture, understand the geographical, economic and social contexts in which creative arts emerge, identify the links between cultural practice, power and cultural dominance, analyse the effects of time on Culture and the Arts and understand how the arts express, extend and challenge culture in unique ways. The approach towards Arts in this Learning Area Statement moves from a broad experience involving several art forms within diverse cultural contexts. Creative arts as a learning area has adopted popular culture, (Msila, 2007), and what experiences do creative arts teachers have is a question of concern which this study is out to investigate.

1.3 Problem Statement

According to (Revised National Curriculum Statement, 2004), broad spectrum of South African arts and cultural practices are being covered in creative arts learning area Statement. RNCS (2004) further stated that creative arts are essential perspective of life, which encompass the spiritual, material, intellectual and emotional aspects of human endeavour within society. In embracing culture arts and ways of living, behaviour patterns and heritage, knowledge and belief systems are employed (RNCS, 2004). Cultures are not static - they have histories and contexts, and they change, especially when they are in contact with other cultures (RNCS, 2004). The implementation of popular culture in teaching creative arts have been recommended but it is unfortunate that there is no clarification as to how teachers can implement it, and it is also not clear as to how is it going to enhance teaching and learning of creative arts learning area, (Uno, 2005).

There is a need of mastering of content knowledge and pedagogical skills, (Gay, 2002). Gay (2002) further cited Howard (1999), when he stated that, "We can't teach what we don't know". In that case the statement referred to knowledge of both students' population and subject matter. The purpose of this study therefore is to fill that gap by investigating and exploring the relationship of elements of popular culture has with learning in creative arts. This study particularly is looking at experiences of creative arts educators (who are teaching creative arts) in Grade 9, in one of the Secondary schools in KwaZulu-Natal. The reason I had chosen to explore this topic was that as a creative arts educator, I have discovered that some educators are still facing challenges with regard to implementing popular culture in Arts and Culture learning area.

1.4 Definition of Popular Culture

Popular culture may be defined as the differing forms of expression and identity which are characteristic of a particular society (whether local, regional, national, racial or ethnic, to mention only a few of the different definitions of "society" itself) (Irizarry, 2009). Such forms of expression are how the "people" in such societies interact with each other, collectively, they form the "culture" through which the people identify themselves and their relations with each other, (i.e. popular culture is closely related to folk culture (traditional culture) (Jenkins, 2012). Media researchers and most journalists consider 'popular culture' to be mainly mass media products, such as television shows, films, recordings and popular literature (in the wide sense of the mass distribution of any printed material, including journalism, cartoons, comics, advertising posters, etc.) (Jenkins, 2012). Fiske (2010) argued that in the humanities perspective, the various aspects of popular culture which are not conveyed by mass media are also included, including such things as clothing styles, fads, holidays and celebrations, amusement parks, both amateur and professional sports, folklore and folkways, popular rituals, artifacts of material culture, and a wide range of other phenomena which also define the identities and interrelationships of people in a given society.

Popular culture comprises the means via which large, heterogeneous masses of people identify themselves, for example by conformity to certain types of dress, way of speaking,

modes of behavior, music preferences, etc. Irizarry (2009). Saldivar (2012) argued that the norms of popular culture are highly individualistic and constantly changing – they allow adherents to continually update or redefine themselves by the culture aspects they adopt, maintain, modify, or reject; popular culture is often transmitted by mass media such as books, films, television, large public gatherings (rock concerts, mass sports events, etc.), and is usually not location-specific. According to Holbrook (1987), popular culture is considered as the cumulative effects of those arts intended to appeal to the majority rather than to a small elite. He further alluded that popular culture comprises of both traditional and modern arts: literature, music, painting and visual arts, architecture, media – movies, television, graphic arts and advertising. He also stated that popular culture is the result of a complex historical relationship between economic and demographics. Morrell's (2002), definition of popular culture was inspired by cultural and critical theorists (e.g., Adorno & Horkheimer, 1999; Docker, 1994; Hall, 1998; McCarthy, 1998; Storey, 1998; Williams, 1995, 1998). According to Morrell (2002), these theorists saw popular culture as a site of struggle between the subordinate and the dominant groups in society. These theorists further argued that popular culture, is not an imposed mass culture or a people's culture; it is more a terrain of exchange between the two. The texts and practices of popular culture move within what Gramsci (1971), called compromise equilibrium. Gramsci (1971), looked at popular culture as a terrain of ideological struggle expressed through music, film, mass media artefacts, language, customs, and values. For the critical educator, then, popular culture provides a logical connection between lived experiences and the school culture, Morrell (2002).

1.5 Research objectives

- To explore teachers' understanding of the elements of popular culture in teaching creative arts in grade nine.
- To understand how elements of popular culture influence teaching and learning in creative arts in grade nine.
- To identify the challenges teachers experience in implementing popular culture in their teaching creative arts.

1.6 Key research questions

- What are teachers' understanding of the elements of popular culture in teaching creative arts in grade nine?
- How do elements of popular culture influence teaching and learning in creative arts in grade nine?
- What challenges do teachers experience in implementing popular culture in their teaching creative arts?

1.7 Research design and methodology

I used a qualitative case study research style because it is imperative for this study because the study is more descriptive, holistic, explorative and contextual in its design and it intends to produce rich description of investigated phenomena (Creswell, 1994). This study is positioned in the interpretive research paradigm, which sets out to understand human behaviour and empathize with it. The purpose of the interpretivists' paradigm is to develop a greater understanding of how people make sense of contexts in which they live and work (Christiansen & Bertram, 2010). It is for this reason that I regard the interpretivists' paradigm as the most suitable for my study, in getting teachers' understanding of implementation of popular culture in Arts and Culture in Grade 9, and what informs their actions. The context in which the study was conducted is specifically the four Arts and Culture teachers as well as eight learners who are in Grade 9. The study further included eight Grade 9 learners as participants, with aim of getting more clarity on the subject of the elements of culture in Arts and Culture learning area. These learners were chosen to be involved in this study because they have a better understanding of popular culture, they are also seniors in intermediate senior band and lastly they are exiting the Inter-mediate Senior phase and they are going to join FET band.

1.8 Structure of the study

This thesis is arranged into five chapters that are highlighted below:

Chapter One

Chapter one provides a brief overview of the research study. Also, it introduces the study by providing the history of curriculum change in South Africa, and the definitions of popular culture as well as statement of the problem. It also presents the research objectives and the key research questions which inform this research study. Finally, the chapter concludes by presenting the methodology employed in the research study.

Chapter Two

Chapter two provides literature review of related literature in other countries with specific reference to implementation of elements of popular culture in Arts and Culture curriculum in grade nine. Strategies are defined, presented and critically discussed from the documents' and researcher's point of view.

Chapter Three

The research design and methodology selected for the study is explained in detail in chapter three. Terms such as qualitative, interview and sampling are discussed in depth. The data collection plan has been devised and presented on a table for participants (teachers). The research instruments (interview questions and observation schedule) are also contained in this chapter. Ethical consideration, will be examined in the final stage of the chapter.

Chapter Four

Chapter four presents analysis of data collected using interviews and observation of teachers using the strategies. I will analyse related literature used in different themes identified in the study. The analysis will be used to respond to critical questions one, two and three.

Chapter Five

Chapter five has a summary of findings of the study from data collected. There will be suggestions and recommendations given after the analysis has been interpreted and completed. These will be for teachers to consider for future use of different strategies in grade

nine when teaching implementing elements of popular culture in Creative Arts. The final part of the chapter will include the limitations and conclusion of the research.

1.9 Conclusion

This chapter of the study contextualized the study and identified the research questions. Moreover, it is important to state that the chapter also outlined the problem statement and provided a rationale for undertaking this research project as well as the objectives of the study as introduced. A complete overview of the layout of the study was provided. In the following chapters, I provide a broad review of supporting literature relevant to this chapter.

CHAPTER TWO

Literature Review

2.1.   Introduction

The focus and purpose of the study as well as background, context and rationale has been dealt with in the previous chapter. The aim and objective of the study, the significance and delimitation of the study, and key questions were also captured. Definitions of key terms were also included and preview of chapters for this study were presented. In this chapter I am focusing on the literature review. The aim of the chapter is to review current literatures on teachers' experiences in teaching popular culture in creative arts in grade 9 and the theoretical framework that underpin the study. The literature that will be reviewed will include international, national and local understanding.

According to McMillan & Schumacher (2006), literature review is essential for enhancing clarity of the research problem. The literature review clearly expands what the concerns are in the study which will be explored, and why they are imperative and essential concerns, and identify gaps that need to be filled in that particular field of study (Cohen, Manion & Morrison, 2011). Morrell (2002) contends that research relating to new approaches, such as critical teaching of popular culture, can help students acquire and develop the literacies needed to navigate new century schools; popular culture can further help students deconstruct dominant narratives and contend with oppressive practices in the hopes of achieving a more egalitarian and inclusive society. The arguments for incorporating popular culture into traditional curricula are quite compelling and have generated much excitement along with much confusion and anxiety, among Creative Art teachers (Morrell, 2002). Therefore this study is significant to contribute to existing research on teachers' experiences in teaching popular culture in Creative Arts in grade 9 in KwaZulu-Natal school.

2.2.   International context

Collahan and Grantham (2012) conducted a qualitative study in Georgia (United States of America) to investigate learners (i.e. gifted males) and their relationship with Hip Hop, which is an element of Popular Culture. The authors share their insights to help educators

understand tremendous impact of hip hop on learners (gifted males). Attention is given to the origins of hip hop and unpacking negative images associated with hip hop as they relate to learners (gifted males) (Collahan and Grantham, 2012). This article represents an overview of the role of the hip hop in the lives of learners (gifted males) based on conversations, observations and investigations that authors have engaged with educators, parents and learners (gifted males) themselves. Authors of this article are two different Black men from different generations, and they discussed the role of hip hop culture in their lives and in the lives of their gifted sons. One of them is an old- school dad, and the other one is a new-school dad. The researchers as interpretivists completely understood that they have unique experiences with hip hop. Tarek grew up during the 1970s and 1980s in a time when hip hop first emerged, and its rhythm, sounds, ideas, and images had not fully matured or received the amount of attention that it enjoys in mainstream America and the world today. Sean, however, was born in the mid-1970s and grew up with hip hop in the 1980s and 1990s in a time when hip hop seemed to pervade nearly every crevice of popular culture and news media. Their relationship with hip hop over the last three decades provides the foundation for the current discussion of the role of hip hop and its influence in shaping gifted males.

Collahan and Grantham (2012) concluded that parents, educators, and administrators may make complete sense to learners who engage popular culture (hip hop). Many teachers are unknowingly learning about popular culture (hip hop) through the rapport they built with their learners (Collahan and Grantham, 2012). More than just keeping up with the latest catchphrases and slang¸ it is important for teachers and parents to understand what learners are trying to communicate through their engagement with popular culture (Collahan and Grantham, 2012). The researchers (Collahan and Grantham) further stated that elements of popular culture such as hip hop provides engaging content and alternative access points and processes, and it adds to the myriad products that learners can develop and use to demonstrate learning. Limitations were acknowledged when the researchers utilized a small sample approach. This sample was restricted to the perspective of two Black men from two different generations. This article was inspired by discussions about the role of hip hop (as element of popular culture) in the lives of their sons as well as their experiences as teachers. Thus, controlled predictive significance was evident and not generalizable. My study which will also be conducted in a secondary school will attempt to explore specifically the experiences

that teachers have towards the implementation of the element of popular culture and also explore why teachers are experiencing such experiences that they have towards the implementation of the elements of popular culture in teaching Creative Arts in grade nine in KwaZulu-Natal.

A study conducted by Low (2010) in Canada, explored the difficulties inherent in the relationships between hip hop which is one of the elements of popular culture and schooling, including interpretive tensions between White administrators and teachers and African American youth. Low argues that the very controversies surrounding rap music are central to its pedagogic value. The article draws on qualitative research from a 2-year classroom study in an urban high school on a 'spoken word' poetry curriculum which included rap music. In this article, Low (2010) grapples with some of the dynamics of tensions and their implications for thinking about popular culture, and hip hop in particular, in relation to education. It does so through discourse analysis of one story from a qualitative data corpus gathered over 2 years at an urban high school in a midsized city in the North-eastern United States (Low, 2010: 195). The data includes Gerard (one learner)'s rendition of the tale of the talent night rap and the responses of his English teacher and classmates from transcripts of classroom interaction and interview (Low, 2010:195). The story is about the conflict of misunderstanding and new insight between a high school and popular culture, teachers, researchers and administrators and learners; and adults and adolescents (Low, 2010). The narrative is multivalent, contradictory and slippery (Low, 2010).

However, to explore the tale, I first reviewed the growing literature on hip hop pedagogies, arguing that it largely ignored hip hop's contradictory politics of representation. Low (2010) sketched a history of hip hop culture as a context for understanding the tensions between it and schools. The researcher as an interpretivist completely understood individual practices as a core of what actually creates the feeling of their experiences by communicating and listening to them in a sensible manner (Terre Blanche, Kelly & Durheim, 2006). Limitations were acknowledged when the researcher utilized a small sample approach. This sample was restricted to a single urban high school and Gerald (a learner)'s rendition, English teacher and his classmates. Thus, controlled predictive significance is evident and not generalizable. My

study which will also be conducted in a secondary school will attempt to explore the creative arts teachers' experiences in teaching popular culture in grade 9 in KwaZulu-Natal. Since Low (2010) has revealed that popular youth culture is present in classroom, my study is aimed at identifying teachers' experiences in teaching popular culture in creative arts in grade 9. I would also explore why teachers are having the experiences they have towards including elements of popular culture such as hip hop and rap.

Low (2010) maintains that popular culture and especially hip hop, will always exist in some kind of tension with school culture, and schools are historically structured around White middle-class ideologies that often marginalize African American youth and other minority youth from working class families or living in poverty. However, neither reading does justice to the complexity of the talent night rap event, and both ignore the potentially productive quality of the tensions between hip hop culture and schools, between dominant majority teachers and minority youth, and between generations, (Low, 2010; 212). Another important implication of the talent night rap is that the task for adults of listening to youth is complicated by generational and multicultural (including "racial", gender, class, and other) differences, many of which are within and shaped by popular culture (Low, 2010:215). Popular youth culture cannot be ignored hoping that it will go away. In terms of sociocultural learning theory, culture does not just provide a context for individual learning: instead, the individual is embedded within culture, and actively producing and being produced it (Rogoff, 2003). This means popular youth culture is always already present in classroom and in other spaces in which adults and youth come together (Low, 2010: 215).

In his findings, it is stated that despite the growing number of calls to integrate popular culture into curriculum, few address the reluctance of teachers and administrators to build curriculum around popular culture (Low, 2010). Some teachers fear that being 'hip' to youth culture is impossible, given generational and cultural differences between teachers and learners and ethereal nature of the popular. Popular culture can make a teacher vulnerable, in that learners' insider knowledge can shift the balance of authority and expertise (Callahan & Low, 2004; Mahiri, 1996). In rap, there is concerns about the controversial language and content including representations of violence, women, sexuality, and materialism of a good

deal of popular youth culture (Low, 2010). The findings of this research recommend further research for the importance of teaching and learning through difficulty, ambivalence, and uncertainty, in relation to hip hop pedagogies and beyond (Low, 2010).

Jeffrey, Duncan-Andrade and Morrell (2005) conducted a study with an aim of conceptualising the critical teaching of popular culture as a viable strategy to increase academic and critical literacies in urban secondary classrooms in America. According to Jeffrey, Duncan-Andrade and Morrell (2005), there is an existence of a serious problem faced by the urban students of colour in the field of education, whereby they fail to acquire the literacy skills needed for academic advancement, professional employment, and active citizenship. Darling-Hammond (2000) contended that students of colour are confronted with the challenge of acquiring academic, professional, and critical literacies which are exacerbated by the growing cultural disconnect between the teaching force and the student population, which is changing rapidly, especially in the central cities. The outcome is that urban students of colour are generally less motivated by this culturally alienating curriculum and fail to achieve at comparative levels to their peers in more affluent areas (Darling-Hammond, 2000).

Jeffrey, Duncan-Andrade and Morrell (2005), came up with the conceptual piece to examine the critical use of popular culture (i.e., music, film, style, sport, television¸ video games) in confronting these looming problems in the field of literacy education. The researchers specifically consider the teaching of popular culture with the purpose of developing academic and critical literacies in urban classrooms. Jeffrey, Duncan-Andrade and Morrell (2005), contend that popular culture provides an ideal site for study of new (digital, visual, cyber, media) literacies in the process of working to develop academic competencies.

In concluding their study, they stated that as researchers and urban high school teachers, educators should bear the onus to defend the near exclusive use of classic and traditional texts over popular texts that are equally (and perhaps more) able to facilitate academic skills and sensitivity to diverse cultural perspective. Jeffrey, Duncan-Andrade and Morrell (2005), did

not encourage the removal of classic and traditional texts, but to use popular media texts in the classrooms. In my study I will therefore attempt to understand the cause of the teachers' experiences in teaching some elements of popular culture in creative arts in grade 9 in a secondary school in KwaZulu-Natal.

2.3 National context

Browne (2011) conducted a qualitative study at Nelson Mandela Bay primary schools, which were disadvantaged during the apartheid era, focussing in particular on the Arts and Culture which is now known as Creative Arts, and more specifically on the implementation of this learning area in the intermediate phase. According to Browne (2011), process of educational transformation in South Africa since 1994, lead to a need to be concerned about the successful implementation of the Arts and Culture learning area. Hence, the research question that guided this study was the following: How do teachers responsible for the teaching of Arts and Culture in the Intermediate Phase at previously disadvantaged schools experience the implementation of this learning area? The respondents were all teachers responsible for arts education at their schools. The participants were selected purposively. In order to generate the required data, Browne (2011) conducted focus group interviews. These interviews were recorded and transcribed. The transcriptions were then analysed in order to identify specific themes and sub-themes that reflected the teachers' experiences. Their responses were subsequently interpreted in order to derive the final conclusions in response to the research question. Hence, this study is positioned within the interpretative paradigm.

The findings of Browne (2011), stated that proper implementation of this learning area requires specialised knowledge and skills. This research clearly indicated that the teachers are ill-equipped. The 'arts' teachers at previously disadvantaged schools are predominantly un- or under-qualified in terms of those competences required of a 'competent' arts educator (Browne, 2011). He further stated that teachers do not have the required knowledge and skills in all four arts disciplines. As such, teachers cannot facilitate teaching and learning in the arts effectively, as they do not have the required content knowledge, pedagogical content knowledge, or practical skills (Browne, 2011). As a result of teachers' lack of proper competences, the learners' performance in the four arts disciplines cannot be assessed

properly, this raises questions about the validity and reliability of the assessment (Browne, 2011). The teachers are, however, acutely aware of the inherent value of arts education. Yet, they lacked the required self-confidence to realise its value, due to the fact that they felt ill-prepared (Browne, 2011). As a result, the teachers are often de-moralised, frustrated and lose interest in the subject (Browne, 2011). However, the teachers still exhibited a commitment towards the learning area and a willingness to improve and develop their arts-specific knowledge and skills (Browne, 2011). An important implication of the teachers' lack of sufficient competences however, is that the learners' development is hampered, they do not get the opportunity to develop their knowledge and skills in music, dance, drama and visual art. Consequently, the learners do not develop holistically, and as such one of the fundamental outcomes of the arts curriculum, namely, to contribute to the "holistic development of all learners" (DoE 2002a, 1) is not realised (Browne, 2011).

The research revealed that, according to the teachers' experiences, the Department of Education failed the previously disadvantaged schools and the teachers dismally; the schools are not properly resourced and the teachers are not sufficiently empowered and capacitated to teach the arts (Browne, 2011). These teachers are in dire need of ongoing mentoring and support. The implication of the DoE's inadequacy is that these schools need to carry an extra burden, the legacy of apartheid is thus sustained, since previously advantaged schools continue to offer education of better quality (Browne, 2011). Ex-model C schools are generally well-resourced and, due to access to additional financial resources, can often afford to appoint specialised arts educators on a contract basis (Browne, 201).

Thaanyane (2010) conducted a qualitative case study which focused on teachers' experiences of implementing Business Education. The study found that teachers were not adequately trained on how to implement Business Education and not many teachers were involved in the designing of the new curriculum. The finding further indicates that the teachers were not trained on the teaching methods because the National Curriculum Development Centre NCDC) assumed that they would not have problems. Teachers also showed that performance of Business Education is not good because most teachers do not like teaching theory, as a result concentrate more in practical, which leads to learners hating it as well (Thaanyane, 2010). This implies that when curriculum of study changes, it is also imperative to train and

re-train the teachers who are going to implement the new curriculum, this is important because they are the curriculum change agents.

National Curriculum Development Centre (NCDC) did not prepare thoroughly at the time of implementation because some of the teachers complained that they did not have learning and teaching materials which were supposed to be supplied the NCDC (Thaanyane, 2010; 120). The unavailability of learning materials in the first year of implementation resulted in learners depending on the teacher for notes provided in classroom (Thaanyane, 2010). Lack of support to teachers, i.e. there were some teachers who did not attend the workshops; found that their schools as disadvantaged because they were not selected to pilot the subject hence they were not given support (Thaanyane, 2010). Recommendations emanated from the findings revealed that whenever the NCDC thinks of changing the existing curriculum, teachers should by the first partners to be consulted. According to Thaanyane (2010), teachers know more about how learners learn and behave and the suggested teaching methods may suit teaching if suggested and accepted by the teachers themselves, she further stated that all schools should receive letters which invite teachers on workshops on time and teachers concern should attend the workshops. The researcher is an interpretivist completely understood individual practices of teachers as a core of what actually creates feeling of their experiences by communicating and listening to them in a sensible way (Terre Blanche, Kelly & Durheim, 2006). My study which will also be conducted in a secondary school, it will attempt to explore the creative arts teachers' experiences in implementing popular culture in teaching creative arts, which is a new curriculum.

In an African context, teachers sometimes find obstacles in the implementation of the new curriculum as is justified by Fraser-Thomas and Beaudion (2002) in their study on the teachers' implementation of a new curriculum (a junior high school Physical Education curriculum). Their study highlighted that communication at all levels prior to implementation is important. The findings in their study were that several limiting factors to implementation of curriculum such as lack of professional development and lack of consultant support, large class sizes, too heavy workload for teachers and availability of resources. This shows that if teachers are not well trained, overloaded and no support given to them in the implementation of a new curriculum, change is unlikely to occur (Thaanyane, 2012). Therefore, curriculum developers must communicate with teacher (implementers of

the curriculum) and make sure there is an understanding reached by both parties (Thaanyane, 2012).

2.4 Local context

A qualitative study conducted by Nompula (2012) investigated strategies for learning experiences and instruction in the teaching of creative art subjects. This qualitative enquiry used documentary analysis, teacher interview, and student group discussions for the collection of data. The study by Nompula (2012) on the implementation of Creative Arts (CA) programmes in the new curriculum in South African schools aimed at identifying two important areas for the effective implementation of curricula, namely, pedagogy and content, which form the pre-selected categories. The new Creative Arts Policy Statement (henceforth CAPS, 2011) already takes into consideration the difficulty of practically implementing the integration of the four art subjects in CA by separating the teaching of them, the study focused on the integration of practice and theory in arts education as well the experiences of teachers who are teaching creative arts (Nompula, 2012). The research was limited to Grade 7-9 former Model C schools in the KwaZulu-Natal area of South Africa based on a random convenience sample that focused on the vibrancy of their arts and culture programme, supportive administration and teacher interest (Nompula, 2012). The participants were Zulu and English mother-tongue speakers, comprising altogether 36 Creative Arts teachers and 1 052 learners (Nompula, 2012). Group discussions with learners were conducted during Creative Arts classes, producing data of 20 periods, each 30 minutes long (Nompula, 2012).

Findings reveal that most art teachers teach art theoretically, due to the lack of adequate art materials and in order to compromise on disrupting other neighbouring classes, as a result of the lack of an appropriate venue (Nompula, 2012). Without the necessary art resources, it would be practically impossible to integrate theory with practice by focussing on practical work, hence an effective learning environment becomes necessary (Nompula, 2012). Despite the recommendation in South African policy (CAPS: Creative Arts, 2011) for certain human and physical resources to be available for the offering of certain arts choices, the reality is that most schools lacked such resources and thus could only offer a narrow, basic education in the arts (Nompula, 2012).

Many South African schools did not have the necessary educational environment to provide opportunity for learners to develop their potential artistic talents (Nompula, 2012). The lack of a large venue situated apart from the cluster of classrooms was the main complaint by most schools (Nompula, 2012). With the lack of appreciation for the arts manifesting among principals and teachers of other subjects, partly due to their complaints about sound levels as a result of musical and dance performances, learners were apt to lose their self-esteem and assertiveness in both appreciating and performing artworks (Nompula, 2012). This diminished the value of the whole educational experience in the arts, rendering it an entertainment and leisure activity, rather than an important contribution to the holistic development of the learner (Nompula, 2012). This study has definitive link with my study as I also have the experience of working in the research school where I have observed teaching of popular culture in Creative arts and attempt to explore the experiences of Creative Arts teachers in teaching popular culture in Creative Arts. I would further explore why teachers are having the experiences they have towards the teaching of popular culture in Creative Arts.

Fullan (1992) stated that the implementation of curriculum involves the process of putting into practice the idea or a set of activities and the structures which are new to the people in attempting to change (Fullan, 1992). According to Marsh and Willis (1995) curriculum implementation refers to a translation of a written curriculum into a classroom practice. There are four related phases in curriculum, viz. design, development or dissemination, implementation and evaluation; each of these phase inter-linked to the other phase in their processes' terms (Carl, 1995, p.48). I am going to focus only on the experiences of Grade 9 creative arts teachers in curriculum (Creative Arts – elements of popular culture) implementation. According to Carl (1995) curriculum implementation is a phase where designed curriculum is put into practice. Mbingo (2006) stated that curriculum implementation need to be continuously evaluated so that it can effectively be implemented¸ and reaches the targeted people. Marsh and Willis (1995) stressed the importance of careful planning and developing the curriculum but they count nothing unless the teachers are aware of the said plan and how they can implement it in a classroom.

For an effective and successful of curriculum implementation, teachers need to be given support and supply of material / resources during their training phase (Hord and Hall, 2000).

In their argument they stated that curriculum developers have a tendency of ignoring the actual implementation of such curriculum, which is done by the teachers in their classrooms, failure is likely to occur in such a situation.

2.5 Synthesis of Literature review

As noted from the studies mentioned above, teachers are aware of the importance of Arts and Culture (Creative Arts) as a learning area. This learning area is new in South African curriculum. It is assumed that the newness of creative arts as a learning area has an adverse impact on its implementation. This is justified by the findings by Browne (2011) where he stated that specialised knowledge and skills are needed in implementation of the arts (i.e. drama, visual, dance and music). Teachers need to be provided with appropriate skills and knowledge before they can attempt to implement the new curriculum that is introduced to them (Thaanyane, 2010). According to Barnes (2005) teachers' attitudes are very important because they determine the success or failure of curriculum implementation. He further stated that Technology has been successful only when initiated by classroom teachers. The findings of Barnes (2005) are that teachers' attitudes are very crucial because they determine the success or failure of curriculum implementation.

The success of the implementation of the new curriculum in South Africa, largely depended on teachers' skills and knowledge of the Outcome Based Education, structures in the school and the assistance of the Department of Education (Mtheku, 2000, p.18). Teachers also need to have skills and knowledge of Creative Arts CAPS. Primary schools in Gauteng had poor planning and hasty introduction of the curriculum, with teachers who are insufficiently prepared for the outcomes-based pedagogy, had been highly problematic for schools implementing this new curriculum (Mtheku, 2000).

This study affords creative arts teachers in the secondary school in a previously disadvantaged township, to explore the benefits of implementing the new curriculum of creative art which has the elements of popular culture in teaching creative arts in Grade 9. Moreover, studies have demonstrated in this chapter that attitudes of teachers towards the implementation of the elements of popular culture in teaching creative arts in Grade 9

generate much excitement, along with much confusion and anxiety (Morrell, 2002, P. 73). Furthermore, Handal and Herrington (2003) and Yates (2006) stated that even with mathematics, teachers' beliefs and teaching practices after curriculum reform of elementary mathematics, in their argument they stated that teaching and learning mathematics are critical in determining the pace of curriculum reform. Educational change is complex process in which teachers hold beliefs about its quality and the process of innovation (Handal and Herrington, 2003). Having reviewed literature internationally, nationally and locally, it can be noted that teachers' experiences of including elements of popular culture could impact teaching and learning positively or negatively on learner achievement. Moreover, teachers' attitudes had been noted as a barrier to finding effective ways to include elements of popular culture in teaching creative arts.

Many studies have been done on learners' experiences and their involvement in popular culture, but the issue of teachers' experiences towards implementing popular culture in teaching creative arts remains a constant challenge in many schools. The gap of exploring teachers' experiences in teaching popular culture in creative arts need to be related as it has effect in the relationships between elements of popular culture such as hip hop and rap and school, including interpretive tension between teachers and learners. There have been a number of studies investigating various aspects of including popular culture in teaching creative arts, many focus more on identifying the ways of integrating popular culture in other learning areas. Others focused on exploring the role of the learners in promoting the inclusion of popular culture in their creative arts learning.

Therefore, teachers' beliefs are essential segment in the reform of a curriculum in schools since they affect the implementation of the curriculum as teachers may refuse to change. Cuban (1993) justified the above statement by saying that if teachers are not considered during the introduction of a new curriculum, mismatch will occur between the official curriculum prescribed by the curriculum developers and the actual curriculum that is taught in the classrooms. Teachers' beliefs may either be in good position of facilitating or be in a resistant position and refuse to translate the curriculum guidelines into a complex and daily reality of teaching in a classroom (Thaanyane, 2010). Yates (2005) states that teacher's experiences can facilitate or inhibit curriculum reform if teachers are adamant to change and they may act as barriers in the classroom teaching. This may include the background of the

learners and the kind of strengths and constraints that they bring to the learning situation (Thaanyane, 2010).

2.6 Theory of Curriculum change advocated by Fullan (1992)

According to Cohen *et al,* (2007), theoretical framework refers to sharing of similar concepts by stating that most qualitative studies are conducted with a theoretical framework that focuses on social processes and the meaning, with the participants that attribute to social interaction. Phakisi (2008, p.17) refers to theoretical framework as an explanation of a certain set of observed phenomenon in terms of a system of constructs and laws that relate these constructs to each other. Theoretical framework is an essential component of research since it outlines the way the research is going to conduct an appropriate research as it gives theoretical underpinnings, which allows the researcher to formulate the research problem, ask appropriate and suitable research questions as well as to guide in choosing the research design (Phakisi, 2012). She further points out that theoretical framework helps in the interpretation of the collected data and in coming into conclusions from such data of that particular study. My investigation is about the teachers' experiences in implementing popular culture in teaching creative arts in Grade 9 in KwaZulu-Natal - this study is therefore underpinned by theory of curriculum change which is advocated by Fullan (1992). I also considered the theory of curriculum implementation whose advocate is Carl (1995). These theoretical frameworks assisted me in understanding and analysing the experiences of teachers who are involved in teaching popular culture in creative arts in grade 9.

According to Fullan (2001), change is not linear procedure or just a sequence of events but it involves the interaction of different factors that may impact on and change what was previously happening. He further argues that if change is looked at as an ongoing change of a curriculum it can range from avoidable, to use and to superficial or use of innovation. Fullan (1993) states that change is a journey with an unknown destination, it's a process that takes place over a period of time. People can never be compelled to respond to change immediately without thorough training or explanation of the rationale for change. This is because curriculum involves the change in materials which will be used in classrooms as well as how teachers are going to teach that new curriculum (Fullan, 2001). Curriculum change is a complex and risky journey as it involves several components, which are difficult to control

such as altering teachers' behaviours as well as teaching approaches (Fullan, 2001). Therefore, it is of paramount importance that all the stakeholders or partners should all decide whether there is a need to replace the whole curriculum or a certain part of it.

The successful implementation of a new curriculum depends on whether all the consumers of it are well informed about it (Mbingo, 2006). According to Fullan (1993), it is difficult to change from one curriculum to another or implement another curriculum on a national scale. He further alluded that the appropriate skills and training should be offered to suit the needs of the new curriculum. He then outlines factors that he considers as hindering the success of the implementation of any new curriculum which I intend to discuss in the following sub-sections.

2.6.1   Factors which affects the success of effective Curriculum implementation

The factors which affect the implementation of curriculum are: need, training and support, focus on teachers, teachers' belief about change, clarity and complexity. According to Fullan (1992), teachers need to understand the reason behind any change proposed because teaching is not mechanical and mindless activity but something that requires understanding and judgement by teachers. Fullan (1992) stated that stagnation, dissatisfaction and chaos can be caused by the change in curriculum. Teachers as curriculum implementers must see a need for change (Thaanyane, 2010). Educational change can be successful in society in general and in educational structures such as schools if society and teachers can see a need for it (Naicker, 1998).

2.6.2   Need for curriculum change

A need for a change in curriculum is a result of a consequences of change, which takes place in people; therefore curriculum developers are urged by the circumstances to change the curriculum, (Mbingo, 2006). Curriculum change theory highlights the list of factors that Fullan (1992) outlines as barriers to implementation of a new curriculum. Knowing how to use the new curriculum is always a problem to teachers. This is what is happening in schools if the government decides to change the curriculum - teachers are not in position to refuse it

but they are compelled to accept it, if it is introduced in all schools (Mbingo, 2006). In that case, teachers will not feel satisfied if they do not understand the content of that particular curriculum that they are to deliver.

Teachers need to be empowered with skills and suitable strategies to manage change in their schools as well as in their classrooms (Mdutshane, 2007). She further argued that changing from what is known to people and learning something new creates uncertainty and incompetence feelings. I support Mdutshane's view because lack of effective training causes anxiety where implementation of new curriculum is concerned, as teachers do not know when they are not on the right track. Training approaches can be effective when they combine concrete teacher-specific training activities, on-going or continuous assistance during the implementation process and regular meetings with teachers (Mdutshane, 2007).

An outline of a clear picture of designed outcomes should be an initial starting point in curriculum instruction, planning and implementation, which must all be coherent (Mdutshane, 2007). Mot'soane (2004, p.16) looked at clarity of implementation strategies at the time of preparation and during implementation is very crucial for the successful implementation of a curriculum to take place.

2.6.3   Focus on teachers

Teachers' involvement in all phases of curriculum development ensures that the design of the curriculum will depict the realities of classroom practices (Bennett & Lubben, 2006). Johnstone & Biggs (1999) argue that curriculum should organized to include both an assertiveness of learning and exploration of skills which are necessary to accomplish such learning. They further argue that teachers need to be involved in voicing their opinions on the design and development of curriculum in order to get some training of some sort before implementation. Hord and Hall (2006) believe that the top-down management can work as long as it is accompanied by continuous communication, on-going teacher development programmes, continuous monitoring as well as feedback on implementation. They further argue that when teachers are faced with change they approach it with mixed feelings regardless of the fact it is a good or valuable change, as a result, teachers may be uncertain of

what change demands them to do and they may have doubts about their ability to succeed in the implementation of the new curriculum.

2.6.4   Training and support

Teachers' roles and classroom practice's change refers to a specific type of training and support that teachers will need so that they can adopt the new change (Mot'soane, 2004). An on-going training for teachers in the form of workshops will be helpful to assist them with new skills for implementation of a new curriculum; however these should be accompanied by support and follow-ups to teachers (Mot'soane, 2004). Furthermore, teachers need to be provided with the materials suitable for the implementation of the new curriculum because materials may affect the implementation of curriculum negatively. It is therefore advisable that the teachers should be trained to develop their own resources.

2.6.5   Clarification of the curriculum

The starting point of curriculum instruction is a clear picture of designed outcomes, planning and implementation, which need to be coherent (Mdutshane, 2007). According to Fullan (1992), clarity refers to clear goals because unclear and ambiguous goals may cause anxiety and frustration and such situation may cause curriculum implementation failure. Fullan (1992), further agrees that some needs not be specific or clear at the beginning, especially, with complicated changes, teachers should be clear with what they are supposed to do.

2.6.6   Complexity

Fullan (1992), refers to complexity as the difficulty and the extent of change required of the individuals responsible for implementation. If teachers' judgement about any curriculum is perceived as of poor quality or inappropriate for their situation, they will not be enthusiastic to implement it (Thaanyane, 2010). Jansen (1990), argued that participation of teachers in the decisions made about curriculum change has influence on the successful implementation of such curriculum as teachers can bring their rich experiences as implementers through the direct participatory role in curriculum decisions. Cheng (1994) also argued that teacher participation is vital because it provides human resources in terms of experiences, knowledge

and skills for better planning and implementation of curriculum change. He further argues that it produces high quality of decisions made and plans of change as it involves different perspectives and expertise.

2.7 Curriculum implementation approaches

There is a list of three curriculum implementation approaches, namely: the fidelity approach, the mutual adoptive approach and the approach of curriculum enactment (Snyer, Bolin and Zumwalt, 1992). These curriculum implementation approaches will be discussed in the following paragraphs.

2.7.1   Fidelity (Traditional) approach

The change of a curriculum in a fidelity perspective is viewed in a technological and linear manner. The idea of the curriculum should be followed as per original intentions of the developers and designers. According to Snyder et al (1992), there are factors that prohibit the success of curriculum implementation in fidelity approach. They further stated that curriculum developers are the experts who are not part of the classroom. This implies that the curriculum implementation may not be successful if teachers are not included in that planning. Clarification of what should be done in the successful and effective of implementation of curriculum.

Snyder et al (1992) alluded change to be linear process where teachers implement curriculum innovations which are developed by experts. The expectation of the experts is that teachers should know and be able to implement the curriculum which they were not part of its planning and designing. Evaluation of the curriculum will then follow which will determine if the planned objectives are met or not.

2.7.2   Mutual approach

This approach is defined by Snyder et al (1992) as a process where adjustments in a curriculum are made by curriculum developers as the consumers of it at schools or in the classroom contexts. According to Cheng (1994), curriculum can be developed and further

changed not only when the implementers of curriculum are sufficiently involved in the process.   In this approach both parties / partners are aware and clear of the goals and objectives of the new curriculum.   In Fullan (992)'s theory, he argues that curriculum change is not an event but it is a process, which means that it takes a period of time to accomplish it. Teachers are to be developed to satisfy the needs and appropriateness of their learners' needs and satisfy the demands of the new curriculum.

2.7.3   Curriculum enactment

Snyder et al (1992), argues that an effectiveness of implementation of curriculum entails all the participants in every level of education to make the central intentions and directions of curriculum.   In using the term 'Curriculum enactment', calls an active involvement of teachers and their learners to bring their background knowledge in their class.

2.8.   Curriculum change models

2.8.1.   The Adaptive model of curriculum

This model is sensitive to local and individual schools. Adaptive model place teachers at the centre of the innovation procedure to identify the hiccups and a need for change. Teachers may lack the suitable skills for planning and the implementation of the curriculum even though they are actively participating in this model.

2.8.2.   Power-coercive / Adoptive model

Definition of adoptive model of curriculum change as a model which applies its power is possessed by those holding greater power and enforcing those with less power to comply with it. This is therefore referring to top-down approach. Different conditions and contexts that are prevalent in schools are being ignored by this approach. According to Anderson (1997), adoptive model is concerned about the measuring, describing and explaining the process of change which is experienced by the teachers who are directly involved in implementation of the new curriculum, materials and instructional practice.

2.8.3. Rational-empirical model

The rationale-empirical model applies a top-down approach, as does the power-coercive model. Phakisi (2008) alluded that rational-empirical model consists of three processes which need to be adopted, namely: trial (which entails practice in real classroom), implementation (putting into practice in real classroom) and instructionalisation (involving making it permanent by legalising and putting it in the examination). This is what happened in South Africa. General aims of the South African Curriculum are the expression to what is regarded to be knowledge, skills and values worth learning. It will ensure that learners acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes the idea of grounding knowledge in local contexts, while being sensitive to global imperatives. Hence, the purpose or relevance for adopting this theory to my study is because it talks about change in the curriculum, also change in the curriculum is at the same change in the school system and change in the manner teaching and learning are done in school. Change in the curriculum also concerns itself in the training of the teachers to be agents of change. However, since the purpose of this study was to explore teachers' understanding of the elements of popular culture in teaching creative arts in grade nine, and how elements of popular culture influence teaching and learning in creative arts in grade nine as well as identifying what challenges teachers experience in implementing elements of popular culture in their teaching creative arts. All the above concerned itself about curriculum, hence, the theory of this study will enable the research to interrogate the findings of this study together with the literature findings of the study. Maoba (2009) talked about education transformation in South Africa, the author claim that for the essence of transformation to be achieved properly, there should be a joint contribution of power and resources to be used in a particular way as means to achieve meaningful transformation. This means that changing curriculum without preparing the teachers to be ready to implement it, will not yet a positive result as anticipated.

Furthermore, this theory is linked to my study because, as this study seeks teachers' understanding of the elements of popular culture in teaching creative arts and popular culture being part of a curriculum, this theory will be relevant to understand some of the challenges faced by teachers in the process of teaching, for example, inadequate resources, skills and knowledge and lack of pre-planning on new curriculum development could adversely affect

the teaching and learning of popular culture. Therefore, this theory is important and well linked to my study.

2.9 Conclusions

This chapter reviewed current literatures on teachers' experiences in teaching popular culture in creative arts in grade 9 and the theoretical framework that underpin the study. Theoretical framework is useful in administering data collected for this study. It explained the curriculum change theory which I used in this study. Curriculum change theory highlights the list of factors that Fullan (1992) outlines as barriers to implementation of a new curriculum.

It is also evident that the designers of the new curriculum (i.e. creative arts – elements of popular culture) do not play their roles after introducing the new curriculum and in the aspect of its implementation. It is further evident that a very limited time was given for training and support to teachers in meeting the intentions of the planners. This led teachers to continue with their traditional way of teaching. Teachers' beliefs about change, teachers' challenges in curriculum implementation as well as factors that influenced teachers' attitudes towards curriculum implementation were discussed.

CHAPTER THREE

The Research design and methodology

3.1.   Introduction

This chapter focuses on the research design and methodologies for the study. I am going to discuss the research paradigm, the context of the study, selection of participants (teachers' profiles as participants of the study) as well as the methods of data collection that are relevant for this qualitative study. In each data collection method, I am going to present its advantages and disadvantages. Furthermore, I am going to discuss the process of data analysis, as well as ethical consideration in this study. The whole chapter focuses on procedures followed to answer the critical questions which are,

- What are the teachers' experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal?

- Why do teachers have these experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal?

- How do teachers deal with the experiences of teaching popular culture in Grade 9?

The research design provides the scaffold for answering the above research questions for the study, which intended to determine the experiences of teachers responsible for the implementation of popular culture in teaching of Arts and Culture / Creative Arts in Grade 9 at previously disadvantaged secondary school. The objectives of this study were to:

- Identify teachers' experiences in teaching popular culture in Grade 9 in a secondary school in KwaZulu-Natal,

- Understand teachers' experiences towards teaching of popular culture in Grade 9 and how their attitudes change towards teaching popular culture in Grade 9 as a result of their experiences and

- Explain the teachers understanding of their confidence change as a result of their experiences in teaching popular culture.

3.2 Research Design and Methodology

Naicker (1998) defines methodology as the theory of getting knowledge through the use of the best ways, methods or procedures. Research methods are further defined as specific research techniques that are used to collect and analyse data (Wireman and Jurs, 2009 and Cohen, Manion and Morrison, 2007). According to Mouton (1996), research design is a set of guidelines and instructions which need to be followed in addressing the research problem. The essential function of a research design is to allow the researcher to anticipate what the suitable decision should be. Mouton (1996) further explains that the reason for having a research design is to plan and structure a research project in such a way that the eventual validity of the research findings is maximized. Research design consists of consideration of the research approach which will be used and the best suitable methods of collecting and analyzing data, (Mouton, 1996). It creates a link between data collection and data analysis activities to the research questions that are being addressed (Phakisi, 2008).

3.3 Qualitative lens

I used a qualitative case study research style because it was imperative for this study as it is more descriptive, holistic, explorative and contextual in its design and it intends to produce rich description of investigated phenomena (Creswell, 1994). I intended to achieve an in-depth knowledge and understanding of experiences of teachers who are teaching popular culture in Creative Arts in Grade 9 in a previously disadvantaged secondary school. Qualitative research is concerned with developing explanations of social phenomena that inform understanding about the world in which people inhabit and why things exist the way they are (Hancock, 2002). Research in qualitative field involves the opinions and feelings of individuals producing subjective data, relative to the ideology of the interpretive paradigm. The research style that I adopted was a case study style.

3.4 Research Approach or Style

Case study is defined as a method of explaining and interpreting the events, the conditions or situations that are happening in the present (Picciano, 2004). According to Lesego (2009), there are three types of case studies, which they are differentiated by their end product (i.e. whether they are explanatory or they are descriptive). The study that I conducted was used the descriptive case study that uses one community. Case studies are implemented when the researcher intends to support their argument thorough analysis of a person, a group of persons, an organization or a specific project (Christiansen, Bertram & Land, 2010). Case studies are implemented when the researcher intends to support their argument by thorough analysis of a person, a group of persons, an organization or a specific project (Christiansen, Bertram & Land, 2010).

Qualitative case-studies assisted in understanding the deeper meaning of the popular culture in Creative Arts as well as teachers' understanding of popular culture. Qualitative case-study is subjective in its nature; it is in-depth, exploratory, interpretive and open-ended in nature. Studies are conducted on entities in their natural settings as opposed to quantitative studies, which are conducted in controlled settings, (Falconer & Mackay, 1999). This study sought to gain an in-depth knowledge about popular culture in Creative Arts in Grade 9 and mostly the experiences of teachers who are teaching Creative Arts and was therefore conducted within the qualitative framework (Denzin & Lincoln, 2003).

3.5 Research Paradigm

There are many paradigms that are used in research studies. Three of these are paradigms are the positivist, interpretive and critical paradigm (Cohen, Manion and Morrison, 2007). The positivist paradigm is used to gain objectivity, measurability, predictability, patterning and the construction of laws (Cohen, Manion and Morrison, 2007). In positivist paradigm, there is only one reality (Cohen, Manion and Morrison, 2007). Cohen, Manion and Morrison (2007) argue that positivists are concerned with the behaviour by seeking to know the causes of such behaviour.

Cohen et al (2007) stated that the critical paradigm is not only seeking to understand situations and phenomena but to change them with the aim of emancipating the oppressed and the disempowered by addressing the issues of inequalities and promote freedom among the individuals within the democratic society. Critical paradigm argues that positivists and interpretivists are essentially technicist, mainly concerned with understanding and rendering more efficient existing situations rather than to question or transform them (Cohen et al, 2007).

Interpretive research is steered by a set of views, beliefs and opinions on the world and how it should be interpreted and studied (Denzin & Lincolin, 2003). It is understood that every individual has his or her interpretation of everything that goes on around them; for this reason, the ontology associated with this approach is a subjective reality (Falconer & Mackay, 1999), the epistemology is one where the values of the participant as well as the observer / researcher become interlaced. According to Bertram, Fotheringham and Harley (2003), interpretivists believe that the world is changeable and the people define the meaning of a particular situation. They further stated that the world is the creation of mind and thus it can be interpreted through the mind of the people (2003). Thaanyane (2010) cited by Prasad (2005) when he explains that reality is socially constructed through acts of interpretation, i.e. knowledge is socially constructed and knowledge is influenced by social location and produced by social interest. The statement above justify the fact that only the Creative arts teachers could be able to give and interpret their own experiences of teaching popular culture in the context they are in and attach the meaning to them.

This study was positioned in the interpretive research paradigm, which sets out to understand human behavior and empathise with it; the purpose of using the interpretivist paradigm was to develop a greater understanding of how people made sense of contexts in which they lived and worked (Christiansen & Bertram, 2010). Interpretive research is steered by a set of views, beliefs and opinions on the world and how it should be interpreted and studied (Denzin & Lincolin, 2003). It is for this reason that I regarded the interpretivist paradigm as the most suitable for my study, in getting teachers' experiences in teaching popular culture in Creative Arts in Grade 9, why and how they deal with their experiences.

3.6 Context & Sampling

According to Teddlie (2007), sample is the representative selection of people, places, or things from which data is gathered. Qualitative sampling is a process of selecting a small numbers of individuals for a study in such a way that individuals are information rich, and who will contribute to the researcher's understanding of a given phenomenon (Gay, Mills and Airasian, 2009).   Oliveira (2005) also argues that sampling should be smaller in number. In this study, I selected people who could be beneficial in adding understanding of the phenomenon, i.e. purposive sampling was used, which is sometimes known as non-probability sampling. Kumar (2005), stated that a relatively small number of participants selected can provide the researcher with a sufficiently high degree of probability and true reflection of sampling population.

The context in which the study was conducted is specifically the four Grade 9 Creative Arts teachers from Khethokuhle secondary school, situated in Mayville in KwaZulu-Natal. According to Patton (1990), purposive sampling was the method that was employed when a researcher chooses his or her participants, (who are information rich), based on the essential purpose of the study; in this instance the criteria being the Creative Arts teachers who are currently teaching Grade 9 learners, in one of the secondary school in KwaZulu-Natal in 2014.

3.7 Location of the Study

I am an educator in Mayville in Durban, in KwaZulu-Natal. My field of study was in a previously disadvantaged secondary school called Khethokuhle (pseudonym), situated in a slum area around Durban central in KwaZulu-Natal, with an enrolment of one thousand three hundred learners and a staff of forty-five educators as well as ten non-professional staff members. I selected Khethokuhle Secondary school in accordance with the final examination in Creative Arts and the implementation of popular culture, for the past three years, as bad, average and worse performing school. This place is targeted by vandalism, and the neighbourhood is poverty stricken. I have been aware of the youngsters' interest in consuming popular culture since I am an educator in this area. The school will be discussed below. The name of the school used here is pseudonym.

3.8 Khethokuhle Secondary School (Pseudonym)

Khethokuhle Secondary School is a public school, the school is fully controlled and established by the KwaZulu Natal Provincial Education Department. The school is extremely under-resourced, with teachers who hold diplomas, degrees and professional certificates. The teachers obtained their qualifications during different eras' (i.e. some were qualified during apartheid era and some were qualified in post-apartheid era). There are forty-five teachers (i.e. twenty are males and twenty-five are females). Five teachers are 25 to 35 years of age; seven, 35 to 44years and teachers are between the years 55 and 65. The school admits learners for Grade 8 who are coming from the feeder neighboring Primary school. Creative Arts is taught compulsory in General Education and Training (GET – from Grade 7 to Grade 9). There are four teachers who are teaching Creative Arts in Grade 8 and Grade 9. It is unfortunate that, three of the four Creative teachers are not trained as Creative Arts specialist.

3.9 Profile of the teachers (Participants)

According to Gay et al (2009) qualitative sampling as the process of selecting a small numbers of individuals for a study in a way that individuals are good informants who contribute to the researcher's understanding of a given phenomenon. In this study, I selected people who added to the understanding of a given phenomenon, in other words I used purposive sampling, which is sometimes referred to a non-probability sampling. This sampling method was relevant for this study since I wanted teachers who are teaching popular culture in Creative Arts in Grade nine. Bertram (2003) argues that purposive sampling is a useful method of selecting participants in that often coincides with convenience sampling whereby the researcher chooses a sample that is easy to reach.

I purposively selected teachers from Khethokuhle Secondary school with the hope that they would provide the information about the experiences in implementing popular culture in Creative arts in their Grade nine classrooms. Two of the participants were females and two were males. It is important to present a profile of the grade nine teachers who took part in my study. Grade nine is one of the exiting point, where learners are expected to have gained useful skills which they could use in furthering their studies in Further Education and Training colleges. The table below indicates teachers' qualifications, experience teaching.

Pseudonym names have been used for participants (teachers).

Participant's name	Age in years	Qualifications	Experience
Zolile	52	Matric + PTC	30 years
Sipho	35	Matric + Diploma	12 years
Lindelwa	28	Matric + B. Ed	05 years
Vusi	40	Matric + Diploma	19 years

The choice of the participants in my study was purposeful and deliberate, these teachers were going to represent teacher component of the site. Doing the selection was easy since these teachers are the only teachers who are teaching Creative Arts in both grade eight and nine. They could be best providers of data to answer the three critical questions: What are the teachers' experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal? Why do teachers have these experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal? And how do teachers deal with the experiences of teaching popular culture in Grade 9?

My choice or selection of participants was based on the criteria of choosing best informers with 'rich' described data as stated by Denzin and Lincoln (2003). Geertz described data as 'thick' as he cited it Henning, Van Rensburg and Smit (2005, p.6). If data is described as 'rich' and 'thick' it becomes authentic in the eyes of the researcher.

3.10   Methods of Data generated / production

3.10.1 Introduction

The term data collection in educational research refer to the range of approaches used in collecting data which is used in interpretation and analysis (Cohen et al, 2007). According to Cohen *et al* (2007), qualitative paradigm consists of observational methods, semi-structured interviews, participatory observation and documents review.   In this study interviews, observation and document review were used as methods of data collection.   Interpretivist paradigm which relies heavily on naturalistic method influenced these methods of data collection, they also have adequate dialogue between the researcher and the participants with an aim of collaboratively constructing a meaningful reality (Cohen et al, 2007).   The main sources of data in this study were interviews, observation and documentation review. I chose the above data collection methods because I wanted to understand and interpret the experiences of the participants (teachers) in the context they live in or their world point of view.   In qualitative methods such as interviews, observations and document reviews are predominant in interpretivist paradigm (Mertens, 1988).

Semi-structured interviews were essential to apply in this study since it provided the main aim of establishing the educators' experiences in teaching popular culture in Grade 9 and it allowed the researcher to attain an elaborate picture of the participants' views on the particular topic (De Vos, Strydom, Fouche', & Delport, 2002). Semi-structured interviews were conducted with a fairly open framework; the researcher designs an interview schedule where inductive and deductive questions may be used (Rice & Ezzy, 2000). I was able to probe when the need arose and asked clarifying questions. Documents such as prescribed books for the subject, articles and journals for popular culture were analysed with an intention of identifying elements of popular culture in Creative Arts.

Combining the number of data collection methods is important since it improves the construct, internal and external validity of the study by providing a mutual confirmation of the research problem and through triangulation (Lesego, 2009).   Conco (2004) define triangulation as the collection of two or more of data collection in a specified study. This is seen as a powerful way of demonstrating concurrent validity particularly in qualitative

research (Cohen et al, 2007). Each of the above-mentioned data collection method used in this study will be discussed.

3.10.2 Interviews

Interviews help in the expression of feelings about how situations are regarded from different point of views. According to Cohen, Manion and Morrison (2007, p411) interviews allow participants to discuss and interpret the world in which they live. They argue that an interview is a flexible tool for data collection, which enable a number of sensory channels which may be used. The channels are verbal, non-verbal, heard and spoken. Interview serves as a powerful tool for the researcher to implement, it is different from an everyday conversation and it is used for a specific purpose and is usually question-based (Henning, 2004). Henning (2004) further states that a planned interview is not free, naturally-occurring conversation between partners, but a social interaction. Maree (2007) defines the interview as a two-way conversation. This happens when the researcher asks questions and the participant responds. There may be cases where there are follow up questions for clarity when collecting data. Maphumulo (2010, 41) is of the view that qualitative interview seeks to collect data from respondents in order to learn about ideas, beliefs views, opinions and behaviours that may occur in the process. The aim is to see the world through the eyes of the participants by asking questions to obtain rich data. Trust is gained during the interview process between the participants (creative arts teachers) and me as a researcher. The interaction helped to enable me to find out how grade nine creative arts (CA) teachers felt, what they disliked and what their beliefs/ attitudes were about popular culture. Maree (2007) discusses three types of interviews: structured interviews, unstructured or open – ended interviews and semi - structured interviews.

Maree (2007) stated that semi – structured interview requires participants to respond to a set of predetermined questions. In this study participants were to be probed and asked for clarification. This type of interview addresses richness, depth of responses, honesty and comprehensiveness for successful interviewing. Grade nine creative arts teachers need to be relaxed and ask the researcher for clarity if they do not understand the question. According to Maree (2007) the researcher needs to be attentive when participants respond in order to identify new emerging lines of inquiry. The semi – structured interview was relevant to help

guide participants back to the focus of the interview. Creswell (2008) suggests the use of one – one interviews for qualitative research. Interviews are popular with most researchers, as he /she works with one participant at a time. Open – ended questions are asked to enable the participants to voice their own opinions without the fear of other members involved in the study.

In this study, I decided to use semi –structured because of its advantages which fact that as a researcher, I can: be present with the participants and be able to clarify questions, ask other questions to find more information if the participants do not give sufficient details, make it easier for the participant to talk to me as the interviewer rather than to write down the responses, gain an in – depth data from the participants and lastly give individual attention (taking into consideration gestures and body language). Data was collected by means of semi-structured interviews, which took approximately forty-five minutes for each participant (teacher). In the process of the interview, I obtained permission to conduct the interview session firstly from the principal of the concerned school and from the respondents by means of audio-recording so that accurate data was available to me after the interviews for analysis. I also kept a record during the fieldwork where handwritten notes were recorded.

In avoiding confusion, bias and misunderstandings with the participants, I arranged a session with the participants (CA teachers) before the interview phase assumed. Wilkinson and Birmingham (2003) indicate that interviews have advantages in that they give the researcher more of an insight into the meaning and significance of what is happening. According to Kumar (2005), the researcher is able to collect in-depth information by probing for more and deeper information if interviews are used. Interviews seek qualitative knowledge expressed in a simple and normal language and do not in any circumstance aim at quantification. The presence of the researcher allows him or her to restate the questions to the interviewees if they were not clear and to repeat a question in a form that the participants better understand it (Thaanyane, 2010). Transcription of the recordings was done in each and every interview session while they were still fresh in mind to avoid distortion of data misinterpretation. According to Kumar (2005) semi-structured interviews are important as participants are usually more willing to talk than to write.

The following are some of the disadvantages of using interviews in conducting the studies: According to Kumar (2005) interviewers may be biased in conducting interviews and end up interpreting the responses in a way that suit them. He further stated that participants may say or give what is in their minds and the researcher has avoided that by guiding the interview and probing for more information needed for the study only. Interviews (i.e. face to face) is expensive form because the researcher has to arrange for the place where the interview will take place (Wilkinson & Birmingham, 2003). Even though I did not give the participants anything, but interviews were still expensive. I made arrangements with the Head of the Department (Arts and Technology) in Khethokuhle secondary school. Interviews are costly and time consuming to conduct in that they require exclusive preparation before the actual interviewing and transcribing of tapes consume so much of interviewer's time.

3.10.3 Observations

It had been indicated earlier that this study used three methods of data collection, which also include observation. Observation is defined as a method that involves the researcher in watching, recording and analysing all the events of interest (Blaxter, Hughes & Tight, 2006). It is further defined as a systematic and selective way of watching and listening in an interaction or phenomenon as it takes place Kumar, 2005). De Oliviera (2005) alluded that it is a handy tool for the researchers to use as it also allows a range of skills including listening, participating, contributing, pursuing and questioning that have to be used simultaneously. The purpose of observation in my study is to make an empirical study and factual judgement rather than a value judgement of the setting and juggling the observation with the participation element of learners as not all learners would behave the same.

The intention of observation was not to capture everything that happened when the CA teachers taught but on how CA teachers involve the learners, how the prepared lesson is being delivered in the classroom and instructional strategies used. In this study I observed the actions and behavior of CA teachers as they occurred in the environment of the participants. This is confirmed by Cohen *et al* (2002) when explaining that observations assist in studying one's behavior not at face value rather in deep.

Highly structured observation assists the researcher to know in advance what she or he is looking for and what will have its observation categories worked out in advance. I prepared a format of what is going to be observed so that I will not find myself tempted as Creative Arts teacher and observed irrelevant part of the lessons. The prepared observation guide consists of suitability of classroom for teaching and learning; presentation of lesson itself by the teacher; assessment of students' understanding; students' understanding; students' participations and re-enforcement by the teacher; teachers' resources as well as students' resources.

Observation has two common types, namely; participatory and non-participatory observation. I decided to use a non-participatory observation for the following reason(s) by (Gay et al, 2009). The non-participant is an observation where a researcher is not an active observer and participant because the researcher would not assume the role of a teacher. According to Kumar (2005), in non-participatory observation the researcher did not get involved in the activities of the group but remained passive observer, watching and listening to its activities and drawing conclusions from it. Therefore, I remained passive participant and did not participate in class. The recordings that I made while conducting the observations are called field notes. Gay et al (2009) define field notes as method which describes as accurate and as comprehensive as possible all situations and events as they are occurring and they have to describe when, where and under what circumstances the observation was made. Data from observation should be as clear and detailed as possible so that it provides the description and understanding of the research setting and participants, will assist the researcher when doing the analysis (Gay et al, 2009). Kumar (2005) stipulated that observations are very demanding type of data collection, as it need personal commitment and personal resources from the researcher. Observations are also disadvantageous in that sometimes teachers can be creative and prepare impressive lesson plans on the days of observation. Such an act will prevent the true reflection what I want to observe in a lesson. I overcame that by having more observation from each teacher.

3.10.4 Documentation review

I further used document review so that I can complement data collected from observations and interviews, which might provide a complete picture of the study under investigation. I

therefore found it imperative to have a review of documents as they may provide information and clarity about the teachers' experiences underlying in the current practices their classrooms. According to Henning (2004) documents reviewing are used as a method of data collection that along with the other methods. I reviewed documents such as Curriculum Assessment Policy Statement (CAPS) in Creative Arts Grade R-9, teachers' lesson plans, syllabus, scheme books to find what teachers wanted to impart and finally students' tests records. Mdutshane (2007) stated that document review assists the researcher to uncover meaning, develop understanding and discover insights relevant to the problem researched. Review of document helped me to see what teachers planned either for a session or a day and whether that implemented what they planned in respective classes. Documents are also used to provide practical evidence and developing uniting lines of inquiry to achieve validity and data triangulation (Fraser-Thomas and Beaudion, 2002).

I asked for permission from Head of Department (Social Sciences) to access data from these documents regardless of where and how they were kept. Learners' script was viewed to find their performance and teachers' planning that was shown in the scheme and record of work. All the documents that I reviewed were user-friendly in that I could see everything that was written in them. This helped me to find out whether the planned lessons were actually the ones they were taught. All the teachers willingly gave me the documents which I needed for reviewing and this was very advantageous to me because I managed to get what I wanted from those documents. The documents that I reviewed were scheme of work, and records of work which shows the work planned for the quarter and work actually done weekly, lesson preparations books (which shows how lessons are prepared by the teachers) and learners' scripts (showing the learners' performance). All these documents were used in conjunction with interviews and observations.

3.11   Ethical considerations

This particular research study was dependent on the voluntary cooperation of certain teachers, who acted as participants. Gay et al (2009) stated that educational research involves people as participants in the research, hence ethical and legal considerations are essential. It is further stated in Section 16(1) (b) of the Bill of Rights that everyone has the right to freedom of expression, which includes freedom to receive or to impart the information or ideas. It was

important to adhere to ethical requirements in order to protect the participants (Bloomberg & Volpe 2008, 85). Attention was thus given to the notions of consent, confidentiality and consequences of the participation (Cohen, Manion & Morrison 2007, 382). I will therefore, throughout the research process, try to ensure that the rights of the teachers being studied are not compromised in any way.

Prior to the interviews, permission to conduct the study was obtained from the participants (i.e. Department of Education, the Schools' Management Team and Grade Nine Creative arts teachers). Prospective participants were given a letter of consent to sign, containing details of the study with the option of participating and / or withdrawing at any given stage of the research. Anonymity and confidentiality will also be guaranteed. They were reminded that participation was voluntary. The principal and participants were visited to make arrangements for the days and times that would be suitable, so that the smooth running of the school could not be disturbed.

3.12   Limitations

The study was conducted in one of the secondary school in Mayville, where four teachers were involved as participants. This means that the results of this study cannot be generalized as the participants were limited in number. That is what is true in Khethokuhle secondary school - might not be true in all other schools in Durban, which has many districts. It is common with all qualitative studies, that results are not generalized since qualitative studies aim at in-depth understanding of the phenomenon under study rather than the generalizability of results. Teachers may prepare impressive lessons when they know that they are going to be observed, this imply that observations might not give appropriate data. Therefore, I overcame that limitation by having more than one observation with each teacher so that I have observed several lessons.

3.13   Conclusion

This chapter provided a detailed explanation of the research design and methodology that was used to collect data in the study. The chapter further recognised the appropriateness and positive aspects of utilising a qualitative approach. The methodological strategy, and the data

collection and analysis procedures were discussed in detail. Furthermore, the limitations of the study have been presented to ensure credibility. Chapter Four will present the findings of the study.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1.   Introduction

The research design and methodology of the study had been presented in the previous chapter. According to Creswell (2002), data analysis is the process of preparing, conducting and understanding better data and also representing and making interpretations of data. Semi structured interviews was used in generating the data. The essential need of my study is to explore and to understand the teachers' experiences in teaching popular culture in creative arts in Grade 9 in a KwaZulu-Natal school, by answering the key research questions in this study, which are: (1) what are the teachers' experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal? (2) Why do teachers have these experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal? (3) How do teachers deal with the experiences of teaching popular culture in Grade 9?

In the generated data, there are themes that emerged which provided responses to the key questions. The themes allowed me to understand why teachers have experiences that they have towards teaching popular culture in grade 9 in a secondary school in KwaZulu-Natal. The interpretations and the implications of the findings are stated under the themes that emerged from the interviews that I conducted with the teachers. The findings were supported by qualitative approach and presented and discussed in the light of literature as well as theoretical framework which were dealt with in chapter two.

4.2 Data analysis and findings

This section present analysis of data that was generated from the participants of this study. The audio-recorded interviews were transcribed into textual data. Also, the transcripts were read through, and coded the data and organize it into different themes. The findings were categorized into two broad themes to answer the research questions. The two themes with regards to teachers' experiences in teaching popular culture in creative arts in Grade 9 were:

- Teachers' experiences in teaching popular culture in CA in grade 9
- Barriers which hinder the teaching and learning in CA

4.3 Theme 1: Teachers' experiences in teaching popular culture in Creative arts in Grade 9

Under this theme, what was found from the participants' responses was that the participants have numerous experiences of teaching popular culture in creative arts in grade 9 classes. The analysis of face-face interviews indicate that the participants have experiences that fit into unreflective, inflexible curriculum, influenced by modern technologies, Lack of orientation and skills. Therefore, the discussions will base on the sub-themes of Unreflective, inflexible curriculum, influenced by new modern technologies, generational gap.

4.3.1 Unreflective, inflexible curriculum

The data from participant's responses indicate that teacher's experiences in teaching popular culture in creative arts in grade 9 classes as very challenging. This is due to the fact that the curriculum of creative arts is unreflective and inflexible as it was not designed in such a way that it will include different cultures and traditions as well as various societies. The data also shows that teaching popular culture in rural areas is very difficult and challenging as the learners in rural area do not understand it. This is reported by one of the participants when asked about his experiences of teaching popular culture in creative arts in grade 9 and his response was as follows:

> *There are challenges that we face as teachers because curriculum is not eh……. designed to suit various societies that we have. For an example, if I am teaching in a rural area I won't be able to teach this popular art because they (learners) in rural areas are not aware of it. I'll rather go for something that is traditional. If I am in urban area - it depends which part of urban area. Although, I do understand the need to teach popular culture in our school but it's also important to includes our own cultures that represent us in the curriculum.*

Another participant emphasised that what is in the curriculum for popular culture is not reflecting actual society neither is it inclusive. Therefore, it makes it difficult to teach in rural areas and some urban areas as well. The participant response is shown below:

> *(Laughed)…Mmm… experience, eh…. for me it's not a good experience because it's very difficult. The curriculum is a big issue as it is not reflecting our societal values, so it is difficult to teach popular culture in various rural schools. Yes, I know teaching such topics are necessary, but my own concern is that it should reflect the culture, tradition and values where the learners come from and foreign values if I may say so.*

What emerged from the responses above is that the curriculum designed for popular culture especially for grade 9, makes teaching popular culture in grade 9 classes difficult and challenging. This is worse if you are teaching in deep rural area, as the curriculum is not representing or reflecting the actual society. Which means that the curriculum for teaching grade 9 popular culture did not proper take into cognisance the values, cultures and traditions of the actual society thereby making it difficult to teach. Therefore, it is evident from the data that including the values of the people is very important and will enhance smooth delivery of lessons and learners will not struggle to understand what is being taught. Therefore, the findings of this study corroborate with Fullan and Pomfret (1977) who pointed out that in the first stage of curriculum design, all stakeholders should be involved and there must be schools that will be exemplary implementers. New curriculum in any country should involve all stakeholders (Thaanyane, 2010). Stakeholders of creative arts curriculum consists of creative arts subject panel together with National Curriculum Development, consists of Educational Inspectorate, teacher-training institutions, Examination Council of South Africa and art teachers, Ministry of Education and Training (2002) states that the involvement of these stakeholders could offer insights into each phase of the curriculum planning, implementation and evaluation; and they must be involved at the beginning stages of the designing / planning. They further indicate that teachers may be involved so that they are asked to pass comment on the appropriateness of the learning tasks or exercises that learners will engage with during implementation.

In addition, including the values of the people in popular culture in the school curriculum is very important. According to the findings this is one of the main challenges of teaching popular culture in grade 9 classes because cultures and traditions where the learners come are

not fully represented in the curriculum. The findings of this study is also in line with Giroux & Simon (1989) which stated that the value of including popular culture in creative arts endorse the development of a critical pedagogy amongst the learners. In other words, the study of popular culture offers the possibility of understanding how a politics of pleasure addresses students in a way that shapes and sometimes secures the often-contradictory relations they have to both schooling and the politics of everyday life (Giroux & Simon, 1989). The above-mentioned statement is justified by Kori & Wakamatsu (2011) when they stated that including credible popular culture sources, teachers can validate learners' interest, enrich the learning process, and support the 21st century skills. Callahan, Grantham & Harris (2012) said that as teachers, they know that learners understand hip hop through the media's negative or commercialized view. From data, teachers approved the significance of teaching elements of popular culture in creative arts, even though they mentioned some of their challenges that they face, this is affirmed by the response of some teachers.

4.4.2 Influenced by modern technologies

The teaching and learning of popular culture in grade nine is not only being confronted by curriculum issues. The data from the participants' response indicate that modern technologies are also contributed to the difficulties or challenges teachers teaching popular culture in grade 9 classes faces. The data indicate that many of the learners are conversant with technologies and are current with new music, like, hip pop, jazz, etc whereas the teachers teaching these topics are lacking behind with technologies and fully stack in old curriculum. These makes it difficult for the teachers to command the attention of the learners in class because what the teachers are teaching and what music the learners are listening are two walls apart. One of the participants reported below that:

> First and foremost, now that there is new technology that you have to use in order to convey whatever you want to teach the learners but unfortunately the school does not provide such needed technology and more unfortunately, many of the teachers do not have the skills to these modern technologies in their classes, while the learners they are teaching are more current and aware of the current music because they use these technologies always.

> For me, it depends on the environment as well as the availability of the resources but it becomes much easier as the kids (learners) of today are technologically advanced.

The young generation (learners are part of youth) are primary consumers of popular culture and they are more interested in using the technology.

Another participant lamented on how difficult it is to control learners' attention in classes because they consider the topics very boring, this is as result of the differences of what the know and are aware of and what they are being taught in classes. This is as follow:

Technology is more available to the learners than the teachers, the use these technologies more often than we do. Some teachers who teach these learners find it difficult to control their attentions in class, so it really depends on who is teaching and where one is teaching.

The data shows how difficult it is for the teachers to adjust to meet the learners at their level due to the technological bridge. Technology has influence and still influencing learner's choice of music, clothing which on the other do not have much influence on teacher's choices. Thereby, signifying two generations apart. This is emphasised by another participant:

Well for me, as a senior teacher in Creative Arts, it is quite difficult to adjust in generation difference, (i.e.) popular music that the learners are interested in, is the music that is not mostly liked or understood by most of the senior people. Learners clothing is also different, they wear big sizes and they feel hip. Music that our learners are in is hip hop, rap etc. We as senior teachers are not familiar with such music styles. Learners on the other hand, are not keen in the music that I favour (music such as R&B, jazz, Reggae etc.).

From the teachers' responses above, it was clear that the inclusion of popular culture in creative arts curriculum is of great importance, even though they are faced with challenges that hinder their effort of implementing popular culture without suitable resources. The findings of this study is in line with Giroux and Simon (1989), educators who refuse to acknowledge popular culture as a significant basis of knowledge often devalue students by refusing to work with the knowledge that students actually have and so eliminate the possibility of developing a pedagogy that links school knowledge to the differing subject

relations that help to constitute their everyday lives. They further stated that the value of including popular culture in the development of a critical pedagogy is that it provides the opportunity to further our understanding of how students make investments in particular social forms and practices. In other words, the study of popular culture offers the possibility of understanding how a politics of pleasure addresses students in a way that shapes and sometimes secures the often-contradictory relations they have to both schooling and the politics of everyday life.

According to Morrell (2002) teaching popular culture can help learners to acquire and expand the literacies which they need in this era, when they transverse new century school. Collahan & Grantham (2012) alluded that many teachers are unknowingly learning about popular culture (i.e. creative art teachers keep up with the latest catchphrases and slang) used by their learners. They further stated that it is imperative for teachers and parents to apprehend what learners are trying to communicate through their involvement with popular culture. Even the theory by Fullan (1992) supports that teachers will not feel satisfied if they do not understand the content of that particular curriculum that they deliver hence one of the factors that affect the implementation of curriculum is focus on training and support. This is evident when you look at teachers' responses above, they all complain about the unavailability of the resources which are needed in the implementation of creative arts curriculum (i.e. the element of popular culture).

4.4.3 Lack of orientation and skills

The findings of the study reveal that curriculum of teaching popular culture has changed many things, but the teachers are still teaching the topics as it used to be taught several years ago. The data reveal indication that this has been a major factor that teachers are having challenges in teaching popular culture in grade 9 classes. Additionally, what was found from the data indicates that teachers teaching popular culture required to be given orientations and training skills to use modern technologies to be able to teach in modern day class rooms, so as to bridge any gap between teachers and their learners. This was reported by one of the participants:

I think it's because in training or in varsity, the focus or maybe the change in curriculum is being introduced but eh… you find that in Arts and Culture / Creative Arts the curriculum has changed but the way it is taught remains the same. The way we were trained at Maqadini (University of Inanda) is still the same. The whole three modules are more research-based. In practical part of the modules, it is still done in the same as it was done ten years ago. They are still dwelling on multi-cultural music, sticking on traditional music without giving a chance for other music such as popular music (i.e. hip hop, rap etc.).

It is further a problem when we look at the way we were trained in that we had only two specialists who were focusing on Music and Drama. I think we need more orientation and training to be able to meet up with the challenges encountered in teaching these topics of popular culture to learners

Another participant also stated that although they receive little training from someone who do not know much about popular culture. The participant response indicates that there is no official from the department of education visiting teachers who teach popular culture either to supervise or to provide more information to the teachers to teach popular culture in schools. The participant response are as follow:

Eh………I wouldn't say we got support from the Department of Education but we were given a workshop by someone who said she felt sorry that there was no one who would conduct the workshop for Creative Arts learning area because there is no one who is supervising Creative Arts in the Department of Education. She also did not have adequate information, what she did is she just gave us these curriculum books (Creative Arts policy document).

From the responses above, it shows that more orientation need to be provided for teachers teaching popular culture in schools currently. This is important as the data shows many of the teachers were trained several years ago, and curriculum has changed many time with the teachers receiving adequate training on how to use the new curriculum. The teacher needed also to be trained on skills, on how to use modern technologies to teach in modern class rooms, this is essential as it will help them to meet up with the learners they are teaching. The

findings of this study are in line with Conco (2004) who argues that implementing new curriculum successfully depends on the orientation, training and support teachers received from the Department of Education and use of support materials. He further alluded that if trainers are not confident about the knowledge and understanding to conduct the training successfully, the cascading will result in the misinterpretation of vital information. Also, the findings are in agreement with Hord and Hall (2006) that the top-down approach of introducing a new curriculum can only work as long as it is accompanied by a continuous communication and monitoring as well as feedback on implementation.

The findings of this study clearly shows that teachers teaching popular culture in grade 9 classes did not receive any imperative support as well as adequate training at this new curriculum. Therefore, as Mdutshane (2007) pointed that the success of implementation of new curriculum lies in the establishment of effective ways of getting information on how well or poorly a change is going on in the classroom.

The new curriculum was accepted and understood by the teachers even though teachers had different hiccups in introducing the elements of popular culture. This is evident in teachers' response when they complained about the in-availability of suitable resources, supervision as well as monitoring and the lack of appropriate and suitable training that they need to get from the Department of Education. They indicated that the new curriculum is relevant to the students' real life situation (Giroux and Simon, 1989). According to Stapleton (2005), change of curriculum is the learning process that entails the willingness to try out new ideas and practices, therefore, teachers seemed to have understood the need because they were willing to practice what they have learned in their classroom (from their learners). The findings show that teachers struggled to understand the introduction of this new curriculum (inclusion of popular culture in Creative Arts) since there was no creative arts specialist from the Department of Education to empower them instead they were given Creative Arts policy document. One of the teachers' response about the support from the Department of Education:

The findings of this are also in line with Conco (2004) who argued that training is necessary to re-orientate teachers to new goals and values and prepare them to cope with curriculum change. Training also helps them in the teaching and learning methods and provide with

knowledge of the new curriculum. Also, Lack of training causes uncertainty, frustration and fear to those who implement the new curriculum (Jansen, 2001). This is what some of the participants experienced in teaching popular culture in grade 9 classrooms, they got frustrated and fear to teach some part of the new curriculum (i.e. popular culture) because they have not received any training. According to Mdutshane (2007) indicated that training approaches to curriculum implementation are only effective when they include solid, teacher-specific training activities, on-going continuous assistance and support during the process of implementation or having regular meetings with the peers and colleagues. Lack of support and inadequate training from the Department of Education (DoE), to some Creative Arts teachers complicated implementation of Creative Arts curriculum (specifically, the elements of popular culture) in the classroom and has caused attitudes of a new mistrust towards Creative Arts teachers. The teachers need to be supported by training workshops and given more orientations on how to go about teaching popular culture in their classrooms so as to have clear picture of how they are coping with delivery of the new curriculum.

4.5 Theme 2: Barriers which hinder the teaching and learning

This section reveals that teachers of creative arts are teaching without adequate resources. The data indicates lack of sufficient materials and resources in teaching popular culture in creative arts. The findings of this study shows that, due to lack of resources to teach and materials to enable in their teaching, many teachers now being demotivated and lack confidence in themselves. Therefore, what is found under this theme indicate lack of resources to teach popular culture, lack of motivation and confidence. Therefore, the discussions under this theme will base under the category of lack of resources to teach popular culture, lack of motivation and confidence.

4.5.1 Lack of teaching and learning resources

The data generated indicate barriers in teaching popular culture in creative arts. The findings show lack of resources hinder smooth delivery of the content to the learning. The participants' responses reveal that some schools do not adequate materials and resources to teach in their various classrooms. Teaching and learning in the present society do not require

only content knowledge both however, it does require teachers to possess various king of knowledge to be able to prepare learners with adequate knowledge and skills to live and work in the 21century work environment. However, the finding reveal that this is not the case in so many schools teaching popular culture in creative arts. As findings indicate otherwise and as reported by one of the participants.

> *In our school there are no resources, so you find that it's very difficult to convey certain types of topics, for example, a new type of music and how it evolves from a certain type of music to this type and you have to give it to learners listen just because there are no resources, like CD players, Video tapes and so forth. It's difficult to show them, most of the time you talk to them but they really don't see it.*

Other participants stated that their schools do not have materials/resources to enable them teach, and that they usually use their own money to buy needed resources to teach. The data from the participants' response indicate that in their various schools the old curriculum is still in use. This is stated by one of the participant of the study:

> *About the resources, I always provide myself with my CD player or sometimes I use my cellphone to play music for the learners. Using the cellphone is not always the solution because the number of the learners in each class is very big, each class has between sixty to sixty-five learners.*

> *In my school there are no material at all. Since there is even that change in curriculum (from Arts and Culture to Creative Arts), we are still using the Arts and Culture text books. As a creative arts teacher, I personally feel that the text books are not clear enough for the learners and the information about popular culture is very minimal.*

From the response above is obvious that teacher teaching popular culture in many high schools lack adequate resources to enable the teachers to deliver quality teaching and for the learners to receive quality knowledge. The findings show that the Department of Education is not doing enough to assist those schools that are teaching creative arts with to deliver quality teaching to their learners. Resources such as books, computers, and projectors are lacking in various classrooms. The findings reveal that some textbooks were provided to the teachers to

teach but that such books lack current issues and information, which means they are not sufficient nor adequate to use in teaching. This is evident as reported by the participant of the study, and it is in agreement with Brown, le Chat, Elliot, Johnstone, Rother, du Toit and de Villiers, (2013) that there is not much information about popular culture that are found in the text books, this is justified by the information found in Platinum Creative Arts, grade 9. In week 4 of the above mentioned text book, the authors of the said text book (refer to popular dance as social dance such as ballroom, salsa, hip hop, brake-dance and pantsula). There is not much which the authors are saying about popular dances that they mentioned in that chapter, instead they instruct the teachers to conduct discussions about popular culture.

Additionally, what is evident from the data is that the teaching materials were not available, however, providing such needed materials may help them in implementing the new curriculum (elements of popular culture) in their classrooms. The findings collaborate with Conco (2004), who stated that the availability of support materials are meant to help teachers to perform adequately. Also, the findings concur to the findings of Thaanyane (2010) who claim that lack of learning materials further frustrate teachers as well as learners and it is one of the factors that hindered the effective practices as learners depended on teachers' notes. Additionally, the findings of this study agree with Phakisi (2008) that materials serve as a compass that is meant to give teachers directions on how to implement the new curriculum, but if the materials are not available, teachers will not be able to think about the content and structure appropriate for their learners. Some teachers showed that the materials were too shallow in that they had to compliment with other books they used before the change of curriculum as well as doing a lot of google search. Therefore, assisting the teachers with necessary materials and resources to teacher with go a long way changing how the teachers and how learners learn in the present teaching and learning environment.

4.5.2 Lack of motivation and self confidence

From the participants' responses, the teachers confirmed that need to be knowledgeable and with skills in order to provide assistance with confidence in their learners' learning. The data indicate that most teachers lack motivation to do their work because the feel that they do not possess excellent skills and knowledge to deliver quality teaching in creative arts classes.

Also, the responses from the participants show that some of the teachers feel less motivated about teaching creative arts because they think that creative arts is taken as a filler subject/learning area. The participants stated as follow:

It is also unfortunate that Creative Arts is taken as a filler learning area. What I mean is that when any teacher has a load that consists of less than twenty-four periods, Creative Arts and Life Orientation are given to those teachers to teach them. It doesn't matter whether that teacher is qualified to teach it or not. In other words, Creative Arts is a learning area that is not valued, like English, maths, science etc.

It's given, there are challenges that we face as teachers because the curriculum is not designed to suit various societies that we have. If, let's say I am in rural area I won't be able to teach this popular culture because learners are not aware of it. I'll rather go for something that is traditional. If I am in urban area, it depends which part of urban area I am in.

Another participant also stated further that it is not encouraging to teach creative arts with resources or materials that will enable teachers to deliver quality lessons in class. The data shows that it is very necessary to have sufficient resources to teach creative arts in schools.

There are no resources to teach creative arts (elements of popular culture) in grade 9, e.g. if you are doing dance or drama, you just have to do it in class. By so doing you are disturbing other teachers. So it was going to be much better if there were some classes where you could be able to do creative arts. It is really hard, as teachers we take them outside and even then we are still disturbing the other teachers and learning.

What is evident from the responses above is that the teachers who teach popular culture in creative arts feel demotivated due to lack of resources to teach and deliver quality teaching in their various classes. The data also shows that most of the teachers do not have strong self-confidence because of the fact that they lack necessary skills to teach popular culture. From the above, it was evident that Creative Arts teachers need to acquire better understanding of the new curriculum and popular culture which is part of Creative Arts curriculum. The

findings have demonstrated that in this secondary school, Creative Arts teachers were not adequately trained and not empowered to teach popular culture. It is not possible for those teachers who are not qualified to teach Creative Arts (especially popular culture) to be confident with the knowledge entailed in the learning area.

Consistently, the respondents were unhappy and frustrated with the DoE's performance, as they felt deserted and abandoned. The teachers felt that there was little sympathy and understanding for the unique problems experienced by Creative Arts teachers who were expected to implement popular culture in a 'new' learning area for which they have not been properly trained. Officials from the DoE do not contact them or visit the schools to ascertain their needs and provide ongoing support. From the data, it is evident that teachers who had been teaching Arts and Culture before the curriculum change from Arts and Culture to Creative Arts, some did not like the elements of popular culture which had been included to the new curriculum, due to the generation differences. Also, the findings collaborate with Fullan (1992), as well as Handal and Herrington (2003), both stated that change is accompanied by resistance and teachers such as Zolile seemed to have resisted elements of popular culture at the beginning and because they serve as filters for this new knowledge they could act as barriers to change in their teaching of the arts. The reason which teachers put forward for having discomfort in acknowledging popular culture as a significant basis of knowledge often devalue learners by refusing to work with the knowledge that learners actually have and so eliminate the possibility of developing a pedagogy that links school knowledge to the differing subject relations that help to constitute their everyday lives, Giroux and Simon (1989). The above statement is supported by Mdutshane (2007), when he stated that changing from what people are familiar doing or learning new skills creates uncertainty and feelings of incompetence especially when one tries something for the first time.

The new curriculum is demanding on the side of Creative Arts teachers and the learners. Learners are expected to take part in their own education in that they are supposed to participate in class discussions. The findings of this studies indicate that teachers who teach Creative arts lack sufficient resources and materials to deliver quality teaching. The findings are also concurring with Giroux and Simon (1989), who claim that enormously difficult questions about how, as Creative Arts teachers, come to analyse a politics of feeling within

sites that are at odds with the very notion of the popular. To make the popular culture, the object of study within schools is to run the risk not only of reconstituting the meaning and pleasures of cultural forms but also of forcing the learners into a discourse and form of analysis that conflicts with their notion of what is considered pedagogically acceptable and properly distant from their lives outside of school, (Giroux and Simon, 1989). At the same time, the popular culture cannot be ignored because it points to a category of meanings and affective investments that shape the very identities, politics, and cultures of the creative arts learners deal with. Subjectivity and identity are in part constituted on the ground of the popular culture, and their force and effects do not disappear once learners enter school (Giroux and Simon, 1989).

4.6 Conclusion

This chapter provided an illuminating response to the three central research questions, which were aimed to ascertain the experiences of Creative Arts teachers, who are responsible for the implementation of popular culture in arts education in previously disadvantaged secondary school in KwaZulu-Natal. It was evident that, despite their profound awareness of the unique advantages of including popular culture in Creative Arts for the learners, several barriers hampered the successful attainment of its value. Creative Arts teachers highlighted the obstacles such as the curriculum itself, teaching and learning environments that are not conducive for arts education, in-availability of the resources and unsatisfactory involvement of the Department of Education. According to Bloch (2009), Chisholm (2009), Dada *et al.* (2009) and Taylor (2009), South Africa's previously disadvantaged schools are still faced with education which is of poor quality including the arts education.

CHAPTER FIVE

5. Summary of the study, conclusions and recommendations

5.1. Introduction

The previous chapter presented data analysis and .the findings from the information obtained from the research participants were also summarized. The purpose of this chapter is to provide the summary of the study. Thereafter it will draw conclusions from the findings and limitations regarding teachers' experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal. Finally, recommendations that will be made may contribute to further research, and to come up with the solutions that will assist Creative Arts teachers when they teach popular culture.

5.2. Summary of the study

The study aimed to explore teachers' experiences in teaching popular culture in Grade 9 at a secondary school in KwaZulu-Natal. In chapter one, I commenced my study by explaining the focus and purpose, rationale / background and context of the study. The aims and objectives, key research questions, the significance of the study, delimitations of the study, definition of key terms, and lastly, the preview were included. Chapter two basically illustrated the literature review and theoretical and conceptual framework. The literature review is from international, national and local studies that are relevant to my study. My study is underpinned by two theories which are theory of curriculum change which is advocated by Fullan (1992) and theory of curriculum implementation whose advocate is Carl (1995). These theoretical frameworks assisted me in understanding and analysing the experiences of teachers who are involved in teaching popular culture in creative arts in grade 9. Chapter three presented research design and methodology. In this chapter I briefly explained the research paradigm, approach, methodology, sampling, data collection and research instrument. In chapter four, presentation and analysis of data. There are interpretations and the implications of the findings are stated under the themes that emerged from the interviews that I conducted with the teachers as well as the findings were supported by qualitative approach and presented and discussed in the light of literature as well as

theoretical framework which were dealt with in chapter two. Chapter five concentrates on the summary, conclusion and recommendations of the study.

5.3.   Teachers' experiences in teaching popular culture in Grade 9 at a Secondary School in KwaZulu-Natal.

As alluded to above, this research focussed on the experiences of Grade 9 Creative Arts teachers who are required to implement popular culture in Creative Arts learning area in previously disadvantaged Secondary school. At the end of this study, I came to the following findings: Proper implementation of popular culture in Creative Arts learning area requires specialised knowledge and skills. This research clearly indicated that Creative Arts teachers are ill-equipped. The Creative Arts teachers at previously disadvantaged Secondary School are predominantly un- or under-qualified in terms of those competences required for implementing popular culture in teaching Creative Arts in Grade 9. They do not have the required knowledge and skills in popular culture for all four art disciplines entailed in Creative Arts. As such, they cannot facilitate teaching and learning popular culture in the arts effectively, as they do not have the required content knowledge, pedagogical content knowledge, or practical skills.

5.4.   Conclusion

The teachers are however, aware of the inherent value of popular culture in Creative Art learning area yet, Creative Arts teachers lacked the required self-confidence to realise popular culture's value due to the fact that they felt they were not offered suitable training which will equip them to teach Popular Culture in Creative Arts learning area. As a result, the teachers are often demoralised frustrated and lose interest in the subject. However, the teachers still exhibited a commitment towards Popular Culture in the Creative Arts learning area and willingness to improve and develop their arts-specific knowledge and skills in Popular Culture. With limited support from the school management and without resources at their disposal, they still attempted to *"teach the elements of popular culture"*, they use their cell-phones to play popular music such as hip-hop or rap, for their learners. An important implication of the teachers' lack of sufficient competences however, is that the learners' development is hampered. Learners do not get the opportunity to develop their knowledge

and skills in music, dance, drama and visual art. Consequently, the learners do not develop holistically, and as such one of the fundamental outcomes of the arts curriculum, namely, to contribute to the "holistic development of all learners" (DoE 2002a, 1) is not realised.

Another aim of the national curriculum, namely to "develop lifelong learning skills in preparation for further education and work" (DoE 2002) cannot be achieved either. They are also not afforded the much needed avenue for physical and emotional expression, which only the arts can provide. The learners are *"left idle"* as one of the interviewees explained. They are not afforded valuable opportunities to develop certain practical and non-academic skills that will extend their future occupation possibilities. Learners' potential talents are not explored and cannot be nurtured. This gives rise to lethargy and disinterest. Many learners at these previously disadvantaged schools, especially those located in lower socio-economic areas resort to unacceptable practices such as crime and drug abuse, due to lack of interest in 'academic' subjects such as mathematics and natural sciences. Involvement in arts activities could have provided an additional avenue for such learners.

The research revealed that, according to the teachers' experiences, the Department of Education failed the previously disadvantaged schools and the teachers dismally. The schools are not properly resourced and the teachers are not sufficiently empowered and capacitated to teach the elements of popular culture in Creative Arts. These teachers are in dire need of ongoing mentoring and support from the Department of Education.

5.5 Recommendations

Based on the main conclusions derived from this investigation, the following recommendations are proposed: In essence, the Department of Education needs to acknowledge the importance of popular culture in arts education more clearly. Furthermore, in order to address the issue of ill-equipped arts educators, the Department of Education needs to revisit its current approach to the continuing professional development of Creative Arts teachers. Workshops need to be conducted more regularly and should be practical in nature. Ideally, a group of learners should form part of training sessions, when demonstrating the execution of practical popular dance, popular drama, popular music and popular visual art activities. In addition, the DoE needs to work more closely with higher education institutions

(HEI) with regard to the offering Creative Arts' in-service training programmes. Teachers should be encouraged to enrol for DoE-sponsored accredited short Creative Arts and popular culture' learning programmes, offered by university experts. A needs analysis can be done jointly by the DoE and the HEI in order to determine the exact areas where teachers require assistance and training. Whenever the DoE thinks of replacing the existing curriculum, teachers should be the first to be consulted. They know more about how learners learn and behave and the suggested teaching methods may suit teaching if suggested and accepted by the teachers themselves.

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

5.6 Final conclusion

According to Motshekga (2009, 3; Bloch 2009, 90; Christie *et al*. 2007, 25) the quality of teaching and learning, especially in previously disadvantaged schools in South Africa, need to improve in order to rectify the inequalities brought about by apartheid education. This means that the teachers at Khethokuhle secondary school need to be 'competent', in other words, they need to possess solid content knowledge and be confident about their ability to facilitate teaching and learning in their classrooms (Onwu & Mogari 2004, 161; Shulman 2004, 313). The selected arts teachers' experiences of the implementation of the Arts and Culture learning area in Grade nine, as extracted through this research, confirm the poor quality of arts education and the implementation of popular culture in previously disadvantaged secondary school, predominantly as a result of the teachers' inability to implement popular culture in Creative Arts learning area. Several stakeholders, authors and researchers reiterate the fundamental role of the teacher as the core agent during any educational transformation process (Pudi 2006, 100; Fullan 1991, 117). There is still a need

to find out what strategies could be used to empower Creative Arts teachers to disseminate popular culture in Creative Arts. The research is still needed to find the strategies to implement popular culture in Creative Arts, smoothly when resources are minimal.

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Annexure G: <u>Sample of pre and post interviews</u>

Pre-Interview: <u>Conducted before the Lesson Observation</u>

1**.** Would you like to state your name or you would prefer to remain anonymous?

I am Lindelwa which is (my pseudonym).

2.Where did you pursue your studies to become a teacher?

I studied at University of KwaZulu-Natal.

3. In what year was that?

I started my Bachelor of Education in 2007.

4. Why did you decide to be an educator?

Basically it was the very best next thing to do.

5. What was your first best thing to do?

What I really wanted to be .....was to attend Medical school, but my family background prohibited me.

6. How?

I had to complete my degree as early as I could, work and support my siblings who were still young.

7. How long have you been teaching?

This is my fifth year.

8. Did you attend CAPS workshops?

When CAPS was introduced, I was still at the university, the CAPS documents were the ones that we were following when we were doing teaching methods.

9. What is your understanding of the term 'Popular Culture'?

Wow….that's interesting. Popular culture refers to a range of things such as music like hip-hop, kwaito; dance, language, clothing, movies, etc.

10. You have mentioned so many things, just explain that in simple terms.

Popular Culture is anything that is trending amongst the community in that particular era. Popular Culture is more popular and appealing amongst young people (i.e. their hip-hop music, rap, dance styles, very big clothing and their language).

11. What sort of training, did you acquire with regard to teaching popular culture in Creative Arts?

Well, I am not an Art specialist but I did two modules in Creative arts. It is unfortunate that there are no topics about popular culture in those modules (Creative arts contents). What is mostly done at the university is research and comparison between folk culture and the present or trending culture (i.e. Popular Culture).

12. Then how do you implement popular culture in teaching Creative Arts?

I do relate in popular culture since I am still in the same bracket of the youngsters. The music the learners like, I also like. I do a lot of research using the internet and further investigate their community's popular culture even further. This I do by interviewing the learners about their interest in what they like about their music, dance, language etc.

13. How does CAPS document help you with your lesson planning and preparing?

Well…. Popular culture is stated as one of the topics found in the CAPS document. There is not much explanation about this topic. Popular Culture as a topic also appears in Creative Arts text books, but there is not much about the topic. As a teacher I had to go an extra mile and dig for more information about popular culture.

14. What do you see as an educational value in Popular Culture?

Popular culture helps learners to be hands on technology (gadgets, such as ipad, i-phones, etc), this lead them to be more technologically advanced. Popular culture further gives learners a wider perspective of the concepts taught and it also gives creative arts educators a wider concept of what they are doing and could also have been

something that they have done before, and we tend to teach in compartmentalized ways where we had certain disciplines and we kept the content matter within the discipline, we did not look further, so this is with learners and teachers (i.e. this is beneficial to both learners and teachers).

Sample of Semi-Structured Post Interview

(After Lesson Observation)

1.What are your experiences of teaching popular culture in Creative Arts in grade 9?

Firstly, there are challenges that we face as creative art teachers because curriculum is not eh....designed to suit various societies that we have. For example, if I am teaching in a rural area I won't be able to teach this popular culture because the learners in rural areas are not aware of it. I'll rather go for something that is traditional. If I am in urban area – it depends which part of urban area. Although, I do understand the need to teach popular culture in our school but it is also important to include our own cultures that represent us in the curriculum.

Secondly, there is new technology that you have to use in order to convey whatever you want to teach the learners but unfortunately the school does not provide such needed technology. Many of the teachers do not have the skills to these modern technologies in their classes, while learners that they are teaching are more current and aware of the current music because they always use these technologies.

2.Can you be specific about your own experiences of teaching popular culture in Creative arts in Grade 9?

(Laughed)……Mmmm….experience, eh..for me it is not a good experience because it's very difficult. The curriculum is a big issue as it is not reflecting our societal values, so it is difficult to teach popular culture in various rural schools.

It also depends on the environment as well as the availability of the resources but it becomes much easier for the kids (learners) of today are technologically advanced. The young generation (learners are part of youth) are primary consumers of popular culture and they are more interested in using the technology.

For us as teachers who teach these technologically advanced learners, we find it difficult teaching popular culture so it really depends on who is teaching it and where one is teaching. I am still young hence I do relate to popular culture (in music, dance and clothing) but I can't say the same with my colleagues who are more older than me. My older colleagues are more familiar with folk music.

3.What do you understand about Popular Culture?

In my opinion popular culture is perceived differently by different people. My understanding of popular culture comprises of hip hop music, rap , hip hop dance, big and baggy tee shirts, and big trousers, etc. Language that is used by the youth (in the hip hop, rap music) is different from the language which is being used by the elder people. What is popular culture to me may not be popular to our senior teachers. What is popular to them is mbaqanga, isicathamiya, music, vintage clothing, etc.

4.Do you enjoy teaching popular culture in creative arts? Why?

I do enjoy teaching popular because I do relate to popular music, dance, clothing and language which our learners are familiar with. My senior colleagues who are also creative arts teachers find it very difficult to teach popular culture. They are too adamant to learn the language, music as well as clothing used by our learners.

What makes the situation even worse is the gadgets which are presently used to play and produce music. The present technology is a white elephant for our senior teachers. It is unfortunate that our school does not even have resources to teach popular culture.

5.What type of teaching method do you use in teaching popular? Why?

Including learners in a lesson is the best option. I include by always using question and answer method, in that way I learn so many new things about popular culture from the learners.

6.How do you motivate and encourage your learners to be creative in their artistic skills?

I always give them topics which will encourage them to do a lot of research and be able to come up with creative ideas and come up with artistic skill. This I do that by asking my learners to compile their own hip hop songs and give them themes such as "Combating crime in our community". This strategy of encouraging them in music is also done in dance as well as in visual arts.

7.What type of popular culture in creative arts do your learners seem to be enthusiastic about or respond well to?

In popular culture, our learners are more interested in Graffiti (bombing), hip hop, rap music and dance.

8, How do you assess your learners in popular culture? Why?

I always assess them in their group performances in hip hop, rap music as well as dance informally and formally. Both the teacher and the learners are participating in assessing. In making assessment to be more interesting, I organise a concert for each class and the learners are the ones who are performing in that concert. Each and every learner is supposed to perform. After each performance, the other learners who are part of the audience will then assess them by giving scores in the score sheets which had been given to them. I then collect all the score sheets from the learners, add the marks given by the other learners and the marks given by the teacher then divide by two. I also make them to do researches and the presentations in front of class.

9. If you wish to say anything about popular culture in creative arts here at school that l haven't asked, feel free.

I don't want to add anything about popular culture because there is nothing to add to this topic of popular culture, but I will have to stress that popular culture is part of us and it is very important for our learners. I would wish our Department of Education put value to creative arts (by considering it as important subject just like any other subject). Like any other subject, creative arts also need Specialists who are dedicated to it, can visit schools and give

directions of what needs to be done to improve the teaching and learning of creative arts. For those learners who are not going to be natural sciences, we need to nurture their social sciences such as their arts, this therefore means creative arts is as important as maths and science. Thank you.

Annexure A: Consideration of Ethical Clearance

UNIVERSITY OF
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

18 August 2014

Mrs Nokuthula Thenjiwe Pakati 905306910
School of Education
Edgewood Campus

Protocol reference number: HSS/0847/014M
Project title: Teachers' experiences in teaching popular culture in Creative Arts in Grade 9 in KwaZulu-Natal School.

Dear Mrs Pakati

Expedited Approval

In response to your application dated 22 July 2014, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.
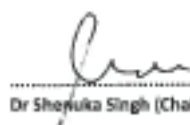
Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further 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.

The ethical clearance certificate is only valid for a period of **3** years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

....
Dr Shenuka Singh (Chair)

/px

cc Supervisor: Dr L Maharaj
cc Academic Leader Research: Dr P Morojele
cc School Administrator: Mr T Mthembu

Humanities & Social Sciences Research Ethics Committee
Dr Shenuka Singh (Chair)
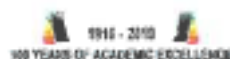Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4000
Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: ximbop@ukzn.ac.za / snymann@ukzn.ac.za / mohunp@ukzn.ac.za
Website: www.ukzn.ac.za

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| Enquiries: Nomangisi Ngubane | Tel: 033 392 1004 | Ref.:2/4/8/280 |

Mrs NT Pakati
17 Tassel Crescent
New-Dawn Park
MARBLE RAY
4037

Dear Mrs Pakati

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: "TEACHERS' EXPERIENCES IN TEACHING POPULAR CULTURE IN CREATIVE ARTS IN GRADE 9 IN KWAZULU-NATAL SCHOOL", 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 01 October 2014 to 31 March 2015.
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 Connie Kehologile at the contact numbers below.
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 (Wiggins Secondary School).

Nkosinathi S.P. Sishi, PhD
Head of Department: Education
Date: 6 October 2014

KWAZULU-NATAL DEPARTMENT OF EDUCATION

POSTAL: Private Bag X 9137, Pietermaritzburg, 3200, KwaZulu-Natal, Republic of South Africa ...dedicated to service and performance
PHYSICAL: 247 Burger Street, Anton Lembede House, Pietermaritzburg, 3201. Tel. 033 392 1004beyond the call of duty
EMAIL ADDRESS: kehologile.connie@kzndoe.gov.za / Nomangisi.Ngubane@kzndoe.gov.za
CALL CENTRE: 0860 596 363; Fax: 033 392 1203 WEBSITE: WWW.kzneducation.gov.za

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Annexure C: Permission to conduct research (To Principal of the school)

17 Tassel Crescent

New-Dawn Park

Marble Ray

4037

15 April 2014

The Principal

Wiggins Secondary School

P. O. Box 30942

Cato Manor

Mayville

4058

Dear Sir / Madam

RE: REQUEST FOR PERMISSION TO CONDUCT RESEARCH AT WIGGINS SECONDARY SCHOOL.

I am a student at University of KwaZulu-Natal (Edgewood Campus), doing second year in Master of Education degree. The title of my proposed research is: **TEACHERS' EXPERIENCES IN TEACHING POPULAR CULTURE IN CREATIVE ARTS IN GRADE 9 IN KWAZULU-NATAL SCHOOL.**

I am requesting your permission to allow me to conduct the research at Wiggins Secondary school in June 2014. The research will be conducted qualitatively, and it will involve the teachers who are teaching Creative Arts in Grade 9..

Yours Faithfully

……………………………………………

Nokuthula Thenjiwe Pakati.

Annexure D: <u>Consent letter from the Principal</u>

<u>CONSENT RESPONSE</u>

I _____**(Full name of the principal)** hereby confirm that I understand the nature of the research and I allow Nokuthula Thenjiwe Pakati to conduct the research at this school.

……………………………………………..   ………………….

Signature of the principal   **Date**

Annexure E: <u>Consent letter to conduct interviews with Teachers</u>

<div align="right">

17 Tassel Crescent

New-Dawn Park

Marble Ray

4037

15 April 2014

</div>

Wiggins Secondary School

P. O. Box 30942

Cato Manor

Mayville

4058

Dear Participant

INFORMED CONSENT LETTER

My name is Nokuthula Thenjiwe Pakati. I am a candidate in Masters in Education, specializing in Curriculum Studies at the University of KwaZulu-Natal, Edgewood Campus. I am interested in knowing teachers' experiences in teaching popular culture in Grade 9, in a previously disadvantaged school, which cause an uncertainty among the teachers (who are teaching Creative Arts). Your school is my case study. In order for me to generate the data, I am interested in asking you some question.

Please note that:

The choice of participating or not to participate or stop participating is yours. You will not be penalized for taking such an action.

- Your confidentiality is guaranteed.

- The interview may last for about 1 hour and may be split according to your preference.

- Any information given by you cannot be used against you, and the generated data will be used for purposes of this research only.

- Data will be stored in secure storage and destroyed after 5 years.

- Your participating is merely academic purposes only, and there are no financial benefits involved.

- If you are willing to be interviewed, please indicate (by ticking as applicable) whether or not you are willing to allow the interview to be recorded by the following equipment:

	Willing	Not willing
Audio equipment		
Video equipment		

I can be contacted at:
Email: 905306910@stu.ukzn.ac.za
Cell: 0835808483 or 0796822339

My supervisor is Dr. L. Maharaj who is located at the School of Education, Edgewood campus of the University of KwaZulu-Natal.

Contact details: Email:maharajhlr@ukzn.ac.za
Phone number: 031 –
Cell: 0724356968

Thank you for your contribution to this research.

Annexure F: <u>Consent letter from participant</u>

DECLARATION

I………………………………………………………………. **(full names of participant)** hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

…………………………………………   …………………………………………
SIGNATURE OF PARTICIPANT   **DATE**

Annexure G: Interview Schedule

Interview Guide: Teachers

1.   Did you receive any professional training in any art form, if any which one is that?

2. Did your training equip you well to teach all the concepts of Creative Arts (i.e. Drama Visual, Music and Dance)? Why?

3. What do you understand about Popular Culture?

4. Do you enjoy teaching popular culture in Creative Arts? Why?

5. What type of teaching method do you use in teaching popular culture? Why?

6. How do you motivate and encourage your learners to be creative in their artistic skills?

7. What type of popular culture in Creative Arts do your learners seem to be enthusiastic about or respond well to?

8. How do you assess your learners in popular culture? Why?

9. If you wish to say anything about Popular Culture in Creative Arts here at school that I haven't asked, feel free to say it.

Observation Guide

Name of the school…………………………………………………………………………

Date:………………………………   Time:…………………………

Qualifications of the teacher:……………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

Teaching experience:………………………………………………………………………..

……………………………………………………………………………………………………

……………………………………………………………………………………………………

Observing guide will consider the points shown below and employ the rating scale ranging from poor to excellent.

This is prepared for classroom observation doing the implementation of Popular culture in Creative Arts in Grade 9.

PRESENTATION OF LESSON AS PREPARED	POOR	FAIR	GOOD	EXCELLENT
DEMONSTRATION				
QUESTIONING				
PARTICIPATION LEARNERS				
REINFORCEMENT				