Creative Arts in pre-service teacher education at South African universities: A collective case study

by

Dennis Benjamin Beukes

28536542

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Supervisor: Dr Dorette Vermeulen

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Declaration

I declare that this thesis, which I hereby submit for the degree Doctor of Music at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at another university.

Candidate: Dennis Benjamin Beukes (28536542)

Signed: Date: 10 Feb 2016

Supervisor: Dr Dorette Vermeulen

Signed: Date: 10 Feb 2016

Dedication

I dedicate this work to my late mother, Sophia Fredricka Beukes, who instilled in me the value of a proper education and who, under very difficult circumstances, left no stone unturned to make it possible for me to undergo a decent education.

Art is medicine for the soul, and the literature of the heart.
It starts where words ends.

Anim van Wyk, (Beeld, 2011)

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Abstract

This thesis is a documentation of an empirical study in which qualitative methods were employed to investigate the current programmes offered to pre-service Creative Arts teachers at selected South African universities.

The subject, Creative Arts, is one of the compulsory learning areas for grades R - 9 in all South African public schools as prescribed by the Curriculum and Assessment Policy Statement of 2011. In order for learners to gain maximum benefit from the subject Creative Arts, pre-service teachers should be educated to gain an understanding of the interrelatedness of the different art forms. The theoretical framework underpinning this study is Mezirow's theory of transformative learning which is based on critical reflection. Pre-service teachers should therefore be encouraged to critically reflect on the learning process, rethinking their own perspectives and constructing new knowledge in the process of discourse with others.

Information on the current programmes offered at five South African universities involved in this collective case study, was extrapolated from interviews with both lecturers of Creative Arts programmes, and pre-service teachers enrolled for courses in Creative Arts. Furthermore, observations were done at various sites to obtain an in-depth perspective of how the arts are presented at these institutions.

Findings revealed that most universities offer Creative Arts programmes with an arts specific approach. This corresponds with the demands of artistic disciplines, and especially performance arts, which require the development of practical skills which should be developed over an extended period. Although developing these specialized skills and knowledge in each art form is important, the discrete presentation of these arts may limit opportunities for students to experience integrated arts activities. Moreover, pre-service teachers need practice in school based settings to hone their teaching skills in delivering meaningful arts activities to learners.

The recognition of common grounds between the different art disciplines makes the merging of these arts into the broad subject, Creative Arts possible. These

commonalities should be further explored, especially in a South African context where African arts are inherently integrated. Benefits of co-operative curriculum planning between the departments of Basic and Higher Education in the provision of competent and skilful teachers for Creative Arts is the key to successful arts education in South African schools.

List of acronyms and abbreviations

AS	Assessment Standards
C2005	Curriculum 2005
CAPS	Curriculum and Assessment Policy Statement
CI	Critical Inquiry
CO	Critical Outcomes
FET	Further Education and Training
FP	Foundation Phase
GET	General Education and Training
HDE	Higher Diploma in Education (post-degree)
IP	Intermediate Phase
LO	Learning Outcomes
NCS	National Curriculum Statement
NPA	National Protocol for Assessment
SBS	School Based Studies
SO	Specific outcomes
SP	Senior Phase
WCE	Windhoek College of Education
WPRDP	White Paper on Reconstruction and Development

To assist the reader, the following concepts which are often used in this thesis are clarified.

National Curriculum Statement	The National Curriculum Statement (South Africa 2011) determines that the General Education and Training Phase (GET) consist of three phases, i.e. the Foundation Phase (Grades R-3), the Intermediate Phase (Grades 4-6), and the Senior Phase (Grades 7-9). This implies that the duration of the GET schoolling of learners is ten years, which is compulsory for all South African children according to the National Education Policy Act, (South Africa 1996).
School Based Studies (SBS)	School Based Studies is a system whereby pre-service teachers are closely involved in apprenticeship sessions at schools within a mentored environment. This is fully described and explained in Appendix G. Appendix F includes forms which can be used during School Based Studies by pre-service student teachers, lecturers, and mentor teachers.
School-phase specialization	The CAPS curriculum (South Africa 2011 a, b, c) for schools is divided into two bands, namely the General Education and Training or GET band (Grades 0–9), and the Further Education and Training or FET Band (Grades 10–12). The GET Band is further divided into three phases namely the: • Foundation Phase (FP) Grades R–3 • Intermediate Phase (IP) Grades 4–6, and • Senior Phase (SP) Grades 7–9. Pre-service teachers have the option to be educated to become Creative Arts teachers in one of these phases.

Notes to the reader

- The terms Arts and Culture and Creative Arts will be used in this thesis interchangeably, because most universities in South Africa still refer to the subject as 'Arts and Culture' in their official documents and study guides, although in January 2012 the name of the subject has been introduced into the school curriculum as Creative Arts.

- As research aims to investigate an area of concern in the quest for finding a possible solution to the problem, this study offers a specimen framework of a Creative Arts programme for pre-service teachers in Appendix G.

- References applying to Appendix G are integrated into the reference list for the whole thesis.

- Throughout the thesis, the USA spelling of words were used, such as dramatize, emphasize or specialize.

- Certain terms are keywords in this study, and therefore such words will be capitalized. The different arts disciplines as subjects in the curriculum, will be capitalized, including Music, Visual Arts, Drama and Dance. When any of these nouns referring to an arts discipline is used as an adjective, for example music activities, it will not be capitalized. Additionally, when these terms are used as common nouns referring to a learning area, lower case letters will be used.

Table of Contents

List of Tables

List of Figures

1.   Chapter 1: Introduction

Chapter 1 focuses on the background, rationale and motivation for this study. A brief outline of the research problem, the research questions, and the aims of the study are provided, as well as the chosen research methodology.

1.1   Background to the study

Before 1994, when South Africa was still under the governance of the apartheid regime, three different systems of education were practiced, namely Bantu Education for black South Africans; Administration for Coloureds; and Administration for Whites (Potgieter & Klopper, 2006:141). In all of these education systems, Music and Visual Art were taught as independent subjects to learners from primary education up to the end of secondary education. At primary school level (Grades 1–7), development in arts subjects were assessed and recorded to indicate the level of progression (with symbols A–F) in each art form, but not for promotion purposes. At secondary school level it was offered as enrichment only. The education system prior to 1994 was based on Christianity, brought to Africa by Euopean colonists, and it promoted European ideals and contexts. "From the earliest years, music in government and missionary schools was Eurocentric in orientation" (Potgieter & Klopper, 2006:141). In this process, indigenous African arts practices was totally ignored (Herbst, De Wet, & Rijsdijk, 2005).

In the former education system for 'whites', learners at secondary school level could choose to study one of the two arts disciplines, namely Music and Visual Art. This was possible since ample provision in terms of resources, facilities and arts teachers, was made for these specialized art forms in former 'white' schools by the government of the day. Learners in Bantu and Coloured Education were deprived of this privilege, as the former apartheid government did not provide for the arts to be presented at these schools (Jacobs, 2010). Learners from these schools – who had parents able to afford it and who had access to private tuition – could take up private lessons in arts disciplines to prepare them for tertiary education. Students wanting to continue their studies in the arts at tertiary level had to select one art form, since the arts were presented as discrete and independent subjects only.

This is a notion based on the Western tradition of separatism or discrete arts instead of the merging of the arts which is inherent to African musical arts (Nzewi, 2003:13). However, conservatories where music could be studied at tertiary level were not accessible to non-whites.

Being a lecturer for Creative Arts education for several years in Namibia, and since 2015 at the Faculty of Education of the Universtiy of Pretoria, I have a long standing involvement and interest in pre-service teacher education in the arts. After reading academic literature and being exposed to real-life classrooms during school visits, I became aware of the growing pains of implementing a new curriculum which requires a new education philosophical direction. Abdi (2013:23) blame the flaws in the education in post-apartheid South Africa on the entrenchment of Western cultural norms and standards, and a misconception of the majority of the local people, "decontextualizing" and "de-culturing" the education context through ignorance of indigenous cultures.

An important aspect motivating this study is rooted in concern as to the extent of transformation in higher education (Stephens & Graham 2015; Smith 2015; Kift 2009). During a conference at the Cape Peninsula University of Technology in 2010, attended by delegates such as the former Deputy President, Kgalema Motlanthe, the Minister of Higher Education, Dr Blade Nzimande, the DA Shadow Minister for Higher Education, Dr Wilmot James, and the Vice-Chancellors of the universities of Stellenbosch, Pretoria, and UNISA (Rademeyer 2010:4; Cloete 2010:8), a recommendation was made that universities should refrain from criticizing the school system which provides learners who are not competent for higher education, but to rather start with real transformation. 'Real' transformation, in this regard, may refer to curricula appropriate and relevant for all students and their needs.

The democratic elections in South Africa during 1994 led to an African National Congress (ANC) government, which was committed to heal the divisions caused by the past apartheid system. They aimed to establish a society based on democratic values, social justice and fundamental human rights as stated in the preamble to the Constitution of the Republic of South Africa (Act 108 of 1996). In line with the Constitution, South Africa adopted a single national system for pre-

tertiary education to deal with the heterogeneity of the previous school systems. This was done through the South African Schools Act (SASA) (South Africa 1996) which replaced the multiple school models of the apartheid era. One of the main aspects of the SASA is that equal education opportunities – including the arts – are provided to all South African learners. Various curriculum reforms took place during the past two decades (which will be described in detail in chapter 2 of this thesis), leading to the latest National Curriculum and Assessment Policy Statement (CAPS) (South Africa 2011). This curriculum provides for the Creative Arts to be presented to all learners in all phases, first as a compulsory component from Grades R–9, after which it becomes an elective subject in Grades 10–12.

Another change in the educational landscape of South Africa is that the former colleges of education were closed down by the late Minister of Education, Professor Kader Asmal, in 2001. Academics such as Dave Steward, executive director of the F.W. de Klerk Foundation (Styan, 2014:4), Graeme Bloch, an independent educationist (Rademeyer & Nel, 2014:27), and politicians (ANC Election Manifesto 2014:36) in South Africa, blame this venture to be the reason for many problems in our current education system. While most of the colleges of education were simply closed down resulting in a loss of resources and expertise, a few colleges were amalgamated with universities. The former colleges of education offered a three or four-year Higher Diploma in Education (HDE), which was directed to provide highly competent classroom practitioners for schools. Students, who studied a Bachelor of Arts degree at a university, could follow a one-year post-graduate teaching diploma at these institutions should they wish to become school teachers, thereby adding a professional qualification to the academic qualification they already obtained.

In 2014, President Jacob Zuma announced that colleges of education will be reopened (ANC Manifesto, 2014). How the colleges of education will operate in their preparation of pre-service teachers, and how courses offered at such institutions should relate to courses at South African universities, are important aspects which would impact on the success of teacher education in future. For all such institutions (colleges of education and universities), clear guidelines

regarding the content, scope and teaching methodology for teacher education programmes need to be co-ordinated.

The South African Department of Education requires that a uniform curriculum has to be followed by all public schools in the nine provinces of South Africa to ensure that educational imbalances of the past are redressed (South Africa 2011). Therefore, pre-service teacher education programmes followed at South African universities need to be investigated to determine how they correspond with the requiremenst of the curriculum. According to Junius (1995:4), the absence of a standardized curriculum for pre-service teacher education, based on the immediate and direct needs of schools, leads to unsatisfactory learning outcomes in schools. Such a standardized curriculum will, however, intrude on the autonomy of tertiary institutions of higher learning, something that was brought to the surface in October 2015 during a conference on transformation in higher education held in Durban, the same time when student uproar took place at several universities nationwide in South Africa. During this summit President Zuma proposed that the autonomy of universities are re-examined. Reginald Legoabe, director of the Higher Education Transformation Network, commented that "it is high time that the state curtails the autonomy of universities. We cannot allow universities to operate as if they do not receive funding from the state" (Gerber, 2015:7). A presidential task force was then appointed by President Zuma to investigate the issue of autonomy of institutions of higher learning. This was not the first time that President Zuma has touched on the issue of the autonomy of universities. Gerber (2015:7) reports that in 2014, he stated that universities should adopt a curriculum that reflects transformation in order for all students to graduate as patriotic citizens of South Africa.

Vermeulen found that, while a uniform curriculum is prescribed in all public schools in South Africa, demanding the same qualities from all teachers, there has not been a uniform national programme for the education of pre-service teachers at South African universities (2009:1-5). This may result in teacher training programmes at universities not preparing Creative Arts teachers appropriately for the teaching of the subject (Vermeulen, 2009:5-22/23) as prescribed by the Department of Basic Education (South Africa, 2011e:iii). Since more than a

decade have passed after the implementation of Curriculum 2005, flaws in the education and training of pre-service teachers for the subject Creative Arts need urgent attention (Potgieter & Klopper, 2006:146-150). Therefore the current research is important in order to explore what the current pre-service teacher education programmes involve, and to investigate possible ways to streamline such programmes in order to align them with the curriculum requirements of the Department of Basic Education.

In 2009, the Minister of Basic Education, Ms Angela Motshekga, appointed a Task Team to review the National Curriculum of 2002. This team reported that "effective teacher training is crucial to the successful implementation of the curriculum" (South Africa, 2009:55). Therefore, research exploring possibilities for a uniform Creative Arts curriculum is an important focus of this study.

1.1.1 Statement of the research problem

The unfavourable cycle of Creative Arts teachers, whose own pre-service education alienated them from the expectations of the latest CAPS curriculum (South Africa, 2011), exacerbated by negative attitudes of school principals towards arts education, is a serious problem with damaging consequences to arts education in schools. Therefore, it is imperative that research is conducted to ascertain what the challenges and requirements for the provision of Creative Arts education programmes to pre-service teachers at South African universities are.

1.2 Aims of the study

The main purpose of this study is to investigate the current Creative Arts programmes being offered to pre-service teachers in the faculties of education at South African universities. Furthermore, I aim to identify reasons why there are still setbacks that appear to prevent Creative Arts programmes for pre-service teachers from being successful. Furthermore, this study aims to explore possibilities for a new and uniform framework for Creative Arts in pre-service teacher education at all South African universities, based within a transformative approach of learning and knowledge acquisition.

1.3 Research questions

In order for the research problem to be investigated, the following main research question is posed:

How are pre-service teachers at South African universities prepared to deliver Creative Arts in schools?

The following sub-questions serve to explore and operationalize the main research question:

- In what ways do the content matter and delivery mode regarding Creative Arts education to pre-service teachers align with the 2011 CAPS curriculum documents (South Africa, 2011a, 2011b, 2011c) for schools?
- What is the level of preparedness of pre-service teachers regarding subject knowledge and teaching skills in the Creative Arts?
- What opportunities for practice-based experiences in Creative Arts education are offered during pre-service education of teachers?
- What specialization regarding different school phases are catered for in Creative Arts education programmes for pre-service teachers?

1.4 Research methodology

In order to search for answers to the research questions, I have chosen an empirical qualitative study since this deems to be the most appropriate approach to lead to an in-depth understanding of the current situation regarding the education and training of pre-service teachers for Creative Arts.

Qualitative research has a strong orientation to ordinary events and/or everyday knowledge of those under investigation. Flick, Van Kardorff and Steinke state that qualitative research:

> claims to describe life-worlds 'from the inside out', from the point of view of the people who participate. By doing so, it seeks to contribute to a better understanding of social realities and to draw attention to processes, meaning patterns and structural features.
>
> (Flick, Von Kardorff & Steinke, 2004:5)

Judged by this, qualitative research can be regarded as a situated activity that locates the researcher as observer within the setting of inquiry. As qualitative research consists of a set of interpretive practices (De Vos, Strydom, Fouché & Delport, 2005:268), making the sphere of inquiry visible for the researcher, a pathway is laid whereby understanding and knowledge regarding the research problem can be found. Qualitative research practices turn the world of inquiry into a series of representations. Such practices include, for example, field notes, interviews, conversations, observations, e-mails, phone calls, telephonc interviews, as well as personal and official documents (Gay & Airasian, 2003:197). As a qualitative researcher, therefore, I will aim to:

> […] study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.
>
> (Denzin & Lincoln, 2011:3)

Rather than relying on existing theories and knowledge, empirical research is based on a record of direct observations or experiences (Denzin & Lincoln, 2011). Therefore, a qualitative empirical approach will allow scope for visits some South African universities in order to obtain a first-hand perspective of the current programmes offered to pre-service teachers. Using a reflective method, the unknown can become perceptible in the known (De Vos et al., 2005:268).

The epistemological approach which I assume in this study is from a post-positivist perspective, holding the advantage that as researcher, I will be able to get into close contact with the participants being studied. In this way I will be able to, gather multiple forms of evidence to be able to present different perspectives of Creative Arts education to pre-service teachers at selected South African universities. Therefore, subjective evidence will be assembled based on the views of the participants. As Creswell (2013:20) puts it: "This is how knowledge is known, through the subjective experiences of people. It becomes important then, to conduct studies in the 'field,' where the participants live and work."

In order to find answers to the specific research questions, a case study deems to be the most appropriate research design. Creswell (2013:79) defines a case study as the exploration of "a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data

collection, involving multiple sources of information." In the current research, selected university campuses in South Africa will be visited, leading to a collective case study design. Various respondents will be targeted, including lecturers in the faculties of education who are responsible for the education and training of pre-service teachers for the subject Creative Arts, as well as pre-service teachers enrolled for courses in Creative Arts. Extensive details of the research employed for this study are provided in chapter 3.

1.5   Delimitations of the study

This study focuses on pre-service teacher education programmes provided at South African universities where prospective teachers are prepared for delivering Creative Arts in schools. The emphasis is on programmes for students enrolled for the GET phase, including the Foundation Phase (Grades R-3), the Intermediate Phase (Grades 4-6), and to a lesser extent, the Senior Phase (Grades 7-9). The suggested framework offered in Appendix G of this thesis focus mainly on students in the Intermediate Phase. The research design is a collective case study where only certain university sites will be visited. Since not all South African universities can be targeted due to time and financial constraints, findings may not represent the situation at a national level in South Africa. In addition, not all universities offer a programme in Creative Arts, although they might offer courses in education to pre-service teachers.

1.6   Value of the study

The findings of the research may contribute to sensitizing institutions of higher learning, as well as stakeholders concerned, about the urgent need to restructure, where needed, the existing programmes for the subject Creative Arts, currently offered to pre-service teachers. The outcomes of the study could furthermore facilitate a better understanding of the purpose, focus and content of the Creative Arts disciplines, as well as the specific role of Creative Arts lecturers educating the students in this field in order to align teacher education with the requirements of school curricula.

1.7   Chapter outline

The interrelationships of the five chapters that make up this research are illustrated in Figure 1.1.
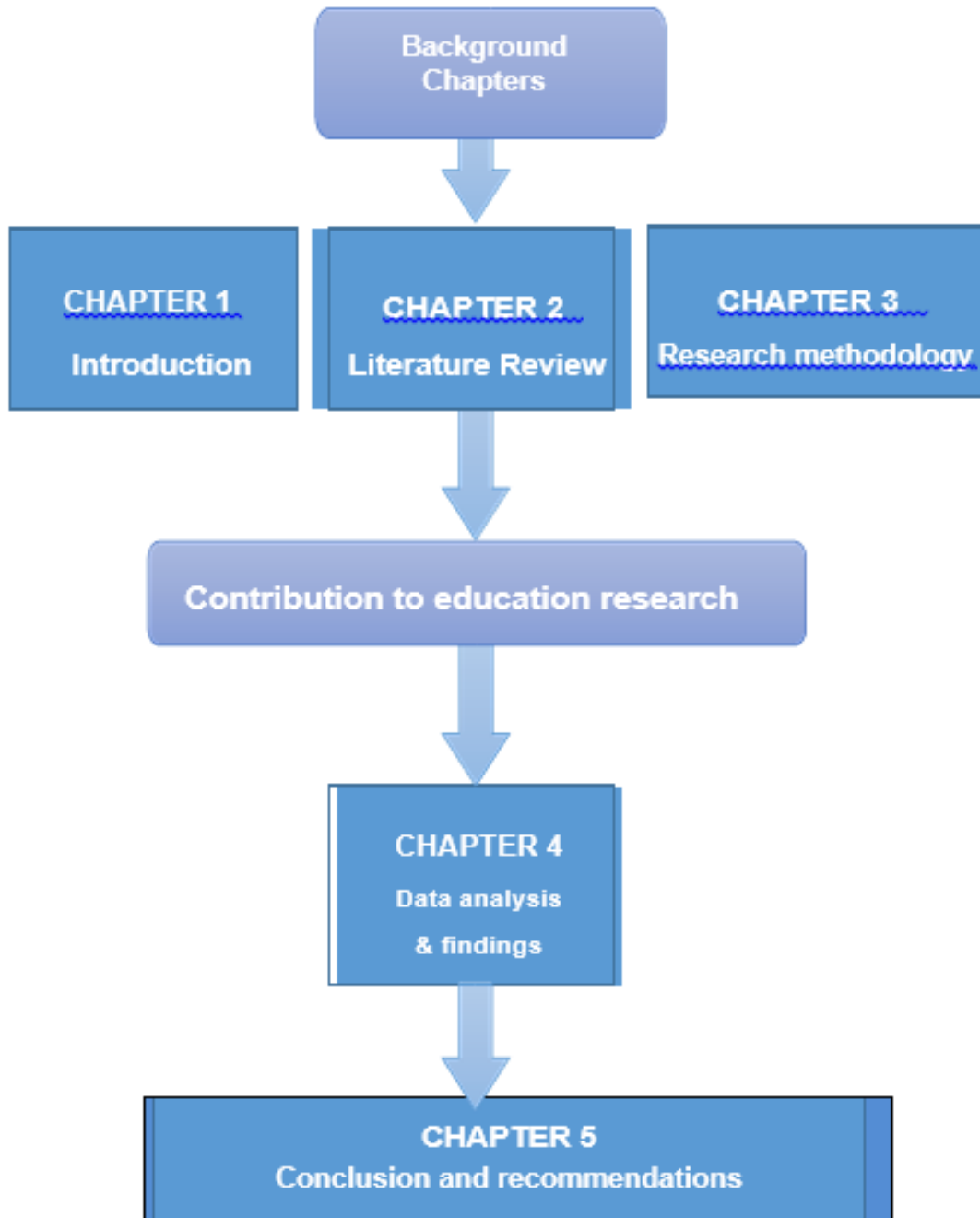
Figure 1: Structure of the thesis

Chapters 1, 2 and 3 serve as background discussions towards defining the research problem and finding ways to investigate it, while Chapters 4 and 5 (together with Appendix G) being the contribution to education research. The description to follow highlights the core that each of the remaining chapters consist of.

Chapter 2 contains the literature review against the historical background of South Africa, focusing on the theoretical framework that informs this study, as well as the purpose and role of Creative Arts in the school curriculum for South African schools. Key issues concerning Creative Arts are discussed, e.g. integration of the arts into one subject, designing of a Creative Arts programme, transformation learning as a method to teaching Creative Arts, the value of the arts and international models on Creative Arts education. Literature on Arts and Creative Arts education within a broader educational context is also reviewed.

In Chapter 3, the research approach and research design are elucidated. The process of operationalization, and how it is driven by the research questions, comes under discussion. The data collection plan and research instruments are explained, and the choice for these motivated. It is followed by a description of the data analysis procedure and how issues of trustworthiness and ethical concerns were dealt with.

The data analysis process as well as emerging findings are provided in Chapter 4. Experiences and perceptions of lecturers and students at tertiary institutions are analysed, leading to a clearer understanding of the research problem.

Chapter 5 provides a summary of the research, indicating recommendations emerging from the study, as well as possible areas for future research.

2. Chapter 2: Literature review

2.1 Introduction

In the previous chapter, the background to the study and an overview of the research problem was provided. In this chapter, a literature review is offered in order to provide a theoretical base for the research, as well as a summary of empirical studies related to aspects of Creative Arts education at tertiary level.

For the current study, I had to select an educational theory since the topic under investigation relates to pre-service teachers who needs to be educated to become full-fledged Creative Arts teachers. It became clear from the literature reviewed that there are a plethora of theories of learning and knowledge acquisition, each with its merits. One can posit that no single theory of learning transfer is the ideal, and that a variety of theories regarding "content, perception of content, abilities, prior knowledge, attitudes, and purposes" (White, 2008:61) may play a direct or indirect role in the outcome of the application of the specific learning theory. Due to the wide variety of theories available, it is a daunting and complex task to select the "most appropriate theory" which best fits the specific needs of the research topic and research problem (Francis et al., 2011:1). However, Merzirow's theory of transformative learning (1996) closely relates to the research problem within a South African context, forming the theoretical underpinning of this study.

2.2 Theoretical framework

With the research question in mind and within the context of a transforming society in South Africa, I opted for Mezirow's *theory* of *transformative learning* (Mezirow, 1994; 2006), tailored on the work of Paulo Freire (1970), to investigate the programmes of Creative Arts education to pre-service teachers at selected South African universities. Mezirow eloquently defines transformative learning as follows:

> Transformative learning is learning that transforms problematic frames of reference – sets of fixed assumptions and expectations (habits of mind, meaning perspectives, mindsets) – to make them more inclusive, discriminating, open, reflective, and emotionally able to change.
>
> (Mezirow, 2003:58)

Research regarding the development of the transformative learning theory gained momentum with the work of Jack Mezirow (Kitchenham, 2008:104). This theory is situated within the notion of transforming, implying that some change is required. Daszko and Sheinberg (2005:1) explain transformation as requiring a "change in mindset." Mezirow's theory of transformative learning is partly developmental in nature, but it is mainly a learning theory as "learning is understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience in order to guide future action" (Mezirow, 1996:162). This holds that the student's prior experience forms the point of departure as well as the subject matter for transformative learning.

The theory of transformative learning is uniquely shaped for adult education and focuses on essential learning qualities such as "rational cognitive, intuitive knowledge" (Lange, 2009). It is geared towards preparing productive and responsible educators for the twenty-first century. The need for transformative learning in adult education is further expounded by Burns:

> If transforming our values and culture [...], and finding creative solutions is what is needed in these challenging times, then the pedagogy of the university classroom must reflect this reality by shifting to an active engaged model that honours the whole learner and mimics living systems."
>
> (Burns, 2015:262)

Transformative learning is built on the premise that adults have already assimilated a set of beliefs about the world, about other people, and about themselves, which Mezirow (2006:26) calls their "frame of reference" or their "meaning perspectives." Meaning perspectives determine how, what, and why individuals learn (Kitchenham 2008:105).

In order to transform learning, adult learners need to adjust or confirm their existing meaning structures within a transformative learning environment or setting (Kitchenham 2008:104). Meaning structures serve as "cultural defined frames of references" which include meaning schemes and meaning perspectives (Burns,

2015:260). Meaning schemes consist of specific knowledge concerning a person's beliefs, value judgments, and feelings, which shape and influence behaviour, for example how an individual should act in the presence of a stranger. Meaning perspectives involve a general frame of reference, a world view, and a personal paradigm, acquired during childhood and early education of the individual (Mezirow 2006:92). These perspectives mirror the society in which an individual lived and grew up, and they are rooted in "cultural and psychological assumptions" from past experiences of the world (Kitchenham, 2008:109). Knowledge acquired during childhood forms initial frames of reference on which individuals base their perspectives or meaning structures (Kitchenham, 2008:110). This meaning structure or frame of reference is mostly acquired uncritically (Mezirow, 1991:131), such as through cultural customs, religion, family values, and social graces passed over to children by their parents, teachers, or by community members. Meanings originating from such real-life experiences can be regarded as socially constructed, as individuals gain experience within their immediate social and living environment. Mezirow's theory of transformative learning challenges such socially constructed knowledge by deconstructing it through critical reflection and rational discourse, thereby inventing meaning structure and finding "alternative solutions" (Kitchenham 2008:105).

A transformative approach to learning can facilitate ongoing learning, built on previous learning and experience when dealing with new situations in new settings. Mezirow argues that the core of perspective transformation lies in critical self-reflection (Kitchenham, 2008:112). This holds that meaning is individualistic and is found inside the learner. However, meaning only becomes significant if it is argued within a critical discourse or larger framework. Mezirow (1998:197) believes that "learning to think for oneself involves becoming critically reflective of assumptions and participating in discourse to validate beliefs."

The merits of a transformative approach to pre-service teacher education in Creative Arts will be explored as an alternative to a the "banking method" of learning (Freire 1970:60). According to Freire, whose work informed Mezirow's initial work (Kitchenham, 2008:107), a "banking method" implies that students are passive receivers of information, and are renegated to be listeners only, 'banking'

the ideas of others instead of generating their own understanding of the world (Baumgartner 2001: 16). Passive learning can be correlated to rote learning, which formed a significant part of education pratices in former South African Higher Education institutions (Jansen 2009:109). Blignault (2014:271) notes that the time has come to move towards a student-centred learning approach in higher education, and repent from what he calls "rote learning and traditional lectures." Similarly, Russell-Bowie (2009) suggests that teachers should move towards an approach in which creative and student-centred pedagogies is employed, and scare away from the drill and repetition approach of teaching and learning which were preferred methods of instruction in former decades. In Freire's view, the 'banking method' of knowledge transfer makes the students dependent on the teacher for knowledge and discourages self-reasoning and re-thinking of information received:

> The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world
>
> (Freire, 1970:60)

Kitchenham (2008:107), who did an in-depth study of the evolution of Mezirow's theory of transformative learning, argues that, if education is to be empowering, it should be democratic and be built on a "transformative relationship" between instructor and students; the students and their learning; and the students and the society in which they live. In a South African context, a system of unequal education was inherited from the former apartheid regime. For this reason, the African National Congress government "called for a total transformation of the education system" (Herbst, De Wet, & Rijsdijk, 2005:263).

An integral part of learning is that knowledge should be transferred. According to Kumar and Ganesh (2009:162), knowledge transfer can be described as "a process of exchange of explicit or tacit knowledge between two agents, during which one agent purposefully receives and uses the knowledge provided by the other." Lech (2011:319) refers to tacit knowledge as knowledge one gains from personal experience that "cannot be easily separated from the person that possesses it," while explicit knowledge is the type of knowledge that one can

14

"easily codify, store and transfer via mechanical media, such as books, databases or computer software." He believes that the choice of method employed to transfer knowledge can have a significant effect on learning outcomes (2011:326). Burns concurs with Lech when she states that "how we teach [...] has a profound impact on the kind of learning that takes place and the impact it has on the world" (Burns 2015:262). In a tertiary context, such as the education of pre-service education of Creative Arts teachers, both tacit and explicit knowledge transfer can be beneficial.

2.2.1 The concept of transformation

According to Kollmorgen (2010), the concept of 'transformation' originates from the political and social liberation in Central and Eastern Europe after 1989 and was normally referred to as the post-communist social changes in that region. Kollmorgen identified four classical cases of historical transformation namely the so-called Meiji-Restoration in Japan (1867-1912); the post-feudalist transformations which lasted from 1867 until the first decades of the 20th century; the state-socialist transformations; and post-colonial transformations which emerged after WW II and is still evident in current times.

Kitchenham notes that education, as a means of social transformation, is rooted in political drives (2008:107). With the transition of South Africa from its apartheid regime into a democratic country, the concept of 'transformation' has become the *zeitgeist* of the current government. Kitchenham (2008:107) opines that education is always political in nature, as the political sphere in which the learning takes place influences the way the teacher discusses content matter with students, for example the learning material and learning activities chosen.

2.2.2 Transformation as a system of knowledge construction

A vital part of the theory of transformative learning is critical reflection – including critical self-reflection regarding personal assumptions as well as critical discourse on the opinions of others – which will bloom where ideas, judgments and paradigms are challenged (Kitchenham 2008:105). Mezirow (2006) argues that

transformative learning entails a process through which the students' self-actualisation can be enhanced and accelerated, a "self-directive process through which learners transform their mental abilities into task-related academic skills" (Zimmerman, 2002:1). This corresponds with one of the general aims of the *National Curriculum Statement*, namely that "active and critical learning [should take place], encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths" (South Africa, 2011d:4).

Knowledge construction through transformative learning has at its core a fundamental change in perspective. McGonigal (2005) argues that the transformation theory "describes the conditions and processes necessary for students to make the most significant kind of knowledge transformation: paradigm shift, also known as perspective transformation." Cranton (2006:20) concurs with this statement when he posits that a person affected by a change of perspective, "he has, in essence, 'transformed' his view of himself, or of the world, or of how he interacts with others and his environment."

2.2.3 Three types of learning

For the purpose of the current research, the focal point on transformative learning as a means for knowledge acquisition in adult education will be on the three types of learning as categorised by Mezirow, namely instrumental learning, communicative or dialogic learning, and self-reflective learning (Mezirow 1985; Kitchenham 2008:109). Through these three types of learning processes, meaning structures or frames of reference are being confirmed or adjusted. While instrumental learning is rooted in learning through task-oriented problem solving, communicative learning involves how an individual communicates his/her experiences. Critical self-reflection may lead to the deconstruction of socially constructed knowledge which, in turn, will result in perspective transformation (Cranton, 2006:20). Kitchenham summarises the interactive nature of the three types of learning as follows: "learners ask how they could best learn the information (instrumental), when and where this learning could best take place (dialogic), and why they are learning the information (self-reflective)" (Kitchenham

2008:109). Therefore, the combined merits of instrumental learning and communicative learning involve critical reflection of the individual's "values and intentions" (Burns, 2015:263), bringing about perspective transformation. The following paragraphs explain the three types of learning in more detail.

Instrumental learning refers to "controlling and manipulating the environment" (Mezirow 2003:59). This type of learning involves "task-orientated problem solving" activities (Mezirow 1990:20), driven by factors such as finding new ways of doing the current task that will lead to self-improvement. This implies that learning becomes a self-instructed or self-regulated knowledge construction. Blignaut (2014:281) underlines this view of knowledge construction: "Active involvement through collaboration and regular reflection is necessary for knowledge construction that differs from external imposition of knowledge." Instrumental learning therefore evolves in the determination of cause and effect relationships or "learning to do, based on empirical-analytic discovery" (Mezirow, 1991:8).

Dialogic or communicative learning involves interaction between different stakeholders regarding a specific topic or problem. This could be, for example, students engaging in dialogue with their lecturer, or students communicating amongst themselves on the subject matter, thereby creating an "effective learning communit[y] for collaborative inquiry" (Mezirow 2006:111). Discussions with peers provide ideal opportunities to discover and interpret new meaning perspectives on learning content. To Mezirow, participation in discourse under optimal conditions would result in the following:

> [A]ccurate and complete information, [should then] be free from coercion and distorting self-perception, be able to weigh evidence and assess arguments objectively, be open to alternative perspectives, be able to reflect critically on pre-suppositions and their consequences, have equal opportunity to participate (including the chance to challenge, question, refute, and reflect, and to hear others do the same), and be able to accept an informed, objective, and rational consensus as a legitimate test of validity.
>
> (Mezirow 1991:78)

From the above it becomes clear that communicative learning unfolds the meaning of what was communicated during the education process, thereby

leading to consensus between different role-players. The goal of communicative learning should be to engage in dialogue with others, exploring alternative arguments and points of view. Thereby, multiple perspectives on an assumption allow for a more dependable interpretation or synthesis of understanding.

Critical reflective learning entails transformation of a person's existing "frame of reference" on which beliefs, "habit[s] of mind", or points of view were built (Mezirow 2003:58; 60) when confronted with a new task. Students can achieve this when they become critically involved in solving problems through instrumental learning and/or communicative learning. No transformative learning can take place without critical self-reflection, as critical self-reflection within instrumental learning and communicative learning bring about a change of reference (Kitchenham, 2008:110; Mezirow 1994).

To engage students at tertiary level in transformative learning will result in critical self-reflection. This can provide the opportunity for students to test the validity of gained knowledge systems or frame of references, especially if they are creatively engaged on three levels, namely individually, collaboratively, and communally (Chappell, 2007). It is through self-reflective learning that perspective transformation takes place (Mezirow, 2006). Perspective transformation of an individual's knowledge of things can be altered through "the constellation of concept, belief, judgment, and feeling which shapes a particular interpretation" when engaging in critical self-reflection during dialogic or communicative learning (Mezirow, 1994:223).

In certain instacnes, perspective transformation can lead to an "epoch and painful" transformation of meaning perspectives (Mezirow, 2006:24) whereby the individual may become aware that previously accepted assumptions being regarded as 'absolute knowledge,' may no longer be the case. This event forces a transformation of meaning, which happened when the assumptions of the former apartheid regime was critically reflected upon to arrive at a new meaning construction. As critical self-reflection is at the heart of perspective transformation (Kitchenham, 2008:112), it implies that perspective transformation cannot take place unless an individual rationalizes a new point of view with deeper nuances of the meaning perspective of a situation or concept. Therefore, perspective

transformation can only happen if the individual questions the information he or she is being confronted with.

Mezirow (1995) identified three types of reflection during transformative learning, namely content reflection, process reflection, and premise reflection. During content reflection, a transformation of meaning can be influenced by past knowledge and experiences. In process reflection, the individual considers the origin of actions and examines other factors which may be explored to fulfil a task. In premise reflection, the individual recognizes the larger, broader view of what is at hand, reflecting on a deeper and more complex level, which leads to a more informed transformation of perspective (1990:23). Individuals commit deeply and thoughtfully to the process of transformation. "Without this deep commitment it is likely that traditional […] change, instead of transformational change, will occur" (Daszko & Sheinberg, 2005). Figure 2.1 provides a diagrammatic representation of Mezirow's transformation of meaning schemes and meaning perspectives, as illustrated by Kitchenham (2008:115).
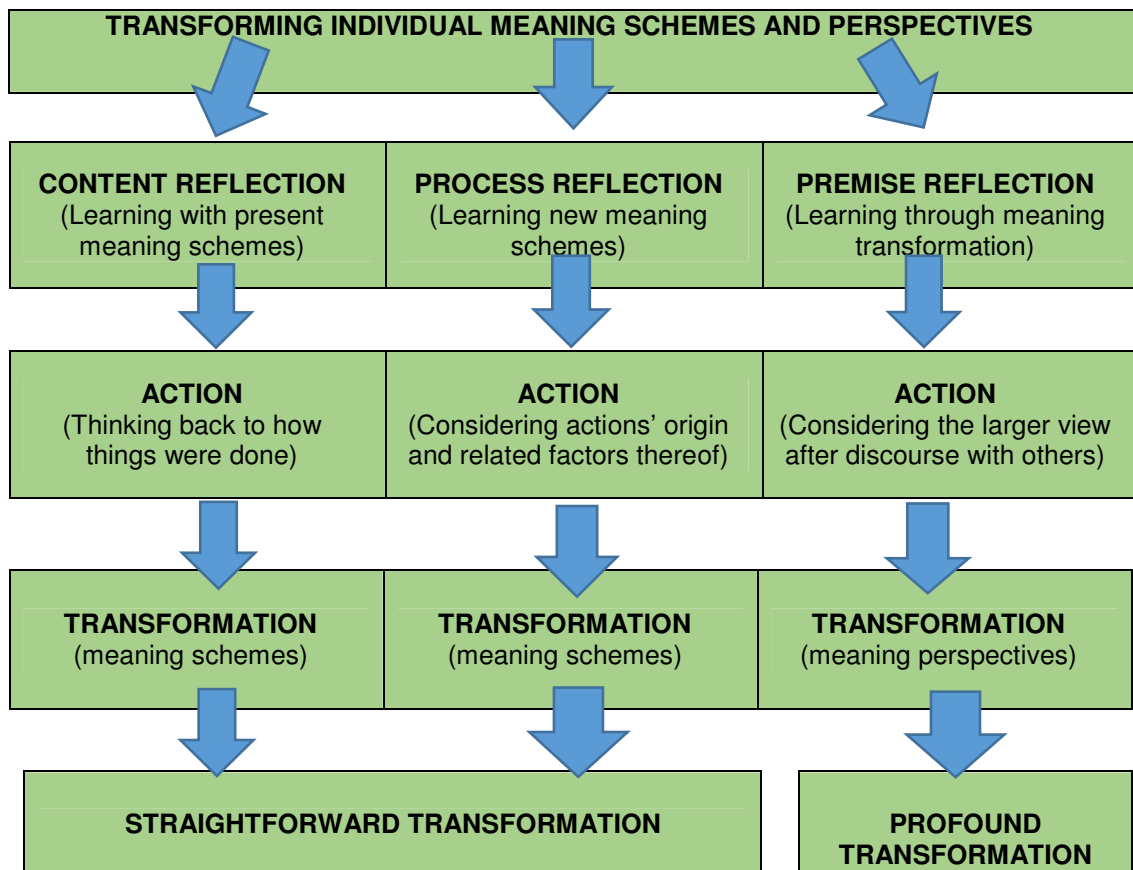
Figure 2.1: **Transforming individual meaning schemes and perspectives**

(Adapted from Kitchenham 2008:115).

2.2.4 Education for transformative learning on tertiary level

In his thoughtful book, *Knowledge in the Blood: Confronting Race and the Apartheid Past,* Jansen (2009) mentions that the academic practices of especially former Afrikaans tertiary education institutions were focussed on "certain knowledge," "sure foundations," and "indirect knowledge." This approach involves mainly one epistemological tradition namely that of Positivism:

> What students learn more than anything is that knowledge is neutral, scientific, instrumental, mechanical, problem-solving, discoverable through fixed laws, measurable, and racially distinctive.
>
> (Jansen, 2009:109)

Jansen further argues that many of the academics working at these institutions were not sufficiently exposed to other forms of more critical epistemological traditions or pedagogical approaches, and voiced his serious concern about this status quo:

> I felt that it was important to interrupt this unexamined knowledge that continued to prepare another generation of white and now black students for the new South Africa.
>
> (Jansen, 2009:179)

Bearing in mind the wishes of the Department of Basic Education for public and private schools in South Africa, one can argue that the conventional pre-service teacher education during South Africa's apartheid regime is out of sync in a postmodern world. Soudien (2008), in concurrence with Jansen, bewails the apparent lack of transformation in tertiary education institutions since democracy. The dominant instructional approach of the former regime in which knowledge via an external source is deposited unto learners/students – an approach Freire (1970) refers to as "a jug and mug affair" – has become increasingly under pressure to change to an approach of self-actualization:

> [S]elf-regulation [is a process] through which learners transform their mental abilities into task-related academic skills. This approach views learning as an activity that students do for themselves in a proactive way, rather than as a covert event that happens to them reactively as a result of teaching experiences.
>
> (Zimmerman, 2002:1)

Nieto (2010) argues that "delivered knowledge" is not the best approach to develop learners academically. According to Waghid (2006), delivered knowledge

appears to be a "frivolous" approach towards knowledge acquisition which strongly relates to a consumerist type of learning.

2.2.5 The value of the arts in education

All learners should have equal and sufficient opportunities to participate in arts activities through their lives, as arts provide multiple advantages and make vital contributions to their education (Russell-Bowie, 2006). In the following sections, various qualities of the arts are investigated in relation to how these qualities benefit learners.

2.2.6 Arts and intellectual development

While it is widely acknowledged that all learning areas of the curriculum have the potential to develop an imaginative and creative intellect in learners, the potential of the arts in this development have often been neglected and underestimated by many teachers and principals (Russell-Bowie, 1997). It seems that many – mostly uninformed – people do not associate the arts with 'thinking' and are unaware that:

> The real driving force behind […] arts is what it does for the emotional, physical, and cognitive abilities of the student.
>
> (Jensen, 2001:76)

As the pursuit of academic excellence is a key factor in any education system, the above quote supports the notion that the Arts are vital to develop the full variety of human intelligence. It is, however, a misconception to believe that the quality of education of children and young people can be improved only by focusing on high standards of literacy and numeracy through a specialized curriculum with Mathematics, English, and Science as core subjects. Paige (2005), who highly regards arts education for children and young adults, notes that the Arts are an integral part of a complete, successful and high quality education, as well as that it enhances people's intellectual, personal, and social development: "The arts provide a rich and engaging curriculum that develops student's abilities to think, reason, and understand the world and its cultures" (Paige, 2005:52). Arts in all its manifestations – music, dance, drama, poetry, literature, and visual arts – are powerful vehicles in developing the full variety of human intelligence.

One of the misfortunes of contemporary education is the ill relationship between the development of deductive reasoning skills – which often receive far more emphasis – and the development of aesthetic abilities. Eisner (2004:8) says "[…] academic schooling would do well to look more like the processes the arts celebrate." He is of the opinion that the current educational focus in learning and knowledge construction, in which the arts are regarded as "marginal niceties,' is upside down. To him, Arts and Arts education should be "the regulative ideals for all we do." Peter Abbs (2003) investigates how aesthetics are translated into Arts education, and how student understanding of the arts can be informed by an aesthetic engagement with the arts. He suggests that there is such an entity as an "aesthetic intelligence."

> The aesthetic denotes a mode of response inherent in human life which operates through the senses and the feelings and constitutes a form of intelligence comparable to, though different from, other forms of intelligence such as the mode of logical deduction.
>
> (Abbs, 2003:4)

In order to develop the full variety of human intelligence, literature concurs that educators need to cater for the development of all modes of consciousness, thereby promoting a much wider and richer realm of human potential (Campbell, Campbell & Dickinson 2004; Jensen 2005, Levetin 2006; Miché 2002). Synthesizing the multiple intelligences of learners would also help to bring about a deeper understanding of the arts. For this reason, Eggen and Kauchak (2012:141) recommend that arts lessons should "present content in ways that capitalize on as many different intelligences as possible."

Research on the brain has concurrently been of significance and has been extended through a multitude of studies over the last four decades (Ornstein 1975; Gordon 1998, Michels 2001; Hallam 2009; Thornes 2009). Education concentrating only on the rational functions of the left brain hemisphere at the expense of the more sensuous, intuitive, and holistic aspects of consciousness and perception of right brain functions, denies children to develop unique qualities and skills (Thornes, 2009:346).

The curriculum for Grades R-12 (South Africa, 2011) states that Creative Arts education develops the ability for creative thought and actions, imaginative

thinkers, as well as encouraging divergent and convergent thinking, and multiple solutions to problems. If the arts are a narrative, and therefore a cognitive construction (Klein & Reyland, 2013:74-75), the arts are able to teach divergent and convergent thinking, and encourage students to produce different rather than similar solutions, because the solutions to artistic problems are multiple. Therefore, the arts provide an alternative to the 'true-false, memorize-this, name-that' approach to learning. Transformative learning is a viable option to reach these goals as set out in the CAPS 2011 document (South Africa, 2011). As Chapman (2001:23) remarks, the arts are "the very subjects where ambiguity, uncertainty, struggles of conscience and independent thinking are as unavoidable as they are in life beyond schools."

2.2.7   The arts and cultural diversity

Culture has to do with daily life, while the arts have to do with human expression. Therefore, culture and the arts share an important aspect of humanness, of expressing oneself in daily activities through the arts. Blacking argued that "because music is humanly organized sound, there ought to be relationships between patterns of human organization and the patterns of sound produced in the course of organized interaction" (Blacking, 1971:93).

In a multicultural South African society, Creative Arts education can help foster understanding for and pride in cultural diversity, especially between cultures that were previously separated through political powers (Potgieter & Klopper, 2006:142). This holds that an approach, through which arts from different cultures such as African arts are included in the curriculum, will result in learners exploring and developing an understanindg of how a variety of artistic activities and objects, symbols, colours, artefacts, music, dance, and stories, showcase the ideas and times of the specific culture.

Because of the multi-racial nature of the majority of schools in South Africa, schools should no longer be regarded as transmitters of culture, but rather as complex cultural exchanges, as in the traditional idiom representing the motto of the country, namely "diverse people unite", or "!ke e: /xarra //ke", as quoted by Spies from the Khoisan language of the /xam people (2006:36). In this respect,

Creative Arts form a natural link to unite people. Strong voices for transformation from a colonized education in the past to a decolonized future education system are currently under strong scrutiny, evident through national unrest at South African universities. The fruitless efforts of transformation in higher education are under severe criticism: "The unpleasant truth is that we all are saturated to the bone with colonialism" (Pienaar, 2016:11). In a lecture presented by the well-known South African writer and painter, Breyten Breytenbach (Burger, 2016:22) pleads for transformation of universities to mirror an African identity. However, he warns against an exclusive tribalism approach, such as Hitler wanted for Germany or Idi Amin for Uganda. Delport (2006:80) is of the opinion that many South Africans' attitudes towards their fellow citizens from other cultural groups are still based on "misinformation and ignorance caused by past political policies of segregation." She comments that personal transformation, beliefs, and perspectives, could be driven by an inclusive arts education in our country. The arts are an expression of social as well as individual beliefs, desires and values, and thereby provides a vehicle for moulding and reflecting cultural diversity. Nussbaum (2001) views the specific role of music as an art form to be intricately bound to our beings:

> music seems to elude our self-protective devices, our techniques of manipulation and control, in such a way that it seems to write directly into our blood.
>
> (Nussbaum, 2001:269)

Nussbaum theorizes that a "person's emotions are shaped by his or her interaction with others" (2001:157). Sustaining diversity in arts provides a means through which the many different individual as well as collective emotions, dreams, aspirations, beliefs, values and perspectives of people can be fostered and sustained. To nurture diversity is also to promote human imagination and its expression, which is multi-shaping rather than uniform in artistic and cultural beliefs and practices.

> Learning in the arts highlights the important role they have in the spiritual and cultural lives of people. It highlights the importance of the arts in cultures throughout history, having the capacity to cross societal and cultural bounds, acknowledging a significant part of all cultures.
>
> (Sinclaire, Jeanneret & O'Toole, 2009:17)

Creative Arts education is a tool to citizens of post-apartheid South Africa to emancipate from past political hegemonies where the Western arts and cultures were regarded to be superior to indigenous South African cultures (Jorgensen, 2002:38). Creative Arts education aims at moving away from this past ideology, challenging the bifurcation between self and other, and broadening personal perspectives towards a sense of reconciliation amongst all South Africans, and, above all, greater inclusiveness of the wide spectrum of indigenous cultures. In a certain sense, the new curriculum perpetuates the old system since the majority of the children in South Africa still have to learn the "secrets of the dominant code rather than undergo a more profound socialization into their own cultural code" (Breidlid, 2003:99).

Meki Nzewi (2003), Clement Abrokwaa (1999), and Khabi Mngoma (1990) highlight the importance of indigenous sub-Saharan cultural arts and knowledge systems in educating children, especially the role that performance-based learning plays in these art forms. However, evolution in arts education – as it is described in the CAPS 2011 document – aims at transforming the arts education ideologies of pre-democratic South Africa; rather than transmitting and sustaining extant past arts education practices. They should be subverted. In this way the idea of promoting and fostering diversity as a way of enriching culture – to reflect the rainbow character of our population – is proposed. Smit (2006:77) argues that we should "adapt teaching strategies by means of which (we) can really enhance the personal and group identities of learners, for the sake of the feeling of self-worth of the learners, and also enhance cultural and national cultural identities of learners for the sake of mutual respect and tolerance."

Learning about different arts and cultural practices arises from the view that Creative Arts education should be concerned with the transmission of multiple arts and culture traditions. The notion served by such a viewpoint is varied. Jorgensen (2002) summarizes this proposition – freely translated – as follows:

- Arts and culture diversity is as good as diversity in the natural world is good;
- The variety of arts and culture practices exemplifies human ingenuity and cultural diversity, and knowing about how to go on in these practices help keep them alive and vibrant;

- At any time, there is a stock of cultural and specific arts beliefs and practices, and knowing various arts and culture traditions represents an important element in culture education that is the necessary business of education;
- Knowing multiple arts and culture traditions develops empathy towards different cultural traditions, and contributes to social tranquillity and peace between different cultures;
- Knowledge of contrasting traditions necessitates rethinking one's heritage, and offers the prospect of combining elements from other arts traditions into one's own, thereby enriching it, much as a gene pool is potentially enriched by marriage arrangements between persons who are not closely related.

(Jorgensen, 2002:37)

People identify themselves through the arts as individuals and as a culture. In this respect, Jaco Kruger notes that "The nature and historical patterns, and the extent to which they are invoked in cultural redefinition, identify the position of their practitioners in relation to centres of hegemonic social and cultural production" (Kruger, 2006:41). In this way, the arts help children to understand culture in a broader sense while they can also relate to their ethnic origin and heritage. The arts in schools can therefore have a powerful impact on the way in which children think about their own and other cultures.

2.2.8 The arts nurture creativity

The forms of creative thinking and doing which the arts represent are fundamental to the curriculum. Paige (2005) observes in this respect that the benefits of arts education could lead to the development of "learner's creativity, perception and understanding of life, cultural identity, and place and role in society" (p. 385).

According to John O'Toole (Sinclaire, Jeanneret & O'Toole, 2009:xxiii), schools that value creativity in arts education develop well-informed and active citizens for our future. These individuals will be able to generate and employ fresh ideas, communicate effectively, take risks, adapt easily to change and work co-operatively. One can therefore accept that an education that provides rich creative arts and culture programmes will maximize opportunities for learners and students to engage with innovative thinking and to experience and appreciate arts practices from cultures different from their own, both as audience members and as artists. Such an education is valuable and vital to students' success as individuals, educators, and as members of their society. This type of education emphasizes

not only creativity and initiative, but also the value of broad cultural understanding and social harmony across cultural borders (Campbell et al. 2014).

2.2.9 The arts as a means to share moral and ethical values

The arts are in a unique position that it is a means whereby moral and ethical values can be shared and educated. Notions of the noble value of the arts have been particularly embraced in the East (Jorgensen, 2002:42). In the music literature Suzuki's avowed aim was to develop 'better people' demonstrating characteristics such as magnanimity, generosity, stateliness and excellence that are admirable and emulated by others. Espousing noble ideas necessitates making value judgments about the precise traits of character that are considered to be admirable and that are expressed in dispositions to act in particular ways (Harper, 2008). Creative Arts education promotes noble values and fosters a culture of moral and ethical nature.

The aims of arts education include notions of spirituality and aesthetic sensibility with the emphasis on humane values (Kaplický, 2011). According to Kaplický, the essence of education is religious because it inculcates duty and reverence for both teacher and student.

2.2.10 The arts as non-verbal communication

Some aspects of human experience are better expressed through an alternative means of communication rather than only using verbal communication. McDonald et al. (2002:10), in their attempt at making a case for the arts, argue that music "act as a medium through which people can construct new identities and shift existing ones in the same way as spoken language." It could be claimed that the arts would not exist if verbal exchanges satisfied all our communication needs. Philosophers and arts educators have taken note of how the arts convey meaning through non-verbal means. In this respect, the words of Arnaud Reid clearly reflect this notion: "I conceive of feeling as cognitive as well as affective, as always having content or an object. Even when we cannot possibly say what we feel, we are feeling a quality of something through the unnameable" (Reid, 1986:5-6).

There are other ways of knowing and telling besides verbal language, and the arts are as powerful as any other form of human discourse. Teachers and psychologists know that young children or traumatized adults understand and know more than they are able to verbalize (Rosner, Kruse, & Hagl, 2010). For instance, young children as well as adults reconstruct traumatic experiences more willingly and easier in drawings, a mode of communication which has long been used in therapy and counselling (Kim, 2010). Both music and art therapy are arts disciplines combined with psychology, where both the therapist and the patients' thoughts can be expressed through artistic means (Vick 2003:5; Rozum & Malchiodi 2003:72).

Arts education is using sound, movement, gesture, form, mime, and images to express ideas, thoughts and feelings, and children often show a preference for a particular medium (Reily, 2006:96). Therefore, it is vital that young children find their preference by experiencing a range of options that only Creative Arts can offer them. Only by embracing the arts will they be able to become fully multi-literate.

In their aim to develop children to their fullest potential, educators should be aware of the powerful role which the arts can play in releasing that potential. To deny children access to learning in the arts is to deny access to what Bennett Reimer refers to as "a basic way that humans know themselves and their world; they (the arts) are a basic mode of cognition" (1989:11).

2.2.11 Examples of good practice in arts education

It is important that discovery of arts and of cultural identity should start from within the learner or student, in other words, from personalized experiences rather than from generic ones, moving out through an active process of discovery to the arts and cultures in the learner's own environment, and then to the arts and cultures in world context (Masoga, 2006:48). Blacking (Howard, 2006:31-32) also suggests a personalized experience with the arts. It should therefore not be left to the educator to promote his or her personal views on what constitutes good art by means of lectures or lessons, but rather that learners learn through the process of creating arts themselves, by discovering that each art and culture is indeed

unique, but that there are certain interrelationships and skills involved in each. Blacking makes the implicit explicit when he refers to experiencing Mahler's music on a personal level "rather than considering another scholar's analysis" thereof (Howard, 2006:31-32). Opportunities should therefore be provided for students to have personal hands-on experiences in arts and culture, especially in creative activities (see specific aims in CAPS, 2011c:8). Broad experiences in listening to and observing the arts of various cultures would benefit arts courses. This refers to the products of the students' own efforts as well as masterpieces in all forms of the arts, and also to the arts as practiced in all regions in South Africa, and in a variety of cultures. There should also be experiences in analysing, comparing and evaluating the various arts (Potgieter & Klopper, 2006:148) for the purpose of transformative learning and perspective change. Moreover, it should be stressed that the indigenous knowledge – especially in South Africa with a rainbow of cultures – is inherent in the various art forms, "such as traditions, customs, folk stories, folksongs, folk dramas, legends, proverbs, myths" (Masoga, 2006:47). The Setswana proverb Phokoje go tshela yo o dithetsenyana – meaning the 'jackal that survives is the one that has meticulous plans – reveals a survival mode for this tribe, and is an example of indigenous cultural knowledge, a life lesson that might be unknown to those from another tribe/culture, to be gained through arts education (Masoga, 2006:42). In so doing, cross cultural enrichment can take place.

A balance should be created between doing the arts, providing an opportunity for students to experience the arts of different cultures; and to develop and understanding and appreciation of the arts (CAPS 2011c;). Creative Arts – as a school subject– is too exciting, too innovative and too creative to be limited to a fixed schedule. The approach for this integrated arts subject should therefore be to provide pre-service teachers with a variety of suggested activities and transmission approaches to apply during the teaching of classes (Howard 2006:32).

During a lecture while at university, Spies remembers her music lecturer, Professor Jacques Malan, comparing the learning experience of music to a pyramid where the learning process should start at grassroots level: "The broader

the base of the pyramid, the higher the top will be" (Spies, 2006:34). This method of providing a broad base of learning experiences and exposure to basic arts concepts can be applied to all the arts disciplines. Furthermore, to follow a spiral curriculum in a pre-service teacher education programme is vital to ensure that arts concepts develop progressively (Van der Merwe, 2009). In her research, Van der Merwe determined that the RNCS of 2002 does not follow a spiral curriculum and music concepts are haphazardly included. Only if arts concepts – such as the various elements of music – are revisited (Van der Merwe, 2009:27), can it lead to a foundation of knowledge and skills on which pre-service teachers can base classroom experiences in the arts for their learners. Once the basic concepts and knowledge in an art form have been established, pre-service teachers and their learners in the classroom once they are appointed at schools, will be equipped to create art products.

2.3   Production or performance based outcomes for Creative Arts education

A public performance or production-based outcome is often associated with integrated arts practice in schools or universities, which could be a stage production, a festival, or an interactive exhibition. Although Russell-Bowie comments that a creative art programme should be process rather than product driven (2006:12), the production or performance is a window through which the student or learner can translate what was learned into a useful and meaningful representation (Burz & Marshall 1999:7, Stevenson & Deasy, 2005:28). Blacking (1995:224-225) suggests that music materializes as "both the observable product of human intentional action and a basic human mode of thought by which any human action may be constituted." In order to satisfy the artistic, educational and personal purposes of this outcome, participating artists in a production need to be mindful of the aesthetic and practical considerations associated with the process of art-making, including the selection and refinement of appropriate art materials and art forms, in the context of a future or possible audience (Masoga, 2006:54). A public outcome also creates an opportunity for the school or university community to broaden its boundaries – of classrooms, school grounds, lecture rooms and year levels – to include an audience of peers. Students in other year levels at the

university or in other grades at school; fellow teachers or lecturers; and family and friends; could become part of such a temporary arts community, as "performance may take participants (and the audience) to other worlds" of experience and knowledge of the arts (Howard, 2006:28). The creation of art is meaningless if it is not showcased in one or other form.

2.4   Making use of the senses during Arts education

According to Stephens (1997:67), the sense of sight is used to achieve structural understanding in visual art, while in music, the ear assembles the pattern of sounds which is the key to the appreciation of the overall structure of a piece of music. These sensory and sensual performance experiences allow room for students to express themselves personally, emotionally and culturally, and to communicate their experiences to others publicly (Klein & Reyland, 2013:6162).

The arts are central in child development, because they provide both a basis for the curriculum, and a potential pedagogy (Paige, 2005:52). The arts are all about how we perceive the world through the senses, and how we sort the stimuli from the world around us and within us to create meaning. We make sense through our senses.

Sinclaire, Jeanneret and O'Toole (2009:4) explain it as follows, and I quote:

- Through the eyes – *the visual arts* – the child construct shape into order and spatial understanding, light and darkness, symmetry, perspective and distance;
- Through touch – *the plastic arts* – the child understands and learns to manage texture and temperature, hardness and resilience, liquid and solid;
- Through the ears – *music* – the child learns and discriminates sounds, harmonies and dissonances, rhythm and sequences, tones and timbres;
- Through the body – *dance and movement* – the child discovers his or her kinesthetic power, what the body can do in space, contrasts of stillness versus movement, slowness versus speed, and all the types of movement the body is capable of;
- Through the body, too, and through language and the voice – *theatre and drama* – the child learns about relationships and about how we communicate, how every movement and gesture gives signals, how every sound we utter has a complexity of signals that relate the movement and gesture, and how the words we choose and the way we articulate them provide us with our richest

communication tool, live conversation, which is still the way we construct most of our social existence;

- All this sense-making would not be complete unless we could place it in time and space, and find cause and effect – *storytelling* – shaping for ourselves the ongoing personal narrative and shaping with others the social narratives of our lives.

- In addition, there are the technologies that provide a torrent of alternative media for all the above artistic inputs into the senses: the old ones – print based art and literature; the twentieth-century ones – video, taped sound, film; and the new ones – digital photography and film, computers and the internet, MP3 and Bluetooth, and mobile phone technology.

(Sinclaire, Jeanneret & O'Toole, 2009:4)

In this respect, integrating Creative Arts provide tangible experiences which serve as valuable tools in shaping children's understanding of the world (Jorgenson 2009). The senses enable humans to transform existing meaning schemes and meaning perspectives through instrumental learning, as suggested by Mezirow's theory. Further transformation can be supported by sensual observations and experiences through critical reflection and critical self-reflection within a communicative learning setting, such as feedback after a play, a music concert, an arts exhibition, which may result in real transformation and knowledge construction.

2.5   Models of integrating the arts in education

The argument for integrating the arts in general education covers a wide spectrum of approaches to teaching and learning (Chrysostomou 2004; Klopper 2004; Russell-Bowie 2006, 2009b). For example, an approach to learning based on integrating the arts invites students into a process of learning that involves the senses, and the imagination and personal experience. Arts not only share commonalities, which make it appropriate to group them together and think of them as a set of disciplines in schools; they also share a very common approach in that they are all ways for individuals and groups to experience the world in a sensory and sensual fashion.

Long (2014) identifies several models for integrating the arts in education. In addition to the integration of different art forms within a Creative Arts programme, integration of arts across the whole curriculum is also beneficial for both the arts and other subject areas, further raising the functionality of the integrated Creative

Arts curriculum (Horowitz 2005; Caterall 2005; Rabkin & Redmond 2006; Myers & Scripp 2007). Although the CAPS curriculum acknowledges that integration of the arts is central to the character of African music, "it also notes the need for the learning of skills separately in dance, drama and music" (South Africa, 2011b:9). This notion is shared by Scripp and Myers (2007) who believe that each art form and each subject area should be learnt separately before integration can takes place in a meaningful and constructive way. Russell-Bowie (2006) warns that, in any integrated arts education programme, the dangers of emphasizing the specific teacher's field of expertise, for example music, should be avoided, since this submerges the character of the other art forms. Additionally, care should be taken not to use non-artistic principles to organize integration to give an impression of unity (Russell-Bowie, 2006:258).

The Department of Education describes the subject Creative Arts in the White Paper on Education and Training as:

> […] a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying natural culture, rediscovering our historical heritage, and assuring adequate resources are allocated.

(South Africa, 1995:9)

Integration in educational terms suggests connectedness, firstly, across subject areas, and secondly, of some or all of the different arts disciplines, as integration as a teaching strategy is highly relevant in the creative and performing arts (Phuthego, 2007:11). One important definition of arts integration, as provided by the Washington Arts Education Policy (2003), identifies the making of an authentic connection between two or more disciplines as a key characteristic:

> Interdisciplinary education is defined as education that enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines. Arts integration is subsumed under this term and definition.

(Arts Education Policy, 2003:5)

Russell-Bowie (2006) further explores this notion, creating separate categories for integrating the arts. According to her, these models or levels of integration include the following, which is quoted from her text:

- Service connections – one key learning area or art form servicing learning and outcomes in another key learning area or art form
- Symmetric correlations – two key learning areas or art forms using the same material to achieve their own individual outcomes
- Syntegration – several key learning areas or art forms working synergistically together to explore a theme, concept or focus question and achieving their own outcomes as well as generic outcomes.

(Russell-Bowie, 2006:258)

In an educational setting, the notion of holism is closely related to integrating disciplines in the curriculum. Grumet refers to the 'whole' being greater than the 'sum of its parts': "integration comes from the Latin word integrare, meaning to make something whole" (Grumet, 2004:50). She also comments that Arts integration is an approach to teaching and learning prescribed by the curriculum, but which becomes alive during lessons. Arts education therefore contributes to this holistic development of the human being.

The integrated embodiment of African musical arts has been documented by several researchers, including Nzewi (2003), Phuthego (2007) and Sager (2006). Mans alludes to the *ngoma* principle in African arts education which is aligned to educate the whole person for life (Mans, 2006). The term *ngoma* is used by several African tribes for performing arts practices, and it "summarises the holistic connections between music, dance, other arts, society and life force" (Mans, 2006:66-67). Integrated arts is a way of educating all children, irrespective of their abilities, through and in the arts.

The curriculum documents (South Africa, 2011) provide various opportunities for integration of the different art forms (2011a:9; 2011b:8; 2011c:36-39). These documents advocate that the arts should be integrated, especially in the Foundation and Intermediate Phases. It is therefore important to interrogate the reasons for this and to trace the historical origin of integrated arts. The following quote can be linked to the potential impact of bringing different sets of skills, from different art disciplines, together in an integrated arts project:

> In African cultures, the performing arts are seldom learned and taught in isolation. They are integrated to such an extent that a competent musician will also be a capable dancer, visual-plastic artist, lyricist, poet and dramatic actor.
>
> (Nzewi, 2003:13)

Performing Arts practices correspond uniquely to African arts where integration of the discrete arts is fundamental (South Africa, 2011b:9). "The Arts and Culture framework is based on the premise that fundamental relationships exist among dance, drama, music and visual arts, and other areas of the curriculum" (Potgieter & Klopper, 2006:145). In this regard, Nzewi (2003:13) opines that musical arts in the African idiom comprises of "the performance arts disciplines of music, dance, drama, poetry, and costume." There are notions by researchers of tribal arts that the interconnectedness of song, dance and design relates to the creative actions of ancestors, as revealed in their marks left on present-day landscapes (Kleinert & Neale, 2008:332), such as Bushmen rock art. Creative Arts should be seen as a tool for the different ethnic groups in South Africa "that can offer a promise of reconciliation to a nation divided by past ideologies, power, opportunities and experiences" (Lipsitz, 1994:60).

Robinson (2005) comments on the multiplicity of benefits – including emotional, cognitive, and physical – which African musical traditions abound with. He furthermore observes that, in African musical traditions, effective musicianship must be evidenced through some form of bodily movement. The subject Creative Arts offers study of a range of art forms (South Africa 2011c:8). Vermeulen (2009:6-3) suggests that African arts practices – where the arts are "blended"– may be a possible model for integrated arts education in South Africa.

Integrating the arts is not a uniquely African notion; it is also evident in the arts of a variety of traditional cultures. In this regard, the view of Fumiko Fujita, Professor of Music Education in the School of Music at the Nagoya University of Arts in Shikatsu, Japan, is valuable regarding traditional Japanese music:

> As traditional Japanese music is closely connected with drama, dance, and songs, it does not exist separately from other performance genres, and therefore no generic term emerged. What did emerge as a comprehensive term is *geino*, which translates as traditional Japanese performing arts, and it refers to all categories of humanly organized sounds and movement.
>
> (Fujita, 2006:87)

It is clear from Fujita's statement above that performing arts are in the Japanese tradition a clustering of music and dance. Internationally, the idea of integrating the

arts is not new, with examples from the works of Bertoldt Brecht and Carl Orff achieving significant effects (John, 1971:xi). Robinson (2011) refers to the process followed when a creative work is moulded:

> The artist […] not only attempts to give shape to what rises spontaneously, but in doing so also draws upon a whole range of examples known to that artist through the history of the art form, and indeed of **other art forms** [own bold].
>
> (Robinson, 2011:153)

Paige (2005:384) makes the point that "the arts are unique in that they allow for the participation of learners of different abilities, thereby providing challenges for students at all levels." Learners stay on trak and become self-regulative about their approach to tasks, as all normal human beings are capable to interact with the arts (Fujita, 2006:87).

Addo, Miya, and Potgieter define integration of the arts in an educational context as "the procedure of arts learning wherein themes, either topical or conceptual, are addressed from unique, disciplinary and complementary perspectives" (2003:236). Despite the concerns of those who regard Creative Arts in schools as a lost battle while it is still in its infancy (Klopper 2004:1-9; Vermeulen 2009:6-3), this subject has been offered successfully in several other countries for quite some time (Potgieter, 1997:42). Apart from integrating the arts with each other ina Creative Arts subject, interdisciplinary links can be made between the arts and other disciplines, making cross-curriculum integration possible (Canada Department of Education, 2010). Robinson (2011) provides fitting advice especially to institutions and educators that are still resisting transformation in education: "the task of the creative leader is to facilitate a resilient relationship between the external and internal cultures" (2011:224).

The different art forms can be connected while communicating artistic messages through an integrated arts production, offering opportunities for collaborative group work and problem solving. Such productions create ideal settings to develop effective communication skills which are valuable and essential in the future professional lives of students (South Africa, 2011c:5).

2.6 A twenty-first century context for Arts education

Creative Arts education prepare students for further study in a wide range of challenging careers in the arts, as well as careers in which they can draw upon knowledge and skills acquired through the arts (see the discussion of the Canadian Arts curriculum of 2010 at the end of this chapter). Students who aspire to be writers, actors, musicians, dancers, painters, or animators, for example, are not the only ones who can benefit from study of Creative Arts. Creative Arts education prepares students for the fast-paced changes and the creative economy of the twenty-first century. Learning through Creative Arts develops many skills, abilities, and attitudes that are critical in the workplace (Wilson, 2011), for example, communication and problem-solving skills through dialogic transformative learning, the ability to be creative, innovative, and original, to be adaptable by developing critical self-reflective skills to adapt own meaning perspectives when necessary, to draw on their resourcefulness, and to work with others, and positive attitudes and behaviours.

Another way of viewing inclusion of integrated arts practices into school curricula is to see both the arts and schooling within a contemporary twenty-first century context:

> With an era of postmodernist relativism and artistic and cultural eclecticism comes the emergence of the hybrid form as mainstream practice. For many new and emerging artists – both professional and at school level – the blurring of boundaries between arts disciplines and the deliberate fusion of disparate arts practices occur naturally.
>
> (Sinclair, Jeanneret & O'Toole, 2000:198)

2.7 Historical developments regarding Arts education in South Africa

Prior to the first democratic elections in South Africa in 1994, education in arts was not available to a large majority of learners, as "it was kept away or made inaccessible by curriculum planners" (Hugo, 2006:128). In line with the transformation of education and the emphasis on human rights, C2005 was started in 1997 (Klopper, 2004:2–2). In this curriculum all learners in South African public schools are entitled to an arts education as one of their rights of access to equal opportunities for all (South Africa 1997, Curriculum 2005:1).

The primary aim of Curriculum 2005 is the unifying vision for transforming the apartheid education system of the past. Outcome-based education was chosen in 1997 as a vehicle by which this transformation should take place. The main aspects of Curriculum 2005 (known as C2005), to which all nine provinces in the country were to adhere to, are twelve Critical Outcomes (CO's), eight Learning Areas (LA's) and sixty-six Specific Outcomes (SO's). In a post-apartheid South Africa, the burning-point of Curriculum 2005 was a new approach that coincided with the birth of a new democracy - see Daszko and Sheinberg (2005) under no. 2.2.4 concerning this type of transformation. This unified national curriculum had therefore to play a multitude of roles, responding to the new nation's needs. Specifically, the Arts as a designated Learning Area for all phases had a unique role to fulfil: "The main purpose of this Learning Area is to provide a general education in Arts and Culture for all learners" (South Africa, 2002b:5). Table 2.1 illustrates how the learning areas were organized across the school.

Table 2.1   Structure of learning areas in the national curriculum (C2005) of 1997

FOUNDATION PHASE (Grades R–3)	INTERMEDIATE PHASE (Grades 4–6)	SENIOR PHASE (Grades 7–9)
Learning Programmes	**Learning Areas**	**Learning Areas**
• Literacy • Numeracy • Life Skills (including **Arts and Culture**)	• Language literacy and Communication • Mathematics literacy, Mathematics and Mathematical Sciences • Natural Sciences • Technology • Arts and Culture • Life Orientation • Human and Social • Sciences • Economics and Management Sciences	• Language, Literacy and Communication • Mathematics Literacy, Mathematics and Mathematical Sciences • Human and Social Sciences • Natural Sciences • Technology • Arts and Culture • Economics and Management Sciences • Life Orientation

This uniform national curriculum statement, C2005, was introduced in the education system in 1997, and was reviewed in 2000. In 2001 a draft National

Curriculum Statement, known as the Revised National Curriculum Statement for Grades R–9, and the Revised National Curriculum Statement for Grades 10–12 were issued and published for public comment. All stakeholders in education – parents, educators, learners, non-government organizations and institutions of higher learning – were given the opportunity to comment and submit their comments and proposals for change until the beginning of October 2001, after which the Revised National Curriculum Statement (RNCS) was then implemented in January 2002.

The roles which this national curriculum had to play are outlined in the following list, as quoted from the curriculum document:

- Promote the new constitution;
- Rebuild a divided nation;
- Establish and promote a sense of national identity in general, but particularly for a troubled education (largely race-based with several different curricula);
- Be inclusive in the broad and narrow sense of the term;
- Offer equal educational opportunities for all;
- Inspire a constituency that had been oppressed by the very nature of the previous educational dispensations and policies;
- Establish the socially valued knowledge to be transmitted to following generations.

(South Africa, 2002a:6)

Understandably, and maybe also predictably, the above curriculum (South Africa, 2002a) set out to offer a radical change. In addition to this, the curriculum was rich in new terminology and of a radically different design to that of the past. This is in true spirit of transformational change which claims to bring about 'something new,' something that did not exist before, an education system that embraces new learning content and learning strategies that serves the wishes of the South African Constitution. Teachers already in the field were not fully competent to teach this new curriculum which required a different approach and methodology.

Ongoing implementation challenges resulted in a task team investigating the effectiveness of the RNCS (South Africa, 2009). This led to the Revised National Curriculum Statements of 2002 (Grades R–9 and Grades 10–12) being combined in 2011 into a single document simply known as the National Curriculum Statement (Grades R–12), which was implemented in January 2012. This

curriculum represents a policy statement for learning and teaching in South African schools and comprises of the following documents:

- Curriculum and Assessment Policy Statement 2011 (CAPS) for all approved subjects listed in this document (South Africa, 2011a, 2011b, 2011c);
- National Policy 2011 (NP) pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12 (South Africa, 2011d); and
- National Protocol for Assessment (NPA) 2011 (South Africa, 2011e) Grades R–12.

Table 2.2 summarizes the timeline of the curriculum reforms for pre-tertiary education in post-apartheid South African schools.

Table 2.2:   Timeline of curriculum reforms in post-apartheid South Africa

CURRICULUM	DATE IMPLEMENTED	DATE REVIEWED
Curriculum 2005	1997	2001
RNCS 2001 Grades R–9; RNCS 2011 Grades 10–12	2002	2009
CAPS NCS 2011	2012	Yet to be reviewed

According to Daszko and Sheinberg (2005), there is no known point of departure for the process of transformation. It is a system which gives birth to ongoing questioning, bringing new challenges to battle with, exploring new directions and leading to new discoveries in learning. Transformation allows for new content being created, with innovative approaches of delivery. Moreover, it needs to be tested from time to time to determine its relevance for new contexts and situiatons.

The main purpose of Creative Arts is to develop all learners in all South African schools as creative, imaginative individuals, with an appreciation of the arts. Creative Arts also aims at providing basic knowledge and skills to learners to be able to participate in creative activities (South Africa, 2011a; b; c). In the current curriculum, Creative Arts are organized in "two parallel and complementary streams" (South Africa, 2011b:9), being Visual Arts on the one hand; and Performing Arts (Dance, Drama and Music) on the other hand. Table 3 map out the structure of the curriculum for Grades R-12 as well as the time allocated for each of the different subjects as set out in the CAPS document (South Africa,

2011c:6–7). The arts have been placed in bold print in order to be easily identified in the overall curriculum structure.

Table 2.3:   Structure of the 2011 National Curriculum Grades R–12

FOUNDATION PHASE (Grades 1–3)			
SUBJECT	**GRADE R (HOURS)**	**GRADE 1–2 (HOURS)**	**GRADE 3 (HOURS)**
Language and Literacy Home Language First Additional Language Mathematics Life Skills Beginning Knowledge **Creative Arts** Physical Education	10 7 2 2 2	 7–8 2–3 7 2 2 2	 7–8 3-4 7 2–3 2 2
TOTAL	**23**	**23**	**25 hours**

INTERMEDIATE PHASE (Grades 4–6)	
SUBJECT	**HOURS**
Home Language First Additional Language Mathematics Natural Science and Technology Social Sciences Life Skills **Creative Arts** Physical Education Personal and Social Well-being	6 5 6 3.5 3 **1.5** 1 1
TOTAL	**27.5 hours**

SENIOR PHASE (Grades 7–9)	
SUBJECT	**HOURS**
Home Language First Additional Language Mathematics Natural Sciences Social Sciences Technology Economic Management Sciences Life Orientation **Creative Arts**	5 4 4.5 3 3 2 2 2 **2**
TOTAL	**27.5**

FURTHER EDUCATION AND TRAINING (GRADES 10–12)	
Home Language First Additional Language Mathematics Life Orientation	4.5 4.5 4.5 2

FURTHER EDUCATION AND TRAINING (GRADES 10–12)	
Further Education and Training (continued) ANY THREE SUBJECTS FROM GROUP B B1: Agriculture Agricultural Management Sciences Agricultural Sciences Agricultural Technology B2: **Culture and Arts** Dance Studies Design Dramatic Arts Music Visual Arts B3: Business, Commerce and Management Studies Accounting Business Studies Economics B4: Official Languages at Second Additional Level, and Non-Official Languages B5: Engineering and Technology Civil Technology Electrical Technology Mechanical Technology Engineering Graphics and Design B6: Human and Social Studies Geography History Religion Studies B7: Physical, Mathematical, Computer and Life Sciences Computer Applications Technology Information Technology Life Sciences Physical Sciences B8: Services Consumer Studies Hospitality Studies Tourism	12 (3X4)
TOTAL	**27.5 hours**

The arts are compulsory in the curriculum from Grade R up to Grade 9, after which it becomes an elective in the FET Phase. In the Foundation Phase, Creative Arts is one of four study areas, grouped under the umbrella name Life Skills. Learners

in the Foundation Phase should be exposed to all four art forms: Dance, Drama, Music and Visual Art (CAPS, 2011a:9).

In the Intermediate Phase the subject Life Skills consists of three different – but interrelated – study areas, of which Creative Arts is one component. In this phase, learners should also receive opportunities to develop their innate abilities in each of the four art forms, the focus being on the **inclusive** nature thereof (own bold). Visual Arts for Grades 4–6 is organized according to three topics (visual literacy, create in 2D, and create in 3D), while Performing Arts are organized according to four topics (warm up and play; improvise and create; read, interpret and perform; appreciate and reflect).

In the Senior Phase (Grades 7–9), learners may study only **two** of the four art forms (own bold) (South Africa, 2011c:9). The reason for this is to allow for depth of study and to prepare learners with sufficient knowledge and skills if they wish to continue with arts subjects in the FET Phase. The selection of art forms in the Senior Phase as presented at different schools is determined by each school, based on the following criteria:

• Availability of the minimum facilities and resources required for the subject;
• Availability of specialist arts teachers; and
• Learner abilities/talents and preferences.

The curriculum specifies that the same teacher could teach both art forms in the SP if he or she is capable to do so. This therefore implies that pre-service teachers specializing in Creative Arts education for the Senior Phase should preferably have the opportunity to receive an education in at least two of the art forms. However, the curriculum also stipulates that "art forms could be taught by a specialist in each art form" (South Africa, 2011c:10), indicating that there is also a need for specialist arts teachers.

In the Further Education and Training (FET) Phase (Grades 10–12) the scenario is slightly different. The term Creative Arts changes to Culture and Arts, and it includes various arts strands from which learners can select an art form according to their interest and skills (South Africa, 2011d).

Fundamentally, every child in the Foundation and Intermediate Phases (Grades R-6) should have experience in Drama, Music, Visual Art, Dance and, if possible, technology-based arts programmes that present a developmental sequence in line with the particular discipline's knowledge base (South Africa, 2011c:8). Potgieter and Klopper (2006:147), as well as Vermeulen 2009:2-30) point out that each discrete art form is unique; therefore, what is experienced and learned in one art form cannot be duplicated or transferred to another art form (Potgieter & Klopper, 2006:147). However, integrated arts productions maintaining the inherent value of each discrete art form could be a viable option, allowing opportunities for summative assessment purposes at the end of a term, semester or year, as suggested in the Foundation and Intermediate Phases of the CAPS document (South Africa 2011a, b).

According to the South African curriculum statement (2011b), there are different forms of integration in Creative Arts, such as:

• Integration across the four art forms and across a variety of cultures;
• Skills, values, attitudes and knowledge are developed within Creative Arts in an integrated way; and
• Most art forms and cultural practices – especially in African cultures – are integrated.

The argument in favour of integration of the arts has stimulated controversial debate amongst academics concerning the preservation of the integrity of the different art forms under the umbrella subject, Creative Arts.

> While the scope of the South African arts and culture learning area is impressive, the broad scope heightens the possible danger of invalid approaches to arts education such as the potpourri approach that abandons a logical sequence for music content.
>
> (Hauptfleisch, 1997:261)

Joseph notes that "it is important that one does not violate the integrity and uniqueness of the [separate] disciplines" (1999:65). Through a thorough literature review on these perspectives concerning Creative Arts education, my view is that these fears are superfluous as it is not the aim of Creative Arts education to train

arts specialists. That should happen at schools designated for the arts, or as an extra-mural activity as explained in the CAPS document for the Senior Phase, Grades 7–9 (South Africa, 2011c:9). Furthermore, specialization in one or two of the art forms already takes place from the Senior Phase onwards. The aim of Creative Arts – in the Foundation and Intermediate phases – is to provide a general education in arts and culture for all learners. Potgieter and Klopper (2006:144) regard this new status of Arts education in post–democratic South Africa as a positive shift: "The inclusion of all art forms under one comprehensive umbrella is commendable, since the arts are now being considered seriously within the totality of curriculum design and implementation."

2.8   Creative Arts and the National Curriculum Statement

The Creative Arts covers a broad spectrum of South African art and cultural practices. The Department of Basic Education describes the learning area Arts and Culture in the *White Paper on the Reconstruction and Development Programme* as:

> a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and ensuring that adequate resources are allocated.
>
> (South Africa, 1995:9)

What should be stressed is the purpose of the National Curriculum Statement, namely to transform the apartheid education system. Furthermore, the Constitution of the Republic of South Africa as compiled in 1996 states that the National Curriculum Statement should aim at:

- Healing the divisions of the past and establish a society based on democratic values, social justice, and fundamental human rights;
- Improve the quality of life of all citizens and free the potential of each person;
- Lay the foundations for a democratic and open society.

(South Africa, 2011c:iii)

The above purposes and statements should not be ignored in Creative Arts education to pre-service teachers, since they are the future educators to whom the development and nurturing of South African children will be entrusted.

2.8.1   Inclusiveity as a key component of the subject Creative Arts

The main purpose of Creative Arts is to provide a general education in arts for all learners in the General Education and Training (GET) band (South Africa, 1995:9). The preamble to the CAPS 2011c document states that the arts and culture are very suitable means to promote nation building, development of a united nation, and democratization in South Africa where people still battle to reconcile in many ways and at many levels. How successful we are in dealing with cultural interaction – as we come from many different backgrounds and little or no knowledge of each other's culture – will determine whether or not we are able to understand one another at work and in the broader society. Delport voiced her concern in this regard: "There is reason to suspect that education is mainly conceived in cognitive terms, and that its contribution to the successful transformation of South African society is conceived in instrumental ways" (Delport, 2006:80).

Malan suggests that knowledge of "music/art cultures should start with the immediate cultural environments of the learners represented in a class and then proceed towards local cultural expressions, before moving further afield to include the music and arts of national and global cultures" (Malan, 2004:13). Kwami, Akrofi and Adams agree in this respect, mnamely that arts educators should acquaint themselves in the indigenous arts of the specific area or region where they teach (2003:270).

According to the CAPS documents (South Africa 2011) the Arts should:

- Provide exposure and experience for learners in Dance, Drama, Music, Visual Arts, Crafts and Design, Media and Communication, Arts Management, Arts Technology and Heritage.
- Develop individuals to become creative, innovative and responsible citizens, in line with the values of democracy according to the Constitution of South Africa.

Blacking's work regarding the church music of the South African Zionist shows that music may express implicit codes of resistance (Kruger, 2006:42). Some South African artists – of which the late Miriam Makheba serves as a typical

example – showed just what a powerful role art can play in bringing about a change with her resistance against apartheid through her music. The inclusion of indigenous arts and indigenous arts practices in the curriculum is an attempt to "contextualize the curriculum in a South African setting" (Breidlid, 2003:87).

The RNCS (South Africa, 2002a:5) states as one of its principles that learners should, through arts and culture education, learn to recognize and challenge stereotyping, discrimination and prejudices of all kinds. By applying a transformative learning approach in Creative Arts education, opportunities can be provided for dialogue and communication as well as critical reflection and self-reflection in order to re-examine cultural practices and beliefs that are in conflict with human rights principles (Mezirow 2003; 2006).

2.8.2 Scope of Creative Arts in the South African curriculum

As the arts have been grouped under the umbrella term 'Creative Arts' since the implementation of the CAPS curriculum of 2011 (South Africa, 2011a, 2011b, 2011c), consideration should be given to the various aspects of visual arts (painting, sculpture, etc.); and performing arts (music, dance, drama, storytelling, music theatre etc.), as well as the cultures from which it originates. Kleinert and Neale describe the relationship between the arts – and the cultures from which it originates – as a means "to show oneself to be knowledgeable about the ancestral creative events and journeys which connect countries over which one has or may claim rights of ownership, and exercise responsibility" (2008:147). Blacking's research experiences with the Venda tribe in South Africa inspired many ethnomusicologists, such as Fujita, who emphasizes Blacking's belief that it is important to conduct research "into the deep structures of human musical behaviour" (Fujita, 2006:89).

2.8.3 Designing issues concerning the Creative Arts in the curriculum

The RNCS (2002b:12) and CAPS (2011a:7; 2011b:6; 2011c:7) all suggest that approximately 8% of learning time per grade is allocated to Creative Arts, which translates into approximately two hours per week. It is also suggested that the available time for Creative Arts makes provision for "**discipline specific** work as

well as for **integrated arts** work" (own bold). The CAPS curriculum for Grades R-12 (South Africa 2011a, b & c) regards the learning area as an integration of a variety of arts and cultures, where skills, values, attitudes and knowledge are developed within Creative Arts in a cross-disciplinary manner. As mentioned previously, African art forms and cultural practices are integrated by origin. Song, dance, drama, poetry and/or design are integral parts of:

> some indigenous African genres (e.g. Kiba / Mmapadi, Mtshongolo, Indlamu, Tshikona, Malende, Domba, Umbhayizelo, Umxhentso); children's activities (e.g. Masekitlana, Kgati, Black Mampatile); cultural rituals and festivals (e.g. weddings, initiations, naming ceremonies).

(South Africa, 2003:13)

Learners may engage in unpacking these integrated forms into their constituent parts as a study assignment. Western music, on the other hand, is more inclined to remain discrete. This learning area seeks to respect the integrity of each art form and to integrate them whenever possible. Meaningful combinations of individual disciplines can be used to create new forms of expression, a new narrative. In Richardson's view, aesthetic ordering in music narratives includes the construction of an art "collage" composition or arts product in which "key elements are recombined in a number of different arrangements or contexts and which constitute the nexus that connects the different units" (Richardson, 2006:75). In this way a new form or new narrative can be created via the principle of coherence (Sehgal-Cuthbert, 2014:16-31).

The CAPS curriculum (South Africa, 2011c:8) requires that teaching in the Creative Arts learning area should fully exploit the breadth and depth of the arts, enabling learners to explore and experience the enormous richness and variety of arts and culture forms and practices within the country in specific, and in other countries in general. The curriculum suggests a series of activities as vehicle for this. Table 2.4 summarizes these activities briefly.

Table 2.4:   Suggested activities in Creative Arts

Activities
The use of critical and creative thinking, decision making and problem solving strategies when creating, presenting and reflecting on art works.

The linking of individual works of arts and culture to larger cultural systems.
The appropriate selection of materials and the arrangement of different elements into meaningful wholes; the collecting and organizing of information about artists, art history, arts careers, heritage and cultural practices.
Attention to multiple forms of communication through various art forms and mass media.
Involvement with both the collaborative aspects of group and ensemble work as well as opportunities for individual development.
Engagement with developments, trends and styles from a wide range of cultural practices and thus with matters of direct social concern.
Acknowledgement and responsible use of the technological aspects of Arts, culture and arts industries.
Preparation for employment in arts industries and the world of work.
The development of creativity, resourcefulness and entrepreneurship.

Source: (South Africa, 2011c:4–5)

When designing a learning programme for Creative Arts, the following aspects should be kept in mind to ensure that:

- learners receive exposure in all art forms annually;
- sufficient time being catered for Arts education;
- learners get opportunities in each art discipline to improvise, explore and compose; and
- opportunities are given for an integrated assignment for summative assessment at the end of a period/course

(South Africa, 2011b:9).

2.9   Pre-service training of arts educators

In the *White Paper on the Reconstruction and Development Programme,* issued shortly after the first democratic elections of South Africa in 1994, special emphasis is laid on the development of all South Africans and advancing creativity through cultural activities:

> An arts and culture programme is set out as a crucial component of developing our human resources. This will assist us unlocking the creativity of our people, allowing for cultural diversity within the project of developing a unifying national culture.
>
> (South Africa 1995:8-9)

The above view is still evident in the general aims to the latest curriculum documents (South Africa 2011a, b, c). Pre-service teacher training should there-fore cater for this quest, offering education and training in Creative Arts to all

prospective teachers at South African universities so that they are able to provide meaningful arts experiences to learners in the Foundation, Intermediate and Senior Phases (South Africa, 209:10). Furthermore, arts education to pre-service teachers should include methods to integrate the arts as is suggested by the South African school curriculum document (South Africa, 2011b:9).

Educating pre-service teachers in Creative Arts asks for an ideological mind shift from education philosophies of pre-democratic South Africa (Smiers, 2005:125). Gordon (2008:187) is of the opinion that lecturers should not teach their students in the same way that they were taught "without substantial professional reflection and review." Therefore, a Mezirow's theory of transformative learning could be a viable option in the context of a multicultural South Africa.

2.10   Some existing models of Arts integration internationally

Despite the attempts by curriculum designers of the new curriculum (CAPS, 2011) to recognize the performance-based *ubuntu* philosophy embedded in African Arts, various factors in the delivery thereof still lacks (Klopper 2004). Herbst, De Wet, and Rijsdijk (2005:275) commented on this scenario, saying:

> To enable teachers to translate the new vision into class activities and learning experiences, suitable training […] should be provided.

Internationally, arguments in favour of arts integration exist (Colwell 2008; Joseph, Van Aswegen & Vermeulen 2008; Klopper 2009; Kwami, Akrofi & Adams 2003; Munroe 2015; Russell & Zembylas 2007; Russell-Bowie 2009; Vermeulen 2009). These authors have explored arts integration and the value that arts integration across the curriculum as well as across different arts disciplines hold. In the Eastern world, more specifically Japan, arts integration is being regarded as important in the education of children. Matsunobu (2007) and Sato (2004) notes that a cohesive view for inclusive arts education is being advocated to ensure the holistic development of Japanese children.

Curricula in the education systems of countries such as Canada(2010), Australia (2013), New Zealand, the United Kingdom (2013), and Namibia, cluster the visual and performing arts together as they regard the arts as interrelated because they

all spring from the same, single source of human creativity. According to the Ontario Arts Curriculum of 2010 (Canada, 2010), "students in integrated arts explore creative challenges through the use of elements, principles, materials, and techniques from two or more of the arts disciplines, including Dance, Drama, Media Arts, Music, and Visual Art" (2010:81).

Integrated arts in education have been an established practice since the last decade of the previous century, although it was only implemented in the South African school curriculum since 2003. In the following sections, a cursory overview is given regarding some international integrated arts programmes.

2.10.1 Namibia

In Namibia, Creative Arts is compulsory from Grade 1-10 (Namibia 2007). The point of departure for this learning area is that it provides the unique opportunity to learners to transcend the boundaries and restrictions of language, through the possibilities for expression allowed by the arts, while defining and maintaining an own identity. Learners practice their own culture through the arts, while acquiring a new understanding of the cultures of others in their class, country, and other countries world-wide (Namibia, 2007:4). The emphasis falls on the process of enhancing cultural education through the arts, the product itself, and on Namibian cultures, while discovering the beauty and validity of culture as a universal expression of identity.

The curriculum is designed to integrate all aspects of the arts into the search for cultural values and meanings. If a thematic approach is followed, one theme would be used to practice all the skills involved in the creative process: research, information sharing, compiling, access existing knowledge, practice and utilizing acquired knowledge. These skills will be applied to all the disciplines of the arts: Visual Art and Crafts, Dance, Drama, and Music.

The curriculum of the Primary Core Arts (Grades 1 -7) aim at introducing the basic concepts of the arts without losing sight of the interconnectedness of activities, developing a spirit of inquiry and experimentations, fostering skills of observation and creativity, and reinforcing work in other areas of the curriculum. The term **core** here refers to the development of basic knowledge and skills (in Visual Art and

Crafts, Drama, Dance, and Music) which should be common to all schools in Namibia. The Primary Core Curriculum is non-examinable, but continuous assessment of each learner's work (and of group work and presentations) must be recorded. A grade in the form of a symbol (A–F) must be allocated to each learner by the teacher, and forms part of the section of non-promotional subjects in the curriculum. The Creative Arts syllabus for the Junior and Senior Secondary Phase (Grades 8–10; 11–12) includes elective modules that are examined (internally in grades 8 – 11 and externally in Grade 12). In Namibia, Creative Arts is an interdisciplinary subject combining culture with visual and performing arts. The structure of the Arts curriculum in Namibia is summarized in table 5.

Table 2.5:   The Namibian Arts Curriculum (Namibia 2007)

CORE MODULES		ELECTIVE MODULES		Examination
General Arts	Time Allocation	Visual and Performing Arts	Time Allocation	
-	-	Music/Dance/Drama/ Art & Design Grades 11 & 12 Higher/Lower Level	175 minutes Per week	Examined Externally
Arts and Culture Grades 8–10	35 minutes Per week	Integrated Performing Arts/ Visual Art Grade 8–10	175 minutes Per week	Examined internally
Arts and Culture Grades 5–7	80 minutes Per week	-	-	-
Core Arts Grades 1–4	120 minutes Per week	-	-	-

Source: (Namibia, 2007:5–7).

Responding to arts experiences and communicating feelings and ideas about the arts learning experiences should take place throughout, although this does not appear under a separate heading in the core curriculum.

2.10.2 United States of America

Almost each state uses its own curriculum based on the national goals for education in American schools. Since arts education curricula in all states of America use the same basic framework prescribed by the Department of Education in America, the curriculum of North Caroline is used as an example.

Arts education is an umbrella term used for four separate and distinct disciplines: Dance, Music, Theatre Arts and Visual Art, each with its own knowledge and skills (North Carolina Department of Education 2010). The arts are core subjects in elementary, junior and secondary education, after which students may choose one discipline as a specialization area.

Although it is accepted that not all students will become professional artists, students will still gain a lot from skills and processes that are developed through arts and that can be applied in a variety of disciplines and settings. Every state develops their own arts curriculum within the requirements set by the National Board for Education. Figure 2.2 illustrates the scope of arts education in North Carolina, USA (North Carolina Department of Education 2010).
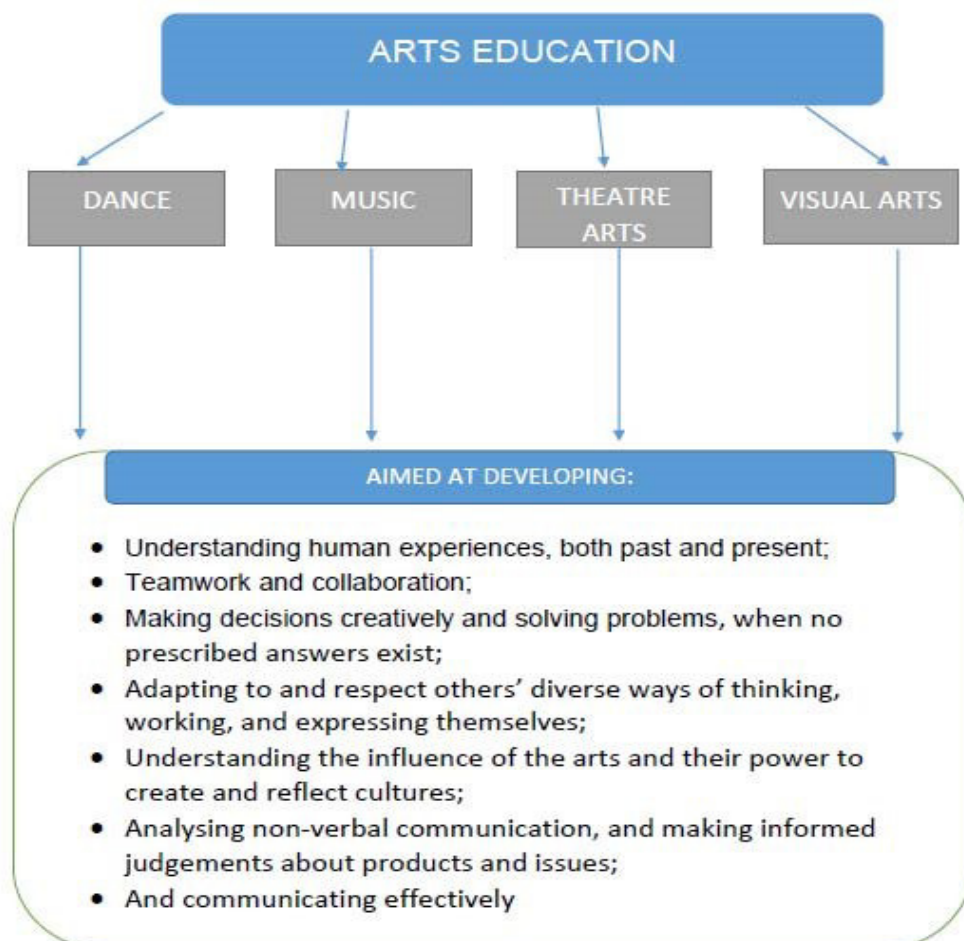
Figure 2.2:   Arts education in North Carolina

Source: North Carolina, 2010

2.10.3 United Kingdom

The national education curriculum is arranged into what is known in Britain as four *key stages*: Key Stage 1 (ages 5-–7); Key Stage 2 (ages 7–11); Key Stage 3 (ages 11–14) and Key Stage 4 (ages 14–18) (United Kingdom 2013).

The Department of Education of the United Kingdom (2013) implemented a national plan which expected that all children and young people, irrespective of their background, should have the opportunity to learn about, take part in, and enjoy the cultural life of the United Kingdom. Creative subjects such as Art, Music, and Drama form part of children and young peoples' educational and cultural experience (United Kingdom, Department of Education 2013).

A national plan for music education and a cultural education document detail the programmes and activities that help schools to implement a high-quality cultural and music education for all. These programmes include:

- Music education to ensure every child aged 5–18 has the opportunity to sing and to learn a musical instrument, as well as perform as part of an ensemble or choir;
- A music and dance scheme – a long-lasting and respected programme for talented young musicians and dancers;
- A Museums and Schools Programme to increase the number of school visits to museums in 10 areas of social deprivation across England;
- A new National Youth Dance Company to annually provide 30 talented performers aged 16–19 with intensive training and performance opportunities; and
- Supporting the set-up of additional Sorrell Foundation's National Art and Design Saturday Clubs which give young people aged 14–16 the opportunity to study art and design every Saturday morning at their local Art and Design colleges or university for free.

The above initiatives by the United Kingdom's education department, in conjunction with other agencies to provide ample opportunities for children and young people to receive arts education, demonstrate the role of partner organizations in the delivery of Creative Arts, a venture that could be worthwhile to investigate in South Africa. While Creative Arts education at school level develops the basic skills and knowledge, arts education outside school by partner organizations can provide the platform for talented learners to take their arts

education to higher levels of development. Figure 2.3 illustrates the Arts and Culture education in the UK.
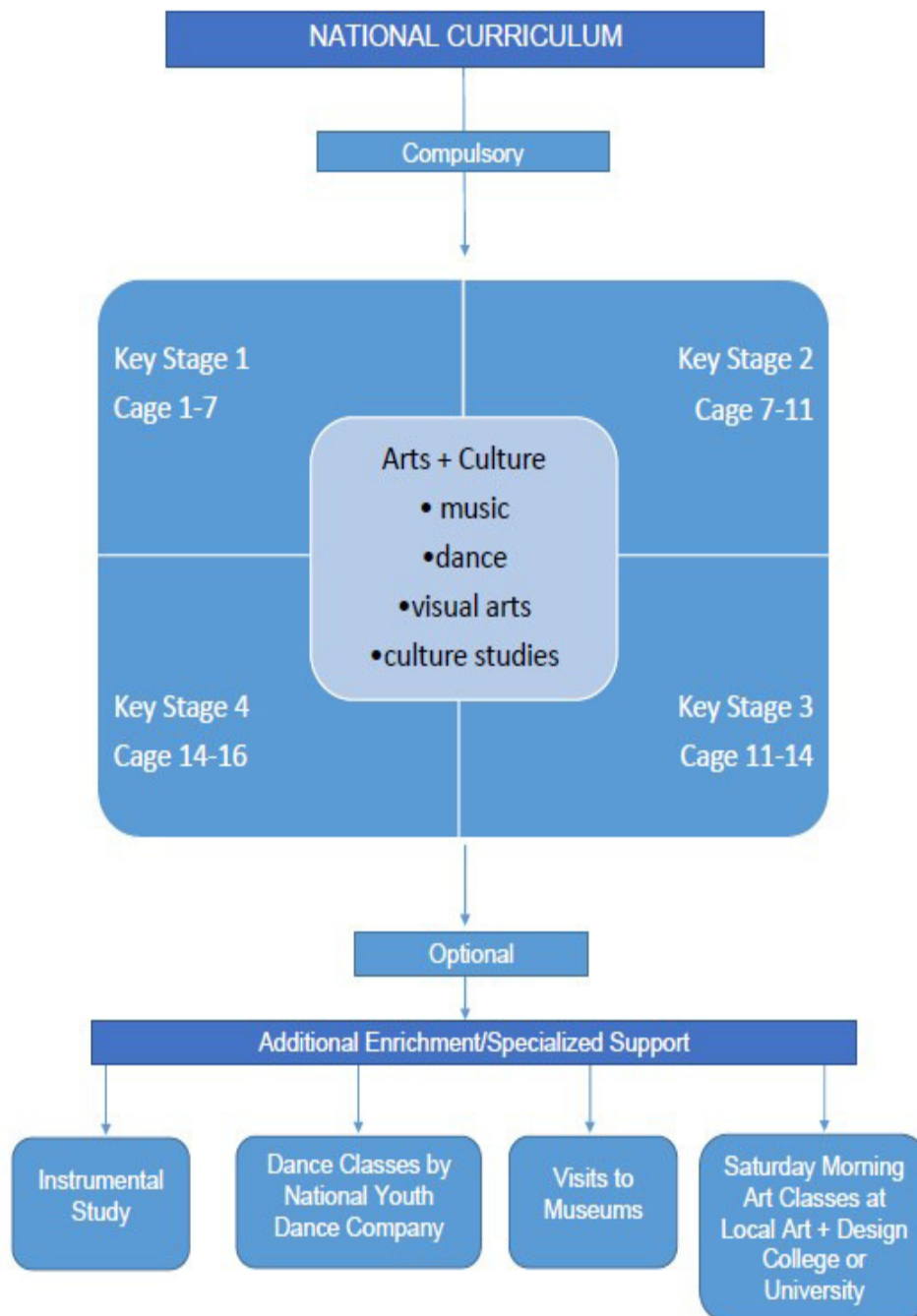
Figure 2.3:   Arts and Culture education in the UK

Source: UK Department of Education, 2013

2.10.4 Canada

In the Canadian curriculum (Canada Department of Education, 2010), it is evident that arts education is regarded as important since experiences in arts – dance,

drama, media arts, music, and visual arts – are viewed as playing a valuable role in the education of all students. Through participation in the arts, students can develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being. Since artistic activities involve intense engagement, students experience a sense of wonder and joy when learning through the arts, which can motivate them to participate more fully in cultural life and in other educational activities (Canada Department of Education, 2010).

The Arts programme for Grades 1–8 is based on the principle of expectations for each grade, and these expectations describe the knowledge and skills that students are expected to acquire, demonstrate, and apply in their class work and investigations, during tests, and in various other activities on which their achievement is assessed and evaluated.

Two sets of expectations are listed for the individual arts strands, or broad area of the curriculum, in the arts for Grades 1–8: overall expectations and specific expectations. The *overall expectations* relate to the knowledge and skills that students are expected to demonstrate by the end of each grade. There are three overall expectations for each strand in each grade in the arts, as illustrated in Figure 2.4. The *specific expectations* describe the expected knowledge and skills in greater detail for each strand. The specific expectations are organized under numbered headings, each of which indicates the overall expectations to which the group of specific expectations corresponds. Taken together, the overall and specific expectations represent the mandated curriculum of the arts. Figure 2.4, for example, illustrates how the curriculum for dance is organized. For each of the arts disciplines a similar layout exists.
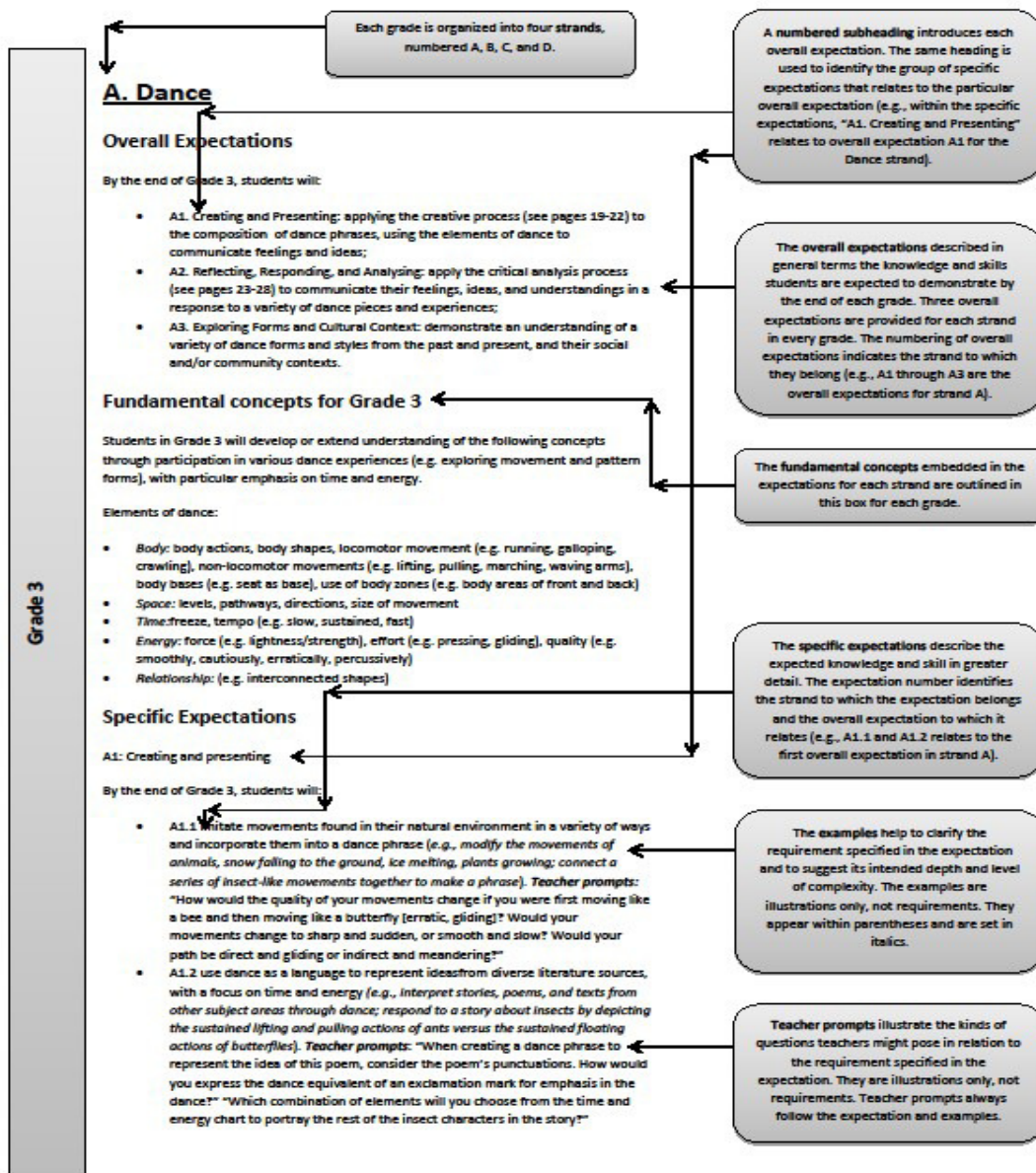
Figure 2.4:   Flow chart for the Arts curriculum of Canada (Dance)

Source: Canada Department of Education, 2010

The arts programme for Grades 9 and 10 consists of two courses each for the various arts strands, including Dance, Drama, Music, and Visual Art. Additionally, there is one course for Media Arts, and one course entitled Integrated Arts.

All courses offered in Grades 9 and 10 in the arts programme are 'open' courses. These courses do not have prerequisites and comprise a set of expectations that are appropriate for all students. Such courses are designed to broaden students' knowledge and skills in subjects that reflect their interests, and to prepare them for active and rewarding arts participation in society. They are not designed with the specific requirements of universities, colleges, or the workplace in mind. Table 6 illustrates this programme briefly.

Table 2.6:   The Arts programme for Grades 9 and 10 (Canada)

GRADE	COURSE NAME	COURSE TYPE	PREREQUISITE
DANCE			
9	Dance	Open	None
10	Dance	Open	None
DRAMA			
9	Drama	Open	None
10	Drama	Open	None
INTEGRATED ARTS			
9 OR 10	Integrated Arts	Open	None
MEDIA ARTS			
10	Integrated Arts	Open	None
MUSIC			
9	Music	Open	None
10	Music	Open	None
VISUAL ARTS			
9	Visual Arts	Open	None
10	Visual Arts	Open	None

Source: Canada Department of Education, 2010

The Canadian arts programme for Grades 11 and 12 consists of four courses in each of the arts strands, including Dance, Drama, Media Arts, Music, and Visual Art, as well as a course entitled Exploring and Creating in the Arts.

In the Arts programme in Grades 11 and 12, three types of courses are offered – university/college preparation, workplace preparation, and open. Students choose between course types on the basis of their interests, achievement, and

postsecondary goals, as well as the pathways they are pursuing. The course types are defined as follows:

- **University / college preparation** courses are designed to equip students with the knowledge and skills they need to meet the entrance requirements for specific programmes offered at universities and colleges.
- **Workplace preparation** courses are designed to equip students with the knowledge and skills to meet the expectations of employers, if they plan to enter the workplace directly after graduation, or the requirements for admission to an apprenticeship or other training.
- **Open courses** are designed to broaden students' knowledge and skills in subjects that reflect their interests, and to prepare them for active and rewarding participation in society.

Table 2.7 gives a layout of the arts courses offered to Grades 11 and 12 in Canada.

Table 2.7:   The Arts programme for Grades 11 and 12 (Canada)

GRADE	COURSE NAME	COURSE TYPE	PREREQUISITE
DANCE			
11	Dance	University/College	Grade 9 and 10 Dance, Open
11	Dance	Open	None
12	Dance	University/College	Grade 11 Dance (University/College)
12	Dance	Workplace	Grade 11 Dance, Open
DRAMA			
11	Drama	University/College	Grade 9 and 10 Drama, Open
11	Drama	Open	None
12	Drama	University/College	Grade 11 Drama (University/College)
12	Drama	Workplace	Grade 11 Drama, Open
EXPLORING AND CREATING IN THE ARTS			
11 OR 12	Exploring and Creating in the Arts	Open	Any Grade 9, OR Grade 10 Arts
MEDIA ARTS			
11	Media Arts	University/College	Grade 9 and 10 Media Arts, Open
11	Media Arts	Open	None
12	Media Arts	University/College	Grade 11 Media Arts (University/College)
12	Media Arts	Workplace	Grade 11 Media Arts, Open
MUSIC			
11	Music	University/College	Grade 9 and 10 Music, Open
11	Music	Open	None
12	Music	University/College	Grade 11 Music (University/College)
12	Music	Workplace	Grade 11 Music, Open
VISUAL ARTS			
11	Visual Arts	University/College	Grade 9 and 10
			Visual Arts, Open
11	Visual Arts	Open	None

GRADE	COURSE NAME	COURSE TYPE	PREREQUISITE
12	Visual Arts	University/College	Grade 11 Visual arts University/College
12	Visual Arts	Workplace	Grade 11 Visual Arts, Open
		University/College	Grade 9 and 10 Visual Arts, Open

Source: Canada Department of Education 2010

Figure 2.5 maps out the prerequisites required for arts education in Canadian schools.
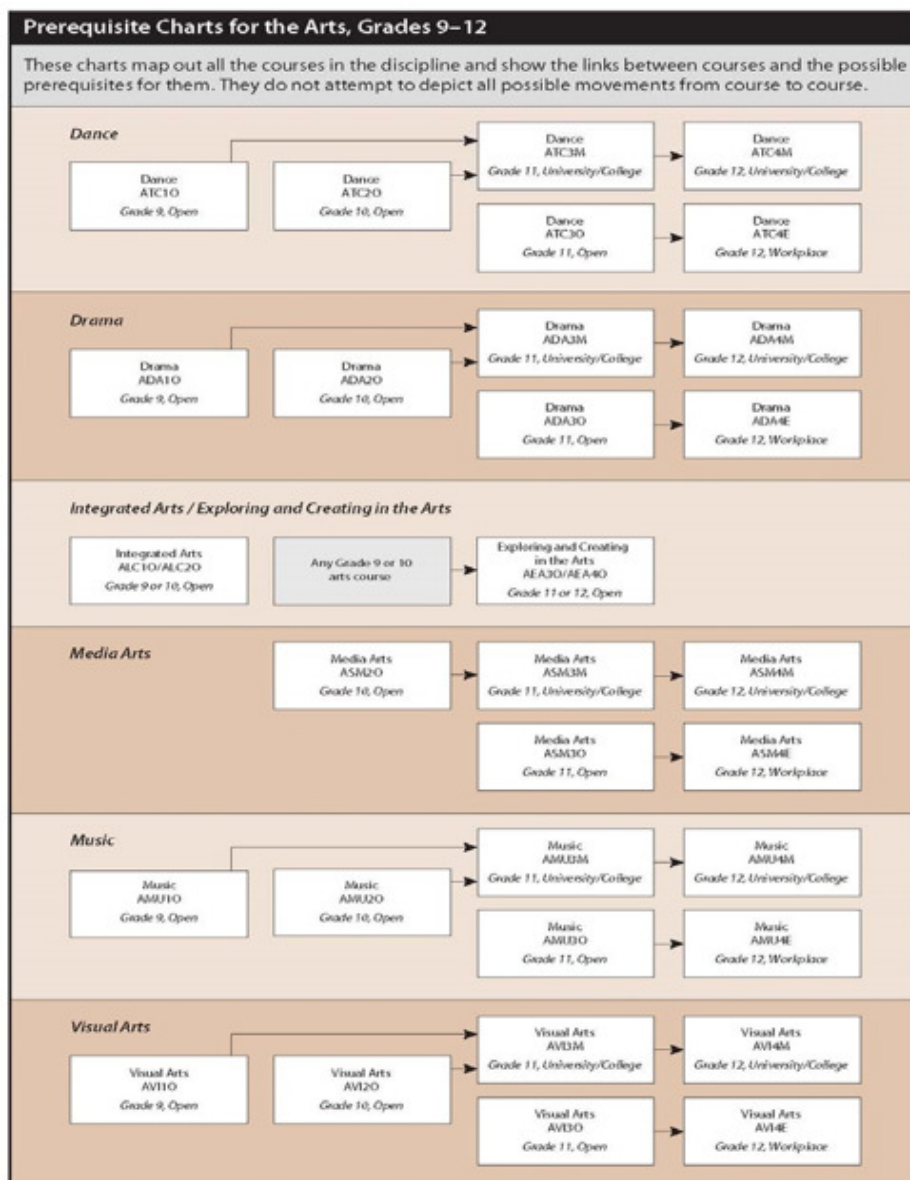
Figure 2.5:   Prerequisites for Arts, Grades 9–12, Canada

Source: Canada, 2010:10

2.10.5 New Zealand

The rationale for the arts education for New Zealand (2007) stipulates that the arts are powerful forms of expressions that recognize, and contribute to the unique multicultural character of New Zealand, enriching the lives of all New Zealanders. The education department in New Zealand acknowledges that the arts have their own distinct communication 'languages' that use both verbal and non-verbal conventions, mediated by selected processes and technologies. Through movement, sound, and image, the arts transform people's creative ideas into expressive works that communicate layered meanings (New Zealand, 2007).

The learning area Arts comprises four discrete disciplines namely Dance, Drama, Music-sound Arts, and Visual Art. Within each discipline, students develop discipline based literacy as they build on skills, knowledge, attitudes, and understandings at each of the eight levels of the curriculum for primary education. Each arts discipline is structured around four different strands: understanding the arts in context; developing practical knowledge in the arts; developing ideas in the arts; and communicating and interpreting in the arts. The achievement objectives for each discipline reflect its distinct body of knowledge and practices. By building on and revisiting learning from previous levels, arts programmes in each discipline provide progressions of learning opportunities in all four strands. This spiral process ensures that students' learning is relevant, in-depth, and meaningful.

Learning in all four arts disciplines, is compulsory for Levels 1–8 students. Students in Levels 9 and 10 must study at least two of the four arts disciplines, while students in Levels 11–13 may specialize in only one or more of the four arts disciplines, or undertake study in multimedia instead. Where more than one arts discipline is studied (Levels 1–10), students are expected to do integrated activities as compulsory assignments as part of their end of year promotion grades. Figure 2.6 gives an overview of the arts programme of New Zealand.
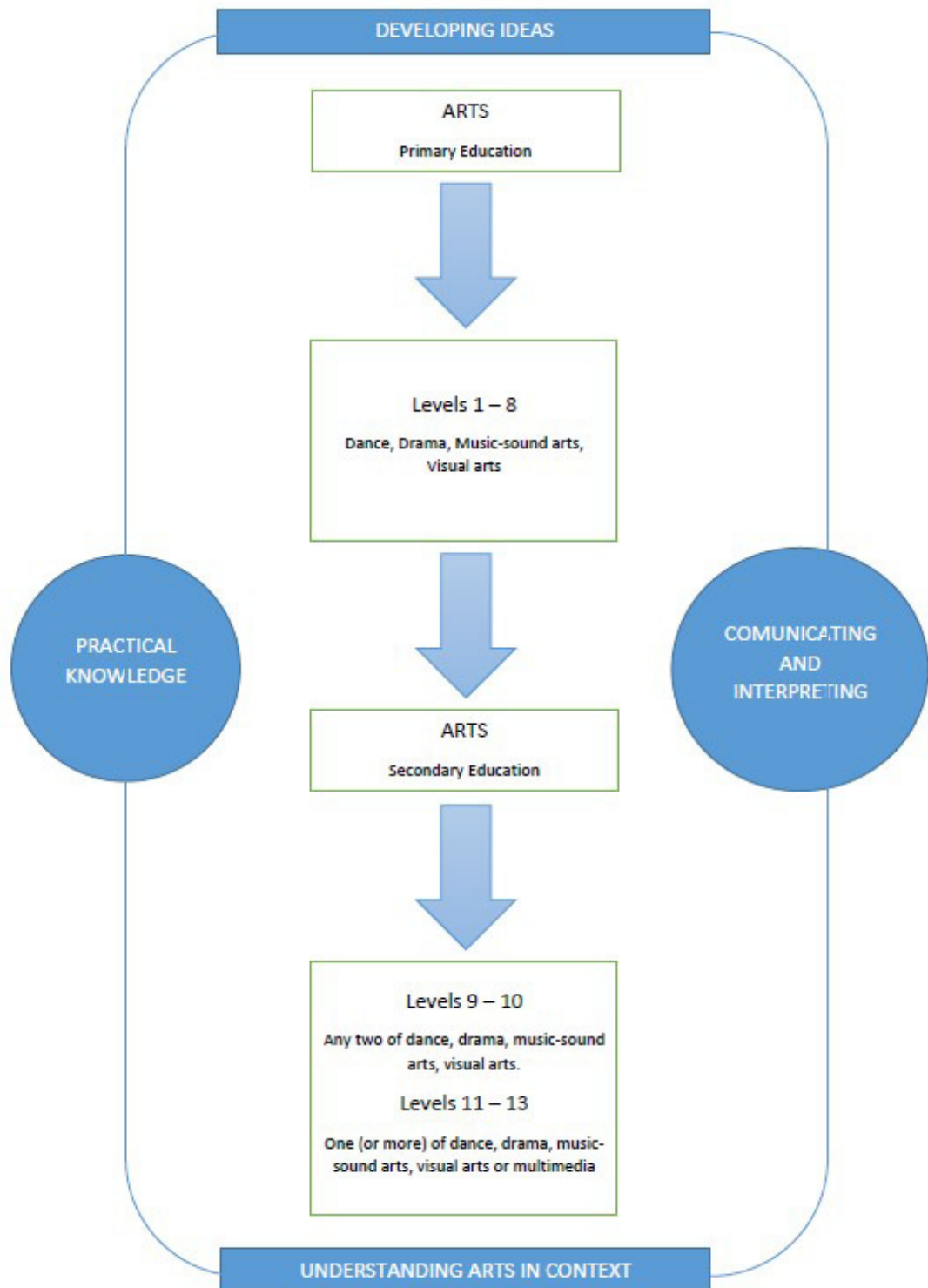
Figure 2.6:   Arts programme of New Zealand

Source: New Zealand, 2007

2.10.6 Australia

According to the 2013 Australian Curriculum for the Arts (ACARA 2013: Introduction), this umbrella term refers to education in Dance, Drama, Media Arts, Music and Visual Arts. This curriculum acknowledges the interrelatedness of the different art forms, integrating and correclating the different art forms in unique ways. Different approaches to of doing the arts are employed to foster critical and creative thinking, as a means to portray "distinct bodies of knowledge, understanding, and skills" (ACARA 2013:5).

Each art form uses its own unique practices, terminology, and qualities of expression to explore and communicate to the world through:

- Dance, using the body to convey meaning through directed movement, incorporating choreography and performance to dance;
- Drama, using body language, gesture, and space to enter into real and fictional worlds, through creating, rehearsing, and performing drama;
- Media arts, making use of available and emerging technologies to learn and interpret stories about people, and their surrounding world, by calling on their senses, imagination, and their intellect, to allow them to respond to a variety of cultural, social, and organizational influences of communication practices today;
- Music, in which learners are developed and enriched through listening at, composing, and perform music from a wide range of styles, traditions and contexts through aural based practices, to equipped them with valuable knowledge, skills, and an understanding of about music and musicians;
- Visual Art, in which craft and design is incorporated, by getting opportunities to experience, and explore the concepts involved in art making, by which practical artmaking skills can be developed.

(ACARA 2013, Introduction:5)

Students studying *The Arts: Foundation to Year 10*, are provided with opportunities to apply technologies and techniques gained through one art subject in the learning of other subjects. This interdiscip[linary approach results in cross-subject integration; knowledge and skills acquired through one art form is utilized to stimulate and support learning in another discipline. Students also experiment in the creation of hybrid art forms, a venture that extends creative abilities, thereby simultaneously integrating two or more different art forms. This results in original, self-created new manifestations of art through the use of design. Design helps students to bring together different art forms; it is a means through which the

different art forms inform each other. This adds multiple possibilities to explore their imaginative power through artistic creations. (ACARA 2013).

The Australian Curriculum for The Arts caters for five levels or bands, namely:
- Foundation to Year 2;
- Years 3 and 4;
- Years 5 and 6;
- Years 7 and 8; and
- Years 9 and 10.

The ideal is that all students in the early of Foundation years, up to the end of Primary education (Year 6), study the five discrete Arts subjects. Students in secondary education (Year 7 or 8), have the option to study one or more of the Arts subjects in depth. During Years 9 and 10 of secondary education, students specialize in one or more Arts subjects. The choice of Arts subjects to be offered during secondary education is determined by the state and territory, school authorities, or individual schools.

The content of the different Arts subjects is directed towards:
- Making – the learning and application of knowledge, skills, techniques, processes, materials, and technologies to discover various Arts practices, and create artworks through which ideas and intentions can be portrayed;
- Responding – respond to, analyze, and interpret artworks.

In both the processes of *making* and *responding*, students have to take into account a range 'viewpoints' to aid them in the exploring and interpretation of artworks. Table 2.8 to follow, taken from the Australian Arts curriculum (ACARA 2013: 9; 10), list these viewpoints.

Table 2.8:   Australian curriculum - viewpoints for arts education

Examples of viewpoints:	As the artist:	As the audience:
Contexts, including but not limited to: • societal • cultural • historical	Sample questions students might consider when making artworks (as artists, performers, musicians etc.): • What does this artwork tell us about the cultural context in which it was made? • How does this artwork relate to my culture? • What social or historical forces and influences have shaped my artwork? • What ideas am I expressing about the future?	Sample questions students might consider as an audience **(**including critic, historian) when responding to artworks: • How does the artwork relate to its social context? • How would different audiences respond to this artwork? • What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify? • What historical forces and influences are evident in the artwork? • What are the implications of this work for future artworks
Knowledge:		
• elements • materials • skills, techniques, processes • forms and styles • content	• How is the work structured/ organised/arranged? • How have materials been used to make the work? • How have skills and processes been selected and used? • What forms and styles are being used and why	• Why did the artist select particular content**?**
Evaluations (judgments):	**How effective is the artwork in meeting the artist's intentions?** • How are concepts and contexts interpreted by the artist**?** • What philosophical, ideological and/or political perspectives does the artwork represent? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories	• How does the artwork communicate meaning to an audience? • What interpretations will audiences have? • What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it? • How do philosophies, ideologies and/or scientific knowledge impact on artworks?

	does this artwork explore? • How have established behaviours or conventions influenced its creation?	• What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? • What processes of the mind and emotions are involved in interpreting the artwork?
Evaluations: • philosophical and ideological • theoretical • institutional • psychological • scientific	• What philosophical, ideological and/or political perspectives does the artwork represent? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation?	• What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? • What processes of the mind and emotions are involved in interpreting the artwork?

(ACARA 2013:9; 10)

The perspective of the Australian Arts curriculum is firstly that learners are exposed to opportunities to experiment with hybrid artmaking. This venture collaborates with the urge of the 21st Century artists, a trend to which many young prospective artists will most probably navigate to, as they are being confronted by such hybrid art forms through television and other electronic sources. A second teaching principle in the Australian Arts curriculum is that connecting the art forms – through integrating Arts with each other, as well as finding interdisciplionay links with other subjects in the curriculum – is practiced. Russell-Bowie's (2006) categories of integration serve here as typical example of how this cross-subject integration can be explored. Thirdly, the acknowledgement of indigenous cultures within the Australian Arts curriculum, including the indigenous Aboriginal and Torres Strait Islander tribes' arts and their knowledge systems, histories and

cultures, are a worthwhile example to consider within the South African context. In addition, Australia is upholding a strong engagement with Asian contexts to cater for students from Asian origin who are citizens of Australia, ensuring a comfort zone in Arts education for all Australian children.

2.11 Challenges in Arts education

A main stumbling-block in Creative Arts education in South Africa during the past 20 years is that, due to a lack of well-trained teachers and resources, the majority of children still receive poor arts education because nothing much has changed as far as the standard of education and the provision of needed resources in township and rural schools are concerned (Klopper 2004; Jacobs 2010). The irony is that a vast number of the student population at South African universities for pre-service teacher training comes from schools in townships, and rural areas, and go back and teach in these schools on completion of their studies. During regional meetings undertaken by the Human Sciences Research Council (HSRC) as long ago as 1992, the following was reported (Van Tonder, 1992:64): "This meeting expressed its concern about the fact that […], especially in black education, music training is disturbingly inadequate." The education of pre-service teachers has become the responsibility of universities since the closing down of the colleges of education in 2001, as explained in the background to this study. Although pre-service teachers now enjoy the privilege of a university education and the resulting degree qualification instead of the former teaching diploma, problems still exist in the delivery outcome of Arts education in schools (Klopper, 2004:2-34). The report of theTask Team (South Africa 2009) investigating the NCS revealed the following:

> […] current teacher development policies to support the curriculum were often *too generic and superficial* and did not provide the needed support to teachers. Teachers also complained that most tertiary institutions do not cover the *National Curriculum Statement* thoroughly enough and that many newly trained teachers were not competent to teach. The training of teachers to support curriculum implementation should be subject and school-phase specific
>
> South Africa, 2009:10

Two of the key aspects mentioned in the above quote is firstly that teacher development documents are often too generic, and secondly that teacher training is not subject and school-phase specific, aspects which should be considered during the development of teacher education programmes at tertiary institutions. Potgieter and Klopper (2006:147) raise concern about integration in the arts when they comment: "This mix and match approach impacts on the delivery of Music in the learning area Arts and Culture as it often produces distracted and sometimes uncommitted educators delivering Music in this learning area." I agree that approaches to Creative Arts education in which different arts are combined in an inauthentic manner, are invalid. I also do not support the use of unifying topics just to ally the arts, or the mere infusion of the arts into other subjects, for example in the Foundation Phase (Russell-Bowie 2006). As Russell-Bowie suggests, integrated arts programmes should be based on artistic principles. This will enable students to develop their own skills in the arts during pre–service teacher training, which would ultimately spread to the sharing of artistic skills with learners in classrooms.

Klopper (2004:2–53) states that "the learning area Arts and Culture suggests an integrated approach to learning the arts, leads to a lack of mastery of any one particular art discipline." Similarly, Elliott (1994:249) regards the teaching approach – where different arts are being taught together – as philosophically and educationally invalid, and being practically and politically counterproductive. Although both these authors have valid arguments, I am of the viewpoint that the primary aim of Creative Arts is not to develop mastery in a particular arts discipline, but that its aim is rather to provide fundamentals of the arts to the learner (CAPS, 2011c:8). As a core learning area, the Creative Arts thereby assist to create layman artists and prospective theatre goers, rather than master artists. Bolwell (1997:40) refers to those who would see in Creative Arts an "aimless, fragmented, relativistic art education, cut off from standards of excellence" as pessimists, while an optimistic view is required to lead to a successful integrated Creative Arts education.

The key challenge of Creative Arts education in a South African context remains the challenge of pre–service teacher programmes offered at universities

(Vermeulen, 2009). Therefore, the main research question for this research aim at identifying the extent to which the current pre–service teacher education programmes at South African universities, although selective, are geared in meeting the criteria of the curriculum for public schools. John O'Toole asked – with the modern Western curriculum in mind, which nurtures language and literacy, mathematics and numeracy – the following:

> Is literacy more basic than the ability to make sense of yourself and your environment, which is what the arts do especially for young children? Or to communicate culturally, symbolically and publicly, which is what they (the arts) do for everybody?
>
> (Sinclaire, Jeannerete & O'Toole, 2009:xxiii)

According to the report of the Task Team, the success of the teaching of any learning area lies in the effective pre–service teacher training (South Africa, 2009:55). The Task Team found that many newly qualified teachers have deficiencies in respect of their subject or learning area specializations, and it appeared that they often have not been adequately prepared during pre–service training in respect of appropriate methodologies. They also found a dire shortage of teachers for specific specialised learning areas, including the Arts (South Africa, 2009:59). There was also a strong call in the hearings undertaken by the Task Team, and submissions of teachers and schools, for subject content training that relates with the content of the National Curriculum during pre-service training.

These unfavourable outcomes of the investigation of the Task Team on the implementation of the National Curriculum appear to indicate several problematic areas regarding the main research question of this thesis. I agree with the viewpoint of the Task Team that the need for ongoing in–service training – which is a costly operation – could be reduced in future if new entrants to the profession are well equipped with the necessary knowledge and skills required for different learning areas in the school curriculum, including the Creative Arts (South Africa, 2009:51).

2.12   Concluding remarks

In this chapter, several key points related to Creative Arts education have been reviewed and discussed, deconstructing the research focus for this thesis to the

value the arts can play in human development, as it nurtures creativity, as well as the cultural diversity embedded in the different arts practices of different cultures. Special attention was given to transformative learning which is the theoretical framework of this study. The integration of different art forms in a cross-arts education approach to Creative Arts was explored, highlighting the scope of content and methodological approaches to integrated arts education. Various curricula of other countries were studied, and challenges concerning Creative Arts education were identified. In the next chapter, the research methodology employed for this study, will be motivated and described.

3.   Chapter 3: Research methodology

3.1   Introduction

Research is a process of investigation and inquiry. Graciano and Raulin (2000:1) writes that the process of inquiry is a specific thought process, while McMillan and Schumacher (2001:9) state that research is systematically collecting and analyzing data for a specific purpose. Madsen & Madsen's (1997:4) definition of research is how one thinks rationally and objectively, while De Vos et al. argue that "the nature of the research question and the skills and resources available to the researcher" will be the determining factors in setting up a research design (2012:312).

In this chapter, the specific research approach, type of research, research design and research methods are described according to the most appropriate choices I have tried to make in order to find answers to the research problem. There is an inseparable connectedness between the research problem and the research design, as will be discussed later on in this chapter. The initial step in formulating a research problem, according to Gay and Airisian (2000:40), is to identify a topic of interest that is relevant to the researcher's field of expertise. Concurring, Tuckman (1999:235) writes that the development and the successful implementation of a research plan largely depend on a viable and workable design. A five step plan has been applied in this research process, as illustrated in Figure 3.1.
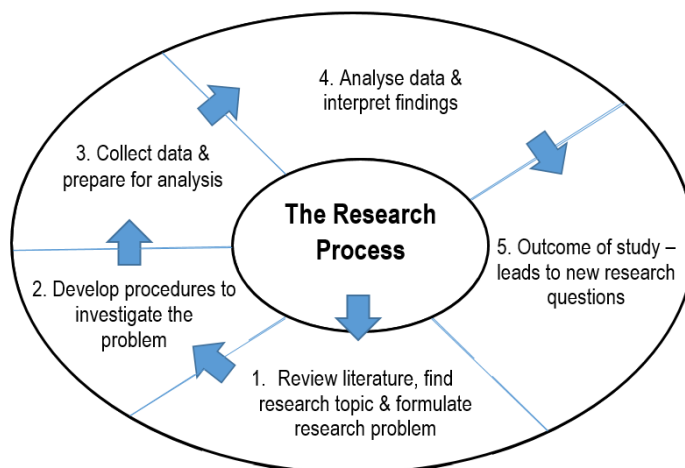
Figure 3.1:   **The research process**

The purpose of a research plan is to systematically indicate the process to be followed by the researcher to collect, organize, and interpret data in order to find a better understanding of the research problem. Figure 3.2 illustrates the planning that informed the research process as applied in the current study.
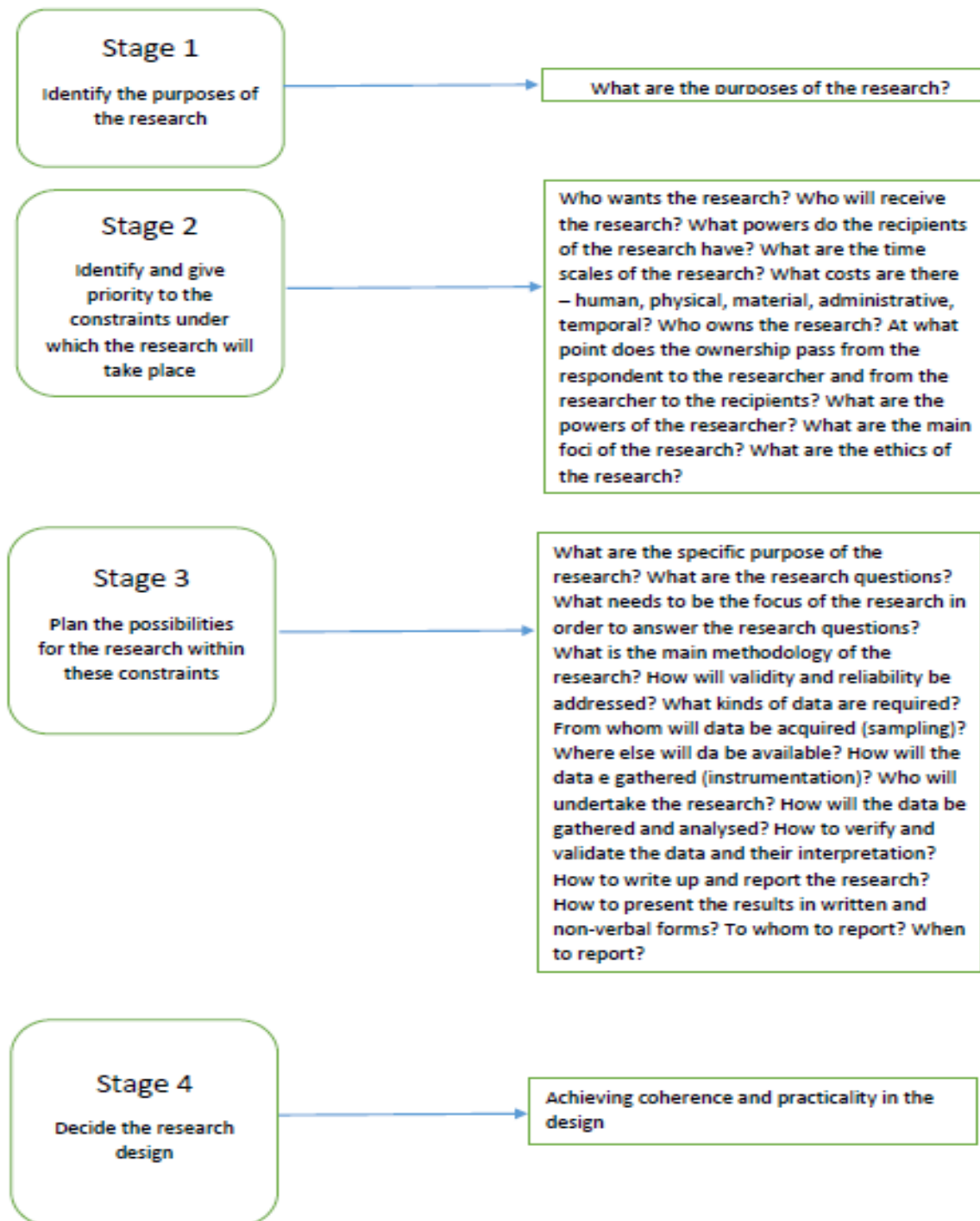
Figure 3.2:   A planning sequence for research

Source: Cohen, Manion & Morrison, 2000:89

According to Cohen et al. (2000:246), the operationalization of the research depends on the research question, which in turn leads to concrete, researchable aspects about which data can be collected. Through operationalization, the researcher "makes a general purpose amenable to investigation, e.g. by measurement" (Rose & Sullivan, 1993:6). The flow chart in Figure 3.3 illustrates how the research problem was put into motion, resulting in the research process.
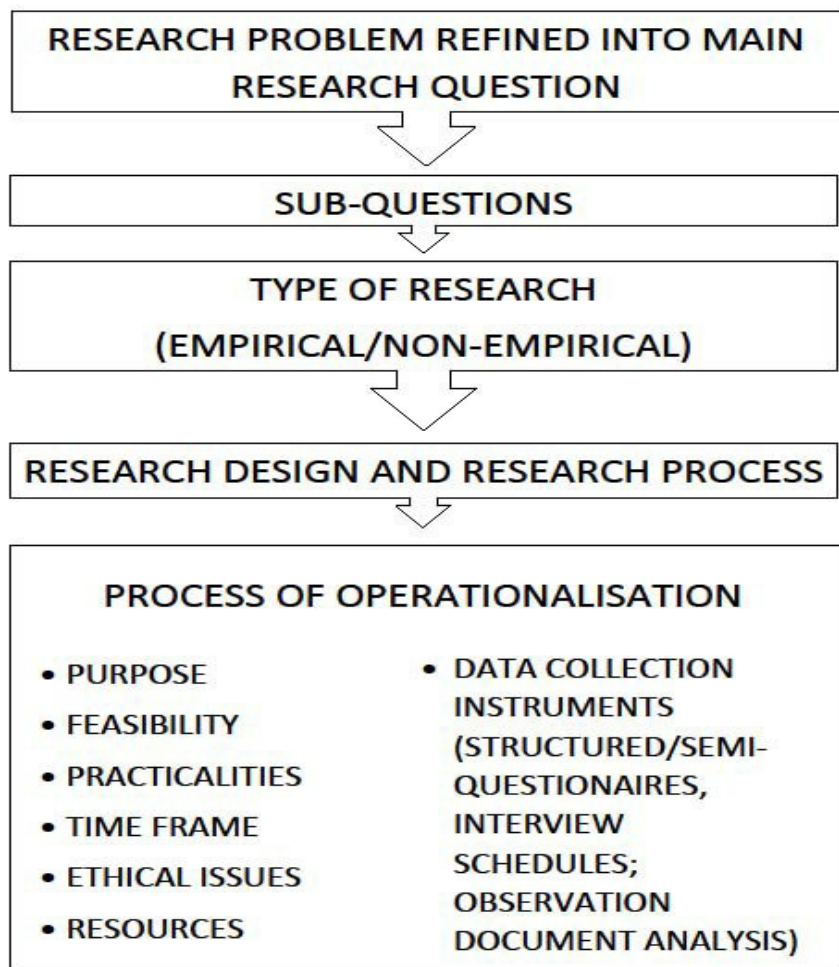
Figure 3.3:   From research problem to research process

Steps that were followed in the research process of the current study concur with Lofland and Lofland's (1994:15) overall format, including:

- Selection of a research topic;
- Literature survey;
- Planning an appropriate research approach, design and data collection instruments;

- Selection of an appropriate field site;
- Gaining access to the field site;
- Gathering data through interviewing and observing the target group under study;
- Recording data;
- Confirming data through follow-up ventures if necessary;
- Analysing the data; and
- Data presentation through narrative description (Lofland, 1994:15).

3.2   Research approach

The research problem in this study focused on exploring of curricula for Creative Arts offerings at the selected South African universities to pre-service teachers, and therefore a qualitative research approach was deemed the most appropriate choice. Literature reveals diverse definitions for qualitative research. Nieuwenhuis (2010:51) defines a qualitative research paradigm as "a research methodology […] concerned with understanding the processes and the social and cultural context which underlie various behavioural patterns." Patton (2000:19) states that qualitative research focus on everyday lives of individuals, groups and organizations. When collected from respondents, qualitative data are generated by intensive – often repeated – encounters with a small number of people in their natural setting.

3.3   Research design

According to Mouton (2000:73), a research design can be defined as "a plan or blueprint," mapping out the ideas that visualize the frame within which the research is to be conducted. In contradiction to this, Cohen, Manion and Morrison (2000:73) propose that "[t]here is no single blueprint for planning research. Research design is governed by the notion of fitness for purpose." Therefore, I had to carefully consider the research design which would best fit my intended research. Expounding on the difficult choice qualitative researchers face when selecting an appropriate design for their investigations, Creswell (2012:312) identifies five traditions of qualitative inquiry, selecting those which, according to him, represent different disciplines, have detailed procedures and, most importantly, have been frequently used during the past decades. These designs include narrative research, phenomenology, grounded theory, ethnography, and case study.

I was therefore guided by the specific purpose of my research – namely to explore the current programmes offered to pre-service teachers in creative Arts at selected South African universities – in order to find the best fit for a research design. The research problem leads me to choose a collective case study which implies a multisite approach (Phelps, 2005:168), undertaken at selected South African universities which are all bounded as autonomous systems by place and policy. The 'multiple' part of this design refers to the investigation of more than one setting, i.e. the current scenario of Creative Arts education to pre-service teachers at selected universities in South Africa. "Such a design combines the best features […] and would provide […] convincing evidence" (Gay & Airasian, 2003:390). Because data were collected at different sites, multi-perspectives could be obtained concerning the research problem. Best and Kahn (2003:249) is of the opinion that case studies are a means of "organising social data for the purpose of reviewing social settings."

3.4 Sampling strategy

In order to investigate the situation regarding the offering of courses in Creative Arts at South African universities, a purposive sampling strategy (Maree & Pietersen, 2016:198) was employed. Purposive sampling, also known as judgment sampling, refers to a sampling strategy whereby the researcher selects a sample out of the broader target group, or site of inquiry, on the basis of knowledge and experience of the group (Gay & Airasian, 2003:115). Other than in convenience sampling, where participants happen to be voluntary and/or coincidently available, the researcher must identify specific criteria on the basis of his/her knowledge and experience of the site in relation to the research problem. In this regard, Gay and Airasian note: "The main weakness of purposive sampling is the potential for inaccuracy in the researcher's criteria and resulting sample selections" (2003:115).

In this research the focus is on pre–service teachers taking a course in Creative Arts at South African universities. To avoid a personal bias, universities from different provinces in South Africa were invited to participate in the research, including the Nelson Mandela Metropolitan University; University of Johannesburg;

University of KwaZulu Natal; University of Pretoria; University of Rhodes; Tshwane University of Technology; University of the Free State; University of the Northwest; University of the Western Cape; and the University of the Witwatersrand. Although a study at all the above-mentioned universities would have been ideal, this was not possible due to time and financial constraints. Furthermore, not all of these universities offer Creative Arts education to pre–service teachers. I therefore concentrated on gaining access to five universities presenting Creative Arts courses to pre–service teachers, and as far as possible, in different provinces of South Africa, which resulted in a collective multisite case study. The choice of specific universities was determined by the following factors:

- Only universities offering courses in Creative Arts to pre–service teachers could be targeted;
- Some universities, e.g. those in the coastal provinces, were too remote to be visited by me personally;
- Permission to enter the campuses could, in some instances, not be granted due to other research activities that was already in process or about to take place; and
- Permission for entry into the various field sites needed to be provided before I could visit the campuses. This permission was obtained through a letter of consent which I sent to the Dean of the Faculty or School of Education at each of the five universities. This led to secure permission and cooperation for the fieldwork on the campuses.

3.5   Data collection techniques

An important step in the research process is to choose appropriate data collection methods and data capturing instruments that will enable the researcher to gather data to answer the research questions. In this qualitative empirical study, the research methods employed included the following:

- face-to-face interviews with lecturers;
- face-to-face interviews with pre-service students;
- focus group interviews with students;

- electronic communication – via email or telephone – with respondents who were not available for personal interviews on site;
- observations of lectures presented to students by creative arts lecturers on site at various universities; and
- document analysis to scrutinize the curricula or study guides of the Creative Arts courses offered by various universities.

Compiling appropriate data collection instruments before embarking on the interaction with respondents is a vital step to ensure that relevant data is captured during fieldwork. The decision on which data capturing instruments would best fit the research, frequently flows from the kind of research to be undertaken. Therefore, before visiting each of the university campuses, data collection instruments were designed based on the research questions. According to Mouton (2001:100), measuring instruments for data collection in human sciences "refer to […] instruments such as […] observation schedules [and] interviewing schedules." For this study, I planned semi-structured, open-ended interview schedules for the various interviews planned with different types of respondents, as well as an observation schedule to use during observations of lectures.

3.5.1 Semi-structured interviews

Interviews with individual respondents – which can be formal or informal – are one of the most important tools available to qualitative researchers (Phelps, 2005:80). When performing an interview, the researcher has the opportunity for clarification and summarizing. After a respondent has made a statement, the interviewer can ask the interviewee to clarify or embellish on the answer. In this way the researcher can assure that the gathered information corresponds with the context and meaning in which the respondent conveys it, avoiding false or incorrect interpretations. The researcher can examine – thereby validating – the meanings of the respondent's answers. Such embellishment is not possible in quantitative studies where questionnaires are filled out anonymously by respondents, often without the presence of the researcher. Therefore, interviewing was a much more valid research method for this qualitative study, since I could direct questions during interviews to allow for meaningful modification by the respondent. Careful guiding and probing led to in-depth understanding of the research problem. I

would often summarise some of the respondents' answers of reflections during an interview before continuing with the next question, a technique which, according Guba and Lincoln (1983), serves the following three purposes:

- It allows the researcher to check collected data with the respondent;
- It is a way to get the gathered information correctly recorded as it was given; and
- It provides the opportunity to add additional information that has, during the initial response, been neglected or excluded by the respondent, or by the researcher

<div align="right">(Guba & Lincoln,1983:137).</div>

In order for successful interviews to be conducted, I had to careflully plan appropriate questions to be asked during the interviews so that the research problem is served (Cohen et al., 2000:245). Open-ended questions allowed the respondents to freely respond in their own terms, explain and qualify their responses, as they were not limited to pre-set categories of responses (see semi-structured interview schedules in Appendix B and C). De Vos et al. (2012:343), recommend open-ended questions for interviews, as it is not bound to predetermined answers. In this case study, therefore, interviewees were able to respond in whatever way they found appropriate, based on their personal experience and knowledge. De Vos et al. (2012), further advise that the researcher avoid questions that require only a 'yes' or 'no' answer. Data collected through open-ended questions are, however, difficult to code for computer analysis or for statistical use, and to classify in themes, frequencies, etcettera. Although computer programmes such as AtlasTi is available, I opted for coding by hand, since I was intimately involved with the data collection and data capturing during the fieldwork, and analysis of the data already started during the early stages of data collection, and continued on a regular basis throughout the research process.

While face-to-face interviews with lecturers (Appendix B) took place in the comfort of their respective offices before a lecture or during the lunch hour in a cafeteria, the face-to-face interviews with students (Appendix C) – who were randomly chosen by the Arts lecturer – took place outside the lecture room while the lecture was in progress. After an interview the interviewed student could join in the lecture while another student took the interview. In some cases, where the time available

for face-to-face interviews with students during lectures was insufficient, of the remaining students still to be interviewed were willing to meet me in the cafeteria at a set time. Meetings with focus groups were scheduled to take place when the members of the group had an hour free between lectures, waiting for their next lecture to commence. These meetings took place in any available venue such as an empty room, or outside on the grass under a tree. The cooperation and willingness of students at the universities being visited to participate in this venture, was exceptionally positive. Students and lecturers went out of their way to assist me during the entire process of interviewing. The only problem was a tight time schedule to follow. Sometimes I had the feeling that a lecturer or some of the students wanted to elaborate more extensively on some of the questions posed, but realized that the time is limited. I therefore used the opportunity to contact some respondents electronically if there was a need to find out more about specific aspects.

3.5.2 Focus group interviews

Appendix D was used to set off and guide the focus group discussions. Focus group interviews imply groups of five to eight members per group, targeted to investigate a topic of concern (Maree, 2010:91). I chose this method of data collection to interview small groups of students at the universities visited, in order to obtain their perspectives regarding the courses they were taking in Creative Arts. This provided me with an in-depth perspective of the research problem. As facilitator of the focus group session, my role as the researcher was to introduce the subject for discussion, to keep the discussion going, and to encourage all members of a group to participate. With prior permission from the participants in the focus group discussion, I recorded their views by hand.

3.5.3 Electronic communication with respondents

I planned to find all possible opportunities for informal discussions with both lecturers and students to explore different views and perspectives regarding the research problem. In some instances, due to tight time-schedules, I could email respondents afterwards to find out in more depth about specific aspects which could not be dicussed in detail during the interview. At other times, some respondents were not available for interviews or discussions and agreed to

correspond with me electronically, to whom I emailed the semi-structured interview schedule. I also conducted telephonic interviews. Furthermore, the interview schedule was emailed to international specialists in Creative Arts education, including Finland, Canada, Australia and Namibia. These international respondents helped me to gain insight into the delivery of Creative Arts programmes in their respective countries.

To validate the field notes, and to underpin new questions which arose after the interviews, a revised interview schedule was sent electronically back to lecturers to provide more details where necessary. For the purpose of member checking, another interview schedule, including the information shared by respondents during field research, was offered to lecturers in order for them to verify their reponses. Rossman and Ralli (2003) refer to member checking as a process whereby data collected is being taken back to the participants so that they can elaborate, correct, extend, or even argue about the transcribed raw data. I accommodated this quest by first telephonically and thereafter electronically allow participants to do the required checking.

3.5.4 Observations

Nieuwenhuis (2010:83-84) argues that "observation is the systematic process of recording the behavioural patterns of participants, objects and occurrences without necessarily questioning or communicating with them." Observation can therefore be characterized as non-interventional, where the researcher does not manipulate the situation or subjects in any way, or pose questions to the participants; nor are new provocations deliberately created. Observation in its simplest form takes place in the lives of all people, and by using the senses, the world is observed in order to capture information or data. Using observation as a researcher, however, needs a specific alertness and focus, enabling the researcher to gather comprehensive perspectives on the problem under investigation, for example the physical environment; the human setting such as the organization of students in a lecture hall; the interactional setting including verbal and non-verbal communication taking place between participants; and the physical setting, such as the available resources and the organization thereof (Cohen et al., 2000: 187; Ritchie & Lewis 2013:6, 21).

The role of the researcher during observations is to record first-hand descriptions of social processes or events and to reflect on these, trying to find meaning of such observed experiences. Through observation, the researcher can experience what is taking place *in situ*, rather than accessing secondary data of someone else's direct observations (Patton, 1990:203 – 205). In this regard, Hittleman and Simon (2006:64) note that qualitative observations lead to descriptions that denote the presence or absence of a characteristic within a particular category.

Observed incidents are usually less predictable and therefore, there is a certain amount of freshness and trustworthiness to this form of data collection; an action-speaks-louder-than-words element. Lewis & Ritchie (2013:6) and Nieuwenhuis (2010:85) refers to the observer, who is involved in a social process or event as outsider or non-participant, as a "complete observer."

Observation in my own capacity as complete observer of Creative Arts lectures and practical work sessions at selected universities, was a valuable research method in this study. I found it to be a powerful tool in gathering live data from real–life situations (Creswell, 2013:45), through which I could gain first–hand insight. I created an observation guide to direct my reflections while observing lectures (Appendix E). The main advantage of observations in this study was that it enabled me to understand the context of the Creative Arts programmes offered at South African universities. It also assited in providing an additional perspective, noting things that respondents might not have freely talked about during interviews. I was fully aware of the dangers of observation as data capturing instrument, namely subjectivity, and the temptation to focus on specific actions or content. Being conscious about this, helped me to be open for whatever there was to observe.

3.6   Trustworthiness

To limit subjectivity and bias by the researcher, triangulation was used as a control mechanism in this study. The reality is, no matter how hard a researcher tries to be objective, the constraints of everyday life – mutual trust, rational control over emotions and interpersonal influences – becomes a part of whatever interpersonal transactions take place during interviews (Phelps, 2005:122). With parallel

research – repeating the research at a similar site, for example at different universities offering the same object of investigation – the researcher can better elaborate on the research topic, and clarify the problem under research to the best. In the current study, triangulation was also applied by using different methods of data collection – including interviews, focus groups, observation, and document analysis – to verify the findings.

Guba and Lincoln suggest that researchers make use of what they call "holistic emphasis" (1983:132). The holistic approach refers to the ability to see beyond a delimited view of the topic researched; to see the topic in its overall context so that it forms part of a total setting which defines the meanings of the subject under investigation. A holistic emphasis also helps the researcher to comprehend statements and issues raised by the respondents better, within their own frame of reference. As the successful education of competent and skilful Creative Arts teachers is of national interest, affecting the entire future generation of the country, it is meaningful to investigate the research problem of this study on a broad level. For this reason, I included universities from different provinces in the country. The researcher should aim for an ethical balance between a personal perspectives and judgment of the captured data; and the responses by the participants (Guba & Lincoln, 1983:132).

3.7   Ethical considerations

Prior to the research, ethical clearance was obtained from the targeted universities through application, after which it was granted through a certificate/letter of ethical clearance issued by the respective ethical committees. This was done prior to the intended research. Thereafter a letter of consent was sent to the lecturers and students at the Arts Departments of the selected universities. According to Leedy Ormrod (2013:105) and Maree (2016:44), the following are standard ethical considerations for a qualitative research, which were all applied in the current study:

- participants should complete an informed consent form (Appendix A) in which all the elements of the research are outlined to them; and

- participants should be made aware that they are under no obligation to participate, and may withdraw at any point of the research, if they wish to do so.

During the research process, certain ethical issues need to be considered. Hennink, Hutter and Baily (2011) identified key ethical considerations for qualitative research, which I have applied directly to my research. Table 3.1 summarizes these key considerations:

Table 3.1:   Summary of ethical considerations

CONSIDERATION	EXPLANATION
Informed and voluntary consent	• Participants will be informed about his/her right not to participate if he/she feels uncomfortable with it, and he/she can withdraw at any stage of the research. • Permission to conduct the research at the targeted universities should be granted to the researcher prior to the research. • Consent should be received from each participant.
Confidentiality	• Participants should be informed that all data will be kept safe to assure the participants of the confidentiality of their participation. • Make it known to participants that their participation will be handled anonymously, and that pseudonyms will be used during data capturing, analysis, data documentation, and data storage.
Protecting participants from harm	• The environment used for the conducting of the research should be safe, and comfortable, to protect participants from any possible harm.
Role of the researcher	• The researcher should preserving the ethical considerations required while doing the research, and when writing up the narrative.
Reflexivity	• The research process and data collection should be adapted when necessary, depending on the needs of the participants, and any chellenges that may occur during the process.

During the interpretation of data, as researcher, I need to provide an accurate account of gathered information. A strategy to check the accuracy of data is, for example, through member checking (Maree, 2016), which was utlilized in this study. An ethical issue to be aware of in the reporting of data, is the supressing, falsifying or inventing findings to meet the researcher's needs (Maree, 2016).

3.8   Data analysis technique

After the collection of data, the next stage in any research project would be the organizing, regrouping or clustering of information, and the analysis thereof. Creswell opines that:

> [q]ualitative researchers typically gather multiple forms of data such as interviews, observations, and documents, […] review all of the data, and make sense of it, organizing it into categories or themes that cut across all of the data sources.
>
> (Creswell, 2013:45)

Data analysis is an ongoing process, starting during the activities of participant interviewing and observation, as well as during the period immediately following the data collection process after fieldwork is completed. Categorizing (regrouping) requires tasks that include "comparing, contrasting, aggregating, and ordering" (Goetz & Le Compte, 1984:169–171).

As qualitative data reveals the respondents' understanding of – and their attitudes towards – the subject under investigation, it is a representation of the reflections of the respondents on the issue being researched. Kvale (1996:167) remarks that the transcript can become an "opaque screen between the researcher and the original interview situation." Transcriptions are unfortunately de–contextualized, as it is being done after the field research process, and are, for that reason, abstracted from real settings that were investigated, dissociated from the live form and, from the social, interactive situation. The question should therefore not be how 'correct' the analysis and transcription of the data is, but rather to what extent and how useful it is for educational reform. Scheurich (1995:240) remarks that even conventional procedures for achieving reliability are inadequate here, as the time and the place of research does not necessarily guarantee solid, unambiguous data. Table 3.2 illustrates the steps followed during the data analysis process of this research, which will be described more fully in chapter 4.

Table 3.2: **Data analysis procedure**

STEPS	DESCRIPTION
STEP 1	Clustering responses according to the categories of the interview schedules
STEP 2	Comparing, contrasting, aggregating, and ordering responses within cluster context
STEP 3	Interpreting responses within cluster context
STEP 4	Synthesizing information from different clusters into one holistic overview, moving from constructs to theories to explain the phenomena found
STEP 5	Writing up of the narrative report

3.9   Summary of this chapter

Definitions, discussions and arguments in this chapter aimed at showing the path that directed and supported the research methodology employed for the chosen qualitative collective case study. Factors that influenced the choice of the research approach and design were explained. The role of the main research question in the planning of the research process, as well as steps which form part of the research process, were illustrated and discussed. The advantages of the use of interviews and observations were exemplified. Aspects to obtain triangulation and validity of the research were described.

The next chapter mirrors the data analysis procedure and the findings based on the collected data.

4. Chapter 4: Data analysis, findings and discussion

4.1 Introduction

In this chapter, the data collection procedures as well as the discussion and analysis of empirical data collected are described. Empirical data collection was done through interviews and observations at five South African universities. Furthermore, personal electronic communication with respondents at additional universities was made to enrich the data. I also communicated with international experts in the field of Creative Arts to obtain a holistic perspective of the research problem. Finally, the content and structure of Creative Arts courses at the universities visited were scrutinized. The analysis of data is then described, identifying and categorizing emerging themes.

4.2 Data collection procedures

An overt field study was undertaken to collect data where I made my intended research plan known in advance to the relevant universities through correspondence (see letter of informed consent, Appendix A). This collective case study approach provided in–depth insight and an overview of the underlying challenges and positive aspects of the different courses offered in Creative Arts at tertiary level.

4.2.1 Research instruments for face-to-face interviews

Before embarking on the data collection process, I designed research instruments to assist me in obtaining revlevant information. These included a semi–structured interview schedule for lecturers in Creative Arts (Appendix B); a semi–structured interview schedule for pre–service teachers enrolled for Arts courses (Appendix C); a focus group interview guide (Appendix D); and finally, an observation guide to assist me while doing observations of lectures. Aspects that were covered in these research instruments are provided in the following bulleted list.

- The content offered at the respective universities for Creative Arts education;
- Delivery mode of the existing programmes being offered;

- The relationship between the existing programme for Creative Arts at the specific university and the criteria as stipulated by the NCS and CAPS documents (South Africa, 2011);
- The pre–knowledge of students enrolling for a course in Creative Arts versus the demands of the programmes currently being offered;
- The suitability of skills development activities to prepare pre–service teachers for both favourable and unfavourable school environments;
- Experiences of the participants about an integrated approach towards arts education;
- Experiences of the participants regarding availability of resources used during training; and
- Perceptions of the participants regarding the time allocated in pre–service teacher education programmes in order for students to acquire and develop teaching, artistic and methodological skills for arts education.

These aspects cover four broad areas or categories, which are presented in Figure 4.1.

CONTENT MATTER

• Western arts

• African arts

• arts disciplines

• practical work

• aims / objectives

• focus in learning content

•assessment (formative; summative)

STRUCTURE OF COURSES

• duration of course

• time-allocation

• specialization (FP, IP, SP, FET)

 • arts integration teaching

  practice

CATEGORIES COVERED DATA COLLECTION

ATTITUDES

• students

• lecturers

TEACHING & LEARNING AIDS

• commercial

• self-made

• traditional resources

Figure 4.1:   Categories covered during data collection

4.2.1.1   Semi–structured face-to-face interviews with lecturers in Creative Arts

I interviewed a total of thirteen national and four international individuals. These were mostly specialist Arts lecturers as well as other persons involved with the structuring of Arts education programmes. Five university campuses in South Africa were visited, as well as one international university (see bulleted list below).

Times to interview the respondents were arranged to take place in their offices at times convenient for them. Interviews lasted an average of 50 minutes each, although it sometimes was extended to gather as much information possible. The following list provides details regarding interviewees. The details of all repsondents and the way in which data was coolected from them is captured in Table 4.2..

Nationally

- University 1: One interview with a music lecturer, one interview with a drama lecturer, one interview with a visual art lecturer, as well as an interview with the Head of the Arts Department;
- University 2: One music and one visual art specialist;
- University 3: One interview with a music lecturer and one interview with a visual art lecturer who is also the Head of the Arts; one telephonic interview with the drama specialist at the Arts Department; and one dance lecturer;
- University 4: One interview with a music lecturer and one interview with a visual art lecturer
- University 5: One interview with a music lecturer

Internationally

- University 6 (International, Namibia): three face–to–face interviews with lecturers. One with a music specialist, one with a drama specialist, and one with a visual art specialist.
- University 7 (International, Australia): One electronic interview with a programme convenor for a Bachelor of Education.

4.2.1.2 Semi–structured face–to–face interviews with pre–service teachers

Prior to accessing the field site, sessions for interviewing individual students were arranged during times when students were waiting for a next lecture. Face–to–face interviews were conducted with 45 B. Ed first, second, third and fourth year students enrolled for Creative Arts as part of their undergraduate programmes, as

well as 18 telephonic interviews with students that could not be visited. Interviews lasted approximately 15 minutes per individual student.

4.2.1.3   Focus group interviews with pre–service teachers

Focus group sessions were arranged with students enrolled for Arts and Culture modules during their pre–service training. These focus groups took place on campus in an available space or room during lectures, where the respective lecturers kindly agreed that a few students could partake in the focus group while the rest of the students were busy with an in–class assignment. Twelve focus group sessions with under-graduate students, enrolled for degrees in teacher education, were conducted at four of the universities involved in this study (see table 10 for details regarding the year levels and field of specialization of the students). Focus group discussions lasted approximately 50 minutes to one hour each, in order to fit into the time allocated for the lecture. References to responses from students during focus group interviews are referred to according the specific university, for example, Focus Group University 2.

Table 4.1:   Focus group interview with pre-service teachers

University	Number of focus groups	Year level (B Ed I-IV)	Number of students per group	School phase specific
University 1	2	B Ed I (Visual Art) B Ed 4 (Music)	5 7	Mixed (both groups)
University 2	4	B. Ed I (Music) B. Ed II (Visual Art) B. Ed III (Visual Art) B. Ed IV (music)	5 5 5 8	SP IP; SP IP; SP SP
University 3	4	B. Ed I (Music) B. Ed II (Visual Art) B. Ed III (Music) B. Ed IV (Visual Art)	7 7 7 7	Mixed (all groups)
University 4	2	B Ed II (Music) B. Ed III (Music)	8 9	Mixed (both groups)
University 5	-	Telephonic interviews were conducted with 18 students – please see table 11.	-	-
TOTAL			**80**	

4.2.2 Observation of Creative Arts lectures

Twelve lectures in Creative Arts, presented by lecturers responsible for this subject, were attended and observed:

- three lectures (respectively presented by a music specialist, a visual art specialist, and a drama specialist) were observed at University 1;
- two lectures (respectively presented by a music and a visual art specialist) at University 2;
- two lectures (respectively presented by a music and a visual art specialist) at University 3;
- two lectures (respectively presented by a music and a visual art specialist) at University 4;
- one lecture (presented by the same lecturer integrating music, dance, drama and visual art to FP students) at University 5; and
- three lectures (presented by three lecturers focusing respectively on music, drama, and visual art) University 6.

Field notes were made while I observed the above lectures, using the observation schedule as research instrument for this purpose (see Appendix E).

4.2.3 Electronic correspondence

In cases where the field site could not be visited, e.g. due to financial implications and time constraints, personal arrangements were made with various respondents in order for the interview schedules to be emailed to me electronically after being completed by lecturers and pre-service teachers at two South African, a Namibian, and an Australian university respectively. In this way I could obtain a broader perspective of the research problem.

Even though not many responses were received, it nevertheless provided some insight into the situation at universities where the physical site could not be visited.

4.2.4 International respondents

Interview schedules were sent to four international specialists in Creative Arts education, as well as three international specialist arts teachers (see bullet 4

below) who corresponded with me electronically. The hope was to obtain some insights on how Creative Arts programmes are offered internationally. These included the following:

- Australia: one specialist music lecturer at a university; one music specialist teacher at a school;
- Canada: one specialist music teacher;
- Finland: one specialist music teacher; and
- Namibia: one of the lecturers from the university visited during fieldwork, was contacted afterwards in order for me to obtain clarify certain aspects raised during the interview. Additionally, I corresponded electronically with three specialist teachers at schools in Namibia, including a music teacher, a drama teacher, and a visual arts teacher.

Table 4.2 provides a summary of all the data collected from South African and international universities. The data collection methods, the various sites visited, and the way in which I interacted with respondents, are included.

Table 4.2: **Summary of data collection at South African and international universities**

University	Individual Interviews (lecturers)	Interviews with students	Focus group discussions	Observation of lectures	Personal electronic correspondence
University 1	3 lecturers 1 Head of the Arts Department	6	2 groups	3	-
University 2	2 lecturers	6	4 groups	2	-
University 3	3 lecturers 1 Visual Art lecturer (Head of the Arts Department) 1 Dance lecturer	6	4 groups	2	-
University 4	2 lecturers	27	2 groups	2	-
University 5	1 lecturer	18 (telephonic)	–	–	19

University	Individual Interviews (lecturers)	Interviews with students	Focus group discussions	Observation of lectures	Personal electronic correspondence
International Respondents	4	_	_	3	7
TOTAL	16	63	12	12	26

The data collection process was dominated by individual interviews with lecturers and students, focus-group interviews with students, and observations of lectures by me as researcher.

Data collected from the different universities – which are regarded as constituent parts in this study – were interrogated separately and in conjunction with each other to understand the dialectical relationship between the constituent parts and the entirety, i.e. the education of pre–service teachers for Creative Arts at South African universities. An interpretative approach was used to analyse the collected data in order to understand the topic under investigation. In this respect, Nieuwenhuis (2010:59) refers to an interpretivist perspective as an approach whereby phenomena are "understood from within." The respondents' "subjective experiences" during arts courses were interpreted and correlated with the documents framing the overall structure and content of such arts education courses in order to find categories and themes.

4.3   Analysis of data

While collecting the data, I constantly tried to determine whether the current programmes offered are relevant in terms of the changed education situation in South Africa, namely one of self-discovery learning (CAPS, 2011), an approach that will flourish through a transformative learning approach, and in terms of the diverse needs of the various communities in which the pre–service teachers could find themselves teaching throughout their careers.

Before analysing the data in a detailed fashion, it had to be prepared by transcribing interviews and electronic correspondences, organizing field notes from observations, thereby reducing the gathered information through sifting, after which I could code the data to find relevant themes (Nieuwenhuis, 2016:114-119). After prioritizing these themes to find overall categories, I could interpret the

findings (Niewenhuis, 2016:120). As suggested by Corbin and Strauss (2008), I initially regarded my data as a collective set, then I dissected it to determine its various components, studying the make–up and function of the components and the relationship to the whole. The steps followed in the data analysis are reflected in the table to follow.

Table 4.3:   Steps in data analysis

In the field

Recursive analysis occurred during:
 	
  1. Interviews and focus groups which included:
      • the recording and writing down of responses;
      • adapting research questions when situations on site required it.
  2. Observations which included:
      • recording of observation into my observation tool
      • writing memos primarily after observations, although occasionally during observations when appropriate or needed.
  3. Ongoing "data management" (Miller and Glassner 2004:127) throughout data collection process.

After leaving the field
Step 1: "Data cleaning" (Corbin and Strauss 2008:30) by organizing them, sifting them to omit duplications. Step 2: Searching for any "holes"/missing detail within the data. Step 3: Open coding of raw data by first "breaking data apart" as it is referred to by Corbin and Strauss (2008:198). It enables me to break open my data and make necessary adjustments in order to generate codes/links with identifying themes within the transcripts. This led to clearer connections between data, and understanding of new created categories and their properties. Step 4: Coding: through an inductive process, working from a large amount to smaller, more concentrated forms of data. Step 5: By using a thematic analysis, I identified a number of recent themes which adequately reflected the core data. Although I began coding with a selection of identifiable codes, through Comparative Analysis (Corbin and Strauss 2008), I connected similar codes across participants, and, by using a principle of flexibility, in every stage of the analysis my codes were expanded on if necessary and new codes or sub-codes were added. I frequently returned to the originally collected data to adjust coding when needed, by breaking the codes down to help develop a clearer picture of the data as a whole.

According to Phelps (2005:103) some qualitative researchers prefer to distinguish the analysis of data from the interpretation of data. He finds this distinction not necessary as "interpretation is understood as a mode of analysis." It is in the meaning of the latter that I have handled the analysis of data.

During the data analysis process, the responses to the interview schedule (Appendices B & C); the focus group outcomes (Appendix D), and the

observations made during the field study (Appendix E) were categorized and summarized in order to achieve an in-depth understanding of the current Creative Arts programmes being offered to pre–service teachers. The collected data from the responses to interviews, focus group discussions, observations, and collated systems from other countries will be presented further on in this chapter. Findings will be presented by using:

- tables and figures representing the findings from the respondents;
- trends from collected data were identified; and
- literature was collated to the study's findings to validate it, presented in the discussion section of this chapter.

Data analysis was continuously done on site during the activities of participant observation and interviews, as well as after field work was completed (see Table 4.3 above). De Vos, Strydom, Fouché, and Delport (2012:360) suggest that the data being transcribed and analysed "while they are still fresh in […] the mind." I agree with the authors because, given the relative flexibility in the human instrument, data collection processes and directions as well as analysis are often refined and modified in the field. This working procedure allowed me to accommodate data that cast a new light on the already collected and preliminary analysed data.

During the data collection and data analysis process, certain themes were identified. Themes emerged, leading to the following list of categories:

- content matter of Creative Arts programmes;
- inclusion of indigenous African arts;
- structure of Creative Arts programmes;
- teaching and learning aids;
- lecturers' attitudes towards Creative Arts;
- students' attitudes toward Creative Arts;
- arts specialization and arts specific approach of the lecturers;
- practical experience of arts education in schools;
- time constraints;
- large classes;
- students' pre–knowledge of art forms before enrolling for arts programmes;
- practical arts experiences during lectures;
- balance between theoretical and practical knowledge;
- contract lecturers;
- teaching experience of lecturers delivering Creative Arts;
- widely varied music component of the Arts module; and

- integration of arts.

4.3.1 Responses from lecturers and pre-service students

In this section, the responses from lecturers during face–to-face interviews, and from students during focus group discussions, are discussed. Many students – especially those who attended disadvantaged schools where no formal arts education were practiced – responded that they are highly satisfied to be involved in arts education programmes (see responses from students later on). They regard the Creative Arts course as a special opportunity to receive quality education in the different art forms, even though – in some instances – only music and visual arts are included in the programmes (see below). Most students – who entered the university with no prior knowledge of any of the art – are very excited about the skills and knowledge that they are gaining now. Their enthusiasm in this regard seems to influence and drive them to be dedicated to learn as much as they can, and to develop and improve their abilities in arts. This finding was corroborated by lecturers, who confirmed that positive attitudes towards arts education are experienced by the majority of the students.

4.3.1.1   University 1

- Responses by lecturers

In the Music Department, lecturers follow the hear-do-see-create method, based on the teaching philosophies of Kodaly and Dalcroze. The entry level of students enrolling for arts education seem to be a challenge to lecturers. Regarding the challenges which pre–service teacher arts education involves, the music lecturer commented as follows:

> To start students from the very beginning, without any music knowledge, and to equip them with enough music knowledge to enable them to teach the arts, specifically music, with confidence in school [is a great challenge]. […] All students who do Arts and Culture learn it for the first time, with a few exceptions, therefore all knowledge which they acquire they hear it for the first time when they start out in the first year.
>
> (Interviewee 1)

All students taking Arts and Culture receive a general introductory course in each of the different art forms. This happens over the first two years of study, divided into four semesters, one semester per arts discipline, and is compulsory to all

students in the B. Ed programme. During the last term of the second semester of year two, until the end of the fourth year, students choose one arts discipline (Music, or Drama, or Visual Art) to specialize in. This is an elective module. Students registering for this option are students who want to become arts teachers. According to the Drama lecturer, the specialization period of the study seems to be much appreciated by students taking an art discipline to specialize in:

> They enjoy it because it is very practical and they implement the methodologies which are taught to them in the course.
>
> (Interviewee 3)

Although the majority of students experience their first formal education in the arts during year 1 (prior knowledge), lecturers do feel that all the effort to teach them basic knowledge and skills in the arts, does pay-off. A music lecturer made the following comment in this regard:

> It is a challenge for lecturers to get them up to a competent standard in a period of four years, but it is also very rewarding to see how they progress and grow in a creative way.
>
> (Interviewee 1)

The delivery mode of Creative Arts lectures follows a methodological approach to presentations. The planning of arts lessons is being presented to them through lectures in methodology during the third and fourth year of study. One music lecturer responded as follows:

> It is good for students to have some model as an example, but they must learn to design their own lessons and add their own creativity, as well as implement their own ideas in their lesson planning. The downside to model lessons is that some students will regard the model lessons as the only way in which a lesson must be presented, forgetting that the type and nature of the lesson requires its own approach, creativity, and presentation.
>
> (Interviewee 1)

Opportunities for students to implement the knowledge and skills gained during their pre–service teacher education are limited, due to practical considerations, such as a prescribed number of lessons to teach in academic subjects during teaching practice. Lecturers wish it could be different. To compensate for this need, opportunities are invented during methodology lectures for micro-teaching experiences, as can be deduced from the following comment:

> It would have been ideal if a simulated school setting could be arranged so that students would be better prepared emotionally, academically, and socially when they actually do teaching experience.
>
> <div align="right">(Interviewee 1)</div>

Lecturers here voiced different opinions concerning the current CAPS programme for schools. They firstly confirm that arts teachers are much needed in schools:

> I have encountered two incidences of where teachers thanked me for sending our students to the school to teach Arts and Culture, because they have learnt content and methodology from the students.
>
> <div align="right">(Interviewee 2)</div>

Lecturers have doubts about the CAPS, stating that one teacher can teach Creative arts, especially in Grades 7-9. The Visual Art lecturer is of the opinion that students from their university specializing in one arts discipline from their third year onwards, will "have to do self-study in the other discipline(s) to enable themselves to attempt to teach it which could be very uncomfortable and even an embarrassment." They agree that performing and visual arts are highly specialized fields which need specialized teachers to teach it, especially in the Senior and FET Phases. Teaching Creative Arts in the FP and IP would be less disastrous, as all students taking Creative Arts during the first and second year of study do get exposure to the different art forms. The Visual Art lecturer, on the other hand, feels that:

> In general, […] the responsibility of universities (are) to train thinking teachers of quality who aspire to excellence in their field, who can function within the current curriculum, sometimes in spite of the curriculum.

Notions in favour of integrated arts education were sensed, as one lecturer put it:

> It makes the assessment process interesting where all arts could be working together on a theme, e.g. a production in which learners perform (dance, sing, play music instruments, mime, do dialogue) and the Visual Art students could design the backdrop, props, posters, tickets, etcetera.
>
> <div align="right">(Interviewee 1)</div>

Concerns regarding integration were also raised. "Teachers could only focus on the theme/production and forget that the curriculum must take preference," the music lecturer (interviewee 1) said. They felt that the key to integrated arts

education should be to strike a balance between producing and learning. On a question concerning the integration of the arts for the sake of pre–service teachers specializing in Grades 4–6, the Visual Art lecturer put his point of view on this as:

> Integration with other arts is a non-issue for us. Integration across the broader curriculum is practiced consistently in Visual Art, for example, with relevant concepts as you find them in other disciplines.
>
> (Interviewee 2)

Other points of concern that were raised is that in–service teachers at schools where students are placed for teaching practice, do not always take pride in Creative Arts teaching, and are then of little or no support to pre–service teachers. As one lecturer stated: "Creative Arts education must be taken seriously in all schools, and should be taught correctly, and with the same enthusiasm as Maths and Science, so that the whole child can be developed."

Lecturers at this university are in consensus that Creative Arts should be offered as a major subject at university level, with more staff and enough lecturing time that will allow for more facets of the different art forms to be offered, including instrumental study (in music) in a studio setting.

- **Responses by students**

Students experience the Arts and Culture programme offered to them as useful and necessary, as it is a component of Life Skills in schools for Grades R–9. It was noticeable that those students experiencing arts education for the first time, were especially very appreciative towards the opportunity to be enriched and stimulated to explore their creativity in this way. The following quotes support this finding:

> It stimulates my thinking, enforce arts related vocabulary through lectures.
>
> (Focus group University 1, music student)

One student in the Visual Art class commented that the teaching of Creative Arts in schools is of great value as:

> It can be an enriching and pleasant to learners to shape them and sensitize them as far as art is concerned.
>
> (Focus group University 1, art student)

Drama students seem to be satisfied with their course:

> We learn all the fine print concerning voice projection and self-confidence to act in front of others.
>
> (Focus group University 1, drama student)

Unfortunately, there were also those students who are dissatisfied with the Creative Arts course offered at their university. One student remarked that their preparation for Arts education in schools is:

> […] totally insufficient as only a crash course is offered.
>
> (Focus Group interview, University 1)

Students expressed the need for the development of resource material during their pre-service education, to equip them with needed skills and knowledge in this respect. In music, ready-made commercial instruments are provided during practical micro-lesson presentations, making it unnecessary to make own teaching aids.

All students receive a general arts education during the initial years of study – years 1 & 2 – resulting in no differentiation in content to cater for different levels of pre–knowledge amongst students:

> Those of us with some pre-knowledge sometimes feel left out during lectures concentrating on basics.
>
> (Interviewee 12)

Students entering the course with no prior knowledge in arts, wish for a support system to help them if they fall behind, as the learning content is totally new to many of them, and the pace of delivery of the course sometimes too fast to cope with, due to the tight time schedule for the course (2 hours per week per art form). One B. Ed III student openly declared:

> I do not feel equipped at all […] to teach it [Creative Arts] due to the lack of sufficient knowledge and experience.
>
> (Interviewee 13)

4.3.1.2   University 2

- Responses by lecturers

Several courses are offered to pre–service teachers taking Arts and Culture as it is still named (see Table 4.4). The music lecturer mentioned that:

Only two arts disciplines, namely Music and Visual Arts, are offered at our university. A workshop in Drama was normally organized for the students, but the past two years it could not be done due to the non-availability of suitable drama specialists, and a lack of money to invite people from outside the province.

(Interviewee 4)

A compulsory course in Arts and Culture is being offered to students specializing in the Intermediate Phase, irrespective of their major subject(s) in the academic field. Other courses in Arts and Culture offered to students interested to become Creative Arts teachers are shown in Table 4.4.

Table 4.4:   Arts and Culture (University 2)

ARTS AND CULTURE		
FOUNDATION PHASE	**INTERMEDIATE PHASE**	**SENIOR PHASE**
Visual Art • Knowledge base concerning the use of relevant visual arts terminology; • Knowledge of CAPS content for Visual Arts; • Develop age appropriate activities and techniques for child art;	Arts and Culture Content Within the context of CAPS students must gain: • knowledge and an informed comprehension of Dance, Drama, Music, and Visual Arts; • Information of the main characteristics of Dance, Drama, Music, and Visual Arts;	Arts and Culture Content • Extended systematic knowledge base of the four art forms; • A cohesive and critical comprehension of the teaching of an integrated arts lesson, multi-cultural arts, and inclusive arts; • Critically analyse, synthesize, and evaluate various
• Develop technical skills in Arts and Culture teaching; • Integrate information technology and the informal approach to lesson presentation. Arts and Culture – Music • Basic knowledge of music concepts (rhythm, melody, form, texture, tempo, tone colour, dynamics); • Analyse and apply music activities and music skills (singing, movement, listening, instrumental playing, improvisation, notating music; accompaniment on guitar and African music instruments);	• Knowledge of the elements of the arts as prescribed for IP and SP; • Knowledge on the various role of an educator; Arts and Culture - methodology • Having a systematic knowledge base, and a coherent and critical comprehension on how to plan lessons, work schedules, and learning programmes in all art forms; • Analyse and synthesize critically assessment practices peculiar to Arts and Culture education; • Apply relevant IT skills;	• Critically analyse, synthesize, and evaluate various models of integrated arts education; • Be able to identify and analyse world problems, and apply genres in arts to address it, e.g. through theatre and musical storytelling; • Evaluate own world view while practically apply inclusive arts education in Arts and Culture during micro-lessons; • Be sensitive about social and ethical implications in applying knowledge in specific contexts.
• Well planned and detailed music lessons for FP; • Develop role as FP educator; • Continuous assessment – 50%; Written examination = 50%.	• Learn to solve problems correctly and accurately during Arts and Culture lessons. • Demonstrate own world view in connection with Arts and Culture while applying various assessment practices and knowledge during Arts and Culture lessons.	Arts and Culture - methodology • Application of the principles of the learning programme; knowledge about the place of Arts and Culture in CAPS; • Draft a work schedule for Arts and Culture for a specific grade in the SP; • Plan a Visual Art; Drama; Dance, or music lesson, or an integrated lesson in the SP; • Develop practical skills in

ARTS AND CULTURE		
FOUNDATION PHASE	**INTERMEDIATE PHASE**	**SENIOR PHASE**
		Visual Art, Drama, Dance, and Music to be able to facilitate an Arts and Culture lesson in school; • Continuous assessment = 50%; Written examination = 50%.

The courses for IP and SP are compulsory for students specializing in these phases, while it is an elective module for FET.

Concerning arts integration, the music lecturer stated that:

> A unit in integrating music with other arts disciplines/subjects is offered to B. Ed. IV students, but this, unfortunately, happens on low scale. In principle, Music and Visual Art are being offered as separate entities.
>
> (Interviewee 4)

The Visual Art lecturer is of the opinion that:

> Visual Art products made by students are in nature an integration of themes out of any academic subject, as art is being inspired by the world around us. Arts artefacts can easily be incorporated in any lesson, especially in the Foundation Phase.
>
> (Interviewee 5)

The arts periods, on the other hand, are plotted on the timetable as Music and as Visual Art, making a joint venture problematic.

Despite the fact that different courses exist for Intermediate and Senior Phase specialization:

> The students for these two specialization areas are combined together for class.
>
> (Interviewee 4)

Only Foundation Phase and FET phase students receive Arts education separately from the other groups. The music lecturer made the following comment in this regard:

> This aspect [of combined phase specific groups] is receiving attention in the development of the new B.Ed. programme.

The music lecturer said that both Music and Visual Art are strongly practically orientated in the delivering of the content:

All music modules consist of 1 theory and 1 practical period. Students are involved during theory lectures by letting them play on tuned and un-tuned instruments in group activities. During practical periods, which are group classes, students receive tuition in piano, guitar, recorder, and marimba. In cases where the groups are big, they are divided in smaller, manageable groups and distributed in the available rooms.

(Interviewee 4)

The lecturer made the following comment, referring to provions of real-life classroom settings or a simulation thereof during pre-servie teacher education in Creative Arts:

It would have been ideal if a simulated school setting could be arranged so that students would be better prepared emotionally, academically, and socially when they actually do teaching experience."

(Interviewee 4)

Table 4.5 includes the theoretical and practical components of the modules in Arts and Culture at University 2 within the different school phase specialization groups.

Table 4.5:   Modules in Arts and Culture

SCHOOL PHASE	THEORY	PRACTICAL (piano; guitar; recorder; marimba)
Foundation Phase	1	1
Intermediate and Senior Phase	1	1

Visual Art follows an approach of a series of theoretical lectures, followed up by a practical assignment.

• **Responses by students**

Feedback from students regarding their experiences during arts lectures was in general positive. Students find the arts interesting and something uniquely, removed from other academic subjects. One student commented that:

Visual Art helps us to express ourselves in visual ways, through which we learn to observe better. It helps us to be more imaginative, and to invent new things.

(Focus Group University 2)

Students said that they now have visual literacy skills and knowledge which enable them to investigate and understand images and art works, and media to

apply in visual art activities. One of the focus group members responded as follows:

> We've gained valuable knowledge about arts which helps us with knowledge and skills to teach arts.
>
> (Focus Group University 2)

The opportunities to gain music literacy through singing, playing, creating, and listening are nurtured by many students who participated as respondents in this research. Students are in agreement that they acquire very valuable knowledge and skills, and the language needed, to communicate about music as well as through music. The following response was shared by one of the students:

> We learn theory, we do practical music making, and receive methodology on how to teach music.
>
> (Focus Group University 2)

The fact that only two art forms are offered at this university, was experienced as a pity by some students. One students put it to words saying:

> We really regret that drama and dance aren't offered.
>
> (Focus group University 2, Interviewee 15)

Another concern raised was that too much weight is placed on Western arts practices and materials, at the cost of indigenous South African and African arts practices and materials. A student coming from the Venda tribe argued:

> I enjoy to learn arts from Western cultures, but I sometimes have the urge to sing a song from my own culture, or to create a visual art product that relates to my culture. I do use songs or art making out of my culture when we do a practical presentation in class, or during micro-teaching.
>
> (Interviewee 16)

4.3.1.3   University 3

- **Responses by lecturers**

The first contact session for students enrolled for Creative Arts at University 3 takes place during the second semester in the third year that they are registered for the B.Ed. degree. Two one hour periods per arts discipline are allocated in that semester, including Music, Visual Arts, and Drama. However, Music, Dance, and Drama are offered by part-time contract lecturers. The same scenario is repeated

during the second semester of Year 4. The different arts disciplines are offered by the Arts Department of the Faculty of Humanities who regard this venture as a service to the Faculty of Education. The Arts department regard specialized arts education their first and only priority and see the Creative Arts students from the Faculty of Education as temporary customers who have to be accommodated.

Students attend Visual Art classes in mixed groups for one semester, during which time practical skills in Visual Art are developed during lectures. Students are able to progress in a relatively short time frame. The process starts from two- to three dimensional Visual Art concepts, an aspect that is directly linked to the content as stipulated in the CAPS document for grades 4–6 (South Africa, 2011b). In Visual Art, students are taught rudimental knowledge and skills to be able to complete a practical assignment, and a written test. Although students specialize in different school phases (FP, IP, SP or FET), no attention is given during Visual Arts lecturers regarding the differentiation of learning content for these phases. Students attending classes at the Department of Visual Art are randomly divided into manageable class groups. The Head of the Visual Art Department (Interviewee 6) commented as follows:

> We offer the students a general course in Visual Art in which we give them exposure and experience in different art media and in two and three dimensional art creations.
>
> (Interviewee 6)

Most of the available time is being used for practical work, which includes painting, clay work, masks made of waste material, carving animals from gypsum, and making three dimensional objects using paper.

On a question on whether any phase specific activities were being offered for the sake of students specializing in the Foundation, Intermediate or Senior Phases, the Visual Art lecturer (Interviewee 6) responded as follows:

> Providing art specialists in Visual Art are our first priority. B. Ed. students are not our priority. We see them as temporary in our department to whom we offer a general course in Visual Art, equipping them with basic skills and knowledge.
>
> (Interviewee 6)

The music contact sessions focus on the rudiments of music theory, the development of aural skills, and an introduction to melodic and non-melodic instrumental playing as accompaniment to songs. Music is offered by a contract lecturer. The Music lecturer (interviewee 7) set out his approach as follows:

> Due to the large class sizes, I concentrate on music literacy through the lecturing of theory of music. Practical classes consist of sociable singing through which concepts of music can be experienced through the playing of percussion instruments.
>
> (Interviewee 7)

This music lecturer (Interviewee 7) mentioned that he also uses examples of popular songs, as the students enjoy it, and can relate to it. He felt that being a contract lecturer, not stationed at the university, do not allow contact with other arts lecturers.

> I cannot really build a lecturer–student relationship with the students I am working with due my position.
>
> (Interviewee 7)

As was mentioned before, Music, Dance, and Drama are presented by contract lecturers who are specialists in each of these disciplines. In Drama, the available time is used to develop theoretical and practical knowledge and skills.

> I spend fifty percent of the available time on theoretical aspects of drama and the rest on practical activities. I normally follow up a series of theory classes with practical application of the acquired theoretical skills.
>
> (Interviewee 8)

During their entire pre–service education, two single semester courses are offered to pre–service teachers at this university, including one semester to third year B. Ed. students, and one semester to fourth year B. Ed students. A balance is being maintained, as far as possible, between theory and practice:

> Having double periods for every contact session, I try to present theory during the first period and use the second one for practical knowledge and skills application through an in–class group assignment.
>
> (Interviewee 8)

As collaborative work during preparation of practical class assignments is taking place, it became evident that transformative learning does take place during such operations, as can be seen from the following quote:

> As contract lecturer, I am responsible to lecture a core course in dance to familiarize students with techniques in dance and movement. […] The approach is one of a combination of theory and practical exercise.
>
> (Interviewee 9)

In dance, basic skills such as flow and direction of movement are taught, providing practical application techniques which can be transferred to learners in a classroom situation. Similar to the practical application of dance, theory and practice are interwoven during lectures, and students are engaged in practical group activities in the form of class presentations from time to time to demonstrate their acquired knowledge and skills.

- **Responses by students**

Students admit that, by participating in kinaesthetic, cognitive, and imaginative dance activities, their awareness of aesthetic issues, and their exploration of various ways in which a dance piece can be interpreted, are developed. They appreciate that they are gaining practical artistic skills in movement, as well as physical communication skills, and that they can learn about the lives of people in different times, places, and cultures through their dances, as well as about the purpose and form of dance as expressive movement. One student (Interviewee 17) responded to a question regarding her experience of dance classes at university as follows:

> Dance is part of my culture. I love to dance at festive occasions of my culture. At university level, I learn about structure, flow; how to organize dance activities, and the functionality of dance movements. This new knowledge empowers me to polish the pre–knowledge of cultural dances that I already have.
>
> (Interviewee 17)

Students enjoy practical music making, as verified in the following comment by one of the participants:

> It's stimulating, enriching, relaxing, satisfying … (Focus Group University 3).

Although skills and knowledge development in Music takes up considerable time, students are eager to involve themselves in music activities. It was evident that music lectures are under the most favourite art forms amongst many of the students who were previously excluded from music studies, due to a lack of this

subject being presented at the schools they attended. One student expressed her experience in music lectures:

> Because I love singing, I find the music lectures very satisfying.
>
> (Interviewee 18)

A concern raised by students was that, except for the Foundation Phase specialists, no school phase specialization is offered in Creative Arts. Students felt that it would be challenging to teach school phase specific Creative Arts:

> With the assistance of the school curriculum, especially in the GET band, we might be able to teach Creative Arts in the primary school with the assistance of an experienced teacher, despite the fact that no school phase specific knowledge transfer takes place during university study.
>
> (Focus Group University 3)

One student, however, commented on this by saying:

> I believe that, to choose for instance age appropriate songs for a specific grade, might be a problem if you don't know the exact criteria to do so. Formal music education is new to me, so I need more specific guidance in it.
>
> (Interviewee 19)

Another student commented as follows:

> I find that, if opportunities are given to produce a product in a relatively short time, especially in the Visual Arts lectures, then its highly rewarding.
>
> (Interviewee 20)

It became clear during focus group discussions that students experience with pride the creative output of their efforts. Students acknowledge that their participation in Visual Art activities develops their creativity as well as their ability to communicate their understanding of the world around them, through Visual Art.

Students at this university are fortunate that Dance is offered to them, although by a contract lecturer. One student (Interviewee 21) from the Afrikaner tribe, mentioned during the interview that:

> an opportunity where a student taught the class a traditional African dance, was very exciting and enjoyable.
>
> (Interviewee 21)

In Dance, basic skills such as flow and direction of movement are taught, providing practical application techniques which can be transferred to learners in a classroom situation. Students admit that, by participating in kinaesthetic, cognitive, and imaginative dance activities, their awareness of aesthetic issues, and their exploration of various ways in which a dance piece can be interpreted, is developed. They appreciate that they are gaining practical artistic skills in movement, as well as physical communication skills.

Regarding the teaching of drama skills, it was clear from the students' comments that they are able to embark on such a course with very little or no prior knowledge as a pre–requisite. In this course, students learn space orientation, voice production, and cohesion. At University 3, students were collaborating on Creatoive Arts productions during Dance and Drama lectures in groups.

Students commented on some areas of concern regarding their Creative Arts education. I have summarised their responses as follows:

- Too little time is allocated to this highly specialised subject field.
- Creative Arts education is a compulsory subject to all pre-service teachers, even though many of them do not have prior knowledge or an interest in a specific art form. "Some of us therefore need tutorial classes to help us cope with especially music theory," a student voiced his concern.
- A greater emphasis is placed on theoretical knowledge rather than developing practical skills (see student comment above). This was evident during music lectures where class sizes vary between 50-100 students per lecture, making practical learning in especially Music, Dance and Drama impossible. Students from indigenous African cultures seemed to be dissatisfied with this, as seen in the following response on the question whether and why the emphasis on Western Arts scould be scaled down: "I want to go back and teach children out of my own community [culture] and therefore I need to learn arts practices from my ancestors too."
- Students commented that they find it challenging to obtain music skills in a short course (second semester in Year 3 and second semester in Year 4) if they have no prior knowledge or skills development in this art form.

4.3.1.4   University 4

At University 4, only the Foundation Phase students take music during their first year of study. This is a semester course totalling a one year Creative Arts programme for their entire B.Ed. degree. Only two discrete art forms are presented, namely Music and Visual Art. Music is presented in semester 1, while

Visual Art is presented in semester 2 of Year 1. The students opting for the Intermediate, Senior and FET Phases, who want to specialise in an art form, select one of the discrete art forms, Music or Visual Art, and commence with this specialisation only in Year 2. The music course in year 2 is called Music Education, which consists of a combination of general music knowledge and methodology. In addition to this module, students take guitar, and theory of music in which they write UNISA exams. During the third year of study, the music course consists of three components, which include piano study; Methodology of Music; and a combined module consisting of History of Music, Choral Training and Conducting, and Theory of Music. During the fourth year of study, a semester module in Methodology of Music is offered as a selective module.

All students are combined in one mixed group, including Intermediate Phase, Senior Phase and FET Phase students, and therefore phrase specialization takes place on a very low scale. The new B.Ed. course that was started in January 2016, provides opportunities for students to take arts education from year 1 (Intermediate, Senior and FET Phases), giving them an extra year of study in the arts, but on the same basis as was described above. Table 4.6 outlines the structure of the arts education at University 4, which will be followed until December 2018, after which a new programme – which is an extended programme of the existing one – will be implemented.

Table 4.6:   Creative Arts education programme (University 4)

YEAR 1	YEAR 2	YEAR 3	YEAR 4
Option: Music or Visual Art	Option: Music or Visual Art	Option: Music or Visual Art	Option: Music or Visual Art
Music Education	Music Education	Music Education	Music: Methodology of music (IP; SP; FET)
(FOUNDATION PHASE)	(IP; SP; FET)	(IP; SP; FET)	Study of the content of CAPS 2011 for the purpose of Teaching Practice which takes place during Year 4.
Music Education:	Practical Music Study:	Practical Music Study:	
• Why music is important	• Guitar	• Piano study	
• Music activities	Music in Education:	Music Education and Music Appreciation:	
• Music concepts	• Music activities	• History of Music	
• Music educationists (Kodály; Orff; Dalcroze)	• Music concepts	• Theory of Music	
	• How to present music education?	• Choral Training and Conducting	
	• Educational media		
	• Prescribed		

YEAR 1	YEAR 2	YEAR 3	YEAR 4
• Singing • Instrumental playing • Classroom instruments • Listening • Movement • Notation • Creativity • Lesson planning	compositions for listening activities (Prokofiev; Saint-Saëns; Tchaikovsky; Delibes; Grieg; Moussorgsky) • Approaches to music education (Kodaly; Orff; Dalcroze) • Lesson planning	Methodology of music: A holistic approach to music education in which knowledge and skills development is the focus	

- **Responses by lecturers**

Two of the three lecturers in the Music Department at this university joined the Department of Arts Education in January 2015, leaving the remaining lecturer as the only one who was involved with delivery of the music programme to pre–service students for quite some time. This music lecturer (Interviewee 10) was of the opinion that the content to be included in all Creative Arts programmes should be "concepts [theoretical knowledge], practical application thereof, and methodological principles." This lecturer felt that students should be granted opportunities to "practically apply theoretical knowledge during their training," using the "hear–do–see–approach" of teaching music as a component of Creative Arts.

The music lecturer referred to the following practical teaching experiences, which are provided to students:

- micro-teaching opportunities;
- school-based teaching during teaching practice in Year 4;
- DVD presentations of music lessons filmed at schools; and
- observations during teaching practice in Year 4.

Many lectures are structured in such a way that it portrays the method to be used by students once they end up in a music class in a school. This holds that lectures combine theory and practice. This lecturer is in favour of integrating the arts. At University 4, a once–off opportunity is provided to students in their final year of study, to prepare and present, at a nearby school, integrated lessons in which all the different art forms are portrayed:

> The idea behind this is to expose the students to the nature and relevance of integrated arts, and to put them in the position to gain insight, knowledge, and skills in arts integration. An integrated approach should prepare students to prepare and present stage performances once they are in–service teachers. It further provides opportunities for self–creation (of the script for the play, the development of props, the rehearsing of the play, and the stage production).
>
> (Interviewee 10)

This in itself leads to opportunities for transformative learning experiences, as students have to collaborate with each other in critical discourse, their own perspectives being challenged, and they learn through self–discovery.

- **Responses by students**

Unfortunately, numbers of students at this university are very small for Intermediate and Senior Phase specialisation in arts, which currently involved 18 second years; 15 third years; and 9 fourth years, and this is annually the scenario. As my request to participate in this study was on a voluntary basis, very few students took part in the focus group sessions and short individual sessions. During the course of each interview, I found it inappropriate to interrupt the interviewees to steer the answers or to fit the research problem (Maree, 2011:87-88). Despite setbacks, valuable information was gathered through this data collection strategy to shed light on the delivery of Creative Arts education at University 4.

Respondents aired mixed feelings about the Creative Arts education offered to them. Several points of concern regarding the current delivery of Creative Arts education at this university were raised by respondents. One student mentioned that the biggest challenge to face was:

> Because I lack pre–knowledge of Music and the other arts, it makes the study of arts very challenging to me.
>
> (Interviewee 22)

Another student was of the opinion that:

> The arts are a broad field with complex content, making it difficult for first timers.
>
> (Interviewee 23)

Some of the respondents argued that the current need for arts teachers could be solved by more aggressive marketing from the universities' side:

> Arts in schools are important. Attract more students and keep the course relevant for the current school, keep it interesting, and allow enough time for novice pre–service teachers, so that we can equip ourselves to teach it properly.
>
> (Focus group University 4)

During the short individual interviews at University 4, one student was of the opinion that the shortage of arts teachers for this important subject in school could be rectified by offering "bursaries to students who wants to be arts teachers." This could attract students to study and specialize in this field. Respondents' experiences of the programme offered to them at university 4, are described in their direct words.

Concerning course content:

Interviewee 23:   "There is much more [knowledge and skills] that could be offered to prepare us as arts teachers. I think that bursaries to students who wants to be arts teachers should be made available. This attract students to study arts to relieve the shortage of arts teachers in schools."

Interviewee 24:   The current programme have too much repetition [of content] but it is interesting.

Interviewee 25:   "I don't feel like I am getting enough from the course."

Interviewee 26:   "I am very disappointed in the programme."

Concerning preparedness:

Interviewee 27:   "I am not feeling fully equipped to walk into a class and teach a lesson [in Creative Arts]."

Ïnrterviewee 28:   "I was already asked to be an assistant to the Creative Arts teacher at a primary school, and the methodology helped me to prepare lessons."

Concerning delivery mode:

Responses on the delivery mode of Creative Arts education yielded some positive comments. One student put it to words as follows:

> Examples on lesson structure and lesson presentation modes are being mirrored through lecture presentation by lecturers.
>
> (Interviewee 29)

This opinion was shared by another student, who responded:

> The lecturer was acting as a teacher and us as children and giving us opportunities to play the role of a teacher.
>
> (Interviewee 30)

Another respondent voiced experience of the delivery mode of Creative Arts education at this university as being "practical and integrated with other areas."

One respondent expressed appreciation for the guidance and assistance from lecturers in lesson planning and micro-teaching:

> It is supportive when lecturers assist us in lesson planning and inform us about how to present lessons in Creative Arts.
>
> (Interviewee 31)

Another student mentioned that:

> […] the see, listen, and then do in the approach followed by lecturers in the lecture room, help students to acquire knowledge and skills, and it also sets an example of how to teach Creative Arts in a practical and fun way – to know the step-by-step HOW (how to teach) and the WHAT.
>
> (Interviewee 32)

Notions in favour of arts integration were raised by some respondents: According to one respondent:

> Arts should be integrated with other school subjects and not being isolated to be a loose standing subject.
>
> (Interviewee 33)

Similary, a positive reply regarding the intergration of the arts was the following comment:

> Music should be combined with other art [forms] at university.
>
> (Interviewee 33)

4.3.1.5   University 5

- **Responses by the lecturer responsible**

At University 5, only one semester module is presented. Called *Culture and Natural Environment*. The arts–section of the module *Culture and Natural Environment* for the Foundation Phase is composed of three main divisions. These are Music, Drama, and Visual Art. Dance is included in the Physical Education module being offered to Foundation Phase students in Year 1. The arts programme offered to IP and SP is similar to the one offered to FP, and is compulsory. Drama offers storytelling, in African context. The Visual Art course content has genres, and techniques in artmaking – clay; African pottery; pencil drawing; painting (for FP); and making 3D mobiles.

Arts are offered one module in Year 2. The lectures are 90 minutes each. The content is a mixture of African and Western art forms. As one of their assignments, students in the FP make a set of non-melodic percussion instruments, accompanied by a music score, to be used once they are in–service teachers.

The lecturer (Interviewee 11) responsible for the delivery of Creative Arts education at this university summarizes the students' experiences of the course as positive:

> I would say that the majority of them love it. […] The enthusiasm in general is much higher than in other modules. The less eager students in the arts are mostly male although there are a few females too.
>
> (Interviewee 11)

It is important to note in this context that, at University 5, a policy exists allowing an equal opportunity for both male and female students to enrol to become Foundation Phase teachers. A 50/50 percentage of male versus female students are annualy enrolled for the Foundation Phase course.

The Arts semester course for SP consists of 14 weeks of contact sessions, augmented by weekly tutorials in small groups. The approach is practical of nature, as if the lecturer teaches learners in the Foundation phase – the students being in the role of learners in a school classroom – through which theory and didactics become interwoven in the delivery of the course content. Each art form is dealt with separately, after which themes from the CAPS document are chosen for lesson planning during which time an integrated approach of two or more art forms is followed. All students have to plan and present a lesson in Arts. It is recorded

and submitted for marks, and for review. This opportunity for reviewing of the lessons planned and presented corresponds with a transformative approach to learning. Students can interrelate through discussions, reflections, and collaborative dicision making of what qualifies as good teaching practices during such a venture. Table 4.7 portrays a brief summary of the course content.

Table 4.7:   Culture and Environment (core content) - University 5

CULTURE AND ENVIRONMENT STUDIES			
MUSIC	**DANCE**	**DRAMA**	**VISUAL ART**
• Music education theories (Orff; Koály; Dalcroze; Suzuki; Gordon); • Making of own percussion instruments; • Elements of music • How to teach a song to children (immersion method; phrase-by-phrase method); • Song styles (including African music); • African and Western • Music education theories (Orff; Koály; Dalcroze; Suzuki; Gordon); • Making of own percussion instruments; • Guitar tuition.	• Dance in the classroom; • Elements of dance (space; time; force); • Dance movements (locomotor; non-locomotor); • Choreography; • Developmental and traditional games and Activities.	• Elements of drama (theme; characters; dialogue; music; visual elements); • Genres of plays and musical performances; • How to teach poetry and choral verse to children; • Storytelling in African context.	• Elements and principles of Visual Art; • Different stages of drawing development (scribbling stage; pre-schematic stage; schematic stage; gang stage; pseudo-naturalistic • Pencil drawing; • Clay; • African pottery; • Painting (FP); • Making 3D mobiles.

The lecturer at University 5, who is solely responsible to lecture all art forms to students specializing in the FP, regards it as most appropriate to educate pre-service teachers in such a way as to enable them to deal with the CAPS curriculum document once they become in-service teachers. The lecturer (Interviewee 11) responded as follows:

> An integrated approach must be followed coupled with didactics, coupled with practical work. Basic elements and principles of all art forms as known in Western culture should be explained, studied, and linked to the African context, and must be taught with the relevant didactics. Practical work in all the art forms should be the focus because if we haven't done it yourself you are not likely to do it.
>
> (Interviewee 11)

Of the many challenges this lecturer (Interviewee 11) has to deal with, the following aspects are emphasized as being the most daunting ones regarding the delivery of Creative Arts at tertiary level:

- unfavourable lecture space: "The arts are not catered for […] a lecture hall with fixed seating must be used";
- no special provision for timetabling since all the arts are combined into one module and plotted on the timetable as such;
- staffing limitations resulting in one lecturer responsible to offer all art forms to the pre-service teachers; and
- limited time available to educate pre-service in all art forms. She commented as follows:

> You have to acquire practical skills, and need enough time to make it your own, otherwise you will not use it in class.
>
> (Interviewee 11)

This lecturer regards the ideal scenario to educate pre-service teachers for Creative Arts in the following way:

> At least an entire module dedicated to each art form; Dance, Drama, Visual Art, and Music. Specialists in each art form, not one lecturer having to teach all of it.

As far as an integrated approach to Creative Arts education in Grades R–9 is concerned, this lecturer supports such an approach. However, she aired her disapproval that arts are used in an "add-on" fashion, especially Music, which in the process, loses its authenticity:

> Integration of arts with other subjects is mostly meaningless, as it is not taught as Music with all its facets and dimensions and elements.

In conclusion, this lecturer at University 5 shared a valid perspective regarding the unique qualities of Creative Arts:

> I see the arts as a basket; a support to carry all the other subjects. Firstly, it should be taught as an art, and then the teachers must use it to assist children with different learning styles. In the colourful African

context – where rhythm is such an almost innate quality – the Arts have a major role to assist learners to gain academic and other skills.

- **Responses from students**

After visiting the site, but without succeeding in arranging individual or focus-group interviews with the students, electronic interview schedules were sent to 30 students at University 5. However, not receving any responses back from the students, this emphasised to me the importance of personal contact with respondents in a qualitative study. Therefore, after receving the students' cell phone numbers from the lecturer, I conducted twelve telephonic interviews. The quotes listed below, according to thematic relevance, reflect the students' views on arts education. Simultaneously, it sheds light on the experiences and views of students concerning Arts education.

Importance of Arts to child education:

Interviewee 35:   Learners' should definitely receive exposure to all art forms during their GET phase, as they (the arts) aim to improve all developmental domains of a child.

Interviewee 40:   Arts expose the learners to a variety of skills.

Interviewee 43:   Dance improves the physical domain of learners, especially in this age were learners live so passively – not playing anymore.

Interviewee 44:   Visual Art develops fine motor skills and visual perceptions of learners.

Interviewee 45:   Through arts learners realize their true potential. It might happen that a learner struggles in other subjects but does really good in Creative Arts. Such a learner can later enrol at a Creative Arts school and make a living out of it.

Needs/shortfalls experienced by students concerning Arts education:

Interviewee 36:   Students should have opportunities for practical activities in arts and opportunities for peer teaching.

Interviewee 37:   I usually confuse the aim of the lesson with the objectives.

Interviewee 39:   I would like to see a skilful Creative Arts teacher teaching, as I believe that such a venture holds credit because one can learn practical teaching skills.

Interviewee 50   I wish I could play a music instrument.

Interviewee 49:   The course is really enriching, and I enjoy it very much. However, it is too short. Things happen too fast. It need to be much longer to enable students with no pre–knowledge to develop better. Arts is a practical skills subject which asks for development over a period of time.

Appreciation to receive Arts education:

Interviewee 38:   It is great that we are expose to arts. I got to know that I, too, can be creative. I learnt a lot and also developed my creativity skills.

Recommendations concerning Arts education:

Interviewee 41:   Arts should be taught by different specialist teachers in the Senior Phase as it would be too challenging for a teacher who only have basic skills in arts. One teacher cannot be competent in all Creative Arts disciplines.

Interviewee 42:   The ideal for a teacher with limited knowledge and skills in arts would be to stay in close contact with a specialist arts teachers, and bring skilful community members to your class to share their skills and knowledge with your class.

Interviewee 46:   Creative Arts should be offered in all government schools, so that learners, who cannot afford to go to arts schools for private lessons, can be accommodated.

4.3.2 Cross–case analysis and discussion of findings

During interviews, it was evident that lecturers were overall positive and motivated regarding the delivery of Creative Arts, despite challenges they are facing. Positive comments revolved around the following aspects:

- They are thankful that time is provided to develop students' knowledge and skills in the different art forms, even though the time is so limited;
- They appreciate the positive attitude of students to be part of arts activities and arts learning;
- They feel privileged to educate the pre-service teachers in well-equipped lecture rooms; and
- They gladly experience job satisfaction when they see the appreciation from, and progress in skills and knowledge development in students during tertiary education. In this respect, the remark of the music lecturer at University 1 is relevant:

> It is a challenge for lecturers to get them up to a competent standard in a period of four years, but it is also very rewarding to see how they progress and grow in a creative way
>
> (Interviewee 1).

However, many challenges were mentioned, which include a variety of aspects, which will be described in a bulleted fashion in the section to follow.

- **Arts specialization and an arts specific approach**

Since lecturers interviewed are all specialists in a specific art form, they are not convinced that integrating the different art forms into a single subject is the ideal way to educate pre-service teachers for Creative Arts, even though it is expected in the Foundation and Intermediate Phases of the curriculum documents (CAPS, 2011b:9). Lecturers find that the delivery of Creative Arts education in an arts specific way is the most viable option, due to their own specialization in one art form. As the lecturer from University 5 suggested for an ideal situation: "Specialists [are required] in each art form – not one lecturer having to teach all of it." A further obstacle in the way of integrating the arts in a meaningful way, is that the limited periods for the different art forms are placed on the timetable separately, making such a venture impossible.

- **Practical experience of arts education in schools**

Apart from providing students with knowledge and skills for a specific art form, lecturers are required to deliver the didactics and the application thereof in school-based situations. However, many of the lecturers do not have practical experience in teaching Creative Arts at school level. In this respect, one of the students from University 4 made the following comment:

> We [the students] have not seen him [the lecturer] present a class to the appropriate age group [of learners].

Furthermore, there was little evidence of school-based opportunities in Creative Arts education provided to students during their teaching practice programmes. At most universities, it is optional for students to teach Creative Arts during their compulsory teaching practice at schools. Due to the number of prescribed academic lessons pre-service teachers are obliged to teach, they focus on lessons in academic subjects as, in their view, these subjects are easier to teach. Subjects such as languages, mathematics or sciences, have texbooks with planned lessons and learner activities. In Creative Arts, a high level of artistic skill, creativity, and organizational skills are required in order to facilitate and present successful and interactive lessons.

- **Time constraints**

It was evident that the limited time allocated for Creative Arts at universities allow very little scope to provide opportunities for students to practise Creative Arts education in simulated school settings. Where available time in arts methodology classes allow for it, and where limited student numbers and a degree of specialisation in an art form is provided, more possibilities of simulating Creative Arts lessons are possible. Furthermore, since most students enter Creative Arts courses with no or little prior knowledge in any art form, there is little time to develop the knowledge and skills required for four discrete art forms. Asking about the greatest challenge in creative Arts education, the lecturer from University 5 responded in an exasperated fashion:

> Time, time, time! How can you expect any generalist educator to have confidence in a practical subject when they come from backgrounds where they were hardly exposed to any of the arts except sometimes traditional arts?

- **Large classes**

Class sizes are in some cases as large as a hundred students per lecture, making a practical approach to Creative Arts education virtually impossible. The problem is that the number of students grows annually, while staffing stays constant, thereby limiting opportunies for lecturers to facilitate interactive arts activities, and

practical involvement of students during lectures. Similarly, students commented on the inept and ineffective class sizes which are not conducive to arts activities:

> [There are] too many students in a class. [We need] more classes and less students.

- **Pre-knowledge of art forms**

Entering for a course in Creative Arts does not require students to have pre–knowledge, or experience, in any of the art forms. The majority of students in Creative Arts courses, therefore, have no prior knowledge, and are often quite negative about a compulsory subject which they are forced to take. While students entering higher education, have received approximately 12 years' instruction in Mathematics, English, and Science, their exposure to Arts during these years is mostly unsatisfactory. Wiggins and Wiggins make the point that pre–service teachers' knowledge and experience of arts before entering university is sporadic and distant, asking: "should [we] find [it] acceptable that future teachers believe they need to know 'how to do it' in Mathematics, but not in Music [or the other arts]?" (Wiggins & Wiggins, 2008:23). One of the greatest challenges of Creative Arts education at tertiary level, is for lecturers to develop pre-service teachers' knowledge and skills up to a level where they would feel comfortable to teach Creative Arts in schools. Reflecting on the inherent artistic talents of students, one lecturer replied: "So much talent and so little time."

For many students, the lack of pre–knowledge makes the study of especially Music a daunting task. When asked, during a focus group interview, what they regard as the biggest challenge, a student replied: "Notation – reading and writing – it was a new concept for me to learn," while another one added that to "read and write notation for us who have never taken Music in school [is very difficult]."

- **Part-time or contract lecturers**

At most of the five universities visited, contract lecturers or part-time lecturers are appointed for certain areas of specialisation, especially for Drama and Dance. Although a linear approach in pre-service teacher Creative Arts education is an international phenomenon (Klopper, 2009), this unfortunate scenario comes at a price. It causes each lecturer to work in isolation, making it difficult to build work

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122

relationships with both lecturers and students. Moreover, it hinders collaboration or combining of expertise for the sake of integrating the arts. To present the arts disciplines in isolation is not ideal, since it usually implies a single focus in culture and art forms. While a lecture I observed on Breakdancing by a dance specialist in that style, was entertaining and informative, it would have had more value if it could be integrated with other art forms, as well as other styles of dancing. Through collaboration with other specialist arts lecturers, a holistic perspective of the arts as a human phenomenon could be experienced by the pre–service teachers. A possible means to overcome this challenge would be to apply a "non-linear approach to creative arts education" which "requires a team-teaching effort and not an individualistic approach alone" (Klopper, 2009:38).

- **Widely varied music component of the Arts module**

Music specialist lecturers noted that they are aware of the music component of the arts module being very varied, which poses additional challenges to non-specialist pre–service teachers. The curriculum requires a wide variety of styles, including Western music, African music, pop music, and jazz, amongst others, for which the available time must be used, making a generic mode of pre–service teacher education at the moment the only workable option, at the cost of students, concerning practical knowledge and skills development. As one student noted, "we need practical [experience] rather than continuous theory."

What was noticed and appreciated as a valuable strength in the current provision of Creative Arts education to pre–service teachers at South African universities, is that the lecturers involved are all specialists in their respective fields. Lecturers are enthusiastic and open for ideas to better the existing programmes they are working with. Although students are enriched through these programmes, the available time to deliver these programmes is extremely limited, often resulting in a crash course, tailored on old systems. In this study, a transformative approach to learning and knowledge construction has served as theoretical underpinning, and could be useful in the structuring of a national curriculum for tertiary arts education to pre-service teachers. Blignaut (2010:271–272) stresses the urgency of making a fundamental shift to mirror a 21st century educational approach:

> The time was […] right to move towards an approach to teacher education that veered away from […] traditional lectures to reflect the new educational realities South Africa finds itself in after the demise of apartheid.
>
> (Blignaut, 2010:271-272)

Creative Arts being offered as a compulsory subject in all South African schools up to Grade 9, and as part of pre–service teacher education at several universities, is supported from governmental level, which needs to be further extended and motivated. That time is allocated for the education of the Arts to pre–service teachers – during which time skills, knowledge, and values can be acquired by students – is something to be thankful for, despite the many challenges faced concerning limited time allocation, staffing shortages, and clumsy group sizes that hamper the delivery of Creative Arts education at South African universities.

4.3.3 Observations of lectures

During the site visits, I observed twelve lectures (9 national and 3 international) presented to students (see Table 4.2). It was valuable to gain insight into the practical delivery of the Arts modules, as well as to identify the challenges regarding the delivery of an integrated Creative Arts programme. Aspects observed during lecture presentations will be discussed in the following paragraphs, with key aspects identified in bold print.

It became evident that of the lecturers found it difficult to apply and incorporate **practical activities and experiences** of these performance–based art forms during lectures. This unfortunate situation is due to the enormous sizes of groups, and in some cases a lack of sufficient space in lecture halls. Furthermore, special equipment – such as a sound system or percussion instruments for music activities – is necessary to facilitate active group involvement in the performing arts. In a classroom situation at a school, practical activities during dance and drama exercises involve that learners move together, using the space optimally, which are skills that should be shared and demonstrated during education of pre-service teachers during dance and drama lectures. Playing different instruments in an ensemble setting during a music class, holds serious challenges concerning preparation beforehand, such as unpacking instruments and organizing the space.

It also requires intensive organization and music directing skills of the lecturer, which, I believe, are necessary skills for pre–service teachers to be familiarized with in order for them to be able to apply these skills once they are appointed as Creative Arts teachers in overcrowded school settings. It is therefore disconcerting that no such practical performance based arts–activities were observed during the field investigation at the campuses visited.

As noted previously, **class sizes** vary mostly between 50–100 students (for example at University 1,67 students were part of a music lecture, and 37 students during the visual art lecture; at University 2,83 students were in the music lecture, with 57 students during the visual art class; and at University 3,50 students were present for the visual art lecture, while 80 were in the music lecture. At University 4, students in the FP are 297, divided in three groups of almost 100 each for Music (during semester 1) and Visual Art (during semester 2). Situations this makes it extremely difficult for lecturers to provide meaningful learning experiences in arts such as Music, Drama and Dance. Only three of the lectures observed had smaller class sizes. At University 1, there were 15 B. Ed IV students during a music lecture, and 23 B. Ed II students for Visual Art at the same university. At University 2, a group of 27 students enrolled for B. Ed IV, was part of a music lecture.

As was mentioned above (widely varied music components of the Arts module), lecturers opted for a more generic **style of lecture presentation,** as the most viable option under circumstances. Lectures for the three small class groups mentioned above, allowed for constructive discussions and practical experience by the students, of the content presented in the lectures. The lecturer could introduce the topic of the day, and then involve and guide the students to become co–explorers of the content matter, applying a transformational approach in which critical discourse could take place. In the music lesson at University 1, keyboard playing skills were practiced in a music laboratory with a group of 15 B. Ed IV students. Individual students were assigned to 'perform' a practiced piece of music while the rest were acting as 'critics', leading to fruitful feedback for both the 'performer' and the 'critics.' During the music lecture being attended at University 2, students were divided in groups of 5–6 to work on a lesson plan for arts

integration in which one or more of the other art forms (Dance, Drama or Visual Art) could be incorporated. The last 15 minutes of this lecture was spent on feedback by each group through a chosen spokesperson, after which the rest of the class could ask questions or give comments on the feedback. This was an example of transformative learning taking place in the lecture room. It provided students with innovative strategies and ideas regarding lesson planning, a valuable and needed skill in their prospective profession. This was especially effective due to the small size of the groups. This lecture demonstrated a variety of important transformative teaching techniques, for example, students could do critical self-reflection, engage in critical discourse, sharpen their evaluation and assessment abilities, as well as applying and developing their music skills and knowledge, an exercise that supported transformative learning and knowledge construction. This is the kind of learning experience that benefits the preparation of Creative Arts teachers for the schools of today.

The Visual Art class of 23 students in the group attended by me at University 1, was a continuation class in which students worked on a sculpture out of a block of gypsum. As it was an individual activity, each student was actively involved with his or her own project during the lecture. The class size enabled the lecturer to attend to students individually during the activity, leading to personalized care being enjoyed by the students.

All the other lectures observed by me consisted of class sizes between 50 and 83 students. These were presented in a generic style with emphasis on theoretical knowledge transfer, implying the transmission of knowledge more that the construction of new knowledge, as proposed by Mezirow's transformative learning theory (2006).

All the lecturers involved in the presentation of lectures in Creative Arts modules at the various universities which were part of this study, are **specialists** in their field, most of them being specialists in either Music or Visual Art.

During some lectures, **student interaction** and involvement during knowledge transition were minimal. In such lectures, the groups were mostly large, resulting in students being 'inactive recipients of knowledge,' instead of becoming active

participants and 'creators of knowledge', according to a transformative learning theory. Some of the lecture halls have limited space, and the content offered theoretical with little possibilities to stimulate interaction or discussion. The exception, however, were at universities as described above, where small groups of students could interact and respond to practical activities. During these lectures, students were actively involved, enthusiastically contributing to the discussions and practical activities. It was evident that students collaborated eagerly, felt at ease, and were open for new perspectives on their own views. This correlates with Mezirow's transformative learning theory (Mezirow 2006, Kitchenham 2008). I was especially impressed with the students' positive attitude at University 2 towards the integration of other art forms into music, and the innovativeness portrayed in practical assignments given to students. For example, students were encouraged to bring along homemade instruments or traditional African instruments – such as drums and ankle or wrist rattles, produced by themselves – to the class, which were then used to accompany songs. Additionally, students were encouraged to invent their own movements to accompany a piece of music.

Due to the large numbers of students – for example University 1:67 students; University 2:83 students; University 3:80 students – not all students could be actively engaged in Creative Arts activities during lectures. An additional limitation expounding the problem is that Music and other Creative Arts lectures are presented in general lecture rooms, not equipped with music equipment or sufficient space for large groups to participate in Creative Arts activities, such as making music, or dancing.

At University 1, the music lecture took place in an open area similar to a quadrangle between lecture rooms, covered with a roof. On the other hand, during the Visual Art classes at University 1 (37 students), University 2 (67 students), and University 3 (80 students), I observed that all students were occupied in a practical exercise of creating visual art works. The advantage with these visual art lectures was that there were sufficient working space – such as a second room or adjacent space outside with working tables – so that students could work in the comfort of space. An additional interpretation of this finding is that it is much easier to direct individual work, such as the creation of a visual art project by each student, rather

than conducting and facilitating a large group activity involing music making, where group collaboration is vital for the success of such a creative endeavour. Additionally, the sound or noise level adds to the complexity, and requires an excellent musical ear from the facilitator, as well as from the individual performers. That may be of the main reasons why meaningful practical music activities are rare during Creative Arts at tertiary and school level (Wiggins & Wiggins, 2008).

At University 4, one spacious lecture room in the Music Department, well equipped with a sound system and sufficient percussion instruments, made practical experiences possible. Small tables (with a container filled with percussion instruments on it) and chairs arranged around it in a horseshoe, helped to group big class groups, e.g. FP of 100 students per group, in smaller groups for the sake of practical music activities. Although the lecture room at University 4 is big (the size of two normal classrooms), space was still limited for lecturing the FP groups of about 100 students per group to do any movement activities, e.g. to experience form. The lecture on Music Education to B. Ed II students did allow interaction between lecturer and students, and for practical music making.

4.4   Findings based on the analysis of data

The primary focus of Creative Arts, as stipulated in the CAPS document (South Africa 2011c), can be detected from the following sentence:

> While Performing Arts recognize that in African arts practice, integration is fundamental […] the focus is on the inclusive nature of the arts.
>
> (South Africa, 2011c:9)

Therefore, I needed to find evidence of African arts as course content – balanced with Western arts – as a determinant in ascertaining whether pre-service teachers are educated to be able to implement the curriculum once they are appointed in schools. Secondly, the integration and inclusive nature of the arts, as stipulated by the CAPS curriculum, was another aspect which I searched for during the analysis of data. However, after a thorough field investigation and an intensive document analysis of Creative Arts programmes offered at the South African universities which formed part of this multiple case study, I found that these two aspects are seriously neglected, except at University 5 where African arts practices are evident. Although this study is not exhaustive of all South African universities, the

multiple case-study approach offers some insight into a trend which might be applicable throughout the country.

Table 4.8 reflects the differences and commonalities of the Arts programmes offered to pre-service teachers at the selected South African universities. The following categories are labelled in columns:

- A Institution
- B Arts offered separately;
- C Arts presented in an integrated fashion;
- D Compulsory Arts subject;
- E Optional elective in Arts;
- F Lecture time (hours per week);
- G Arts disciplines offered (music, visual arts, drama dance);
- H Nature of the course content (Western arts, African arts);
- I Duration of the Arts course (in semesters);
- J If the arts are included during teaching practice;
- K If a specific teaching methodology regarding the art form is included;
- L The value of the Arts education course in credits;
- M If specialization in Arts disciplines is offered;
- N If specialization in different school phases is offered regarding Arts education (FP, IP, SF, FET); and
- O Making teaching and learning aids

Table 4.8:   Differences/commonalities of pre-service Creative Arts programmes

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
Institution	Arts offered separately	Integrated Arts	Compulsory	Optional	Lecture hours per week	Arts diciplines offered	Content (westen/African)	Duration (semesters)	Teaching practice	Teaching methodology	Credits	Specialisation in arts disciplines	Specialitation (FP, IP, SP FET)	Making Teaching & learning aids
Univ. 1	Yes	No	Y1	Y2 Y3	2	Music VA Drama	Mostly W some A	2	No	Yes	20	Y2 Y3	No	No
Univ. 2	Yes	No	Y1 BMus HDE BA (VA) BA (Drama)	No	2	Music VA	W only	4	No	Yes	20	No	FP IP SP FET	No
Univ. 3	Yes	No	Y3 Y4	No	2	Music VA Drama	W only	2	No	No	20	No	Only FP music	No
Univ. 4	Mostly (75%)	To a degree	Yes	-	2	Music VA	Mostly W Some A	8	Yes	Yes	20	Music VA	FP IP SP FET	Yes (FP)
Univ. 5	Yes	Yes (Arts Extravaganza)	Y1	No	1 ½	Music VA Drama Dance	W & A	1	No	Yes	20	No	FP IP SP	Yes (FP)

KEY: Y = Year W = Western Arts A = African arts

In order to allow for the integration of Arts, the curriculum suggests that a single teacher could teach two art forms if the teacher is "capable of teaching both art forms" (South Africa, 2011b:10). Different combinations of arts can be formed, which are called "pathways," such as:

- Dance and Drama
- Dance and Music
- Dance and Visual Arts
- Drama and Music
- Drama and Visual Arts
- Music and Visual Arts

A closer look at the content for the learning area Creative Arts, as it is organized in the CAPS documents (South Africa, 2011a; b; c), reveals that the input ability of

the current programmes for Arts and Culture – as it is still called at South African universities – for pre-service teachers varies significantly, depending on each specific institution.

According to the CAPS document Grades R–9 (South Africa, 2011a; b; c), there are four broad **topics** guiding the learning content. These are Topic 1: Warm up and play; Topic 2: Improvise and perform; Topic 3: Read, interpret and perform, and Topic 4: Appreciate and reflect on. These topics are all aimed at creative and integrated arts education. Some aspects regarding the methodology of why or what should be taught within an integrated arts programme, and the methodology to teach the arts, are not clearly outlined in all programmes offered to pre–service teachers at South African universities which were investigated in this study.

Although data analysis led to the finding that most universities have not aligned to the CAPS curriculum as prescribed for schools, this notion may result from educational curricula which are frequently changing. This may lead lecturers to opt for providing skills and knowledge in the art forms rather than a curriculum driven tertiary programmeas. Curricula change over time and therefore, arts educators should be able to implement and teach any curriculum, adapting their articstic and methodological skills in creative ways.

Structural elements of the Creative Arts programmes at South African universities (Table 4.8, column C) show the same scenario: Arts disciplines are in most cases taught separately throughout the duration of courses, resulting in fragmentation instead of integration of the arts. Furthermore, course content is mostly based on Western arts and cultures (Table 4.8, column H), irrespective of the composition of the student population or the learner population in South African schools where the pre–service teachers will be appointed after completion of their studies. In this regard, Bolwell states:

> As we approach the twenty–first century, optimists would envision an art education in which local cultural practices are valued.
>
> (Bolwell, 1997:40)

A significant finding is that arts courses are presented mostly in a separated and non–integrated fashion. This concurs with Potgieter and Klopper's findings ten years ago (2006:141). This may be explained by the notion that artistic skills are highly specialised, and to develop competency in each discrete form takes time to mature. Therefore, integrating the arts before these discrete skills and knowledge are properly shaped and developed in pre-service teachers, the integration of the arts may lead to superficial learning. Accountable integrated arts should include a deep understaning of each of the art forms, and is often best attained by collaboration between various arts teachers in the same school or environment.

Additional findings related to current Creative Arts programmes at South African universities can be summarised as follows:

- The teaching of the different art forms in isolation from each other up to the final year of study is preferred in most institutions. Although a few examples of integrated arts activities – which include Music, Dance, Drama and Visual Arts, or integrated class activities such as Music and Dance combined during a lecture – exist, such opportunities are not offered at all universities;
- A strong dependence on commercial resources and Western themes for learning content exist, with little evidence of self-created, non-commercial resources and themes from African and indigenous South African cultures;
- The absence of a national broad curriculum for faculties of education at all South African universities, based on the requirements as set out by the Department of Basic Education (for example the CAPS 2011 documents);
- Although some universities have smaller and more manageable class sizes, or split up large groups to accommodate practical activities, most universities group large numbers of students together for Creative Arts lectures. This is a management problem, since it became evident that the policy makes at universities do not value the Arts as important disciplines within the overall education of pre-service teachers;
- Most universities experience that very little time is allocated to arts programmes. Through interviews, it became evident that former, more extended programmes offered to pre-service teachers have in recent years been downscaled significantly. Due to financial constraints which universities

experience, time and funding for the Arts suffer as a first step to governmental cuts. There is a clear lack of understanding of the unique challenges faced by Creative Arts education by policy makers at tertiary level, illustrated by dichotomies between funding for mathematics/languages and much lower funding rates for the Arts;

- During data collection, it was significant to notice that very few opportunities are provided to students to hone their teaching skills in Creative Arts during teaching practice in schools (SBS). Since most teachers who have to teach Creative Arts in primary schools are generalists, their teaching practice focuses on teaching other subjects. This relegates the unique challenges and requirements of efficient teaching in the Arts. Lecturers lament this problem; however, in their view, this is usually an institutional policy which is difficult to change;

- Since tertiary institutions do not value the unique skills and attributes which the Arts offer, they do not appoint full-time lecturers for Creative Arts. In most instances, lecturers are appointed for Music and Visual Arts, while very few institutions offer specialized lectures in Dance or Drama;

- The appointment of part–time or contract lecturers for Creative Arts in many instances results in a lack of collaboration between such lecturers. This leads to little or no cohesion between art forms;

- There is not yet sufficient variety in art styles to which students are exposed to, especially regarding Music.

Although the CAPS document for Grades 4–6 (South Africa, 2011b:9) explicitly refer to the inclusive nature of the arts, this is a highly complex task, which is debated continuously by international scholars. Each discipline requires a significant level of skill, knowledge, and confidence to be able to create in that art form. Before sufficient skills are developed, it is almost unattainabile to integrate such arts forms into meaningful classroom activities. However, African and other indigenous arts are inherently integrated and allow the ideal means for such integrated arts; although there were very little evidence of such African arts being presented at universities. Another factor could be that there are very little available resources with teaching and learning material available to assist lecturers and

students in this regard. The importance of the inclusion of African arts practices in pre–service teacher education cannot be stressed enough, as many of the students are 'cultural insiders' and should be equipped to include African Arts in their teaching once they are appointed at schools. According to the statistics of the population compilation of South Africa by the census of 2011 (South Africa, 2011), 41 000938 (72%) people are black; 4 586 838 (8%) white; 4 615 401 (8,9%) coloured; 1 286 930 (2,5%) Indian or Asian; and 280 454 (0,5%) are classified as 'Other'. Judged against these numbers, it is clear that the majority of the school going learners – and the students at tertiary institutions – will originate from an indigenous African culture. The importance to develop and restore pride in indigenous African culture and art is therefore a vital ingredient, which needs to be firmly entrenched within the delivery of Creative Arts courses at tertiary institutions.

At University 1 and University 5, attempts to incorporate African Arts practices into the learning programme for pre–service teachers were noted. Similarly, during my perusal of the pre–service education programmes as set out in the prospectus of University 4, evidence of African music was detected. Although the discrete arts are presented separately throughout these courses, an opportunity is offered at university 1 and 5 for students to create and produce an integrated arts project. This is done at the end of the course, providing scope for Music, Visual Arts, Dance and Drama activities on stage.

The Visual Art programmes offered to pre-service teachers at all the universities involved in this study, all contain notable examples of African and indigenous South African art practices such as clay pottery, weaving with found materials in the immediate environment, and traditional jewellery out of found objects for instance. Documentation on dance programmes at University 3 and 5 – where it is offered – do make provision for traditional African dances in their curricula for pre–service teacher education, where students from African cultures take the lead in demonstrating their cultural dances to the lecturer and fellow students.

According to Hammond and Collins (1991), a notion exists that, after the completion of their studies, pre–service teachers will be able to apply knowledge and skills acquired during tertiary education once they join the work force, even

though the knowledge and skills were alienated from the real context when it was acquired (Hammond & Collins 1991:63, 68). Students need to be directed, from the outset of their training, concerning the demands of teaching practice:

> In our experience, learning seldom becomes meaningful after the event. To make learning more meaningful at the time, learners need a context for it. This calls for a situation analysis and role analysis so that a student can know […] 'what will I need to be able to function completely in my work after this course?'
>
> (Hammond & Collins, 1991:68)

Data collected clearly revealed that there is a discrepancy between current pre–service teacher education programmes and the requirements for teaching and learning in schools where these pre–service teachers will be teaching Creative Arts after completion of their studies. This concurs with Potgieter and Klopper's findings (2006:157), as well as with Jacobs (2010), who expresses concern "about discrepancies that seem to exist between teacher training courses and the demands made on teachers in the real life situations" (Jacobs, 2010:29).

4.5   Concluding remarks

In addition to describing all the data collection strategies, and analysing the data, to reveal the findings of this study, this chapter presented a discussion of the findings in relation to existing literature. In the next chapter, a summary of findings will be given, as well as recommendations for future research.

5. Chapter 5: Summary, recommendations and conclusion

5.1 Introduction

This study was based on the research problem as outlined in chapter one, namely the current programmes in Creative Arts for pre–service teachers offered at South African universities. Fieldwork included interviewing, observations, and document analysis of programmes at a selected group of South African universities to explore how Creative Arts function in these settings. This investigation led to an enhanced understanding of the demands and challenges placed on universities to deliver these pre–service programmes, and revealed new insights.

With the democratization of South Africa in 1994 came an era of unprecedented changes: politically, socially, economically, and educationally. The political demands by the ANC government for transformation on all levels of governance included educational change. Therefore, various curricula (South Africa, 2011a; 2011b; 2011c) was designed and implemented over the past two decades in order to rectify the injustices of the past apartheid education system (South Africa, 2011d). Policies were put in place by the Department of Basic Education to help bring about this transition from an education system that had been used to advance racial discrimination, to a national education system offering equal opportunities to all citizens of South Africa. Although universities function as autonomous institutions within higher education, they have not been sufficiently aligned to reform and resctructure programmes in order to drive and maintain the new education system. The national student uproar since October 2015 by students of higher learning institutions leaves questions how deep and truly transformation was driven at these institutions during the past two decades.

Change in delivery of education has a long history and is internationally debated by several educationists (Daszko and Sheinberg, 2005). Dall' Alba (2005:370) alludes to the difficulty of change as follows: "[T]here is always a struggle to advance a new way of seeing things, because customary ways and preconceptions about it stand in the way." Although transforming an education system is a complex and difficult process, involving "passing through zones of

uncertainty" (Fullan, 2007:21), it is critical in the endeavour to constantly uplift education for all, and to allow equal opportunities.

This chapter provides a summary of the key findings emerging from the study, and conclusions that can be drawn from them. Recommendations for future research are presented, as well as suggestions for a Specimen Creative Arts programme which is offered in Appendix G.

5.2   Summary of the main findings

To be able to answer the main research question and accompanying sub-questions to this study, I undertook a field investigation and document analysis in which five South African universities were purposefully chosen. The main research question on which this study was based is:

> How are pre-service teachers at South African universities prepared to
> deliver Creative Arts in schools?

The following sections describe perspectives regarding the answering of this question.

5.2.1   An arts specific approach

The acquiring of specialized subject knowledge during the education and training of pre–service teachers – irrespective of the content and approaches being applied – is an important asset to pre–service teachers. With the gained knowledge in the different arts disciplines, pre–service teachers possess a powerful tool to enable them to deliver worthwhile arts activities in a school setting, which can lead to innovative Creative Arts activities and experiences for learners. The current research indicates that there is a fragmentation of Arts education evident at universities where this is being offered to pre-service students. Courses in discrete arts are usually the responsibility of independent arts departments, resorting under the Faculty of Humanities. Where it is offered at the Faculty of Education, it is treated as separate subjects or courses which function independently.

The independent Arts departments in the Humanities Faculties generally regard their involvement in Creative Arts to undergraduate pre-service education students as a service offered to the Faculty or School of Education. They view their main task as providing specialist artists in their respective fields, while the pre-service education students are regarded as temporary in their midst to whom they offer short skills-based introductory course. Although curriculum policies globally differ in arts integration, Motsunobu (2007) believes that practices of integration do not only open up epistemological views of knowledge construction, but it explores the distinctive socio-cultural and political contexts of a country's education policy, corresponding with the CAPS documents of 2011. Veblen (2006) claims that an integrated perspective to arts education shifts the focus from teacher-directed to student centred; and from communicating a static or ordered system of knowledge to teaching students how to use information. This approach fits transformative learning and knowledge construction. In this way students may become engaged into dialogic learning and reflective and self-reflective learning, with the ultimate result of perspective transformation.

Currently, at all universities visited, visual and performing arts remain separate entities throughout pre-service programmes, never merging into Creative Arts as one subject. Students receive tuition in fundamental skills and knowledge about the different arts disciplines as separate entities. Teaching arts disciplines in isolation from each other unfortunately leads to the Creative Arts curriculum "being moulded into boxes of learning with little external content" (Russell-Bowie, 2006:258). Donahue and Stuart (2007) refer to the relationship between learning in the arts and learning in other disciplines as a two-way 'street', implying that learning in each discipline takes place, while the arts lead to informing and understanding broader links between the other disciplines.

The integration of the different arts disciplines with each other and/or with other subjects was limited and in some instances not supported by the delivery and structure of programmes offered. Burnaford, Brown, Doherty and McLaughlin (2007) posits that, with the arts integration learning spiral – the arts with each other, and the arts and other academic subjects – learning occurs through the immersion of doing, making, and sharing; that, in turn, breeds new intentions for

teaching and learning for all engaged in this integrated process. Such an endeavour places learners in the position to truly work with different ideas, and taking some control over the learning process in an intellectual, personal, meaningful, and powerful way (Goldberg, 2001). Numerous scholars concur with this notion and reveal several advantages of integrating the arts (Mello 2004; Rabkin & Redmond 2006; Van Eman et al., 2009), suggesting that arts integration often results in meaningful connections to learners' own experiences and feelings. Therefore, a main finding was that only two universities offered opportunities where performance based projects where different art forms could be combined. According to Silver (2012:5), "[s]tudies exist which demonstrate student achievement in the arts, but little exists on pre-service teachers' preparedness to integrate the arts." However, this research revealed that it remains an extremely difficult practice to implement in university programmes, an aspect which needs further exploration and investigation. Ongoing debates regarding an integtated arts curriculum reveal that, to integrate the arts in a meaningful way, remains a highly complex and skilled endeavour (Colwell 2008; Joseph, Van Aswegen & Vermeulen 2008; Klopper 2009; Munroe 2015; Russell & Zembylas 2007; Russell-Bowie 2009; Vermeulen 2009). Where African Arts are by nature integrated (Kwami, Akrofi & Adams 2003), perhaps these indigenous arts should be further explored and included in a South African tertiaty context.

5.2.2 Authorities and lecturer's views regarding Creative Arts courses

The most important aspect is notably that the authorities and policy makers at universities – responsible for structuring course and degree programmes – disregard the complexity of the Arts, as well as giving it a low priority in overall degree and course structures. The need for support to Arts education is strongly motivated by Rabkin and Redmond (2006:2): "It's time to stop thinking about the arts as fluff. They make schools better places to learn, and they raise student achievement." Furthermore, to educate a pre-service teacher for integrated arts, is being regarded by many lecturers as creating a "Jack of all trades and master of none" (Joseph, Van Aswegen & Vermeulen, 2008:2). Hetland and Sheridan (2005:43) clearly do not share this notion that integrating arts is a futile exercise. According to them, arts integration places the focus on learning 'habits of mind,' a

term, unlike higher-order thinking skills "captures more fully the flexible inter-weaving of intuitive, practical, and logical modes of thought that characterize art learning." During the purposive sampling process, it was surprising to find that some South African universities do not offer Creative Arts education at all, not even as an elective module to pre-service teachers specialising in FP, IP or SP. This corresponds with the departmental report (South Africa, 2004) and Klopper's research (2004), that many primary schools in rural areas allocate a generalist class teacher to teach all subjects to their classes, including the Arts.

5.2.3 Not all the arts are included in Creative Arts programmes

At most universities visited, Music and Visual Art are offered, while drama was only noted at two of the five universities investigated. Dance was only offered at two of the universities, presented at one of the two by a part-time lecturer. This scenario is especially problematic for pre–service teachers in the FP and IP courses, where they will be required to teach all the arts disciplines when appointed at a school. In rare instances, efforts were made to compensate for arts forms not offered by presenting workshops in such an art form.

5.2.4 No or limited specialization in school phases

The research revealed that, although some of the sampled universities do group students according to their field of specialization as far as the different school phases are concerned, this division is merely an administrative rather than a purposeful arrangement. There are cases where students are randomly divided into manageable groups for Creative Arts lectures. It became clear that, in the majority of cases, no specific attention is given to school phase specific content and methodology while content is being lectured, as the class group consists of a mixture of all different school phases. Due to insufficient staffing for the Faculty of Education at some universities, departments from other faculties have to assist in Creative Arts teaching to pre–service teachers. The lack of school phase specialization content knowledge and methodology is mainly due to time constraints and grouping together of some (e.g. IP and SP) or all school phases (FP, IP, SP) in some instances. Some pre-service teachers found it unfortunate that little or no school phase specialization regarding knowledge, skills, and

methodology is offered. The ideal would be that Creative Arts is grade and school phase specific at tertiarr institutions, although this is highly unlikely given the financial constraints which challenge such programmes at South African universities. On the other hand, a well-rounded Arts educator may serve as an arts specialist at a school, delivering Creative Arts to different grades in one school and providing support to generalist teachers, a policy supported by the current curriculum (South Africa 2011) tertiary institutions.

5.2.5 Limited opportunities for development of practical arts skills

Many of the lectures observed indicated a lecture-sit mode for performing arts. While visual arts practices were mostly presented in a practical fashion, where students were each involved in creating their own art works, this is more complex in performance arts. At some universities, practical opportunities are provided for students to obtain music skills and expertise, such as playing on tuned and un-tuned instruments; receiving guitar training; taking piano lessons; and receiving practical training in choral conducting.

5.2.6 Limited opportunities for practical School Based Studies

It became evident during the investigation that insufficient or no opportunities were offered during which pre–service teachers could apply the acquired skills practically in a school setting. Furthermore, few instances were observed during which students were encouraged to critically engage in transformative dialogue, which required them to become 'subjects' rather than 'objects' of the learning situation (Salazar, 2013). In isolated cases where students did exercises in written lesson planning activities that is school phase specific, it took place in a generic setting and not for lesson presentation purposes, except at one university where planned lessons are presented for assessment purposes. This generic approach was more evident regarding the performance arts (Music, Dance and Drama), while there were more practical orientated activities for Visual Arts.

In isolated cases, students were exposed to exercises where they could plan lesson activities that is school phase specific. This practice needs to be expanded to a larger extent so that students can develop vital skills in order to survive and thrive once they become creative arts teachers in schools. The importance of

linking the education and training of professionals with the real workplace setting has been advocated by many pedagogics. Benner et al. (2009), commented that the acquisition of practical experience and practical skills are prerequisites in the development of professional expertise, and should therefore be seen as a critical feature in the education on tertiary level. Maistre and Paré (2004) see the university as a safe place where the prospective occupation is studied at a distance, away from the workplace, so that it can be regarded as a de–contextualised practice. When the new professional enters the workplace, the role from an observer now changes to that of an insecure and vulnerable employee with a lack of on–site experience, leading sometimes to an unpleasant practice shock.

Evans and Donnelly (2006) advocate a merging of theoretical knowledge and practical skills to reduce the practice shock for new entrants into a profession. Experiences of Creative Arts teaching – whether in simulated or real school settings – have the advantage that it provides ideal opportunities for critical self-reflection and critical discourse, leading to perspective transformation about teaching and learning. Although lecturers refer to this as a valuable experience to include in programmes, it remains difficult to implement, due to limitations of time and large groups of students enrolled for Creative Arts programmes.

Although sporadic efforts to include micro-presentations during lectures, or presenting Creative Arts lessons were observed during my field visits to unviersities, this was not reflected in documents or study guides, apart from University 4 and 5 where it forms part of the assignments for a semester mark.

5.2.7 Assessment mainly through written tests and assignments

The study revealed that assessment at the tertiary institutions visited is primarily done through written tests and assignments. Although there were instances of peer assessment and reflection, some opportunities were offered for an integrated arts production at the end of the course, for example at University 1 and 5.

Maistre and Paré (2004) finds that activity theory – workplace related experience during education and training at university – serves as a powerful assessment tool to determine the readiness of pre–service students before releasing them into the

world of the workplace. The development and teaching competence of pre-service teachers should therefore form an integral part of the students' promotion mark for Creative Arts. Regular experiences and assessment in teaching practice ease the passage to professional practice (Eraut, 2000). Melo and Beck (2015) are also in favour of what they call 'reflective teaching' as a means of assessment of teaching competence. Allowing pre–service students to engage regularly in professional practicum, student development is conceptualized as an ongoing process of experiencing practical teaching and learning situations, reflecting on them under the guidance of an expert. Students will then develop own insights into teaching – through transformation of own meaning perspectives and meaning schemes – informed by their own personal reflection and the interaction with the expert. Large enrolments hampers opportunities for teaching practice operations, but if well spread over a period of time, it might bring relief to this obstacle.

5.2.8 Part-time lecturers offering Creative Arts courses

Another shortcoming that came to light during field research, was that part–time or contract lecturers are often used to present modules in one of the Arts diciplines. Therefore, it is difficult for such lecturers to build up a student–lecturer–relationship. Furthermore, possibilities to collaborate with other arts lecturers on integrated arts projects for students are limited. This situation reflects on the low status which arts education enjoys at tertiaty institutions in South Africa.

5.2.9 Teaching experience and teaching qualifications of arts lecturers

Although all the lecturers interviewed are specialists in their discrete art forms, most of them do not have teaching experience at a school or a professional teaching qualification. In this regard, Maistre and Paré (2004) notes that the primary aim of professional education should be to prepare new practitioners with simulations of the real workplace, case studies, and internships. Such an approach will ease the transition from university to workplace.

5.2.10 Financial constraints

Due to financial limitations and strains concerning South African universities' budgets, part-time or contract lecturers are often involved to deliver discrete arts modules to pre-service teachers. Furthermore, students are often grouped into

very large numbers, limiting practical activities and meaningful arts experiences. In some instances, lectures consist of up to a hundred students with specialization in all school phases. While it is possible to present an academic lecture – with up to three hundred students in an auditorium, for example in Languages – this is not appropriate for a Creative Arts lecture, as the arts are about the manifestation of skills and knowledge into a product of art; a practical activity.

A lack of funding and resources for the arts is not limited to South Africa. Carey, Keiner, Porch, and Farris (2002) raised important equity concerns, noting that some education institutions integrate the arts into one subject to secure its survival. In this case, cross–arts and cross–curriculum integration serves as a life–buoy for the arts. Tunks (2003) refers to the integration of one or more arts discipline with academic subjects as "tag-on art" or "art as illustration," while this raises serious concerns regarding the true value and inherent nature of each discrete art form.

Due to a crowded curriculum (Russell-Bowie 2009c: 26) which is evident in pre–service teacher education, little time is available for lectures and practical skills development in Creative Arts, as expressed by lecturers during interviews. All the above disparities in teacher education programme outcomes place institutional needs such as budget limitations and the accompanying human resource shortages above national education expectations. The promionence of Creative Arts within the B. Ed. programmes add to the limited time allocated to it. This is contrary to the requirements of the constitution, demanding quality education. The apparent lack on the side of the universities to consider the requirements for Creative Arts education as set out in government policies, when designing courses for pre-service teacher education, is cause for concern, as it results in teachers being unprepared to teach Creative Arts effectively in schools.

5.2.11 Curriculum changes

Curriculum changes in South Africa's schools take place regularly, as has been evident over the past two decades, and which is presumed to be the case in future. Although many efforts have been made by teams of experts, the current curricula presented in schools still do not deliver the ideal outcomes to satisfy the

optimal educational vision for our country. These regular curricular changes create a daunting task for university lecturers, since such an educational environment is characterized as being complex and uncertain.

In the current research, it was noted that there is a poor alignment between the CAPS curriculum for schools and Creative Arts courses presented to pre–service teachers at universities. The construction and nature of knowledge as well as the context in which the knowledge should be acquired through a study programme in Creative Arts, are both vital to the process of teacher education and training (Silver, 2012:34). The multi-racial context in South Africa instinctively influences the nature of knowledge to be transferred through Creative Arts. All stakeholders directly involved in arts education – for example the Departments of Basic and Higher Education – need to make the desired input in securing the successful delivery of Creative Arts to children in South African schools. The Department of Education policies mapped out the path to be followed, providing mechanisms for such transformation through the CAPS (2011a; b; c), and NPA (2011d) documents.

Analyzing the data after the field investigation lead to the finding that programmes for pre–service teacher training at South African universities on the one hand, and policy statements for Creative Arts education by the Department of Education on the other hand, are rolling out in two opposite directions. Japan serves as excellent example of the importance of arts education to foster a united Japanese nation. Matsunobu (2007:4) writes that "In Japan, all teachers are expected to be proficient in curriculum integration." He further elaborates that the arts are equivalent and comparable to other academic subjects in schools, and that the content of school art programmes are substantially influenced by the Ministry of Education. Silver (2012) writes that Japan has a society which places high value on arts and on an integrated curriculum, a notion which the Departments of Education in South Africa should emulate.

5.2.12 Lack of indigenous knowledge or local African arts practices

It was evident that African arts are not extensively used in pre–service teacher education programmes at the universities visited. A complaint often raised by

Creative Arts lecturers were the lack of commercial resources from African cultures, which concurs with Klopper's findings (2004:2-35). This should not be seen as an obstacle, but rather as a challenge, especially when there are continuous financial cuts to educational budgets. It is therefore essential that pre–service teachers gain skills in relating to the communities where they may be appointed. Masoga (2006:47) suggests that teachers should be trained for Creative Arts in such a way that they should be able to select content, materials and methods on the basis of what is available around them, using local and natural resources, and thus develop their own and the learners' creativity.

The exclusion of indigenous arts in current pre-service teacher programmes is contradictory to the ideals of the Constitution of the Republic of South Africa. One of the driving forces to restructure the apartheid education system was to infuse the principles of social justice and human rights as defined in the Constitution of the Republic of South Africa (CAPS, 2011b: Foreword by the Minister). Therefore the inclusion of indigenous African arts should become a priority in the development of pre-service Ceartive Arts programmes at universities.

A balance in arts content and arts education is required in order to be inclusive of all art practices, locally and internationally. Donahue and Stuart (2007:348) explain how the understanding of different individuals and communities can be promoted through arts, saying: "to learn how symbols and colours are used in Mexican folk art, and how art can be a window into the ideas of people from various cultures and time periods" is revealing and informative, a method of instrumental learning, which, in turn, leads to perspective transformation.

5.2.13 Inadequate preparedness of pre–service teachers for Creative Arts in schools

It is evident from the data obtained through on-site interviews with final year students, that they mostly feel unsafe to teach Creative Arts in schools. Two categories concerning subject knowledge and skills in the Arts were noticed among the students taking a course in Creative Arts: Those with a high or considerably high level of subject knowledge and skills because of formal pre-tertiary tuition; and those with a low or very low level of knowledge and skills. The

latter group makes up the vast majority of the students taking a course in Creative Arts. Those with a high level of subject knowledge in one or two art forms, seem to be more willing to consider teaching Creative Arts if they are required to do so.

5.3 Recommendations regarding the research topic

The current research leads to the conclusion that coordination between the Department of Basic Education, the Department of Higher Education, and universities offering courses in teacher education, is highly imperative if such courses are to succeed in practice. Furthermore, skilled and successful Creative Arts teachers from different regions in South Africa can contribute significantly by being involved to present in–service courses to lecturers as well as to pre–service teachers at each of the universities. This could lead to more coherent programmes for pre–service teacher education in the Creative Arts. Such an approach embodies a spirit of democracy, involving all role players to take ownership of the education system, as it affects the country as a whole. Maistre et al. (2004), are supporters of a partnership between the university and the workplace and regard it as really interdependence and beneficial to pre–service teachers, and also to new–comer teachers if this partnership continues after graduation.

Moreover, it is recommended that all South African universities, offering teacher education programmes, should offer compulsory courses in Creative Arts to all pre–service teachers specializing in FP, IP, and SP. This make them fit for any school anywhere in South Africa, especially rural schools where skilful teachers are much needed.

It is recommended that approaches in the current Creative Arts programmes for pre–service teachers should be structured in such a way that:

- More practical learning through arts creation should take place
- Opportunities to hone artistic and creative skills should be provided through a collaborative integrated arts production at the end of a course. This will allow for opportunities to showcase students gained knowledge and skills, as well as to critically reflect on the process of preparation and the performance.

- Opportunities should be created for micro-teaching and/or SBS in Creative Arts programmes;
- Expertise in traditional art forms (for example traditional dances, songs, stories, etc.) among students are utilized in Creative Arts classes;
- Field excursions to museums and performances in and around the university should be organized, after which students can reflect on these activities (orally and/or in written form) to foster their critical inquiry about the arts;
- Examples of traditional arts, or skilful community members involved in traditional arts such as instrument making or pottery, should be involved by bringing them to the lecture room to inspire students with real-life examples, and to stimulate critical, meaningful discussions about traditional arts for the sake of transformative learning and knowledge construction;
- The teaching of a minimum number of Creative Arts lessons during teaching practice or SBS for assessment should be compulsory, thereby enabling students to apply acquired skills and knowledge in a real school setting; and
- Reviews in local newspapers about films, performing arts, art exhibitions, should be incorporated in critical discourse and assignments during lectures to provide students with ideas and value judgments about arts.

Lastly, I recommend a national programme for pre-service teacher education in Creative Arts to be developed by the Department of Higher Education in collaboration with the Department of Basic Education. This should assist universities to develop their own programmes according to unique needs, including available human resources and student profiles respectively. All of the lecturers, who took part in the field research, were in favour of such a framework. Such a framework should take into account that students may become teachers in any of the nine provinces in South Africa, and furthermore, they can be appointed at rural or urban schools, and should therefore be familiar with the arts of all indigenous cultures in the country. Such a framework should be designed to provide a balanced, holistic Creative Arts education to pre-service teachers. This recommendation correspoinds with Dzorkpey's (2000) finding, namely that pre-service teacher education programmes be restructed to include the policy statements of the National Curriculum set for Arts education in public schools of

South Africa. Similar to the finding of the current study, Dzorkpey's research indicates that teachers need a solid knowledge of the Arts subjects, as well as methodological skills to teach it.

5.4   Recommendations for future research

It became clear from this research that the issue of pre–service teacher education programmes is being influenced and determined by a multiple range of factors, not only within the universities themselves, but also outside the tertiary education terrain. As this research was directed only on the role of universities in pre-service teacher education, many questions concerning Creative Arts education still remain unanswered. Therefore, the following research topics regarding Creative Arts pre–service teacher education should be further excplored:

- The extent to which real transformation took place through course content and approaches of delivery of Creative Arts education to pre-service teachers at South African universities;
- Investigating ways to deliver an effective teacher education programme for Creative Arts as a practically orientated subject;
- Exploring how a balance between academic development and professional development during the education of pre-service Creative Arts teachers can be achieved; and
- Exploring the influence of continued education through in–service programmes to Creative Arts teachers in the field.

5.5   Conclusion

In order for quality Creative Arts programmes to be effectively presented at South African schools, pre-service teachers need to be provided with high quality Creative Arts courses at universities. The recognition of common grounds between the different arts disciplines makes the merging of them into Creative Arts possible. The benefits of co-operative curriculum planning between Arts lecturers and arts teachers, as well as between Basic and Higher

Education authorities in South Africa, are key elements to lead to successful arts education in South African schools.

Creative Arts education provides an avenue for students and learners alike to engage all their senses in order to be in tune with their cultural heritage, and to develop their curiosity to learn. As the words of Mead Hoge suggest:

> Children instinctively respond to something that they hear, see, touch, taste, smell and feel. Their response connects thought, imagination and feelings – the real beginnings of learning.
>
> (Hoge, 1994:19)

6.   References

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7. Appendices

7.1 Appendix A: Letter of informed consent

Music Department
Faculty of Humanities
University of Pretoria
5 April 2013

Title of the study: **Creative Arts education to pre-service teachers at South African universities: A collective case study**

Dear Lecturer/Pre-service Teacher

I am a doctoral student in the Music Department at the University of Pretoria. I wish to conduct research on the above mentioned topic and would like to conduct face-to face interviews and/or via e-mail with lecturers/pre-service teachers since you can provide valuable insight and perspectives regarding this subject.

I therefore ask your kind permission to allow me to conduct the above research at your university. Participation in this research will include interviews through which responses of participants can be recorded. I would be most willing to share the outcomes of the research after completion of the study, if required by you or your institution.

If this permission can be granted, please sign this letter as a declaration of your consent.

I, _____, lecturer/pre-service teacher at (Name of University) …………….………., give permission to be interviewed which forms part of this research and that my responses may be used for the purpose of research and education for the development of Creative Arts Education in South Africa. Participation in interviews will be voluntary. All information gathered will be used for research purposes only.

Signature: _____   Date: _____

DMUS student/researcher signature:

Contact details of student/researcher   Contact details of supervisor
Dennis B Beukes   Dr Dorette Vermeulen
Tel: (084) 519-5977   tel: (012) 420-5889
E-mail: dbbeukes@yahoo.com   E-mail: dorette.vermeulen@up.ac.za

7.2   Apppendix B: Semi-structured interview schedule for lecturers

To be conducted with Creative Arts Lecturers

1. Which content (knowledge, skills and values) do you regard important to be included in the Creative Arts programme for pre–service teachers to prepare them to teach the subject in Grades R–9, 4 –6, and 7–9?

2. Which activities/lecture presentation method works better to prepare and motivate pre–service teachers for Creative Arts education in schools?

3. What is the biggest challenge that you experience in the preparation of pre–service teachers for the teaching of Creative Arts?

4. What are students' experiences of the Arts education programme at your institution?

5. What opportunities exist at your institution for students to practice their gained knowledge and skills at the workplace (schools) or in a simulated school setting during their training (micro–teaching; practice teaching at schools)?

6. What opportunities are there for pre–service teachers to observe a skilled and experienced Creative Arts teacher presenting lessons in Creative Arts? Do you think that such a venture would be valuable to pre–service teachers? Why? Why not?

7. What support exists at the faculty/department to assist lecturers in Creative Arts e.g. financing; timetabling, co–ordinated curriculum planning, possible co–operation between Arts lecturers of the different arts disciplines to invent a joint – integrated – project for students?

8. What do you see as the ideal programme to educate and train pre-service teachers best for Creative Arts education? If the ideal situation exists with enough money and resources, ample time, trained lecturers, how would you envisage the Creative Arts programme for pre-service teachers?

9. What is your view concerning the Creative Arts programme as set out in CAPS 2011 for schools?

10. What is your view regarding the presentation of Creative Arts by one single teacher? Please explain.

11. What would you regard as the ideal for the teaching of Creative Arts in schools, for excample two separate teachers, namely one for performing arts, and one for visual arts? Why do you think so? How would you suggest that this takes place in schools?

12. In your opinion, what – if any – are the advantages of an integrated approach in arts education in Grades R–9? Why?

13. In your view, what are the disadvantages of an integrated approach to arts education in Grades R–9? Why?

14. Which points of importance concerning Creative Arts education – if any – would you like to add to the above?

7.3   Appendix C: Semi-structured interview schedule for students

To be conducted with pre-service students:

1. Which content – knowledge and skills - do you, as pre–service teacher, regard as being important to be included in integrated Creative Arts education for pre–service teachers?

2. In your experience during your training, which types of delivery modes (lecture activities) in Creative Arts education do you find work best to prepare pre–service teachers for their prospective task?

3. In your view, what are the main challenges regarding the preparation of you as a pre–service teachers for Creative Arts?

4. What are your experiences of the Creative Arts programmes being offered at your university?

5. What opportunities exist for you as pre–service teachers to put your gained knowledge and experiences of Creative Arts to the test in a real or simulated school classroom setting (e.g. micro–teaching or school–based practice teaching)?

6. To what extent are there opportunities for pre–service teachers to observe teaching by skilful and experienced Creative Arts in–service teachers? To what extent do you think such a venture holds credit for pre–service teachers? Why? / Why not?

7. What are the current circumstances at your university under which Creative Arts is being offered to pre–service teachers?

8. What is your personal opinion about the arts being integrated in school curricula?

9. What is your view regarding the delivery of Creative Arts by a single teacher or by different arts specialists? Why? What do you regard as the ideal scenario?

10. In your view, which of the creative arts disciplines are vital for the education of school learners? Which of these, if any, do you think are in a critical state at the moment? Why?

11. The creative arts curriculum requires that four different arts disciplines are taught from Grade R to Grade 9. However, there are not enough qualified arts teachers. How do you think this problem can be solved?

12. In your view, what are the advantages and disadvantages of an integrated arts curriculum? Please motivate.

13. Any other point of view concerning Creative Arts Education in South African schools that you would like to comment on.

7.4   Appendix D: Focus group interview topics

The following topics will be discussed during focus group sessions:

- The effectiveness of the preparation of pre–service teachers in the rudiments of the different art forms;
- The development of practical skills in the different art forms to ensure proficient Creative Arts teachers for the schools;
- Satisfactory experiences in the integration of the different art forms into Creative Arts during pre–service training;
- Planning of lesson/teaching content (themes) for Creative Arts for the different school phases (FP, IP, SP, FET) while in training;
- Developing teaching aids to be used in the teaching of Creative Arts in the school after completion of studies;
- Development of methods and ventures to preserve traditional arts forms of South Africa's cultural heritage.

7.5   Appendix E: Observation guide

Field visits at campuses of South African universities where Arts and Culture/Creative Arts is being offered to pre–service teachers. The following aspects are important:

- Information about the groups observed, e.g. year of study, student numbers per lecture, number of males/females per group/lecture, organization of students during practical sessions (groups; rows; circle), number of periods for Arts and Culture and any other relevant information;
- The various songs, games, dances, storytelling, mime, and role playing included in lectures and class activities;
- The diversity of movements and the body parts that are used while singing/dancing;
- Any use of body percussion and the patterns used;
- The occurrence of dramatizing, miming and characterization;
- Which learning experiences took place while students were busy with arts activities;
- The skills they have acquire during drawing, painting, carving, music, dance, and acting;
- The level of self–confidence when students sing, dance (alone/in a group) and act;
- Whether any traditional crafts, songs, dances, stories and singing games are included in class activities;
- How many of the following are included in class activities?
  Music: religious songs, pop, rock, reggae, rap, traditional ethnic songs, Western folk songs, and for the sake of students specializing in FP nursery rhymes, children's songs, etcettera.;
  Drama: stories/scripts out of traditional South African cultures, other African cultures, cultures out of other parts of the world;
  Dance: dances out of traditional South African cultures, other African cultures, cultures out of other parts of the world;
  Visual Art: visual art materials and examples out of traditional South African cultures, other African cultures, cultures out of other parts of the world;
- Whether the pre–knowledge of students (about music, dance, stories, visual art out of their own cultures) is being utilized and used during Creative Arts classes;
- Whether all students are actively involved in the class activities;
- To which extent drama teaching methods (e.g. storytelling, dramatization, miming, puppetry, etc.) are used in the training programme.

7.6 Appendix F: Suggested Forms to be used during SBS and UBS

During School Based Studies, forms i–x presented on the following pages can be used by pre-service student–teachers, university lecturers and mentor teachers for assignments, observations, and assessment purposes.

i. Assessment form for Integrated Arts Presentation

Assessment rubric with Grades

A = 80%+ Excellent	B = 70 – 79% Good	C = 60 – 69% Average	D = 50 – 59% Adequate	E = 49% and less Incomplete

NOTE: The emphasis in no. 1 – 4 is on the process and not the product. In no. 5 the emphasis is on the product as a whole.

COMPONENT	GRADE
1. VISUAL ART • The combination of colours is functional and brings out emotional value; • There is incorporation of two and three dimensional art forms; • Evidence of the application of mark making with brushes, rollers and paint (painting) and with a chisel and hammer (in the carving process: sculpture making)	
2. DANCE • The dance steps suited the specific music; • The student(s) kept the beat of the music; • The dance is well rehearsed and presented; • The dance contributed to enhance the theme of the presentation.	
3. DRAMA • The presentation was fluent with no unnecessary silences; • The speech production and articulation were good; • The mimic art was comprehensible; • The improvisation created a comprehensible story line.	
4. MUSIC • The music formed an integral part of the presentation; • Singing and playing were well performed; • The music contributed towards the mood and the character of the presentation.	
5. GENERAL • The presentation was interesting and satisfying; • The theme was visible throughout the presentation; • The student(s) performed with confidence; • The whole playing space was used.	

OTHER CONSTRUCTIVE REMARKS AND GENERAL IMPRESSION

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

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

ii.   Lesson Critique Form

STUDENT…………………………………………… DATE…………………………… TIME (in minutes) ………..

SCHOOL…………………………………………………   GRADE & GROUP……………

SUBJECT……………………………………………….   TOPIC………………………………………………………

CRITERIA	COMMENTS
1. Lesson Planning • Objectives clear and attainable • Objectives relate to learners' experiences, to lesson contents • Timing of activities	
2. Media/teaching aids • Relevant • Appropriate • Effective • Well prepared	
3. Lesson Moments 3.1 Introduction/Arouse and Direct • Motivating • Activates learners' previous knowledge • Relates to lesson objectives • Arouse learner's interest	
3.2 Presentation • Logical sequence • Variety of activities • Variety of question types • Learner-centred • Pair /group work • Learners acquire new skills • Subject content sufficiently covered • Learners take part in decision-taking • All learners take part • High expectations for all learners • Tempo of presentation	
3.3 Communication • Clear instructions and explanations • Language at right level of learners • Fluency in language • Appropriate use of terminology • Appropriate tone • Supportive non-verbal communication • Patience – listens to learners • interaction	
4. Classroom management • Time management • Classroom atmosphere • Secure learning environment • Arrangement of classroom	
5. Teaching style/ Professionalism • Adaptability • Patience • Discipline • Individual differences catered for	

General comments/recommendations: …………………………………………………….

………………………………………………………………………………………………….

……
……
……

Lecturer/Support Teacher …..…………………………………………………………………

Date …………………………………………………………………………………………………..

iii.   SBS Peer Observation Form

STUDENT………….…………………………….. DATE…………………………………

TIME (in minutes) …..

SCHOOL…………………………………………………   GRADE & GROUP…………..

SUBJECT…………………………………………………   TOPIC…………………………..

NAME OF PEER OBSERVER…………………………………………………………………..

OBSERVATION POINTS	COMMENTS

1. The classroom
   a. Number of learners
   b. Organization of the room
	a. Boys……………Girls………
	b. Rows/Groups/Circle/Horseshoe

2. The lesson
   a. Introduction
      • What method of arouse and direct was used?
      • What method would I have used?	

b. Media
      • What media were used?
      • How effective were they?
      • My suggestions	

c. Presentation
      • New topic or continuation?
      • Did the lesson follow a logical sequence?
      • All lesson moments applied?
      • My suggestions	

d. The learners
      • Were the learners involved in the lesson?
      • If not, why not?
      • Was the lesson learner-centred?
      • If so, how?
      • Were the learners' co-operative? If not, why not?	

e. Instructions / Explanations / Questions
      • Clear instructions and explanations?
      • Questions clear and well directed (to the point)?	

• Did the teacher employ a variety of questions? • Was thinking time given for higher order questions?	
f. Consolidation • How was this done? • Strengthened aims of lesson?	
g. Application of new gained knowledge • Did learners apply new skills and knowledge? • If yes, how was it done? • Did it lead to better consolidation?	
h. Evaluation • How did application of new learning content help the teacher to evaluate the lesson?	
i. Reinforcement • Was reinforcement necessary? • If yes, how was it done?	
j. Aims / Objectives • Objectives achieved? • If not, why not? • What new skills/knowledge did learners gain?	
k. Point of departure • Does the presented lesson provide the necessary point of departure for the next/new lesson?	

General remarks/recommendations

....

....

....

DATE ……………………………… Student's signature……………………………..

iv.   University Based Studies (UBS): Field Survey for Critical Inquiry (Year 2)

SECTION A: INFORMATION ABOUT THE SCHOOL
Name of school: …………………………………………
Province: …………………………………………………….
Short history of school:
……
……
……
……......
Number of learners: ……………   Number of teachers: ………………………
Grades presented: ………………   Language use on playground: ……………………
SECTION B: INFORMATION ABOUT CLASS GROUP OBSERVED (Creative Arts)
Grade: ………………………   Number of learners: ……………….
Number of boys: ……………   Number of girls: …………………...
Organization of learners in class (draw a circle around the appropriate answer).
rows   groups   circle
Number of periods per week for Creative Arts: …………………
SECTION C:
In order to learn about the artistic expression of school going children in South Africa, the following observations have to be made and elaborate on:
Observe the various songs, games, dances, storytelling, mime, and role playing of learners during relaxed activities, e.g. during breaks.
……
……
……
Observe the quality of intonation while singing and voice production take place
……
……
……
……
………………………………………………………………………
Observe which kind of movements, the diversity of movements, and body parts that are used while singing
……
……
……
……
…………………………………………………………………….
Observe any use of body percussion and the patterns that are used while singing
……
……
……
……
……………………………………………………………………….
Observe the creating of alternative words while singing a play song
……
……
………
……
………………………………………………………………………
Observe the topics of dramatizing, mime, and characterization

---

……
……
………………………………………………………………|…………………………………………………………………
……
…………………………………………………………………..

Observe a child during a visual art activity. Determine if (s)he has passed the pre-schematic stages and if (s)he is already working in the gang stage.

……
……
……
……………………………………………………………………………….

Record your observations of the child by comparing this learner's drawing to the characteristics of that specific stage (where the other learners are at that moment)

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

Collect an original example of the learners' work. The name and age of the child must be on the drawing. (This is to substantiate your observations.)

In order to determine how children, think and learn during performing and visual art activities, answers to the following questions should be sought:

Where do children learn games, songs and dances?

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

Which learning experiences took place while children are busy with arts activities?

……
……
……

Did they only learn "arts facts" and skills, or were other kinds of learning also taking place, e.g. problem solving, analyzing, synthesizing, concluding; etc.?

……
……
……

What feeling do they experience about drawing, painting, music, dance, and acting?

……
……
……
……
……

What is the level of self-confidence when learners sing, dance, draw or paint?

……
……
……

What are the themes using in drawing, painting, singing, dance, acting?

……

To enable the student to determine the level of artistic and performing knowledge of the children in schools, the following issues could be investigated and elaborated on:

Do the pupils learn about traditional crafts, songs, dances, and games at home or in school?

……
……
……

How many of the following does the learners know? (Supply particulars.)

Religious songs:

……

Pop, rock, reggae, rap: …………………………………………………………………………………

Traditional ethnic songs; …………………………………………………………………………………

Western folk/nursery/children's songs: ………………………………………………………………….

Other (e.g. Eastern World)

……
……

SECTION D*: To study the educational issues surrounding teaching the performing arts, the following should be investigated and elaborate on:*

The role of a learner-centered approach in arts education

i. Is the existing knowledge of the children (e.g. their knowledge of songs, dances, stories, etc. out of their own culture) used during arts education activities?
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………...

ii. Does the teacher use traditional South African and African music, dances, visual art examples and dramatized stories, or examples out of Western cultures only to explain concepts of music, dance, drama, and visual art?
……………………………………………………………………………………………………
……………………………………………………………………………………………..

iii. Are learners actively involved in the activities?
……………………………………………………………………………………………………
…………………………………………………………………………...

iv. How would you improve the current situation that you observed?
……………………………………………………………………………………………………
……………………………………………………………………………………………………................
....
....
....

The following observations on educational issues for Drama–in–education must be accurately recorded:

i. Are any drama teaching methods used in the learning environment of the school?
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………

ii. Do drama teaching methods encourage learner–participation within a lesson?
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………

iii. Will drama teaching methods improve the teaching and learning process?
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………

iv. Will drama teaching methods be able to improve and enrich the total development of South African children?
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………
……………………………………………………………………………………………………

NOTE:

Now that many guidelines and directions for your critical inquiry project have been supplied through this questionnaire, you will have to design your own work plan to:

- Observe the learners you have selected;
- Arrange, select and record your observations;
- Reflect on the data to find ways of helping learners with individual learning needs;
- Reflect on the data to find interesting trends between boys and girls, certain age groups; etc.;
- Write up your project to share your findings with your peers; the involved teacher(s) at the school; your subject lecturer and any person who might gain from it.

v.   Critical Inquiry: Process Monitoring (Year 3)

STUDENT: _____   YEAR GROUP: _____

PHASE 1: UNIVERSITY BASED STUDIES

WEEK	RESEARCH PROCESS	REMARKS
	Close co-operation between student and subject lecturer (Creative Arts) to prepare student for CI. Student review research process undertook in Year 2. Lecturer provide and discuss guidelines for CI.	Formative assessment and supportive guidance provided by subject lecturer throughout the process.

PHASE 2: SCHOOL BASED STUDIES

WEEK 1 & 2	Identify topic of research	REMARKS
DATE	Begin to collect information about the topic. Select appropriate research methods (e.g. interviews, observation, field notes). Write sample interview questionnaires / points for observation) Do dummy run	
DATE	Collect data; keep careful records of data collected	
DATE	Reflect on data for possible emerging patterns. Jot down preliminary findings. Consider possible actions which may be taken.	

PHASE 3: UNIVERSITY BASED STUDIES

DATE	Continue with data analysis and developing a range of possible actions	REMARKS
DATE	Write a report and reflection on the whole research process	
DATE	Possible opportunity to present orally to peers and subject lecturer	

vi. Critical Inquiry: Report (Year 3)

STUDENT: ………………………………………………………………….

YEAR GROUP: …………………….

CRITERIA	REMARKS
RECORD OF RESEARCH *Format of report is neat and professional* Neatly typed / handwritten; logical arrangement; section; page numbers; A4 format. Handwritten = max. 4 pages; typed = max. 3 pages *Introduction* identification of issue / area of concern; where conducted; size of sample; reasons for sample size *Gathering and organizing information* reasons for chosen method; sufficient methods used; meaningful organization of data; explanation of data analysis procedure; problems encounter and how overcome; appropriate identification of learner's needs *Suggested actions* suggested actions are appropriate to the context, the learner's needs, and the data	
REFLECTION, ANALYSIS AND SYNTHESIS *Critical analysis of the research and the context* Handwritten = max. 4 pages; typed = max. 3 pages reflection, analysis and synthesis of the whole process as a learning experience about learners, teaching and learning,	

	demonstrating a problem-solving approach and drawing conclusions which are socially responsible	

SIGNATURES: LECTURER: _____STUDENT _____

DATE: _____

vii.   Report (Year 3)

STUDENT   _____

YEAR GROUP: _____

Phase 1: UNIVERSITY BASED STUDIES

WEEK	RESEARCH PROCESS	REMARKS
	Enhancing critical inquiry / action research through revising the steps of critical inquiry and the data collection and analysis processes	

PHASE 2: SCHOOL BASED STUDIES

DATE	Select topic; identify and define problem Consider ways to investigate problem Begin to read about the problem	REMARKS
DATE	General search for information Discussion with people Continue reading about the topic Make notes of useful ideas Decide on data collection processes	
DATE	Collect data; keep careful record of data collected Start to analyze data by organizing it into headings Reflect on findings Begin to think about possible actions	
DATE	Implementation of action plan	
DATE	Monitoring of action; observe the outcome in the learners and/or the learning environment	

	Evaluate actions; reflect on actions	

PHASE 3: UNIVERSITY BASED STUDIES

DATE	Continue with data analysis and reflections Write draft report	REMARKS
DATE	Share draft report with peers Improve on the draft report	
DATE	Final report	
DATE	Present report orally to peers and subject lecturer / other interested people Present report to subject lecturer for grading	

viii.   Critical Inquiry: Report (Year 4)

STUDENT: ………………………………………………   YEAR GROUP: ………………

CRITERIA	REMARKS
RECORD OF RESEARCH *Present report in a neat and professional format:* neatly typed / handwritten; logical arrangement; sections; page numbers; A4 format Handwritten = max. 6 pages; typed = max. 4 pages *Introduction:* Area of concern where conducted Size of sample; reason for sample size *Gathering and organizing information:* Reason for chosen methods; sufficient methods used Meaningful organization of data; explanation of data analysis procedure Problems encountered and how overcome *Action plan:* Logical course of action as suggested by the analysis and interpretation of data *Monitoring action:* Describing learner's responses Analysis and interpretation of action; adaptations to action	

REFLECTION, ANALYSIS AND SYNTHESIS	
Critical analysis of the research and context	
Handwritten = max. 6 pages; typed = max. 4 pages	
Reflection, analyses and syntheses of the whole process as a learning experience about learners, teaching and learning	
Analytical and critical thinking about the context of that classroom and that school	
Demonstrating a problem-solving approach and drawing conclusions which are socially responsible	

ix.   Listening test

NAME OF STUDENT: _____

GROUP: _____

1.   PITCH:

Listen to the music. Each time a number is called. Decide whether the music sounds mostly <u>high</u>, <u>middle</u> or <u>low</u>. Circle your answer.

HIGH	MIDDLE	LOW
HIGH	MIDDLE	LOW

2.   BEAT:

Listen to the music. You will hear two different parts. Decide whether you hear music <u>with a beat</u> or music <u>with no beat</u>. Circle your answer.

BEAT	NO BEAT
BEAT	NO BEAT

3.   ACCENT:
   • Listen to the music and decide whether you hear <u>accents</u> or <u>no accents</u>. Circle your answer.

   ACCENTSɪ   NO ACCENTS

4.   METER:
Listen to the music and decide whether the beats are grouped into sets of <u>two</u> or <u>three</u>.

Circle your answer.

   TWO   THREE

5.   RHYTHM:
Listen to the music and decide whether you hear mostly <u>short</u> or <u>long</u> sounds. Circle your answer.

LONG   SHORT

6. RHYTHM PATTERN:
Listen to the music and decide whether you hear pattern A or pattern B. Circle your answer.

    A   B

7. MELODY PATTERN:
Listen to the music and decide whether the melody moves mostly by <u>steps</u> or mostly by <u>leaps</u>. Circle your answer.

        STEPS   LEAPS

8. PHRASE AND CADENCE:
Listen to the music and decide whether you hear phrases with <u>definite ending tones</u> (cadence) or phrases with <u>no definite ending sounds</u> (no cadence). Circle your answer.

    CADENCE   NO CADENCE
    CADENCE   NO CADENCE

9. HARMONY:
Listen to the music and decide whether you hear <u>melody alone</u> (no harmony) or <u>melody with chords</u> (harmony). Circle your answer.

        HARMONY   MELODY ALONE (no harmony)

10. TEXTURE:
Listen to the music and decide whether you hear <u>one melody line</u> or whether you hear <u>different melody lines</u>. Circle your answer.
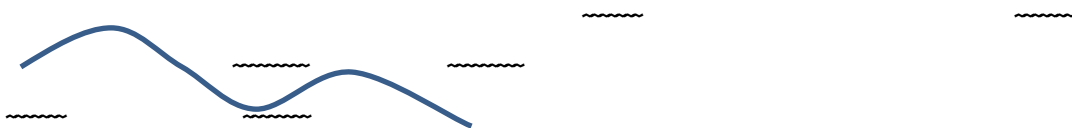
        ONE MELODY LINE   DIFFERENT MELODY LINES (polyphony)

11. TEMPO:
Listen to the music and decide whether it moves <u>fast</u> or <u>slow</u>. Circle your answer.

    FAST   »»»»»   SLOW >   >   >   >   >   >

12. DYNAMICS:
Listen to the music and decide whether it sounds <u>soft</u> (p = piano) or <u>loud</u> (f = forté). Circle your answer.

    SOFT (p)   LOUD (f)

13. TONE COLOUR:

Listen to the music which is either made by <u>voices</u> or <u>instruments</u>. Circle the appropriate means of sound production you hear.

       male voice   female voice

       piano   drums

       voice   instrument

14. LEGATO / STACCATO:

Listen to the music and decide whether I souds mostly <u>tied together</u> (legato) or "<u>chopped of</u>" (staccato). Circle your answer.

       Legato ⌢⌢⌢⌢⌢⌢   Staccato · · · · · ·

       Legato ⌢⌢⌢⌢⌢⌢   Staccato · · · · · ·

15. FORM:

Listen to the music and decide whether you hear <u>two different parts</u> (AB = binary form) or <u>three parts with repetition</u> (ABA = ternary form) or <u>the repetition of the same theme over and over again</u> (cyclic form). Circle your answer for each excerpt.

       AB   ABA   CYCLIC

       AB   ABA   CYCLIC

       AB   ABA   CYCLIC

7.7 Appendix G: Specimen Creative Arts Programme

1 Introduction

The specimen programme to follow merely serves as an example of what a general Creative Arts programme for pre–service teacher education could entail. It is not aimed at a specific school phase, although it could be easily adapted to fit a specific school phase, using curriculum content prescribed for the specific school phase as per CAPS 2011.

2 Suggested programme for creative and performing arts for pre–service teachers

The National Curriculum Statement – which consisted of three separate documents (CAPS, NP and NPA) – was revised in 2002 as the RNCS Grades R–9 and the RNCS Grades 10–12 has been combined into a single document, known as the *National Curriculum Statement Grades R–12*. This new NSC Grades R–12 became effective in January 2012 for grades R–9 in all government schools in South Africa, and in 2014 for Grades R–12.

The NCS Grades R–12 (January 2012) represents a policy statement for learning and teaching in South African schools and comprises of the following:

- Curriculum and Assessment Policy Statement (CAPS) for each approved school subject;
- The policy document, National Policy (NP), pertaining to the programme and promotion requirements of the National Curriculum Statement (NCS) Grades R–12; and
- The policy document, National Protocol for Assessment (NPA) Grades R–12 (January 2012).
- An extract from the curriculum document (South Africa CAPS 2011), reflecting the status of Creative Arts and how it fits into the school curriculum, is provided in the following tables.

Foundation Phase (Grades R – 3)

SUBJECT	GRADE R (HOURS)	GRADE 1 – 2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
First Additional Language	-	2/3	¾
Mathematics	7	7	7
Life Skills	**6**	**6**	**7**
• Beginning Knowledge	(1)	(1)	(2)
• Creative Arts	(2)	(2)	(2)
• Physical Education	(2)	(2)	(2)
• Personal and Social Well-being	(1)	(1)	(1)
TOTAL	**23**	**23**	**25**

Intermediate Phase (Grades 4 – 6)

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Science and Technology	3,5
Social Sciences	3
Life Skills	**4**
• Creative Arts	(1,5)
• Physical Education	(1)
• Personal and Social Well-being	(1,5)
TOTAL	**27,5**

Senior Phase (Grades 7 – 9)

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
TOTAL	**27,5**

NOTE: The Creative Arts programme for the FET is available in the NCS 2011, p. 28 and is known as Culture and Arts.

It is clear from the above tables that Creative Arts is a compulsory subject from grades R–9. It is therefore obvious that all pre–service teachers who specialize in the Foundation

Phase are obliged to take a course in Creative Arts as they will be responsible to teach the entire curriculum to their prospective classes.

Creating – the process of art making – and *performing* – the showcase or staging of the product of art making – are independent processes. *Appraising*, on the other hand, is interrelated to creating and performing. While the process of creating is taking place, continuous appraising by the student (artist) him- or herself, and the educator or mentor is exercised in shaping the product or the performance. Elaboration on these processes to explore the necessity thereof in Creative Arts education, is given below.

Creating

Creative activities provide the students with the opportunity to constantly make new observations and reflect on what they have done. Creative work has a number of dimensions, among them the ability to adopt a number of different stances or perspectives, to apply both cultural and social resources, and to pursue ideas for a period of time long enough to allow the resources of problems to be identified, and ways of solving them to be found. Neryl Jeanneret says of creative arts:

> Learning in the arts develops creative and imaginative thinkers, as well as encouraging divergent and convergent thinking and multiple solutions to problems. Learning in the arts also enables concrete development of metacognition and self-regulation, and through constant engagement it develops a full range of cognitive, psychomotor, and affective domains (Sinclair, Jeanneret and O'Toole 2009:15).

Creative people can be characterized as problem-finders, since they often discover new challenges when working on a project (Csikszentmihaliyi & Getzels 1989:91-116). They try out new solutions, often by combining ideas and suggested solutions in unexpected ways. There is a close association between these distinctive features and what has been mentioned above, since one must get deeply involved with a work over time to discover where the interesting challenges reside, and to find ways of pursuing them. Discovery through mistakes or serendipity requires a "prepared mind" (Merton 1975:12). Yet mental readiness is not sufficient for a creative leap to take place. To reformulate problems and try new solutions, one also needs a certain degree of courage and a willingness to take risks. Experiments and risk-taking, however, do not always bring successful results, but is worth exploring in the creative process.

Performing

Displaying work, and performing are activities deemed crucial to effective arts production, which generally result in practical development. The displaying or performing of the product, i.e. presenting, is as important as the creating thereof. "Performance, whether in

or out of school, promotes the magic … enhancing the stage charisma of a performer" (Starke et. al.,1991:314).

Two different functions are served by displaying or performing work. Firstly, they provide an opportunity for students to demonstrate what they had developed and learned during practical arts activities. The developing of drama and dance sequences would be irrelevant if performance is not the intended outcome. Equally so is the creation of an art product meaningless if it cannot be displayed for others to enjoy and appreciate. Music activities such as learning to play instruments (melodic or non-melodic), or learning singing skills such as good intonation and proper diction for instance, will serve no purpose if students/learners never get opportunities now and then to showcase their gained skills and knowledge. The performance clearly acted as a motivating factor in this instance. The performance formed the natural conclusion of the project – a sense of completion. These performances allow students to experience a sense of satisfaction from their practical work, enhanced by the enthusiasm and praise with which lecturers and peers (or the public if performed outside the school/lecture room setting) celebrate positive outcomes. In addition, learners/students certainly will enjoy the opportunity to perform/display their creations.

Secondly, the performance (or display) of work that develops within practical arts sessions, provides subject matter for talking about the arts in general which, on the other hand, provides a vehicle for the evaluation and appraising of the arts. It leads to self-evaluation within practical arts activities and the development of a language of arts discourse and critical consumption. It also provides a vital opportunity for feedback and constructive criticism, which is essential for improvement.

Appraisal

Appraisal opportunities encourage students to reflect and to make their own observations about their work, and about the work of others. Students can reflect on the purpose of their work, on decisions they have made, or on their strengths, weaknesses and achievements.

Self-appraisal or external appraisal (by others) helps with the development of students' creative skills, from solving simple tasks with support to tackling complicated problems in an independent and confident way. This is the very core of the development from apprentice to master, from novice to expert in a domain.

Criterion–reference assessment, applied by lecturers and students, can draw attention to the dimensions of the process of creative work and articulate the 'tacit' knowledge or

'dispositional' characteristics (Winner &Hetland 2001:143-148) that these criteria are referred to. A multi–dimensional assessment of creativity gives students feedback, which helps them discover their strengths and identify areas in which they need to improve. The score on such assessments can also help an educational programme to review its results, consider its position, and modify the course if necessary.

A capacity for self–assessment is not innate, it is something that students can develop and refine (Lindström et al., 1999:79). A student with a high ability to evaluate his or her own work can leaf through his or her portfolio and reflect upon the content, on both the themes addressed, and the materials and techniques, and also upon colour, form, and composition. He or she can point out works or parts of works that are successful or that requires continued work, and he or she can give reasons why. He or she can also point to decisions taken in the course of the work and explain why he or she had chosen to do something in a particular way. He or she may also be able to say how the choices they made affected their work, and reflect upon how their future work may benefit from the experience they have gained (ibid).

Through continuous appraising exercises, pre-service teachers will develop a set of standards or a checklist that directs their attention and helps them to monitor the creative process. In addition, they master a vocabulary that enables them to access their work in multiple dimensions, and empower themselves for their prospective teaching task where they will have to appraise the work of their learners. This enables them to make more qualified judgments than just 'good' or 'bad'.

Good descriptive rubrics, supported from examples of both high quality and less satisfactory work, can help lecturers and students to assess students' work as well as work of peers. This also helps them understand what qualities of performance the teaching aims require. The following table shows an example of such a rubric.

Process criteria with rubrics (Adapted from Lindström 2006: 58)

Process	Expert			Novice
Investigative work	Takes considerable pains, approaches themes and problems in several different ways and uses drafts, sketches or test work to	The student does not give up in the face of difficulties, preferring to concentrate on a particular approach that (s)he begins to develop and	Demonstrates a degree of patience, tries out his/her own solutions and approaches, but does not develop them.	Gives up easily, does not follow his/her own ideas to completion, and does what the lecturer/teacher requires of him/her.

195

	develop the work.	refine.		
Inventiveness	Often sets up problems or reformulates the problems set by the lecturer/teacher. Makes consistent progress and experiments regularly, is willing to take risks and often finds unexpected solutions to problems.	The student sometimes sets him-/herself problems. (S)he develops his/her knowledge, experiments fairly often and sometimes find unexpected solutions to problems.	Can take a problem the lecturer/teacher has set and change it slightly. Shows tendencies to experiment and play with color, form and composition, or materials and techniques.	Does not set him-/herself any problems, shows no signs of experimenting with color, form and composition, or materials and techniques.
Ability to use models	Actively searches out models to emulate and can use them in his/her work in a multifaceted, independent and well-integrated way.	Makes active efforts to find pictures for his/her own work. Demonstrates the ability to select images that suits his/her intentions.	The student shows an interest in other people's pictures that (s)he or the lecturer/teacher has found, but (s)he confines him-/herself to copying them.	Shows no interest in other people's pictures and cannot benefit from them even when the lecturer/teacher has helped find them.
Capacity for self-assessment	Clearly identifies merits and shortcomings in his/her own work and can select sketches, drafts and works that illustrate his/her progress. Can justify options and explain why a particular result was obtained. Can produce qualified judgments of peers' work and contribute constructive criticism.	As a rule, manages to see for him-/herself the merits and shortcomings in his/her work, and can select sketches, drafts and works that illustrate his/her progress. Is beginning to produce qualified judgments of peers' work.	With some assistance, can identify his-/her strengths and weaknesses and differentiate between good and less successful work. His/her views about his/her peers' work are limited to subjective preference (good/bad; like/dislike).	Cannot identify strengths and weaknesses in his/her own work or differentiate between good and less successful work. Has no views about the work of his/her peers.

Main domains in Creative Arts education

The purpose of Creative Arts Education in South African schools is to introduce the various mediums of Music, Dance, Drama and Visual Art as ways of knowing and being

(see the general and specific aims of CAPS 2011, pp. 4; 8). The core curriculum is based on the philosophy that initial learning in the arts occurs mainly through doing, thus performance and visual art creations are unique ways of knowing–in–action which no other subject can provide. The main domains to be included in Creative Arts education are summarized in the following figure.

The main domains in Creative Arts syllabi – (South Africa CAPS 2012)
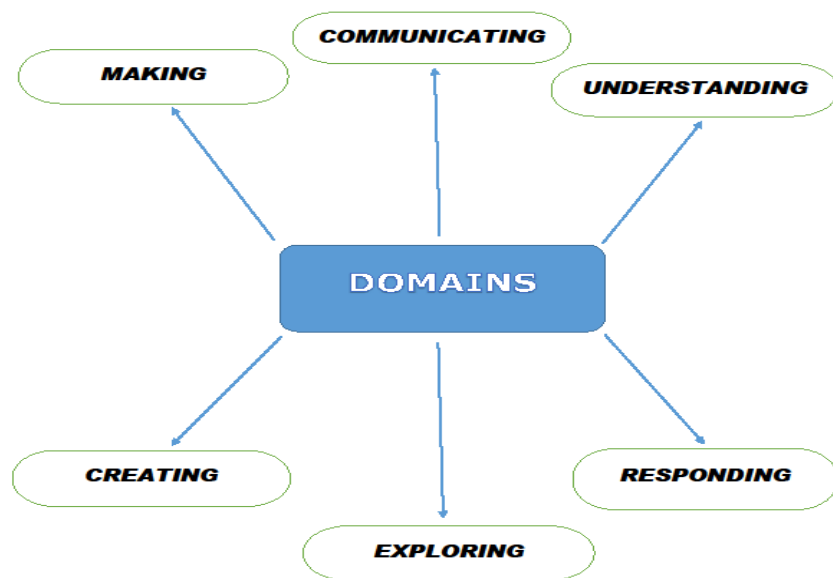
Proposed core learning content for Creative Arts education

Making, **Understanding/Knowing** (read; interpret) and products **Creating** (improvise; create) are the only domains which are easily observable and assessable. Students should have many opportunities to **respond/feel/appreciate/enjoy** the different modes of expression of the various arts. I found it wise to divide the content to be consider when compiling course content for pre–service teachers into four domains, namely exploring, performing/making, creating, and appraising, and list against each domain the required learning objectives as well as the basic competencies as prescribed by the CAPS 2011 for South African public schools. Note that the **result of expression** can only be

observed through the response, the making and performing (demonstrating) and the describing which the student does. The table to follow gives a proposed framework of the core content for Creative Arts education to pre–service teachers to equip them for their task in the school. The content hereof is based on the basic competencies to be mastered by the learners in public schools as per the NCS 2012 for grades R–12, and the CAPS 2011 for grades R–3, 4–6, and 7–9.

Proposed Core Learning Content

	LEARNING OBJECTIVES	BASIC COMPETENCIES
1. EXPLORING	• Explore sound qualities	• Experiment with volume and balance, instrumentally and vocally - Based on South African music - Based on other African music - Based on music from all over the world • Discover how vocal colour and dynamics affect interpretation in different regions: - of South Africa - of Africa - of the world • Discover tonal colour by experimenting with different instrumental sounds (melodic, like the marimba and non-melodic, like drums) and combinations thereof • Discover sound production through the use of available and found objects and materials, e.g. scratch, scrape, shake, clap and other body percussion • Investigate means of sound production in a varietyof cultures from South Africa, other African countries and from all over the world
EXPLORING (continued)	• Explore body movement	• Experiment with different qualities, intensity and patterns from different regions, locally and internationally • Experiment with combinations of movements, e.g. smooth, sudden, high, low, etc. • Investigate imitation, collectively and individually • Discover ways in which the body expresses meaning or communicates a message • Experiment with actions that expresses moods, force, dynamics and abstract concepts (like hope, patriotism, honour, etc.)
EXPLORING (continued)	• Explore colour, design, shapes and patterns	• Experiment with colour combinations through pattern design (e.g. through the use of paper) • Experiment with dimensions, perspectives and focal points in design • Discover shapes and patterns in the immediate environment, artworks, music or movement • Experiment with patterns in dance, music and images

2. PERFORMING/ MAKING	• Sing with others, a varied repertoire in different vernaculars	• Adapt their vocal sound and tonal colour to suit the requirements of the music of various cultural groups - in South Africa - in other African countries - in the world • perform songs accompanied by rhythmic clapping in combined patterns, from cultures - in South Africa - in other African countries - in the world • Perform vocal patterns - from South Africa - from other African countries - from cultures worldwide and translate them into drumming actions • Perform songs accompanied by melodic and non-melodic percussion, supplied instruments and self-constructed instruments made from objects or waste materials - from South African cultures - from other African cultures - from cultures worldwide • Perform songs from the past as well as the present - from South African cultures - from other African culture - from cultures worldwide • Demonstrate the ability to perform songs from an increasingly varied background using a variety of techniques (e.g. call and response, drone, ostinato, songs for girls' and boys' voices alone, yodel, etc.)
PERFORMING/ MAKING (Continued)	• Learn and perform dance-songs from a variety of cultures	• Perform dance-songs learnt from the educator, an expert in the community, a video cassette, or from a classmate(s), collectively or individually - from South African cultures - from other African countries - from cultures worldwide • Discuss and recreate a performance so that it, as closely as possible, resembles the original values and meaning - in a South African context - in a wider African context - in a global context

PERFORMING/ MAKING (Continued)	• act/dramatize	• Demonstrate mime by performing a relevant short story sequence individually or collectively - from South African cultures - from other African countries - from cultures worldwide • Imitate the physical and emotional attributes of animals and people - in a way that depicts South African cultures - in a way that depicts other African countries - in a way that depicts cultures worldwide • play/act characters from appropriate stories: - South African - Other African - International • Portray people from the community and their relationships • Maintain a role in a performance, without losing concentration, or 'falling out of character'
PERFORMING/ MAKING (Continued)	• Perform dances	• Demonstrate collectively or individually the ability to express musical content, style, characterization (of people. animals, elements or objects) in dance - in a South African context - in a wider African context - in a global context • Translate any given stimulus into movement (music, images, words, concepts) • Use his/her body with increasing skill, demonstrating progressive strength, flexibility, speed and agility • Demonstrate coordination, direction, loco-motor and axial movements in dance sequences - from South African cultures - from other African cultures - from cultures worldwide • Accurately execute contrasting movement in dance sequences - from South African cultures - from other African cultures - from cultures worldwide
PERFORMING/ MAKING (Continued)	• draw, print, paint, construct	• present an exhibition of different techniques and styles - from South African cultures - from other African cultures - from cultures worldwide • Demonstrate responsibility in using, cleaning and storing materials correctly • Construct props, décor and instruments for performances, using supplied materials and/or waste materials - to suit a South African theme - to suit a wider African theme - to suit a global theme

PERFORMING/ MAKING (Continued)	• play musical instruments: traditional and modern/Western	• Demonstrate the ability to perform accurately and sensitively with others • Use traditional or self-constructed instruments as a means of sound production • Demonstrate responsibility in using, cleaning and storing instruments correctly • Play musical instruments with increasing skill and accuracy
PERFORMING/ MAKING (Continued)	• stage a performance or present an exhibition	• present a small show or exhibition • to suit a South African theme • to suit a wider African theme • to suit a global theme

3. CREATING	• create rhythms and melodies	• Create a melody for a short poem or text
		  - from South African literature
		  - from other African literature
		  - from any other literature worldwide
		• Decide on musical accompaniment to suit a song
		  - from South Africa
		  - from other African countries
		  - from any other country worldwide
		• Improvise a rhythm using body percussion or other percussion instruments
		• Improvise a melody in any style, vocally or instrumentally
		• Create new lyrics for an existing melody
		  - from South Africa
		  - from other African countries
		  - from any other country worldwide
		• improvise a complementary voice part to a given or known melody
		  - from South Africa
		  - from other African countries
		  - from any other country worldwide

CREATING (continued)	• create movement sequences	• Create and perform, describe or draw a sequence of movements in different directions using force or tempo - based on South African cultural dances - based on other African cultural dances - based on any other cultural dances worldwide • arrange given dance movements - from South African cultural dances - from other African cultural dances - from any other cultural dances worldwide into a new sequence • Create a series of movements for a selected piece of music - from South Africa - from other African countries - from any other country worldwide • Create or improvise a dance based on an idea or a story • Create movement for a specific theme, topic or stage performance
CREATING (continued)	• create a play or a story	• Write a story or play with a clear structure, plot (story line) and characters • Create dialogue and actions for the characters in the play or story – include details regarding stage instructions, like time period, props, décor, costumes, etc.
CREATING (continued)	• create/construct original works of art	• Express personal originality, own experiences and imagination in two- and three-dimensional work of art • Establish an individual creative style
CREATING (continued)	• create a production	• Improvise, arrange and perform ideas, stories, themes, ceremonies, etc. - from South African cultures - from other African countries - from any culture worldwide • Conceive of, refine and produce a show, at least one stage production and one exhibition per year - on a South African theme - on any other African theme - on a theme from any other country worldwide • Collaborate with each other to achieve the best possible result

202

4. APPRAISING	• evaluate the process and the product	• Discuss, criticize, and appreciate their own art work and performances as well as that of others • Listen to, respond to and discuss aspects of visual art works, music, dance and drama in a specific context • Describe and evaluate other students' contribution to the collaborative process of developing improvised and planned performances (as playwrights, musicians, dancers, choreographers, composers, designers, directors, stage managers, etc.) • Explain and appreciate the importance of every students' contribution to the end product
APPRAISING (continued)	• develop confidence in their own expressive abilities	• Explain, discuss and defend their own contributions • Express and defend their opinions on arts and culture in discussions on the given themes and topics
APPRAISING (continued)	• appreciate the role arts and culture play in their lives, communities and other cultures	• Describe ways in which other subjects taught (in school) are interrelated with arts and culture • Express and compare personal reactions to various arts and cultures • Analyze the emotional and social impact of arts and culture in their lives and their communities • Explain how culture affects art • Discuss how social concepts such as cooperation, discipline, communication, compromise, responsibility and empathy apply in arts and culture

H.1. Assessment

Assessment should be seen as an integral part of the learning process, and can therefore not take place only at the end of a module/term/semester/year. It should be continuous and interwoven with the learning process (CAPS 2011:51 par. 4.1).

Assessment of the learning process in Creative Arts should use as its foundation the realization that the basic competencies need to be sequentially developed over time, and not worked through by checklist and completed one after the other. This is specially the case in a skill–orientated subject, where a spiral curriculum is followed, and where skills are developed deeper and wider with progression through the course. Assessment should thus take into consideration the progression made in a variety of basic competencies, concurrently, as well as successively. Elliot Eisner (1974:89 – 100) agrees that in Arts, it is not simply the finished product that is assessed, but consideration is given to the work process and the students' ability to make more subtle observations, and reflect on what they have done in a wider context.

Informal assessment is not the sole responsibility of the lecturer, but students should engage in the assessment of their own learning as well as that of their fellow students, through critical and analytical thinking. At the beginning of each year, students should be properly informed of assessment procedures in Creative Arts. This type of assessment is aimed at the pre–service teacher, but can also form part of the assessment of older children, on a level that suit their age and development.

H.1.1 The purpose of assessment

The fundamental purpose of assessment in Creative Arts will be to obtain a reliable picture of the students' progress, and the level of achievement in relation to the learning objectives and basic competencies – as set out in the table above, as derived from the curriculum document (CAPS 2011:51). Information gathered through assessment will be used to:

- monitor each students' progress towards achieving the stated competencies, and professionalism of the student, at both subject and broad curriculum level;
- motivate students to achieve the criteria by designing different tasks which will enable each student to demonstrate achievement towards the competencies;
- provide students with feedback about their progress; and
- inform planning for future teaching.

Assessment for formative purposes

The term *formative assessment* refers in this thesis to the on–going assessment of a student's progress in working towards the achievement of the competencies and aims of Creative Arts education and training of pre-service teachers through the four years of the B. Ed degree. Information from formative assessment is used to monitor strengths, so they can be built upon, and to identify specific areas where the student needs assistance or must do further work (Fraser et al.,1990:205; De Vos, Strydom, Fouché, and Delport 2012:459).

The process of formative assessment is cyclical and involves the following phases:

- tasks/activities are identified which will enable each student to demonstrate achievement of the competencies within the selected theme(s);
- the competencies to be assessed are selected by the lecturer, the students, or through individual or group negotiation between students and the lecturer;
- the criteria by which the achievement of the competencies will be measured, are made explicit to the students before they begin with task(s);
- evidence is gathered and analysed as students interact with, and respond to the task according to the teaching and learning plan; and
- the assessment information is reported to each student straightaway, so that the lecturer and the student together can develop plans to direct future teaching and learning.

Assessment for summative purposes

Summative assessment refers here to the assessment of a student's achievement of the professional requirements, and skills and competencies at a given point. This is a process of summing up the student's achievement throughout a designated period of time, e.g. at the end of a teaching unit, or a term/semester/year of study. Summative assessment provides a description of a student's performance and progress against explicit criteria within the Creative Arts (Fraser et al., 1990:206; De Vos, Strydom, Fouché, and Delport 2012: 459).

Assessment for evaluative purposes

"Assessment and marking are essential components of teaching and learning" (Freeman 1992:146; De Vos, Strydom, Fouché, and Delport 2012:459). This refers to when information gathered from assessment is used to evaluate the teaching and learning process, the subject syllabus (e.g. the Creative Arts programme itself). "Evaluation involves an assessment based on values, norms and criteria" (Fraser, Loubser and Van Rooy 1990:189; De Vos, Strydom, Fouché, & Delport, 2012:460).

Evaluation is an important part of the ongoing development of teacher education to comply with the requirements of CAPS, as this is still a new direction in education in South Africa. Evaluation of this kind includes:

- evaluation of the learning and teaching process in which the pre-service teacher participates;
- evaluation of the programme as a whole.

H.1.2.   Suggestions for continuous assessment

Continuous assessment should be applied to establish whether the pre–service teacher has gained sufficient knowledge, competencies, understanding and appreciation. Loubser states that instruction and learning can only take place effectively if the learner, the instructor, and the learning contents are constantly assessed (Fraser, Loubser& Van Rooy 1990:189). It is suggested that:

- a broad range of assessment procedures be applied, e.g. practical tasks, observational techniques, informal questioning, discussion, peer assessment, etcetera;
- the lecturer should provide some form of assessment every week or as often as possible;
- assessment relates to set objectives and may include individual and group activities, skills, ideas, processes, presentations, etcettera;
- the student's participation and involvement and contributions to the group be given weight;
- lectures look for spontaneity, honesty, freshness of vision, originality and sensitivity;
- the end product should not be the only deciding factor. What the student has gained from the experience plays a role in the development of the student, and is of primary importance. Therefore, both the process and the product of learning should be assessed, but not necessarily in equal proportions.
- the student's attitude in the lecture room, towards the subject, and his or her fellow students, should be considered in calculating the final grade for the task. Evaluate qualities such as enthusiasm, positive response, cooperation, initiative, creativity, regular attendance, etcettera.

It is advisable that summative, formative and evaluative assessment also being applied from time to time throughout the training period of pre–service teachers to check on the progress made by them, e.g. after a semester/year of study. In this way these assessment forms will become also forms of continuous assessment. The figure to follow gives an illustration thereof:

Assessment types
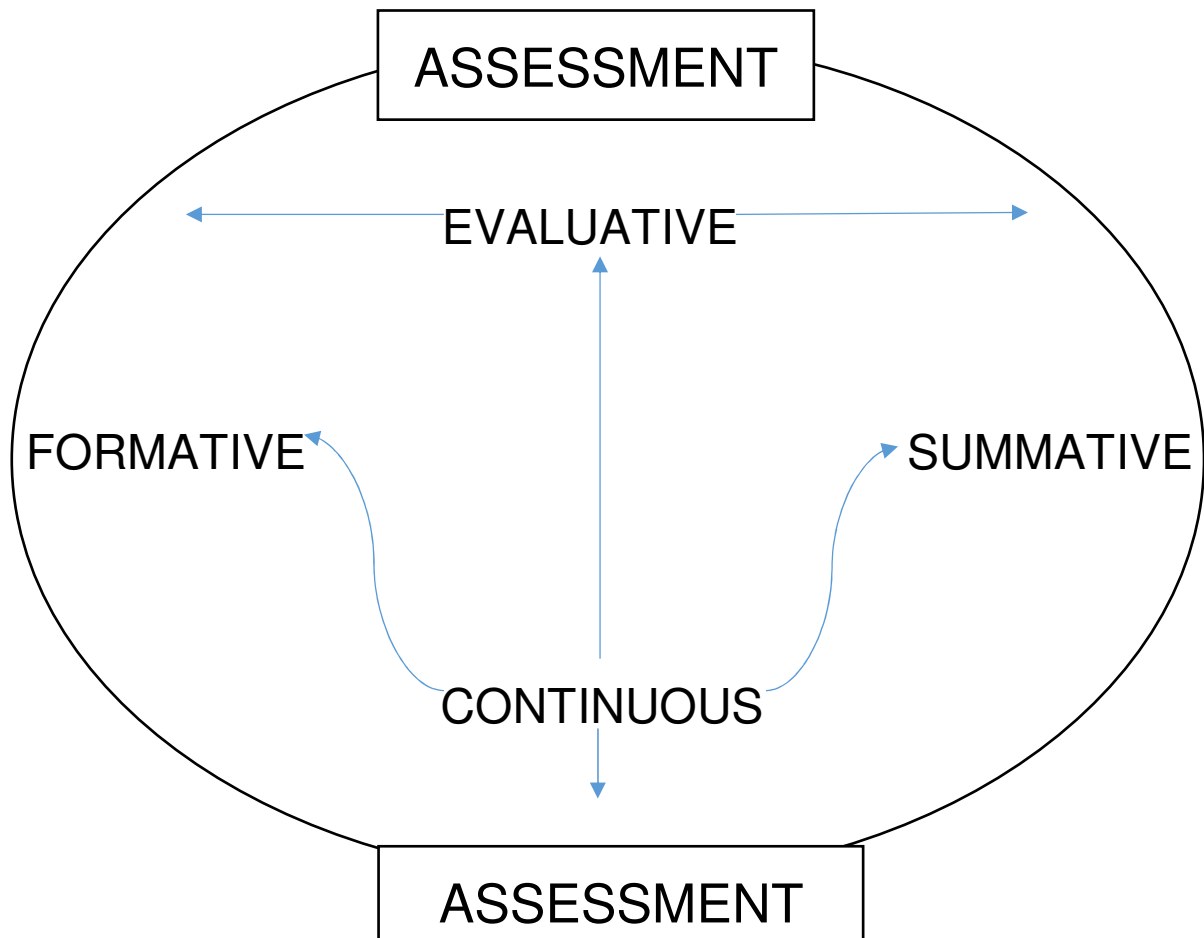
H.1.3.   Types of assessment tasks

Four types of assessment tasks are suggested, which can be implemented for Creative Arts. These are of cause just examples; lecturers can invent their own tasks that suit their need and circumstances.

H.1.3.1   Integrated assignment

An integrated assignment is an assignment (or test) that requires application of learning, and integrates knowledge and skills from smaller in–class activities, worksheets, and or practical activities, cross–arts projects and/or which relates content knowledge to teaching and learning. This type of assignment is explicitly mentioned in the CAPS 2011 document (Life Skills Grades 4–6, p. 9), stating that "…Performing Arts recognizes that in African arts practice, integration is fundamental."

Examples of this kind of assignment can include:

- a finished painting or object (as prop for a stage production), a play/production or any kind of presentation which requires application of skills learnt in Creative Arts, plus a consideration of issues for teaching and learning;
- a project, essay or written report, in which the student integrates a number of topics and/or analysis, synthesis, and applies the knowledge, the teaching, and learning;
- a journal with summary synthesis, reflections, and critique;
- a portfolio of selected work from in–class activities with analysis and/or critique; and
- a performance.

An example of an assessment form to assess an integrated arts presentation appears in Appendix F.

H.1.3.2   Independent work/assignment

In this programme, an independent assignment refers to an assignment on a specific area, or areas, that the student researches and develops in more detail than is covered in class/lectures. The topic and scope of this work should be negotiated between the lecturer and the student(s).

Examples of this kind of assignment include:

- developing a unit of work for a specific grade (e.g. in FP, IP, SP);
- independent study and written analysis (and class presentation) of a topic;
- the production of a booklet on translated stories, traditional African songs, photographs of traditional African art or musical instruments, etc.;
- a written report (and class presentation) which integrates cross–arts content.

H.1.3.3   Practical component/media development

A portfolio of materials or practical activities which have been developed by the student in class and/or out of class, which are supported by a motivation statement about the ways that they could be used in teaching to enhance learning, can be compiled by students.

Examples of this kind of assignment include:

- media development for specific teaching/topics with motivation;
- practical exercises/work for a specific grade for Music, Dance, Drama, or Visual Art teaching;
- a demonstration of integrated practical skills, e.g. an arts presentation; and
- a Creative Arts group work presentation.

H.1.3.4 Teaching skills

This task should be design to enhance student's content knowledge, and professional attitudes, as well as to meet/develop a range of professional competencies (see criteria for assessing Teaching Skills, Appendix F). This normally happens when the pre-service teachers do their SBS.

H.1.4. Criteria for assessment

Because the process of art-making is as important as the product presentation, there should also be criteria to assess the process. Criteria should be linked between the tasks, the aims, the competencies, and the subject content. Criteria for all tasks should include appropriate/accurate interpretation of knowledge, high level thinking, practical skills (related to the aims of the art discipline/s) and professional competencies.

For every task there needs to be a set of minimum criteria defined. Students must meet all of those criteria for the work to be graded as complete/successful. In order to demonstrate growth, the criteria which are selected as 'above the minimum criteria' at an early stage (e.g. at year level 1) of the programme, may become the minimum criteria at a later stage (e.g. year level 2; 3; 4). Lecturers are encouraged to develop and/or add their own criteria to set criteria, especially those which require the students to meet high levels of achievement.

H.2. Sampling learning content

As was already spelled out in this thesis, is Creative Arts an inseparable part of human existence, and therefore it is clear that all educational programmes should include Creative Arts education. Lincoln Kirstein (1978:197) has described arts education as "the only memorable residue that marks and outlives (one's) epoch." In the same essay (p. 194), he said of the arts that "in the United States, our prime complaint is not what we do, or how it is done, but how little we have for what we might do." For the same reason a general arts education should not be exclusive, but is the inalienable right of all school going children in South Africa. Creative Arts is therefore structured in the NCS in such a way that it provides the necessary cultural–aesthetic development opportunities for all children in the GET and FET band, in a way which encourages awareness of the inter–relationships among the arts, as well as highlighting the uniqueness of each individual form of artistic endeavor. In this way, pride and appreciation of our national cultural heritage, as well as a broader international view may be developed. To reach these ideals in the education of South Africa's future generations, lies in the hands of the pre–service

teachers, and to provide competent pre–service teachers for this task, depends on appropriate learning content for pre–service teacher education.

H.2.1   Suggested specific learning content

In the introduction of the learning area Creative Arts in the CAPS 2011 document, the aims and objectives of this learning area are being spelled out. After a study of the scope of this learning area, I identified a number of specific learning content which should be considered in the learning programmes of pre–service teachers to prepare them for their future profession. During their study, all pre–service teachers should have ample opportunities to develop the following:

- *self-expression*, e.g. through improvisatory activities such as creating a short play, designing costumes and masks, creating a piece of music, creating jokes and comedy, devising movements for a piece of music, create advertisements/posters for art presentations, building models, and many more possibilities.
- *knowing and understanding of the uniqueness of each art form*, learning basic terms in each art, discovering why they are different (through media, expressive possibilities, limitations, etcettera).
- *knowing and understanding that there are close relationships among the arts*, especially regarding the need for expression through other means than words; that there are even terms which are shared, e.g. texture, line, colour, tempo, intensity, etcettera.
- *the ability to be critically aware of value in the arts*, to discover personal responses to a wide variety as possible of arts examples, to develop a personal set of values.
- *awareness that there is variety in all art forms* – these being related to history (the period in which the work was created) and to culture (the part of the world or region of the county in which the work was created) and that these are strongly affected by social circumstances in that time and place.
- Life–long artistic/creative interests, tastes and values (South Africa CAPS 2011).

A balance should be maintained as far as possible between the arts, so as not to give preference to any one specific art. More specifically, it is suggested that the student is encouraged to explore social situations through the arts, e.g. in dramatic terms. Local forms of arts and crafts should be explored. Resource people, e.g. instruments makers, song writers, good dancers (traditional and modern), playwrighters, potters and basket weavers, etcetera, should be brought to the lecture room to introduce students to their particular skills and creations.

Performances in Music, Drama or Dance as well as Art exhibitions which take place locally, should be incorporated by organizing compulsory study outings to appropriate shows and exhibitions. Klopper (in Potgieter 2006:148) expresses his concern about this: "The apparent lack of involvement of educators in the arts outside of the school

environment is […] a cause for concern." This kind of involvement in arts should be encouraged at university level already.

H.2.2 Suggested time allocation

With one hour (one lecture) per week for example, time seem to be very limited. If the study programme of Creative Arts – which should preferably stretch over four years – is planned wisely, students with little or no pre–knowledge of arts can still gain substantially. Students who do have advance/more than the basic skills in a specific art discipline, should get the opportunity to foster and develop it, and should be separated from the groups who have no or little skills. A possible proposal to the problem of limited time is provided in the table below.

Suggested time allocation

Semester 1: Music	Semester 2: Drama
Semester 3: Visual Art	Semester 4: Dance
Semester 5: Music + Visual Art	Semester 6: Drama + Dance
Semester 7: Integrated Arts (Music/Drama)	Semester 8: Integrated Arts (Visual Art/Dance/Music)

H.2.3 Suggestions concerning methodology

Doing and appraising the arts involves a number of processes namely exploring, forming, performing, presenting, responding and evaluating. Lecturers should also strive for a balance between Western art education and education of traditional (indigenous) form of art (Vermeulen 2009:6–4). The following are suggested methods (based on the requirements set in the NCS) to employ in pre–service teacher training:

- Students should have opportunities for participative learning, which implies that the role of the lecturer is that of facilitator. Ideas/topics should be discussed with students; they should make suggestions of means how to achieve the set objective(s) for the topic.
- Group activities and discussions should sometimes replace class sitting and listening.
- Students should have opportunities (through assignments) to go out and discover art in the environment (e.g. in rural areas to discover or rediscover music and art which are unknown to them).
- Self-assessment, where students have to assess their own progress regarding various learning and appreciating aspects. This should take place at regular intervals.

H.2.4   Suggestions concerning media

It is suggested that, apart from ready–made materials, use be made of everyday objects found in the environment as far as possible, to cut on costs, and to promote creativity amongst pre–service teachers. The re-use of such objects helps to create a greener environment, is cheap (especially if pre–service teachers end up in schools where ready–made materials are a luxury that the school cannot afford) and easy accessible. The following can serve as examples:

Music
- Empty containers in plastic, tin, glass, etcettera
- Elastics/wire which may be stretched over a piece of wood
- Bottles (glass) that can be filled with different levels of water to produce different pitches
- Anything that can be re–used in the arts (music) class to produce something.
- African instruments (drums, mbiras, karimbas, musical bows, penny whistles, marimbas, horns, traditional self–made guitars, etcettera)

Visual Arts
- Different textures of paper
- Wire
- Paper bags (sugar, flour, etcettera) to make hand puppets
- Seeds, leaves, seedpods, sand, stones, etcettera
- Tins, empty toilet rolls, old tooth brushers
- Bits of cloth
- Potatoes, unions
- Drinking straws, and anything else with interesting shapes, colours and textures

Drama
- Old clothes, hats, jewellery, old furniture, etcettera
- Any artefacts from daily life which are appropriate

H.3   Specimen structure for pre-service teacher Creative Arts programme

SEMESTER 1: MUSIC

TOPIC: Introduction to Music Concepts

Semester 1 will be spent on music for an introductory course. Practical and theoretical knowledge on concepts of music will be experienced practically through activities like singing, listening, moving, instrumental playing (melodic and non-melodic) and creating.

Practical skills and knowledge that was gained during the semester will be applied in five written assignments or a written test. Grading will be done through the written assignments on concepts of music as well as during in–class practical sessions.

FORMAL ASSESSMENT

Topic: Introduction to music concepts

Practical skills and knowledge that was gained during the contact sessions will be applied in short written assignments, e.g.

ASSIGNMENT	DUE DATE
Worksheet 1: Concepts (beat, accent, meter, tempo, harmony, texture, dynamics, timbre, form – binary; ternary; cyclic), contrast, melody. rhythm, etc.	
Worksheet 2: Contrasts within different concepts (rhythm, melody, harmony, tempo, dynamics, articulation – legato-staccato – tone colour)	
Worksheet 3: Listening Test*	
Worksheet 4: Practical – knowledge and skills application (e.g. choose a song/piece of music and identify FIVE concepts, then explain the functional use thereof in the music)	
Worksheet 5: African Music Instruments	

*See Appendix F number ix for an example of a Listening test for this purpose.

CRITERIA

In order to complete this topic, the student must:

• Be present in class and participate actively in his/her group;
• Be able to apply the new knowledge and skills actively, individually or in a group;
• Demonstrate his/her understanding on musical concepts sufficiently in completing the written assignments;
• Submit assignments on the due date.

SEMESTER 2: DRAMA

TOPIC: Creative Drama

During practical sessions the student will demonstrate practical knowledge of the basic principles of:

- Mime
- Improvisation

by evaluating the quality and effectiveness of their own and their peers' performances through the application of specific techniques and skills appropriate for creating mime or improvisation, as well as offer constructive suggestions for improvement. The assessment task will be divided into two smaller tasks which must both be completed successfully.

Assignment 1 – Topic: Creative Drama

Due date: ………………………………..

1. Complete a mime activity chosen from a given list, taking into account the required techniques.
2. Various social problems are discussed in groups and each group presents one problem through improvisation and lead the follow–up discussions.

Assignment 2 – Topic: Storytelling and Speech

Due date: …………………………………..

1. Small groups of students improvise each a story and dramatize ('act") it to the rest of the class, OR chose a written or oral story and dramatize it.
2. Each student delivers a short prepared/unprepared speech, incorporating a variety of communication techniques.

CRITERIA

In order to complete this topic, the student should be able to:

- Be present in class and participate actively in his or her group;
- Demonstrate the specific techniques/skills needed;
- Analyze mimed and improvised scenes to assess the technical requirements;
- Work collaboratively, and demonstrates social and group skills;
- Create characters, environments and actions within their group, as well as individually;
- Understand how social concepts such as cooperation, communication, collaboration, and self–esteem are applied in drama and daily life.

SEMESTER 3: VISUAL ART

TOPIC: Introduction to two and three dimensional work

The student will be introduced to two and three dimensional work through the application of a variety of drawing techniques, as well as a variety of three dimensional techniques. The student will be introduced to the following painting techniques:

• application of different kinds of lines;
• drawing from observation.

He/she will submit a written assignment in which the method for each technique is explained with illustrated examples, and hand in a portfolio of all in–class activities.

FORMAL ASSESSMENT
Topic: Drawing from observation
1. Put your own keys in front of you. Look carefully at it and draw the keys plus the key holder.
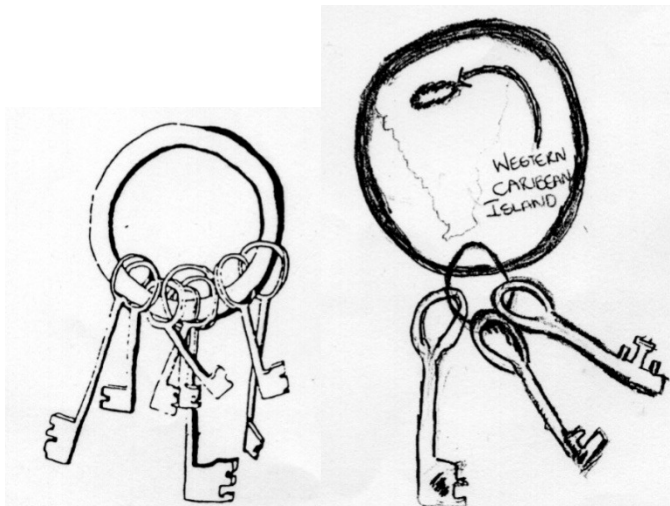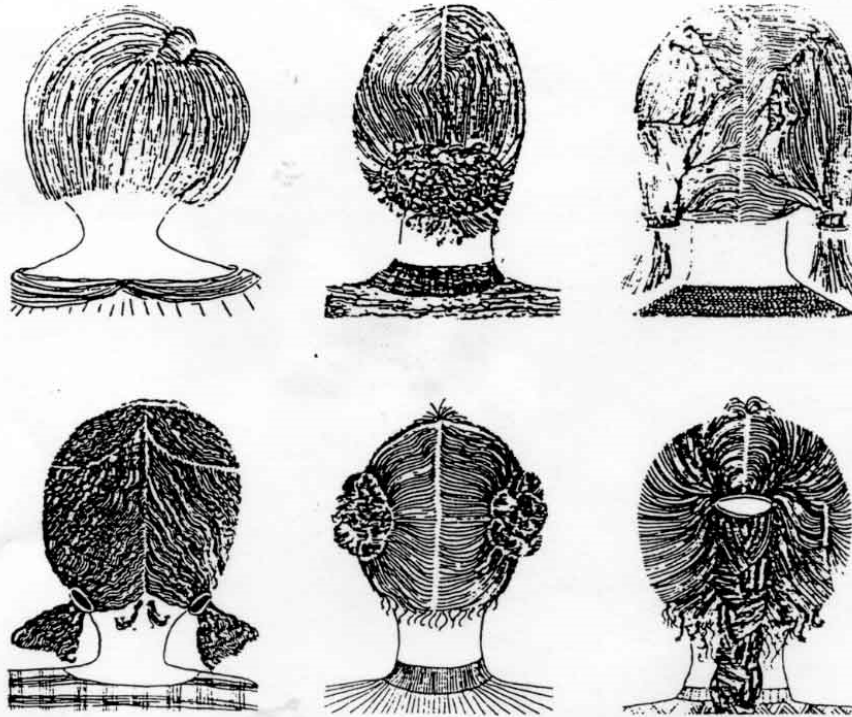

(Images done by Darrel Dennis Beukes, August 2012)

ELEMENT: LINE
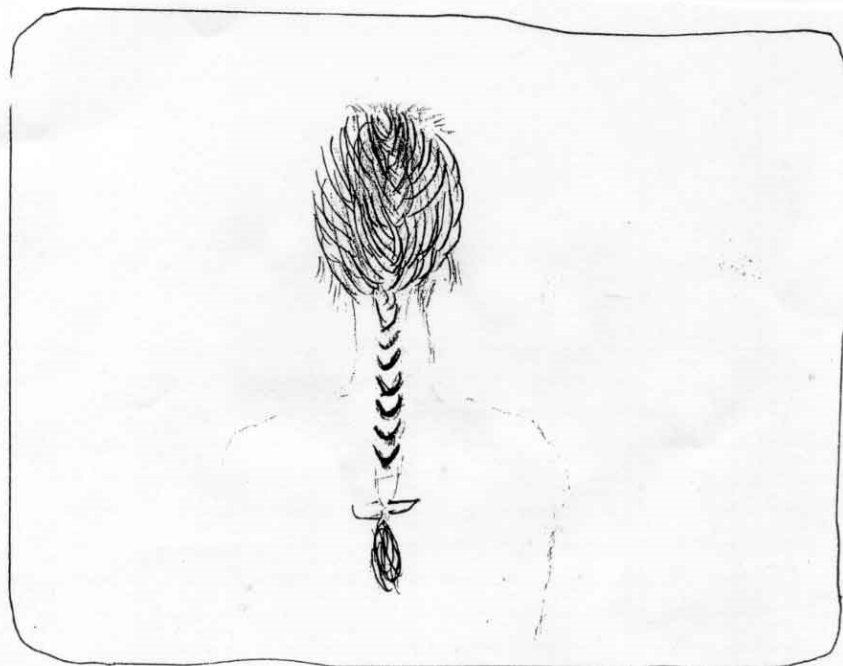MEDIUM: PEN OR PENCIL
REMEMBER: Repetition of the same line, shape or object creates unity.

2. Look at the following examples of using line.

(Images done by Seth Hans Beukes, August 2012).

3. Draw the hair of a friend of yours in the same way. You are allowed to use a pencil to draw the rough oval for the head and then you may use pen for the detail.

(Image done by Seth Hans Beukes, August 2012).

CRITERIA

In order to complete this topic, the student must demonstrate that he/she can apply the principles and elements of visual art with sufficient understanding in three tasks.

SEMESTER 4: DANCE

TOPIC: Introduction to direction, space and levels

Students will participate actively in experiencing the content of the Grade 7 school syllabus for Dance (NCS p. 1; CAPS 2011, p. 27) and be introduced to concepts through practical activities in:

- direction and levels in space;
- force, time and flow in movement;
- loco–motor and axial movements combined in a short dance pattern;
- contrasts in movements;
- content and style of music reflected through movements;
- memorize sequences of movements;
- improvise dance/movements based on given music or on a story/idea;
- use percussion instruments with a rehearsed dance.

Assignment

Topic: Introduction to dance elements

Groups of five to eight students prepare each a dance in which the gained knowledge is being applied. For the independent assignment in the form of a group dance, dance steps must be prepared and presented to the rest of the class group. Peer assessment as well as lecturer assessment will take place.

CRITERIA

To complete this topic, the student must:

- Be present during all sessions;
- Participate actively in all practical sessions;
- Plan a short dance in a group of 5 -8 students and successfully demonstrate concepts of direction, levels and space;
- Prepare the dance and present it effectively and well–rehearsed as a group.

SEMESTER 5: MUSIC/DRAMA

This semester will be spent as continuation of Semester 1 and 2, as well as preparation for an integrated assignment towards the end of Semester 6 (end of Year 3). A theme will be used around which each class group will plan an integrated presentation where Music, Dance, Drama and Visual Art will be combined.

SEMESTER 6: VISUAL ART/DANCE

This semester will be spent as a continuation of Semester 3 and 4, as well as preparation for an integrated presentation towards the end of Semester 6.

THEME (for integrated presentation): Opera to Africa

Each class group should:

- Do research by using cultural and historical information to support their improvised and scripted scenes;
- Construct a script with dialogue so that the story and meaning is conveyed to the audience;
- Do character descriptions;
- Analyze scripted scenes for technical requirements;
- Design and produce costumes, décor, props, make-up;
- Design and produce own posters and programmes;
- Compose, make and record suitable and effective music;
- Choreograph dances and/or movements;
- Rehearse their production;
- Perform their production in front of an audience (e.g. first and/or second year students; university community);
- Reflect on and evaluate the process and the product.

Assessment will take place over the whole period of preparation, and attendance, punctuality, active participation, initiative, personal commitment and responsibility towards the group will be assess. After the performance a file, containing all notes, personal diary and own collection of material will be handed in and assessed.

CRITERIA

In order to complete this task, the student (and the group) should be able to:

- Demonstrate knowledge and understanding of basic techniques of Drama, Dance, Visual Art and Music;
- Contribute to the integrated and creative process;

- Create an acceptable and well–rehearsed presentation;
- Demonstrate adequate professional development and personal growth.

SEMESTER 7: MUSIC/DRAMA

MUSIC

TOPIC: Musical Concepts

Practical skills and knowledge that was gained during this session will be applied in written assignments as well as a listening test (similar to that of Semester 1).

To complete this session, the student must:

- Be present in class;
- Participate actively in all practical learning experiences;
- Demonstrate knowledge and listening skills by satisfactorily complete written assignments and a listening test.

DRAMA

TOPIC: Drama–in–Education

The student will participate actively in practical Drama–in–Education learning experiences and learn to use role play as a technique.

CRITERIA

To complete this session, the student should be able to:

- Demonstrate a clear understanding of the process of acquiring subject knowledge through the development of lessons and learning activities for teaching;
- Demonstrate the techniques and skills needed for successful role play;
- Participate actively in all learning experiences;
- Use the question–and–answer method effectively;
- Analyze the emotional and social dimensions of the events, and characters found in the dramatic scenes;
- Discuss social problems and find solutions through role play.

SEMESTER 8: VISUAL ART/DANCE

VISUAL ART

TOPIC: Introduction to wax crayon techniques

Students will learn various wax crayon techniques and apply it in the following:

- Wax crayon engraving;
- Wax crayon transfer;
- Wax crayon resist;
- Wax crayon drawing.

CRITERIA

To complete this session, the student must be able to apply the principles and elements of Visual Art in all tasks.

DANCE
TOPIC: Indigenous South African dances

Students (in groups of 6–8) must do research, rehearse, and perform, with appropriate style and movement quality, a traditional dance out of a South African (or any other African) culture (NCS, p. 2; CAPS Gr. 9 p. 33). Peer assessment as well as lecturer assessment will take place.

CRITERIA

To complete this session, students must:

- Be present during all contact sessions;
- Participate actively in the group activity;
- Plan a short presentation in a group of the cultural dance;
- Rehearse the dance and present it effectively and well–rehearsed to their class mates.

INTEGRATED ASSIGNMENT: PUPPETRY

An independent study by the students will be undertaken to familiarize them with the role that puppetry can play learning aid in education, and in the learning process. Visual examples as well as a description of the method to produce various puppets will be presented. This can take place during the period of SBS. The students must complete a portfolio which will require research on:

- The origin/history of puppetry;
  - The use of puppets in the school environment (teaching and learning situations);
  - Examples of FIVE different types of puppets;

- Description of the method to produce each of these FIVE puppets, complemented with pictures/photographs/drawings of the puppets.

A puppet show/presentation will be presented towards the end of Semester 8 (see below).

CRITERIA

To complete this assignment, the student must:

- Demonstrate in writing that he/she understands the value of puppetry in the learning process;
- Complete a neat and legible assignment which includes sketches or clear photocopies of FIVE different types of puppets, as well as a clear description of how to produce these puppets;
- Hand in the completed assignment on the due date.

PRESENTATION: Puppetry

Puppets will be constructed (by a group of 6 -8 students per group) to characterize a recognizable character from a script. The dialogue in the script for each character will be prepared effectively by students. The puppet show will be prepared and presented effectively in front of peers, or to learners at a nearby school.

CRITERIA

To complete this task, each group must:

- Produce functional, characteristic, visually attractive and neatly round–off puppets;
- Demonstrate that he/she can handle his/her puppet skilfully and in character during the presentation;
- Interact skilfully with the rest of his/her group to make the presentation fluent, and understandable, and interesting for the audience;
- Pronounce clearly and correctly with expressive tone of voice.

**H.4.	School Based Studies (SBS)**

School Based Studies is an essential component of pre–service teacher education, giving the student knowledge, awareness, and practice of the range of duties of a teacher.

School Based Studies should be a progression of 3 to 4 weeks' period of project work in Year 2, peer and individual teaching in term 2 and/or 3 of Year 3, and individual teaching of a term (six to eight weeks) in Year 4, during which time a number of Creative Arts lessons should be taught.

In order to meet the challenges of educating South Africa's children and young people, universities should endeavor to produce Creative Arts teachers who are:

• Competent classroom practitioners;
• Creative and able to think critically;
• Sensitive to the needs of children with different intellectual, cultural, and individual differences;
• Able to strengthen the partnership between school and community.

As researcher, I believe that pre–service teachers' exposure to classroom experiences is a vital step in the realization of the above.

The Partnership model (see no. 7.8.16) provides a coherent and rich school based studies programme, where pre–service teachers are given intensive support and opportunities to reflect, and learn from peers as well as from experienced teachers. The concept of partnership has great potential as a tool for improving teaching and learning in our schools. Support teachers in partnership schools will take an active part in the development of the pre–service teacher. Pre–service teachers will gradually assume teaching responsibilities, reflect on these experiences, and integrate theory and practice. Support teachers should be given some training (guidance) by the guardian/subject lecturer to prepare them for their roles, and should be continuously supported by the university. During the term prior to SBS, this might imply an extended operation, i.e. where lecturers, the SBS Committee, and subject lecturers share this responsibility (see H.4.1 below).

H.4.1   University-School partnership

The idea of partnership – during my time as lecturer at the Windhoek College of Education – emerge partly as an effort to remedy and deal with some of the constrains and difficulties inherent in the traditional model of SBS – where pre–service teachers were sent to schools to practice and present classes with no specific support from either the college of education/university or the SBS school. However, this initiative evolved into a totally new and promising approach to the way SBS was organized at WCE. This approach would allow team planning and sharing of knowledge and experience about reform to take place between lecturers, school educators and pre–service teachers.

It is expected that both the university and the partnership school would benefit from this relationship. The underlying mission of this partnership is to prepare and support pre–

service teachers to equip them in such a way that they will be able to help learners achieve high standards of learning and development.

Some key features of this model include:

- Instead of placing individual pre–service teachers in many schools, more pre–service teachers can be placed in fewer schools. This would, among other things, provide for a more extensive and effective support system. It would also mean that school and university personnel will work more closely in ways that are mutually enriching.
- In the partnership framework, pre–service teachers would be assigned in pairs to a particular support (in–service) teacher in a classroom. In Year 3, the pair would be expected to team–teach. In Year 4 individual teaching is encouraged.
- Support teachers will no longer work in isolation. Rather they will be part of a support team of fellow teachers, pre–service teachers, and the university personnel/lecturers. They will then have more power and influence in the design and implementing of the SBS programme.
- The role of the support teacher will be different. Support teachers will take an active part in the development of the pre–service teacher. They will co–plan with pre–service teachers, and will observe and assist pre–service teachers.
- Lecturers will become more involved in the life of the school. They will spend more time at the school, visiting and supporting pre–service teachers and consulting with support teachers.
- The guardian lecturers – one per school – will brief the support teachers on the curriculum and syllabus followed by the pre–service teachers in their training. In this way closer cooperation between staff of the university and the partnership schools will be made possible.
- All teachers of a partnership school need to be given some training (guidance) to prepare them for their roles. They should continuously be supported by the university.
- The emphasis of visits from lecturers will place greater emphasis on assisting rather than assessing. This would necessitate an increase in the amount of time that lecturers spend with pre–service teachers during SBS.

H.4.2 School Based Studies programme

It is proposed that pre-service teachers being schooled in the fundamentals of Creative Arts during Year 1, and that SBS only be introduced during Year 2.

H.4.2.1 School Based Studies Year 2

During the second year of study, pre–service teachers can be included in the SBS programme. This will consist of an observation study for Creative Arts (see assignment 01 below) and could be done over a period of three weeks at a hometown school of the pre-service teachers' choice before the academic year at the university commences.

Assignment 01: Learner Study

The pre–service teacher must select a group/class of learners (in a Creative Arts class) and conduct a systematic study of the learners, taking into consideration different aspects of knowledge about learners in South African schools. Such a study should employ observation and a short questionnaire (see Appendix F for an example), followed by a written report of the study undertaken. This assignment will form part of the SBS file that the pre–service teacher should keep and handed in when back at the university. This SBS file can be kept and used for SBS 3 and 4 also, building up a portfolio of SBS development/growth.

H.4.2.2 School Based Studies Year 3

Pre–service teachers should spend at least one term (or six to eight weeks) at a partnership school for SBS.

Assignment 01: Practice teaching and Peer Observation

Lesson preparation will be done in pairs (see Team Teaching under H.4.5). Each pre–service teacher will at the beginning of SBS:

- Team–plan and team–teach at least 3 Creative Arts lessons;
- Plan and teach at least 3 Creative Arts lessons on their own;
- Observe at least 1 Creative Arts lesson per week of a support teacher.

Pre–service teachers should also teach other subjects during SBS.

Students will observe and record their observations on a *Pre–service Teacher's Peer Observation Form* (see Appendix F). The observation should be discussed with the colleague who presented the lesson that was observed, and a copy of the form be put in the SBS file. The original completed observation form should be given to the colleague who should file it in his or her SBS file. Lesson plans, lesson peer observation reports and lesson critiques must be available (in SBS File) for the perusal of the visiting lecturer from the university.

Assignment 02: Daily and Weekly Reflections

Pre–service teachers will be expected to reflect in writing after each lesson presented. They should also reflect on a daily basis on interesting or noteworthy events they experienced, as well as reflecting on educational issues in and around the school in general. Reflection normally involves wondering, thinking, pondering, feeling, etc. (see 8.6 for more details).

Assignment 03: SBS File

Pre–service teachers will keep a file on a weekly basis throughout the SBS period. The file should contain:

- records of lessons observed;
- the time tables;
- complete lesson plans written out on A-4 folio paper in correspondence with the lesson preparation format prescribed by the lecturer(s) of the university (or a lesson form developed by the university);
- lesson plans for team teaching;
- lesson plans for individual teaching;
- weekly reflections;
- copies of worksheets used in the lesson presentations;
- critique by visiting lecturers who attended the lesson presentations;
- lesson observation forms completed by peers;
- any other critique by the class or support teacher or the principal of the school.

Assignment 04: Critical Inquiry

Pre–service teachers will inquire into their <u>own</u> ability as teachers to bring out change (see Critical Inquiry/Action Research under 9).

H.4.2.3   School Based Studies Year 4

This operation should at least stretch over one term (or six to eight weeks).

Assignment 01: Practice Teaching

Pre–service teachers will be expected to:

- teach individually at least ONE Creative Arts lesson per week;
- do peer observation at least once a week of a Creative Arts lesson presented by a fellow student;
- write out their reflections after each lesson presented;

- carry a full teaching responsibility of Creative Arts classes for a day or two towards the end of his or her SBS period;
- teach and present an integrated arts project with a class of his or her choice towards the end of the SBS period.

Assignment 02: Weekly Reflections

Pre–service teachers will be expected to reflect on a weekly basis on interesting or noteworthy events they experience as well as reflecting on educational issues in general (see 8.6 for more details).

Assignment 03: SBS File

The file should contain:

- record of lessons observed;
- timetables;
- complete lesson plans written out on A-4 folio paper in correspondence with the lesson preparation format required by the university;
- copies of worksheets used in lesson presentations;
- Lesson Observation Forms completed by peers;
- critique by visiting lecturers who attended lesson presentations;
- any other critique by the class or support teacher or the principal of the school;
- weekly reflections.

Assignment 04: Critical Inquiry

Pre–service teachers bring together their knowledge of learners and the learning environment and inquire into their own ability as teachers to bring about change (see no. H.5).

H.4.3   General

If a pre–service teacher was absent from SBS duty with a valid reason and provided proof, 3 days could be condoned, but the other days will have to be compensated. All days absent without valid reason have to be compensated.

H.4.4   Co–planning

Time should be set aside for regular planning meetings with the support teacher. There should be at least one substantial co–planning set aside each week which could be in the

afternoon just after school. Pre–service teachers need to know how experienced teachers think in preparing for lessons.

Pre–service teachers could listen to an experienced teacher thinking aloud about their plans for mapping a term, a scheme of work, an individual lesson, or organizing the learners for cooperative learning, etcettera. As time goes by, pre–service teachers will take a more active role in the planning and presenting of lessons, and bring in their own ideas. Over time they should take a more active and more leading role as they assume greater teaching and classroom responsibilities.

Co–planning is best initiated at the beginning of a new theme/topic or curriculum unit. It involves thinking, sharing, and consideration with the pre–service teacher the different elements that would need to come into play to make the unit successful.

The support teacher could help the pre–service teacher become familiar with all the necessary documents and materials that may be used. This might give the pre–service teacher ideas about what to do with the documents and materials. The primary purpose of this is to give the pre–service teacher some familiarity with the issues and content of the documents and materials.

The support teacher can help the pre–service teacher understands the overarching goals and aims of the theme/unit. Co–planning is an ongoing process and does not just happen once. The pre–service teacher will need help framing specific goals for each lesson activity, and will need help thinking about the following: What do you want the learners to learn or begin thinking about in this lesson? Why are you doing these activities? How does this lesson build on previous lessons and lay the groundwork for future learning? Pre–service teachers need to think about these questions and support teachers can help them think about them, by asking and helping to answer such questions.

How do teachers select and sequence activities in relation to purposes? Support teachers as experienced teachers probably have many ideas in their head that they draw upon in deciding what to do and when. Hence, it is important for them to let the pre–service teacher share their thinking by modeling the process of planning. They could focus on:

• how to begin the unit (opening activity)?
• what the culminating activity will be
• what the key activities will be
• Does the pre–service teacher understand the big picture?

- Is he or she clear about how the unit will be explored? Etcettera.

Finally, the support teacher should give the pre–service teacher responsibilities with regard to the teaching of the unit. This include collecting resources, helping make teaching aids, planning field trips, preparing the class for a Creative Arts activity, etcettera. The pre–service teacher could be given sections of the unit, or lessons to teach. It might be better to plan the first lesson(s) together in detail with the pre–service teacher. The pre–service teacher then proceeds prepare and write out the lesson(s) on his or her own. It is important that the support teacher see the lesson plans beforehand and make suggestions when necessary. They should also sign the lesson plans and attend the lesson presentation. If this process is followed, there should never be a need for support teachers to interrupt a pre–service teacher's class or to re–teach any lesson presented by a pre–service teacher.

H.4.5 Team Teaching (Year 3)

Group work is an effective technique for achieving certain kinds of intellectual and social learning goals. "Learning experiences are geared both to the entire group as well as to (the) individual" (Ellis, Cogan and Howey 1981:362). It is an effective mechanism for conceptual learning and creative problem solving. Socially, it increases inter–group relation by promoting trust and friendliness, and thereby also contributes to greater intellectual development. Joan Freeman (1992:137) describes the benefits of group work as follows: "The idea that learning and thinking are embedded in social experience is not new, but until recently, social relationships had been seen as energizers and motivators … that shape the form and content of thought itself." By working in groups, we start to develop important skills that can be transferred to many situations in life. Team planning and team teaching, as a form of group work, helps break the loneliness that can characterize teaching. The subject lecturer for Creative Arts should facilitate the formation of teams of pre–service teachers.

As part of the SBS experience, pre–service teachers are required to work in teams of two in collaboration with the support teacher as they plan their lessons. When not teaching, the pre–service teacher will observe his or her colleague.

Team teaching will consist of the following steps or components:

- *Planning together* – here the team is expected to share full responsibilities for the lesson planning;

- *Team teaching* – while the responsibility for planning and preparation will be equally shared. During teaching one person may take the lead introducing the topic, giving instructions, etcettera. The other team member will observe and could assist by monitoring group and individual work, handing out materials, taking over and take the lesson to the next level, etcettera.

- *Peer observation*- while one team member is doing individual teaching, the other team member who is not teaching, will observe and then afterwards discuss the lesson with the colleague. The observer must complete an Observation Form. Remember (see Appendix F for an example), the purpose is to support the professional development of colleagues and not so much to criticize.

- *Critique of lessons* – this will be an opportunity for the team to reflect on how the lesson went (the team work). The team needs to reflect on both the team planning and team teaching. It is also worth to reflect on the things that worked well, what needs to be done to strengthen the process, etcettera. A joint critique, summarizing the main points of the discussion, should be placed in the pre–service teacher's SBS file.

- If team planning is done during school hours, this needs to be discussed with the relevant people, i.e. associate teacher/support teacher, to ensure that it does not interfere with other activities which pre–service teachers are required to participate in.

H.4.6 Reflections (Year 3 & 4)

After each lesson, pre–service teachers should write a reflection on the lesson presented. Questions like the following could help to write such a reflection: What went well? Did my strategies work? If not, why not? What could I change when I would teach the same lesson again? What would be my starting point then? What other changes would I make? These reflections could lead up to a theme for a critical inquiry (see no. H.5).

It is good food for thought if the pre-service teacher also reflects on a weekly basis on his or her teaching during SBS. These reflections will be an opportunity for the pre-service teacher to *think about* his or her own progress in developing teaching skills,

H.5. Critical Inquiry

During the fourteen years that I was training Arts (music) and Arts and Culture teachers at the Windhoek College of Education (Namibia), critical inquiry and the development of a critical inquiry approach amongst pre–service teachers was a compulsory component of their School Based Studies. I found this practice very useful, as the students developed valuable inquiry skills, outside the lecturing room, in the schools where they do their practice teaching, and where it will matter when they become in–service teachers. Out of

my personal experience, important skills that are developing through critical inquiry during SBS includes:

- the development of a reflective attitude and creative, analytical and critical thinking;
- the development of the ability to actively participate in collaborative decision making (together with the guardian lecturer, the subject/support teacher(s) and peer students);
- the development of understanding and respect for arts and cultural values and beliefs, especially those of their own country;
- the development of social responsibility towards learners, colleagues, the community around them, and the nation of their country as a whole;
- the opportunity to enable pre–service teachers to take responsibility for their own learning, to be aware of ways to develop themselves professionally, both through their own initiatives, as well as through formal education opportunities.

H.5.1   The scope of critical inquiry

To give an outright definition of critical inquiry is difficult. The difficulty lies not in understanding the concept, but in the contradiction that assigning a fixed definition to the process would cause. However, within the constraints of individual interpretation and contextual differences amongst different sources on this topic, it can be explained that critical inquiry is both a process and a way of thinking. It is a process which requires observation, questioning and reflection into the real life situations, by the persons themselves, so that they gain understandings of the situation which take into account: the social, historical and political contexts which gave rise to them. "Action research requires a participatory way of understanding the personal knowledge and practical judgment of practitioners" (Carr and Kemmis 1993:237).It is a way of thinking which takes the practitioner away from routine considerations of the multitude of day–to–day pressures, to being able to reflect more widely; to question ideas and practices which are taken for granted; to examine the commonplace as artefacts of particular social, political, cultural and ideological orientations; and to develop a commitment to inquiry which sees everything as potentially problematic (Cohen et al., 2000:226 – 230).

Kemmis (in Martyn Hammersley 1993:177)) states that educational action research could be presented as a form of inquiry which enables teachers to clarify and develop their educational values through systematic reflection on their classroom practice. Cohen and Manion (1994:186–187) describe action research as a "small-scale intervention in the functioning of the real world and a close examination of the effects of such intervention…because its focus is a specific problem in a specific setting. The emphasis is

not so much on obtaining generalizable scientific knowledge for a particular situation and purpose."

Action research is research into one's own practice. Carr and Kemmis (1993:236) agree that the aim in action research is self–critical reflection which helps the practitioner to emancipate him-/herself from the dictates of habit, custom, precedent and coercive social structures. The goal of action research in educational classroom practices could be regard as a vehicle to gather evidence that can help the teacher to make decisions and invent action plans related to the day–to–day problems he or she experiences. As the education system in South Africa changes from time to time to address the flaws in it, every in–service teacher should regularly inquire his or her teaching, to take stock of the successes (or failures) of the learner outcomes. "Most action research projects are aimed at determining the effectiveness of new curriculums, instructional materials such as visual aids, alternative teaching methods, or different ways of organizing the classroom" (Borg 1987:286). The goals of action research can be briefly summarized as being:

- *contextualized* – it is set in real places with real people who are infected by their political, historical and social circumstances;
- *intentional and systematic inquiry* – involving observing, questioning and reflecting in an organized fashion;
- *social and collaborative* – where the questions asked and knowledge gained are shared with others involved in the process (Borg 1987:286)

Action research promises progress in professionalism. By centering action on the careful selection of data to diagnose problems in teaching and learning, a disciplined search for solutions, and an agreement to act, as well as conscientious monitoring of whether and how much the solution worked, the teacher lives the problem–solving process for him-/herself, and model it for their learners. At the same time, the potential to develop a professional ethos is created to always strive to improve performance by learning, to solve more and more problems.

Action research is, according to Calhoun (2002:18) "continual professional development – a direct route to improve teaching and learning." It captures the notion of disciplined inquiry (thus, 'research') in the context of focused efforts to improve the quality of the organization and its performance (thus, 'action'). The cycle for an action research endeavor is illustrated on the following flow diagram.
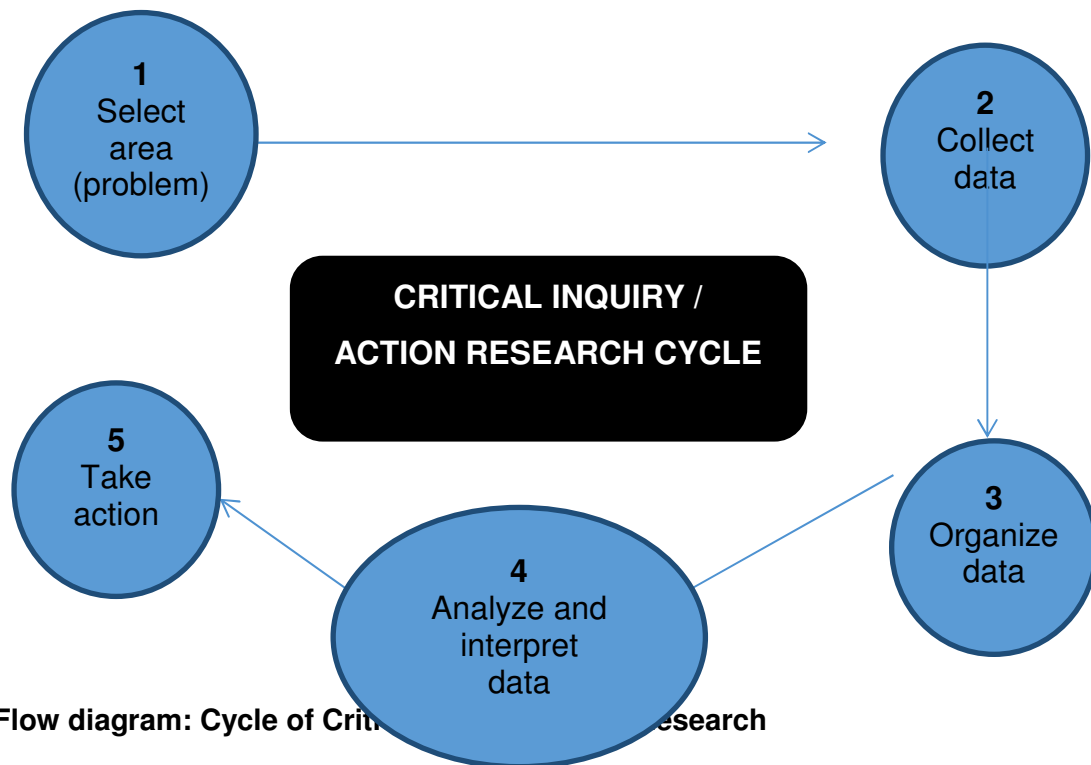
Flow diagram: Cycle of Critical Inquiry/Action Research

It happens that many schools in South Africa battle with the same problems concerning teaching and learning of Creative Arts. To support one's own initiatives (to the internal school problem) in seeking for workable solutions, and to benefit from the collective wisdom of other educators, academics and institutions (external information on the existing problem), school–wide action research – research on cluster level or provincial level – could be beneficiary on a broader spectrum. This kind of action research will include a study of the available professional literature by academics and relevant stakeholders in educational research. This perspective of critical inquiry has the potential to lead to critical inquiry as a process, that is, that the teacher/researcher is able to:

- make connections between theoretical understandings and their own experiences;
- understand that issues are not only a matter of personal concern, but are interconnected with the socio–political history of our country and current economic circumstances, as well as values, beliefs and expectations, within the wider community; and
- critique their own, and other's assumptions, in order to develop new understandings.

Such a perspective of critical inquiry requires and promotes a balance between the individual and their social environment. It recognizes that individuals each have their own opinions, expectations and assumptions about education, teaching and learning, teachers

and learners. But also acknowledge that these opinions, expectations and assumptions have developed within particular social, cultural and political contexts.

Because of this balance, teachers should understand that many of the problems and issues which they encounter in their classrooms are not necessarily entirely of their making, although they do have a responsibility to alleviate the impact of those problems on their learners. This perspective also enables teachers to look for explanations and 'answers' in a much wider perspective (on cluster or provincial level). To enhance teachers' awareness of the impact of the context (problems) on their work and that of their learners, writers like Carr and Kemmis (1996:237) have emphasized the importance of collaborative critical inquiry through which shared understandings and co–operative responses to issues can be achieved. The following figure illustrates how the mixing of internal and external affords to deal with a specific problem or issue, can result in a collective decision–making process:
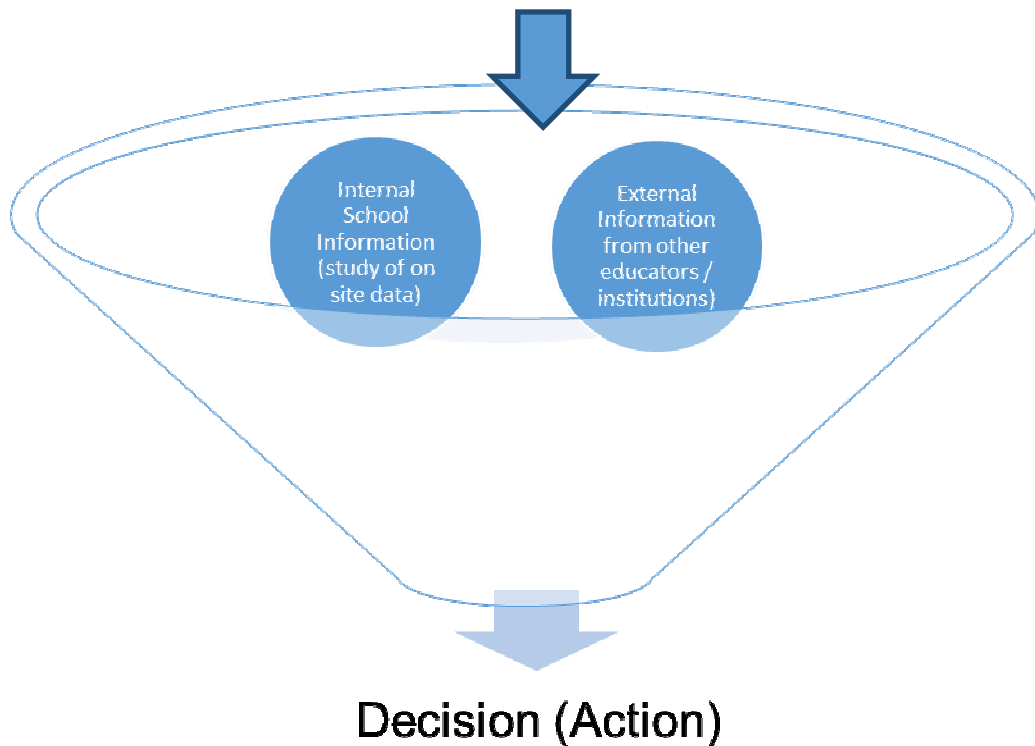
Flow diagram: Mixing of internal and external information in action research

Action research is especially appropriate in an educational context for professional development (Calhoun 2002:19). Areas in school, in the teaching of Creative Arts, where action research could be use, may include, for example, the following:

- *teaching methods* – replacing the traditional method of only teaching arts in separate compartments, by a new discovered method where integration will be possible;
- *learning strategies* – adopting an integrated approach to learning of the arts and cultures in preference to a single–discipline style of teaching and learning of the arts;
- *evaluative procedures* – improving one's methods of continuous assessment;
- *attitudes and values* – encouraging positive attitudes to the arts and cultures of all ethnic groups in South Africa, or modifying pupils' value systems with regard to South African arts and cultures that are different then their own;
- *in–service development of teachers* – improving teachers teaching and subject content skills in Creative Arts.

As future teachers of South African schools, the pre–service teachers should have the opportunity to develop the necessary knowledge, skills and attitudes to be able to apply

critical inquiry thinking on two different, but interlinking levels. Firstly, pre–service teachers will have the opportunity to use creative, analytical and critical thinking in their daily teaching during SBS in very practical ways, to select and adapt their processes and the curriculum content to their teaching context, and to the needs and interests of their learners. And second, teachers will be able to make their contribution as part of the social reform through participating in on–going curriculum and professional development. They must just make use of it. As stated in the NCS 2012 (2012:3) of the Department of Basic Education "All teachers and other educators are key contributors to the transformation of education in South Africa… being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders… assessors and Learning Area or Phase specialists." Critical inquiry provides the opportunity to do so.

H.5.2   Critical Inquiry in pre-service teacher education

The research component of CI can complement the opportunities for pre–service teachers to practice their critical inquiry thinking. To try to make the processes more explicit to pre–service teachers who are inexperienced in research, it is necessary to explain to them how the cycle of CI is defined, and what is expected of them during their training period at the university. A proposed CI cycle for pre–service teachers to use during their SBS period could encompasses:

• identifying and probing an area of interest or concern;
• investigating it (through observation, questioning, literature review, etcettera);
• reflecting and evaluating findings and looking for alternative ways to address the problem;
• inventing proposed action to be taken.

As was suggested, SBS will only start in Year 2 of the B.Ed. programme (see H.4.2.1 assignment 01 above) during which time students will conduct a systematic observation study in a South African school (contextualized study). They collect information and try to understand both the learners' cognitive development and the socio–cultural factors that affect the lives of the learners. The information is gathered through observations of learners, or a group of learners, in and out the classrooms, through discussions with the teachers of the learners, and possibly discussions with the learners and their parents during a parent evening (intentional and systematic inquiry). The second year students reflect on their information to create, for themselves, a better understanding of how South African children learn and develop. Through collaboration with their peers and in-service teacher educators (social and collaborative inquiry) the students begin to explore learning

in Creative Arts (and other subject areas); to examine which factors might impede or improve learners' success; and to consider how they, as teachers, need to teach to meet the needs of all of their children.

During SBS 3, pre–service teachers can conduct a small scale CI (see assignment 04 under H.4.2.2). They build on their knowledge of learners in South African schools (gained during SBS 2) and focus their inquiry during their SBS on their own teaching and learning. They explore the impact of their teaching on the learners and the learning environment in which they are working (contextualized inquiry). They gather information through observations of the learning environment, the people involved, and how these combine to influence the teaching and learning process. To get a better understanding, they may also need to use other research processes (e.g. literature review) to clarify the questions which arise from their observations (intentional and systematic inquiry). The pre–service teachers will then propose an action plan based on the information and findings, reflect on and prepare a report of all of the information gathered, so that they can share with peers, teacher educators and their guardian/subject lecturers, their questions, findings and emerging understandings of their selected learning/teaching issue (social and collaborative process). An example of a process schedule and a report form for assessment (by the lecturer) are attached as Appendix F.

Pre–service teachers should, during their third year of study, develop a critical inquiry approach to their own teaching through:

- regularly reflecting on the impact of their teaching on the learners they are working with, and recording some of these reflections;
- identifying specific learners' abilities and interest, and plan to accommodate those abilities and interests in on–going teaching;
- collecting information about one issue relating to their own teaching and learning;
- outlining a range of possible actions which they might take to change the observed situation within the context they are teaching in;
- present a written report (for their SBS file) containing their information gathered, reflections, and possible actions.

During the fourth year of study, pre–service teachers bring together their knowledge of learners, and the learning context, and inquire into their own ability as teachers, to bring about change. The pre–service teachers identify an area of interest and/or concern related to their own teaching of Creative Arts; gather information through observation of,

and questions and reflections on their own actions as implementers of change, plus observations of the outcomes in their learners or the learning environment. While the pre–service teachers are probing, acting, reflecting, and evaluating, they will also seek for alternative explanations, and attempt to critique their own assumptions, through sharing their ideas with colleagues and examining theoretical and practical implications of the issue through the lens of social and cultural values and beliefs (James et al., 2008:34). Through this latter process, the pre–service teachers will learn to see themselves as able to *transform* the situation in line with their beliefs and South Africa's educational reform.

Fourth year pre–service teachers should maintain all of the approaches developed in their third year, and enhancing their critical inquiry approaches to their own teaching through:

- critically reflecting on learners' responses to their teaching;
- identifying specific learners' abilities and adapt their teaching during the process of teaching;
- investigating an issue relating to their own teaching; plan, implement, monitor, and reflect on the actions they take to improve the teaching and learning process;
- examining their findings in the light of their own expectations and beliefs about teaching and learning, teachers and learners.

At each year level, the pre–service teachers must be supported in their research through discussions in their SBS teams (peers; support teachers) and with their guardian lecturer/Arts lecturers. They should constantly be encouraged to develop a questioning/inquiry/problem–solving approach to their own teaching. The knowledge that each pre–service teacher has gained through this process, should be shared with their peers and other involved parties to expand the possibilities for *transformation* from the individual classroom to the society at large.

Occasions when CI would be appropriate and fit, is whenever specific knowledge is required for a specific problem in a specific situation, or when a new approach (like the Creative Arts Education as set out in CAPS 2011) is to be grafted onto an existing education system like the one prior to democratic South Africa. The CI can be applied to any classroom situation where a learning problem occurs. Examples of areas where CI could be used, include, for example, the following:

- teaching methods – replacing a traditional method by an alternative (newly discovered) one to optimize learning outcomes;

- learning strategies – adopting an integrated approach to learning in preference to a single–subject style of teaching and learning (i.e. integration of two or more arts disciplines in one project)
- evaluative procedures – improving one's method of continuous assessment
- attitudes and values – encouraging more positive attitudes to work, or modifying pupils' value systems with regard to some aspects of life
- in–service development of teachers – improving teaching skills, developing new methods of learning, increasing powers of analysis, of heightening self–awareness
- management and control – the gradual introduction of the techniques of behavior modification
- administration – increasing the efficiency of some aspects of the administration side of school life (Cohen and Manion 1994:194).

Cohen and Manion notes that teachers who are involved in critical inquiry, should be "truly involved […] and adequately motivated" (1994:194). Being a critical inquiry practitioner involves integration of theory, practice and contextual issues. Professional attitudes and values are portrayed in teachers' curiosity and desire to learn; their openness to examining what they do, and what they think; their willingness to critique; and their commitment to seeking alternatives.