

Parental perceptions: choosing Dramatic Arts as a Grade 12 subject

by

Ronelle Markgraaff

Submitted in partial fulfilment of the requirements for the degree

MAGISTER EDUCATIONIS

Department of Humanities Education

at the

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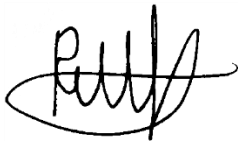
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February 2021

Declaration

I, Ronelle Markgraaff, student number 10585941, declare that this dissertation, which I hereby submit for the degree Magister Educationis at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.



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Investigator's Declaration

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Supervisor's declaration (If applicable)

We, the supervisors, Professor Rinelle Evans and Dr Hannelie du Preez of the following study, titled:

Parental perceptions: choosing Dramatic Arts as a Grade 12 subject

hereby declare that:

1. The research activities for which ethics approval was provided by the Ethics Committee were conducted in accordance with the conditions of approval and the regulations of the University of Pretoria and Faculty of Education.
2. There have been no significant changes to the project which render the approval of the Ethics Committee invalid.
3. The investigator obtained formal permission and informed consent/assent from all parties involved in this project and will submit these for inspection if required.
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


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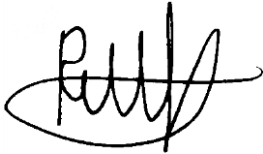
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Professor Rinelle Evans		28 September 2020

Ethics statement

I, Ronelle Markgraaff, student number 10585941, declare that this dissertation, which I hereby submit for the degree Magister Educationis at the University of Pretoria, is ethically compliant with regards to all aspects of this research.



Ronelle Markgraaff

10 February 2021

Dedication

I dedicate the research in this study to every high school parent in South Africa that has willingly contributed to my knowledge and understanding of the perceptions that exist around Dramatic Arts as a school-exiting high school subject. To the teachers of Dramatic Arts and Creative Arts at public and private schools in South Africa who have stood up for education of the arts, dedicated themselves and their time to teaching the South African learners about the potential of the arts, and helped the youth to construct their identities in our country, I thank you. As a Dramatic Arts teacher and trained subject specialist, I applaud you for the sacrifices you have made along the way to prove that drama is a powerful tool used in many contexts and classrooms to shape the world as we know it today. To the South African Life Orientation teachers who have contributed to this study – the challenges you face and the responsibility that falls on your shoulders to offer objective career guidance is not overlooked. As South African parents and teachers, we very often struggle with language barriers and cultural differences, subject content and realities that can and often do change overnight. We accordingly all become more informed and equipped to advise and guide the adolescents that await our experienced verbal input with a unique desperation. I started this research journey with great expectations, not knowing what would await me at the end of Chapter 5 and that the outcomes would yield unmeasurable results. I now understand and acknowledge the parental perceptions that exist around choosing subjects, and I have gained in-depth insight and experience about Dramatic Arts as a choice subject in South African high schools. These findings would not have been made without the guidance and support from the research team with whom I was privileged to work.

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I would not have achieved this milestone in my life had it not been for the following people to whom I would like to express my sincere gratitude and appreciation for their contribution:

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- My husband and life partner, Louis, who listened to long debates on emotional and academic challenges, sources and current topics like twenty-first century skills and STEAM education, thank you for your constant support. I would not have managed to get all the work done for this achievement without your guidance, care, and late-night and early-morning teas. You picked me up every time I wanted to give up and helped me across the finishing line, and for that I will be forever grateful.
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- Natasha Horn, my drama colleague and dearest friend in the UAE, and the De Wet family, whom I met at my master's proposal presentation in South Africa in 2017, you were there throughout my entire journey abroad – on a social level

when I was desperate for a distraction, and on an academic level when I did not understand the theory I was expected to include for the success of my dissertation.

- Lastly, to all the teacher colleagues I have worked with, my own Dramatic Arts teacher in high school, my BA Drama lecturers at the University of Pretoria and my current colleagues who shaped my academic world and interest for the arts – thank you for teaching me and motivating me to complete this challenging task.

Abstract

Title: Parental perceptions: choosing Dramatic Arts as a Grade 12 subject

Nationally there is a high pass rate in Dramatic Arts (DA), and this subject offers many benefits for the development of young people, especially in terms of equipping them with the twenty-first century skills required for an entrepreneurial market (Olaniyan, 2015). However, few learners choose to continue with this subject beyond Grade 9. Inadequate enrolments result in fewer teaching posts being available, which also affects the entertainment industry. Parents are identified as primary sources of social support in influencing their children's decisions and the development of their interests, career options and future goals (Kenny & Medvide, 2013). This study aims to sample parental perceptions about choosing DA as an academic subject as provided by parents, teachers of DA and Life Orientation (LO) teachers. This study establishes to what degree parents understand the value of drama education, and how their perceptions of the DA may influence their children's school-exiting subject choices. The study comprises aspects of one theory, namely, parent role development theory (PDT).

A mixed-methods study was designed within an interpretive paradigm. A sample of 36 parents who had children in high school in South Africa in 2019 completed an online mixed-method questionnaire that consisted of three parts, each dealing with parental perceptions and experiences in the field of education. The responses were coded and analysed through a convergent parallel design, and the findings were triangulated for deeper understanding, validity and transferability. The findings of this study pointed out that parental perceptions are shaped by prejudice, social influence, and school communication, among others. Furthermore, parents showed genuine interest and support for their children's career plans and the skills that DA promote.

Key Terms:

Career guidance, Dramatic Arts, elective subject, parental perceptions, subject choices, twenty-first century skills, teachers.

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List of abbreviations

CAPS	National Curriculum and Assessment Policy statement
DA	Dramatic Arts
DAT	Dramatic Arts teachers
DBE	Department of Basic Education
FET	Further education and training
Gr 7-9	Grade 7 to Grade 9 (Senior Phase)
IEB	Independent Education Board
ISASA	Independent Schools Association of Southern Africa
LO	Life Orientation
LOT	Life Orientation teachers
MTSF	Medium-term strategic framework
NSC	National Senior Certificate
NCS	National Curriculum Statement
PP	Parent participants
PDT	Parent role development theory
RSA DoE	South African Department of Education
SP	Senior Phase
STEAM	Science, and technology, interpreted through engineering, and the arts, and based in mathematics
STEM	Science, technology, engineering and mathematics
UAE	United Arab Emirates
UMALUSI	The General and Further Education and Training Quality Assurance Authority

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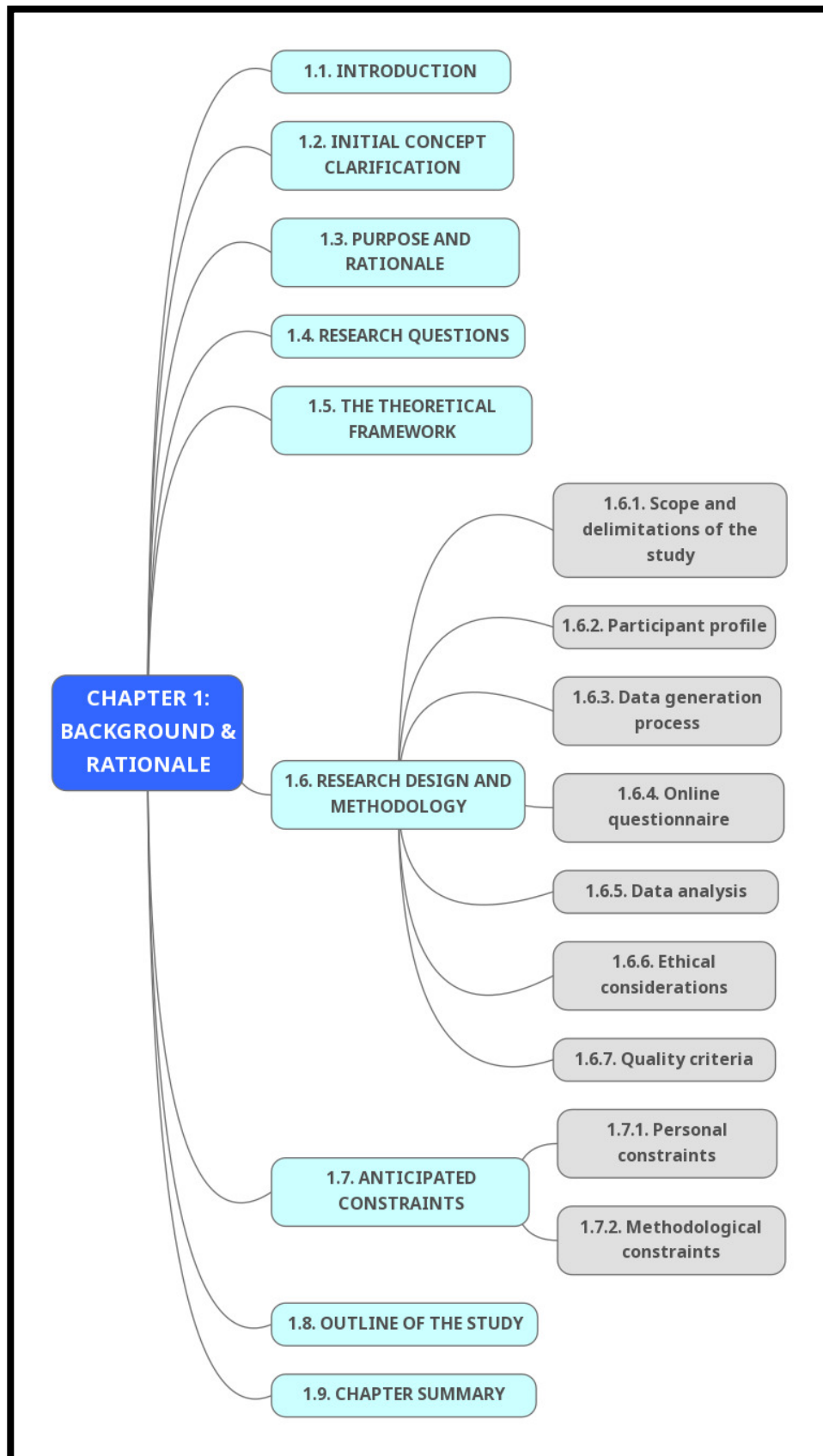
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CHAPTER 1: INTRODUCTION AND PROBLEM STATEMENT



1.1 INTRODUCTION

The object of this study centres on the importance of Dramatic Arts (DA) as a discipline that can help develop crucial skills needed to function in the twenty-first century and on perceptions surrounding DA as an elective school subject, following the observed phenomenon that limited numbers of students enrol for DA despite the plethora of benefits (please see 2.4.2.5 on pg. 59) it can offer learners (henceforth, the phenomenon) (Bolton, 2007). This chapter deals with the rationale that led me to undertake the research, with a specific view on the shifting focus from science, technology, engineering and mathematics (STEM) to an approach that includes the arts in equipping adolescents with the skills they need become financially independent and skilled adults in the twenty-first century (Jolly, 2014). The link between 21st century skills and the workplace will be elaborated on and clarified in this chapter.

The subsequent research questions and research methods used to answer these questions are also put forward on the basis of certain assumptions relating to the phenomenon.

It further offers a brief explanation of what a theoretical framework of research entails and the theories that formed the lens through which existing research on the occurrence of the phenomenon was viewed, and the data generating tool was created.

The scope of the research is subject to certain delimitations which are also explained briefly in this chapter.

The chapter then proceeds to discuss the participant profile, data generation process, electronic questionnaire, data analysis, ethical considerations, and the quality criteria of trustworthiness, reliability, and validity.

Lastly, the chapter concludes with personal and methodological constraints and a study outline.

1.2 INITIAL CONCEPT CLARIFICATION

I chose to discuss the main concepts that forms the basis of my study and research now to clarify key concepts to the reader.

Dramatic Arts – An academic elective subject offered by some private and government schools all around the world. This discipline deals with the dynamics of performing arts on stage, for radio or for camera and the relevant techniques. The subject presents tools and techniques for developing learner’s skills, like cooperation and collaboration. Drama elements, principles and forms of expression are an inherent part of the South African cultural and dramatic practices we perceive around us. The processes and products are part of every community. The discipline thus helps South Africans to preserve and promote national heritage in a South African context. This study will henceforth refer to this subject as DA.

Dramatic Arts education – An education that promotes collaborative learning, builds on relationships among people in the same community and generates aesthetic knowledge in the classroom along with various other arts subjects. DA education prepares secondary school learners for entry into further tertiary studies in a wide variety of disciplines or for a possible career in drama (or other related arts) while also equipping them with crucial life skills to prepare to engage with the world after matriculating. Skills include confidence, self-esteem, creativity, communication skills, empathy, self-discipline, critical and creative thinking, leadership and collaborative teamwork. Learners will benefit from these skills as an individual in any professional field or future interest.

Further Education and Training (FET) phase - The Department of Basic Education is responsible for basic education from Grade R to Grade 12. This phase of non-compulsory schooling stretches over three grades: Grades 10 to 12. The minimum requirement to enter into Grade 10 (the first year of FET) is an official Grade 9 school report that proves that a learner has met the requirements set by the DBE to be promoted to Grade 10 or that the learner was progressed in the SP in terms of paragraph 31 of the Admission policy for ordinary public schools, Government Notice 2432 in the Government Gazette, Vol. 400, No. 19377 of 19 October 1998. For further entrance into Grades 11 and 12, an appropriate statement

of achievement at the appropriate levels is issued by an approved or recognised assessment body (RSA DoE, 1998).

Government funded school – Also known as public schools in the context of this study, are schools that are funded by the South African government and education board. These schools are dependent and rely on the government for funding and materials to run the school and its activities. Each province in South Africa is responsible for ensuring that its schools are equipped with what is needed to fulfil daily routines and that these schools have enough money for factors that include but are not limited to running costs and teachers’ salaries. The remainder of this study will refer to these schools as public schools.

Grade 12 - The duration of the FET learning programme for the NSC is three years (Grades 10, 11, and 12), and this culminates in the NSC qualification at the end of Grade 12 (also referred to as ‘matric’ in this study). “Matric” is a word used to describe the final year of a learner’s school career in South Africa (RSA DoE, 2002).

Life Orientation – This subject is presented to Grade 8 to 12 learners at public and private schools in South Africa. The subject centres on the holistic development of learners. As such, it addresses skills, knowledge and values for the personal, social, emotional, intellectual and physical growth of learners in relation to the self and their environment. The responsible citizen leads a healthy and productive life, can engage with others on a social level, believes in recreation and physical activity, and strives for a career and career choices that could make them financially independent. The subject also provides avenues for tying these facets together. This study will henceforth refer to this subject as LO.

Learners/students - Referring to children attending schools in South Africa, I prefer the term “learners,” as it suggests a younger human being still “learning” at school level, while “student” is often claimed by learners who attend tertiary education institutions. Therefore, the rest of the study will refer to school-going children as learners.

Local learners – Local means that something pertains to a specific town or area. A local is defined technically as a person that has legally and permanently been

residing in South Africa (M.W. 2002). An individual can apply for South African citizenship through, firstly, naturalisation if they have held a permanent residence permit for at least five years and, secondly, if they have married a South African, or thirdly, if they are a minor under the age of 21 years with a permanent residence (Pokroy, 2019). In this study, the South African learners, parents and teachers are regarded as locals. The term “local schools” encompasses national, government-funded and -owned schools in South Africa. Private (not owned or funded by the Government) schools are not excluded from this study, since local learners also attend these so-called ‘private’ schools.

Parent – In South Africa, any adult caring for persons other than their biological children are referred to as parents in the context of this study. The term parent is often used in relation to caring for a minor or being responsible for and supporting a learner. The South African Schools Act (No. 84 of 1996) (SASA), as amended, defines a parent as:

- (a) The biological or adoptive person who holds legal guardianship of a learner;
- (b) The person legally entitled to custody of a learner; or
- (c) The person who, according to law, undertakes to fulfil the obligations of a person referred to in the above (a) and (b) towards the schooling of a learner.

I intend to use the label of ‘parent’ in this study to suggest anyone, regardless of blood relations, who regularly takes care of at least one child and carries significant responsibility for managing the behaviour and well-being of the minor (as defined by law). This person may or may not have legal custody.

Parenting – This is the duty of the raising of a child and links directly with the abovementioned responsibilities of a parent. Parenting means to act or be in the process of becoming a parent or to take care of someone in the way a parent would, as mentioned above (Merriam Webster, 2002).

Perceptions – In psychology and the cognitive sciences, strategies to heighten parental perceptions refers to the process of receiving, interpreting, selecting, and organising sensory information (Noonan, Boddy, Fairclough & Knowles, 2017) from

the sensory organs through to the interpretation made by the brain. Perception refers to the opinion of the parent and how it affects and contributes to the learners' development. Parental perceptions are formed through various experiences and contexts and therefore differ for everyone. A perception is an individual experience shaped by a personalised existence. This study focuses primarily on parental perceptions and will be discussed in full in Chapter 2.

Privately owned schools – These schools are also referred to as independent schools despite minor differences in funding and ownership. Any private school can register to be affiliated with ISASA (the Independent Schools Association of Southern Africa). This membership organisation is the oldest and largest of its kind in South Africa. These schools used to have a religious foundation from which values, ethos and a vision were created, but nowadays these schools are privately owned and funded and not state-controlled (South African Schools Act, 1996b).

School-exiting subject – An elective subject, also referred to as an 'optional subject' or 'choice subject', is not a compulsory subject. Upon completion of Grade 9, learners choose subjects from a range of options provided by the school they are enrolled at. Some schools even offer elective subjects as after-school subjects which are regarded as 'an eighth subject'. Learners have a choice as to which elective subjects they want to take for Grade 10 and continue and complete until the end of Grade 12. In this instance, such subjects are considered a school-exiting subject. Some elective subjects require a three-year (Grade 10, 11, 12) completion whereas others do not. DA can be taken at Grade 11 and in some cases at the Grade 12 level.

Soft subject - Much discussion exists about whether certain subjects are 'preferred' over others and which will give a learner a better chance of gaining admission at a tertiary institution. A soft subject tends to be one that meets one or more of the following criteria:

- A subject that is not mathematically challenging
- A subject that is not intellectually challenging
- A subject that can be perceived as vocational

1.3 PURPOSE AND RATIONALE

The origin of drama originates from Ancient Greece. The “happy and sad” masks used during performances innate humans desire to express themselves roots from The art of re-enacting and storytelling therefore began with oral tradition of mimicry (Jennings, 2015). The cultural ritual of coming together to listen and respond to stories and acts are less common today as it is considered an old way of socialising that it has lost its prehistory. Although many people believe it to have originated in Ancient Greece, research exist that shows the oral tradition originated in Ancient Asia and from rock paintings in Africa (Allan & Storey, 2005).

Performing arts have been an integral part of all cultures and communities for millennia, and the development of technology introduced new forms of entertainment using radio, television, film, long-playing (LP) records, and later, the compact disc (CD) and downloadable music extracted from the ether. Video games and mobile devices have further extended the scope of the arts and changed many aspects of the traditional dramatic and performing art forms. Similarly, the concept of the performed play on stage or in front of a screen and the amateur theatrical society has also been taken up enthusiastically by schools and wannabe thespians (Hauptfleisch, 2005).

The range and influence of drama extend not only to entertainment but even to political or religious propaganda, demonstrating the power of drama to influence and persuade. Notwithstanding all this, for an audience to be entertained or persuaded, there must be entertainers.

While some successful dramatic artists never had formal training in the Dramatic Arts, most gained experience following some form of formal tuition which crystallised into a career later in their lives. However, besides the prospects of becoming professional performers, exposure to the arts also holds many other benefits for the individual in other avenues of their lives.

Drama education is an academic discipline that is underpinned by and incorporates multisensory and often deeply emotional experiences (Bolton, 2007). Participating in theatre demands much in terms of physical and emotional discipline. Drama tools such as time management, good listening skills, and unwavering concentration are

key to becoming a successful actor and to fully functioning teams in a workplace (Dassen, 2015). Every performance is exacting, and cast members put all their energy and focus into every single rehearsal and performance. This type of commitment is required in any professional work environment – in the corporate world, employees are reminded that growth is born of discomfort. Theatre demands from individuals to reach deep, think on their feet, and feel vulnerable. This space of discomfort carries potential for personal growth and leadership development, which are just two of the skills that are necessary for emerging careers of the twenty-first century (Dassen, 2015). DA offers a plethora of valuable skills that can be used in several facets of life.

Learners of the twenty-first century will be required to be problem solvers and collaborate confidently in a variety of settings once they leave school (Costa & Kallick, 2009). Accordingly, education in South Africa is trying hard to move past old methods of instruction towards a more inquiry- and project-based problem-solving learning environment.

Costa and Kallick (2009) propose the so-called ‘habits of mind’, which focus more on behaviour than intention. These habits of mind consist of 16 identified skills (see Figure 1.2) that can be applied and transferred to any situation to help the individual work through real-life situations towards achieving positive outcomes. The study is about equipping people to deal with unique situations they encounter intelligently rather than preparing them for ‘what ifs’. These skilful and mindful habits are meant to restructure the way people think and deal with life and, in turn, their approach to education. When in crisis-management mode, those who have established the latter thinking patterns find it easier to solve problems and think about situations they encounter than those who are not familiar with the habits-of-mind skills and competencies (Costa & Kallick, 2009). Instead of training children on how to do a job, we must enable them to learn any type of work, and this is done with the twenty-first century skillset (see Figure 1.2). The process of developing a specific kind of thinking to master the twenty-first century skills is reinforced by the *16 Habits of Mind* study.

Twenty-first century learners will need to know how to approach their world creatively, take initiative, communicate effectively within diverse contexts with a

multitude of personalities from various cultural contexts, and above all, be self-directed. Twenty-first century learners also need to be taught entrepreneurial skills, since, in all probability, 30% of today's school leavers will at some point attempt to establish their own businesses. The current South African labour market demands self-reliance and the ability of persuasion, which incidentally has always been a deciding factor in job interviews (Bhorat, Rospabe, Lundall & Rospabe, 2002). On these accounts, learners enrolled for DA should be well-equipped with various skills to face the prevailing challenges of unemployment in South Africa and adapt for the future job market (Bhorat, Leibbrandt, Maziya, Van der Berg & Woolard, 2001).

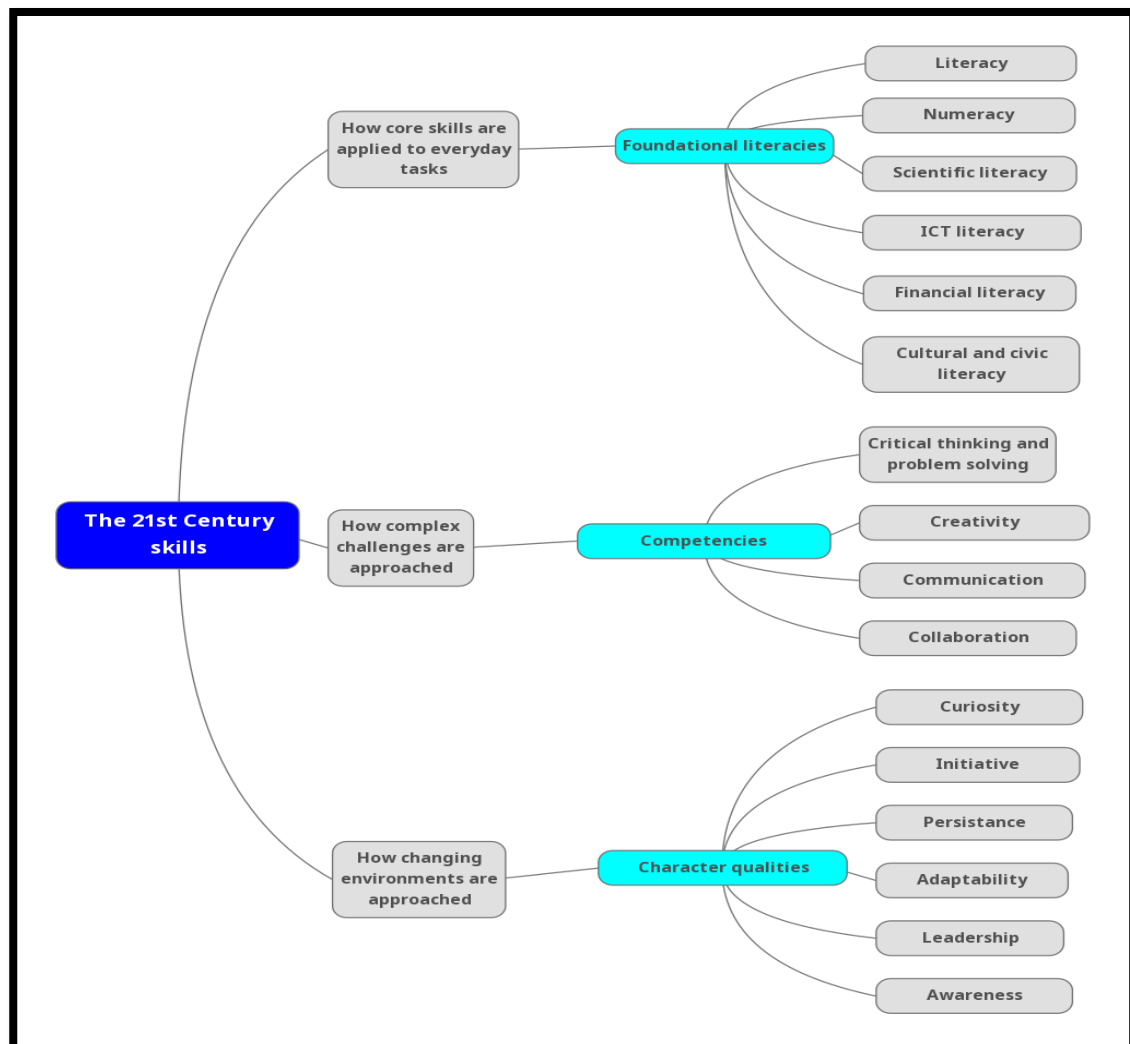
Deciding on one distinctive career to build one's life around is no longer a financially wise nor viable choice (Lent & Brown, 2012). Vocational futures are linked to learners' abilities to cope and adapt to and everchanging work environment (Savickas & Porfeli, 2012). The study of Drama and Theatre and its benefits on education is a fairly new and undiscovered phenomenon. Being schooled in drama and mastering the many skills it entails seem to offer the twenty-first century South African youth some hope in terms of an economic future as it aims for development and overcoming segregation at every level (Dalrymple, 2005).

STEAM (science, and technology, engineering, and the arts, and mathematics) is an approach to learning through the various subject fields that serve as an access point for thinking and learning in the modern world of education. Initially, STEM, which comprises science without the arts, was a popular approach to education among scholars, until STEAM was born, which includes the arts. Leonardo Da Vinci was one of the first world-famous figures to make use of STEAM without labelling it (Jolly, 2014). STEAM is also preparing us for the twenty-second century of education, where connection, care, community, and culture will form the foundation of the workplace (Albien, Naidoo, Cohen-Scali & Valéri, 2018). Therefore, many entrepreneurs and organisations strive for a STEAM approach. Examples include Leah Heiss, who makes insulin-tracking jewellery with nanotechnology, or the makerspaces that are also known as arts and craft markets, which have become popular among the youth in South Africa and can be seen at pop-up shops and markets like 'Tierlanteintjies' and 'Kamers vol Geskenke'.

Makerspaces effectively incorporate STEAM that bring collaborative learning and experiential spaces that are short-term yet whose effects are lasting in the minds of those who attend them (De Beer, Armstrong, Ellis & Kraemer-Mbula, 2017). Teachers, educators, parents, and policy makers attend these events in their free time and find a way to work this approach into the curriculum.

The principles of STEAM ignite curiosity and imagination and is incorporated into the lesson plans and classrooms we encounter in schools today (Jolly, 2014). It is exciting to see STEAM take on a role in the film and media industry, such as famous characters like Shuri from the film *Black Panther* who combine science with art, thus indirectly influencing and inspiring moviegoers to make the most of blended learning in education. STEAM challenges preconceived ideas and old habits of learning and teaching and engages the habits of mind in a practical way (Martinez, 2017).

Figure 1.1: The twenty-first century learner proficiencies (Bellanca, 2010)



Despite each of the twenty-first century skills being taught, albeit informally, as crucial proficiencies in every drama classroom, there is still a lack of encouragement and support for learners interested in choosing DA as a Grade 12 subject in South African schools. Figure 1.1 presents a visual demonstration of the twenty-first century skills every learner is required to possess.

Apart from learning skills applicable to the world of work, various research studies have proven the correlation between a learner involved in drama activities and an improved academic record (Hill & Tyson, 2009). In addition to earning higher standardised academic results than their fellow class members who do not participate in the arts, learners who take drama classes often develop improved reading comprehension, report better school attendance records, and in general remain more involved and interested in what schools have to offer than those learners who do not participate in drama activities (Draper & Hofmeyr, 2018). Schools who offer drama and other arts-integrated programmes report stable academic achievement. Additionally, research shows that drama clubs and programmes at schools have a particularly positive effect on those learners that seem to be at-risk of failing academically or not coping socially and those learners with learning disabilities (Draper & Hofmeyr, 2018). All too often, educators are quick to write off a learner who displays a lack of competence in a specific subject or topic. At the same time, they might likely be a genius in another subject or topic that has not been dealt with, it might very well even be a more expressive form (Olaniyan, 2015).

The benefits of becoming involved with DA are laudable, so why is drama still not fully valued and appreciated? Why do so few learners enrol for the subject despite it being one in which they could excel? Who will entertain society if fewer and fewer learners are able to pursue a career in DA?

The case for having an education that includes drama has never been stronger (Wooster, 2007); however, policy makers, teachers and parents in South Africa have yet to tap into the full benefits that DA is capable of providing, especially to the secondary school learners (Olaniyan, 2015).

In search of a reason why so few learners choose drama as a school-exiting subject despite its many benefits, the possibility that parents might be discouraging their children from taking up DA and perhaps even be dictating their subject choices was a plausible consideration. Parents are identified as the primary sources of social and emotional support, and they directly impact the development of their children's interests, intentions, and goals (Kenny & Medvide, 2013).

This study thus focuses on establishing what parental perceptions exist about DA in South Africa with a view to understanding why they appear to be apathetic towards DA as an FET subject. Even though schools promote DA and also expect DA teachers to grow the number of learners choosing the subject, a sense of resistance seems apparent as the number of learners enrolled for this academic subject remains low.

As a member of an academic family, I was strongly advised to choose subjects like mathematics and science over design and dance, as such "bread-and-butter" subjects as the former were thought of as having greater potential to secure a better future for me. As a school learner, I gave up the opportunity to be in school plays in order to attend extra classes for science and mathematics despite knowing that all I ever wanted was to be on stage in a creative environment where I could express myself artistically. So, I took up DA and visual arts as extra electives in my senior years at high school. Doing so enabled me to enrol for a bachelor's degree in drama, which I followed up with a postgraduate certificate in education. From this experience, I realised early on that parents prefer their children to pursue occupations that they believe are financially stable and offer good career prospects, especially in low-income countries like South Africa. In South Africa, the belief seems to be that DA is not a subject that ensures good career prospects and financial stability.

As an early-career DA teacher, I have taught a wide range of age groups in public and private schools in Gauteng, the Eastern Cape and abroad. The largest Grade 12 class I have ever taught consisted of 17 learners. Initially, I felt responsible for these low numbers compared to other elective subjects. Still, later I began to observe that low numbers of children appeared to take DA as a subject in general and felt that parents and even schools might be misguided about the value of DA as

a subject. Were parents discouraging their children from taking DA as an academic choice subject? Parents seemed to underestimate the value of the skills their children could gain from this subject. Furthermore, my experience as a teacher in a school context is that children's educational journeys are not always tracked to measure their subject choices against their professional success after school.

The gaps I found in the literature pertaining to my observation of the small number of high school learners that take DA as a school-leaving subject was a scholarly justification for this study. Preliminary reading revealed that parents do not know enough about the content of school subjects. In general, it is difficult for parents to make informed choices on behalf of their children and give valuable advice unless they are also teachers or if they have gone through the trouble of becoming informed about subject and career choices.

Choosing subjects at the end of their Grade 9 year at school may be a stressful time for many learners, especially considering that their future careers will likely rest upon those decisions. Teachers advise children and encourage parents to assist their children in making the right choices (Maree & Ebersöhn, 2002), although some schools have limited subject offerings, and however brave and self-sufficient teenagers appear to be in the eyes of their parents, they still need their parents' guidance.

Parents often share and reflect on moments where they had to 'wing' decisions during their personal school careers that either contributed positively or negatively towards their own academic journeys (Anthony, 2015). These parents often do not want the same experience for their children, so they are innately more involved and make decisions concerning subjects on behalf of their children because they are guided by their own personal and professional experiences (Kogan, 2002).

Literature and first-hand professional experience seem to suggest that education or training of parents of high school learners is lacking, which means that these parents are not informed when it comes to helping their children choose subjects. This extends in particular to their misunderstanding and misconception of the value of DA as an academic elective subject.

Subject guidance evenings at schools should not only focus on the learners but also on helping the parents to coach, mentor, and facilitate their children's choices. Essential skills such as planning ahead, reflecting on past achievements, and making important decisions under pressure are valuable life skills often shoved to the side when other choices must be made (Noddings, 2005).

Lastly, the corridor gossip and anecdotes of my teaching experience gave me the impression that a parental apathy exists towards choosing a subject like DA in the light of having to choose only three elective subjects according to the South African National Curriculum (Bain & Hauptfleisch, 2001). Additional subjects can be studied after school hours as extramural or extracurricular commitments, but only at some schools.

Following these observations, I decided to undertake a study that aimed to establish what perceptions exist under parents about their children choosing DA as a school-exiting subject as well as the role that parents play in their children's subject choices at the end of Grade 9.

My research findings may help parents to reconsider the place, skills and value of DA as an elective subject even if their children do not intend on pursuing a career in the arts.

1.4 RESEARCH QUESTIONS

The working assumption from past experiences as a teacher and from literature is that parents are reluctant to let their children take DA as a school-exiting subject for various reasons. It called for a thorough investigation of parental perceptions through the eyes and experiences of DA, Creative Arts and LO teachers. Their anecdotal explanations have led to the following primary research question:

- *What are the parental perceptions about DA as an academic subject?*

The secondary questions relate to the liberty a child has in choosing their subjects:

- *What influences parents' perceptions about choosing DA as a school-exiting subject?*
- *To what extent do parents allow their children the freedom to choose their own school-exiting subjects for Grade 12?*

Existing literature centred on the plausible topics related to these questions did not answer the research questions sufficiently. The following topics in this section pertained to the research questions and guided the literature readings for this study:

- South African parenting and parental perceptions.
- Multi-perspective considerations about DA as an academic elective school-exiting subject.
- The role and responsibility of the LO teacher as subject advisor.

The gaps emerged where the literature failed to answer the research questions (see Chapter 2) sufficiently. A tool such as a questionnaire (see Chapter 3) was required to collect the necessary data to address these gaps and answer the research questions (see Chapter 4).

1.5 THEORETICAL FRAMEWORK

A theoretical framework requires the researcher to limit the ample amount of relevant research by concentrating on specific variables and describing the viewpoint from which the researcher will analyse and interpret the data that they want to collect. Concepts and variables are understood according to the parameters set and provided in this theoretical framework. New knowledge is hence built through the validation of challenging or existing theoretical assumptions.

A theoretical framework in this case thus sets out the theory of PDT and other concepts relating to the topic of the research study and relatable to the broader area of knowledge of parental perceptions (The University of Southern California, 2020).

This study's theoretical framework is built and structured around one primary theory, namely the 'parent role development theory' (PDT). This theory, the PDT examines

the critical role that parents play when raising their children to act independently in the world we live in (Mowder, 2005). PDT deals with the parents' perception about their roles as parents. One's identity as parent is firstly influenced by previous experiences, secondly by one's relationship with one's child, and the development of the child's physical and emotional needs. Lastly the parents' perception of their role as parents is shaped by external factors such as legal requirements. For example, even though a parent has received corporal punishment as a child, it is illegal to administer corporal punishment in South Africa at this stage (see 1.4 for a full discussion).

A field of inquiry was deemed most suitable for the nature this research study, which involved perceptions of parents concerning their children in an academic setting. I divided the relevant literature into three primary inquiries (fields of inquiry), which were viewed through the lens of the PDT, to answer the research questions.

The opinion of the parent is influenced by truthful encounters and past experiences, which is why PDT forms such a suitable theoretical approach to this study. Furthermore, following Klein and Myers (1999), we acknowledge that the groundwork of interpretive research is based on social constructs, such as communicating in a language that is understandable between the researcher and the participants, and being conscious of the shared perceptions or meaning associated with this research topic. The knowledge gained was filtered through similar social constructions and deemed interpretive research as the most suitable and effective paradigmatic approach for this inquiry.

Since this study is informed by the way parents and teachers develop their identities as a reaction towards proposed choices in society, parent development theory (PDT) forms the theoretical framework of this research study, underpinned by literature of a social and interpretivist nature, addressed in Chapter 2.

1.6 RESEARCH DESIGN AND METHODOLOGY

According to Sileyew (2019), a research design entails the path through which a researcher conducts their research. It involves how the researcher formulates the problem, presents the results and shows the research outcome in line with the objectives of the study.

The research problem, namely low numbers of learners taking DA as an elective subject despite its many benefits, arose from a survey of international research concerning the research question of what parental perceptions exist about DA as an FET subject. I used an interpretivist paradigm to gain a more in-depth understanding of the phenomenon against its unique background (Lan, 2018). Therefore, this study reports on social research gathered with a mixed-method online questionnaire to identify parental perceptions that exist towards DA as a subject choice in South Africa.

This study has qualitative and quantitative research elements.

Quantitative research is dependent on the cautious explanation and report of the meaning of statements and answers, the development of concepts and variables, and the establishing of interrelationships between them. In contrast, qualitative data cannot be measured in precise, numerically quantifiable ways and is generally expressed in words rather than numbers. Combining these two methods results in a mixed-method design (Leavy, 2017).

Essentially, human choices and perceptions and attributes such as ideas, customs, morals, and beliefs are investigated in the study of people – like parents and teachers – and their immediate surroundings. Cultural understanding and perceptions cannot be pinned down, presented statistically nor measured in any exact way and are, therefore, qualitative in nature. Their answers can be measured and compared only by comparing certain qualities. Choosing between a set of answers provided to specific questions in an online questionnaire are examples of quantitative data that have been integrated to draw conclusions (Creswell & Plano-Clark, 2011, p. 76). In contrast, open-ended questions provide data of a qualitative nature. Both quantitative and qualitative data sets will be generated in this study. Accordingly, a convergent parallel design was employed for this study, as it allows

the concurrent gathering of complementary qualitative and quantitative data to facilitate a better understanding of the research problem (Kothari, 2004). Considerations for quality research were present at all times (see Chapter 3), and multiple cases and perspectives were involved in this study.

The chosen convergent parallel design entailed conducting quantitative and qualitative research of this study in the same phase of the research process by using a mixed-method online questionnaire. The two data generation methods were weighted equally for the questionnaire that would be sent to and completed by the participants who would participate in the study (for more on data collection, see Chapter 3).

During analysis, the qualitative and quantitative components were interpreted independently before the results were combined to write up the findings (Creswell & Plano-Clark, 2007).

Determining where the point of integration would be and how the results would be integrated is probably the most important consideration in the design and choice of mixed-methods research. Morse and Niehaus (2009) identify two possible points of integration: the results point of integration and the analytical point of integration. The point of integration is where the qualitative and quantitative data are combined or 'mixed' in theory (Teddlie & Tashakkori, 2009). The analytical point of integration chosen for this research design demanded an analysis of the qualitative data first and then the quantitative data, followed by the combining of the themes and topics in tabular format to draw conclusions, followed by a discussion on the areas of agreement and the areas of divergence (see 4.3.3). Here I listed the qualitative and quantitative findings and provide an integrative statement in table format to facilitate the process (see Chapter 4).

1.6.1 Scope and delimitations of the study

Delimitations are boundaries set by the researcher to ensure that main objectives and aims are achieved (Simon, 2011). The delimitations of this study are the following:

An online search for eligible schools in Gauteng was conducted that included a Facebook search for school pages. After having identified the relevant Facebook group pages, I requested to join these groups as a means to find and communicate with communities on Facebook consisting of high school parents, DA, Creative Arts and LO teachers. Once the group administrators granted the requests to join the groups, I posted a description on these pages to inform all the group members about the research project, plan of action, and invitation to complete an online questionnaire anonymously and voluntarily. This process received numerous positive responses.

Parents of learners in Grade 9, DA teachers and LO teachers formed the primary sample groups for the study. The focus on these groups flowed naturally from the hypothesised explanations for the phenomenon described in this chapter. These are the persons who, due to their roles as parents or their occupation, must have some role to play in the occurrence of the phenomenon that an original apathy towards choosing DA as an elective subject exists.

However, although collected, I excluded data generated by the teachers as there were too few teacher participants to contribute anything significant. Data generated by parent participants proved sufficient for answering the research questions.

At the time of this research, I was residing in South Africa and employed as a DA teacher at an independent Education Board secondary school. It was not possible at the time to say whether the phenomenon was limited to South Africa or whether it also occurred in other countries. Therefore, the study was confined to South Africans.

The questionnaire was not only aimed at establishing the extent to which parents influence their children in selecting DA as a school exiting subject, but also at determining whether they had any influence on their children regarding the choice of DA. The questions posed to the parents are founded in PDT (see Chapter 2 on page 32), which underpins this study.

The abovementioned have informed the scope of the research. This involved firstly reporting on existing research and, secondly, data generated from a sample of

parents of learners who were or would be confronted with the choice of electing DA as a school-exiting subject.

The South African Department of Education (Department of Basic Education) offers a variety of subjects for learners attending public and private school to choose from (South African Department of Education, 2019). In certain provinces, schools offer a wider variety of subjects to choose from than others where schools are situated in smaller towns due to the number of learners attending the school and the available skills of the teachers (Coldwell & Callaghan, 2013).

The National Senior Certificate (NSC) is known as South Africa's official matriculation examination. This is determined by what has been gazetted by the Department of Basic Education according to the national curriculum for public and government schools, which is called the Curriculum and Assessment Policy Statement (CAPS). The NSC is accredited and overseen by UMALUSI (the General and Further Education and Training Quality Assurance Authority). The Independent Examination Board (IEB) offers a variety of assessments in accordance with UMALUSI legislation for schools registered for Grade 12 NSC. This is fundamentally what a South African matriculation exam is. The NSC can be obtained through two paths: first, through the Department of Basic Education, and second, through the IEB (Department of Basic Education, 2019). The IEB is an independent assessment body known in relation to private schools in South Africa. The IEB is accredited by UMALUSI and is fully CAPS compliant. The IEB pride themselves in offering thinking skills and providing benchmark tests designed to advance the standard of secondary school teaching and assessment. As an independent assessment body for private schools in South Africa, they have the flexibility and right to set up creative and forward-thinking assessments across all year groups registered (ISASA, 2020). All teachers of DA eligible for this study can be found within these systems, as South African statutory bodies recognise them.

Chapter 3 will elaborate on the manner and process of the research discussed in this section.

1.6.2 Participant profile

The study sample consisted of parents of Grade 9 learners (n=36), DA or Creative Arts teachers (n=22) and LO teachers (n=9). A total of 67 participants were reached through purposive sampling. The size of this data set allowed for sufficient analysis, and all responses received were considered before reducing the data. The administrators and security questions of these Facebook pages and the strict rules of the Facebook policy played an additional role in helping the sample remain focused and on target.

1.6.3 Data generation process

Extensive research was conducted to set up relevant questions for the online questionnaire, which was this study's only research instrument. Questions were drafted and then filtered to best suit the answers that I hoped for. Prior to posting the questionnaire, I ensured that it was easily understandable and accessible for any possible participant that would want to contribute to the study.

After obtaining ethical clearance, I reached out to possible participants on the Facebook pages identified, and once they had indicated that they understood the study's objective and agreed to participate in my study, they were given a link to an online Google Form questionnaire that was preceded by a consent form.

All the participants were informed in the blurb that preceded the questions that by completing the aforementioned questionnaire electronically, they were participating voluntarily and with informed consent.

1.6.4 Online questionnaire

The research instrument for the data generation strategy was an electronic Google form questionnaire with open- and closed-ended questions. I decided on this format for generating data in part for the convenience associated with my geographical distance from South Africa at the time I started my study, but also for its ability to gather opinions, feelings and reactions with relative ease.

There were three different questionnaires – one for each participant group. The three participant groups of this study were the parent group, the DA/Creative Arts teacher group and, finally, the LO teacher group. Each questionnaire was designed to cater for each participant group’s realistic involvement in the study as parents or teachers.

The first section for all three questionnaires dealt with biographical data and comprised mainly closed-ended questions where the respondent could choose from a set of given answers. These questions took little time to complete and required no advanced literacy skills. The second section of the parent and teacher questionnaires were open-ended questions in which the parents were given the opportunity to discuss their perspectives of DA in high schools, and the teachers could elaborate on their classroom practices and expectations. This gave the participants freedom of expression. The third section, for all three questionnaires, had a combination of open- and close-ended questions. The dichotomous questions in this section were described in the introduction to the question followed by answers that were numbered from 1-5 and ranged between ‘strongly disagree’ to ‘strongly agree’. This section also dealt with the participants’ perceptions and personal opinions of DA, subject choices and outlook on schools, career guidance, and subject choices for their children or classes. The open-ended questions provided useful verbatim quotes from the parent that were used where necessary during the analysis of the mixed-method research (see Chapter 4). Reliability and completeness of qualitative data were assured by triangulating the various data sets. See 3.5.1 on page 105 for a discussion of the meaning of data triangulation.

Questionnaires intended for use in generating the data should first be tested on a small number of people who have similar characteristics as the sample group. They can be used for the entire sample to ensure that the research conducted is relevant and demonstrative of a larger group. A face validity questionnaire was distributed to parents and teachers I knew personally for completion before finalising the mixed-method questionnaire in order to refine the research instrument.

1.6.5 Data analysis

The results from the responses of the online questionnaires were analysed and the mixed-method data was triangulated to find the link between the data sets (see 4.3.3 on page 132 for a definition of triangulation). The data and results of parent participants' answers were tested for validity and reliability by measuring and comparing parents' responses to determine the parental perceptions that exist about choosing DA as a school-exiting subject (see 3.5.1 on page 104 for a definition of validity and reliability within this context).

All results generated from the online questionnaire were coded and analysed with Excel and SPSS software, which ensured data accuracy by eliminating human error. Data was reduced through a process of selection, focus, simplification, abstraction, and transformation (see Chapter 4 on page 111). This process is displayed in an organised, compressed, and visual manner by means of visual graphs, tables and figures. The conclusion outlines the patterns and explanations for the findings after an iterative process of moving back and forth between collecting and analysing data in a simple, linear direction.

Inductive reasoning followed from the general assumption that parents are not keen on their children taking DA as an elective subject for Grade 10. I began with a topic of interest and then moved towards categories that were created to organise and classify data. A clear theoretical framework emerged of PDT. The datasets were combed several times to identify similar codes to categorise.

Codes, which are labels or tags, were used to group parental answers and to separate their qualitative responses into categories (see pg. 111). The categories were divided into meaningful themes that allowed me to make sense of the mixed-method data generated by the parental questionnaires. This extended beyond the simple physical facts of what I initially had read when I scrutinised the questionnaire responses.

When drawing and writing up the conclusion to my research in Chapter 4:, findings from the parent participant's answers guided divergence of the qualitative and quantitative answers which made the analysis credible. This credibility that resulted from merging the two sets also secured the internal and external reliability of the

research, as it proved to have tested what it set out to test. Once the raw data were transferred to a final report as seen in Chapter 4, it became useable in the broader context of the study (Maxwell, 2013). See Chapter 3 on page 73 for more insight into data generation of this study and Chapter 4 for more insight into the presentation and analysis of the data through a process of triangulation.

1.6.6 Ethical considerations

The formal, institutional process was followed to apply for ethical clearance at the Research Ethics Committees of the Faculty of Education at Groenkloof campus in 2018. Following ethical approval, the research was conducted in accordance with internationally accepted ethical considerations and standards that include required agreements such as voluntary participation, informed consent, no harm done, confidentiality and also anonymity.

Three internationally accepted principles describe the above ethical considerations as autonomy (obtaining participants' permission to be part of the study), non-maleficence (securing the participants of the fact that no harm will be caused during their participation and involvement or at any other time) and beneficence (acknowledging the value of the research to the participants), among others mentioned, were adhered to in the study by stating these explicitly to the participants in the introductory form of the questionnaire. These three internally accepted principles were also agreed on and signed off in the cover page of the online questionnaire that the parent and teacher participant sample completed voluntarily (Morley, Floridi, Kinsey & Elhalal, 2019).

At no point were the identities of the participants made known to the public, no harm was done to anyone in, during, before or after the research project on an emotional, physical or social level. The research and data are intended to benefit the researcher, supervisor, university, and society at large, and would hopefully lead to positive change in the communities of South Africa where the data was collected. All research was thoroughly planned, executed, and competently analysed.

Records (all collected and stored to a memory device) and data will be disposed of at a suitable time after this study's conclusion. The participants agreed to this matter

as a part of their informed consent at the time they completed the online questionnaire, since it is basic policy to ensure that all data is anonymous and remains non-attributable. Anonymity was achieved by removing any labels that would lead me to the participant and titles that could lead to identification of the participants.

In the event of parents contacting schools to enquire about the research project, schools do not have any knowledge that can break any aspect of confidentiality that existed in the project. The schools were not directly involved in any way as parents and teachers voluntarily participated in their own capacity and privacy, no principal had to give consent to or for anyone to participate.

All participants were briefed adequately in a language they fully understand. They had enough time to think about their involvement before agreeing to participate in this research study. All the participants signed a voluntary consent form, and all data remained anonymous and non-attributable. I set the questionnaire on Google to hide the identity of the respondent by not giving me access to their email addresses or contact details. The consent form also requested that participants not write any personal information other than their biographical data in the questionnaire.

The participants were reassured that their participation in the research was completely voluntary and no children were surveyed, thus no ethical issues with minors arose. The data that was generated during research did not contain any confidential information about people or organisations. No conflict of interest occurred or existed at any point between the participants, and a form of protection for those with criticisms of the organisations, systems of work or conditions they functioned in was implemented by asking participants not to state which school their children attended or where they work. No incentives were provided to the participants, but all parties will have access to the final report after the completion of this dissertation. The data that was generated for this study has been stored in a secure room and will be disposed of in 15 years' time.

1.6.7 Quality criteria: trustworthiness, reliability, and validity

The trustworthiness, reliability and validity of this study was ensured by designing the mixed-method questionnaire with care and testing its face validity both qualitatively and quantitatively. To draw valid conclusions and assumptions from the data, the mixed-method questions within the questionnaire were correctly formulated and strategically aimed at answering this study's research question through the various procedures discussed in 1.5.5 on page 23. The language and vocabulary in the questionnaire could also have influenced the way the answers would be given and analysed. This required a test for face validity completed by a panel of experts to ensure that the questions elicited accurate responses. A panel of experts is also used to get specialised input for the improvement of a data generation tool before it is distributed to the sample (Taherdoost, 2016). The panel of experts for this research comprised of four parents of children in secondary school, four DA teachers, four LO teachers who were teaching at secondary schools at the time and parents of children in secondary school at the time (see 3.4.4 on page 91 for more information on the research participants). All of these experts could have been part of this research study but were more valuable as a panel of experts for the purpose of designing a well-established virtual questionnaire that would generate the data I was hoping to use to answer the research questions of this study. This panel of experts provided me with valuable support after completing the trial virtual questionnaire that was designed for this purpose by advising different terminology and question formulations be used for the virtual questionnaire. Before completing the virtual questionnaire, I talked the participants through the process of generating the data and the purpose of this research study. A panel of experts consisting of parents, DA teachers and LO teachers enabled me as researcher to generate robust data sets. Ethical prioritisation and success of research has been established and used internally by many academics and researchers for the same purpose as what I intended it to be for (Slavin, 2019).

According to Messick (1995), an instrument should be designed and constructed in such a way that it can guide others. The questionnaire I have designed is not generalisable to other contexts but can provide a guideline for others. The purpose for using the newly designed questionnaire is to explore the phenomenon from a quantifiable perspective and not to be generalized. It is important to note the

questionnaire has not undergone the statistical steps to validate and standardise it as a psychometric instrument to be used by other researchers.

I analysed the data with care to reach an acceptable interpretation (Neely, Mills, Platts, Richards, Gregory, Bourne & Kennerley, 2000). Evaluative judgements were made on the inferences of questionnaire answers, and conclusions were drawn from the inferences made from the data during the analysis phase of the research (Schamber & Mahoney, 2008).

The data findings were not validated and summarised as a numerical value but as a “matter of degree to which parents and teachers resist DA or not to capture their perceptions” (Allen, 2005). I did a Facebook search to ensure that the parent and teacher participants that responded to my initial Facebook post were, in fact, parents and teachers who qualified for this research study.

1.7 ANTICIPATED CONSTRAINTS

Research constraints are those aspects that impact and influence the results of a study. These constraints are often linked to the design and methods applied. These also affect the validity of a study (Creswell, 2003). This section discusses the anticipated personal and methodological constraints I expected to encounter before data were generated (see Chapter 3 on page 74).

1.7.1 Personal constraints

Initially, my primary obstacle was geographical distance and access to previous research such as academic articles, as I worked abroad as a drama specialist teacher at a British international school in the UAE and was mostly not in South Africa while conducting this study. However, I often visited South Africa and used social media platforms to communicate with my supervisor.

In the school I worked at, school weeks were ten hours longer than in South Africa, which left me with fewer hours daily to tend to my studies. I also had no library access. The internet offered primarily Arabic search engines and search results,

which made finding relevant information challenging. However, I used a Virtual Network Platform (VPN) to limit these constraints after discussing my challenges with other researchers in Abu Dhabi.

No face calling applications such as Skype, WhatsApp or FaceTime worked from the UAE, so I could not communicate with my supervisor. Emails were monitored and internet connectivity was limited. Fortunately, I could make phone calls and send video messages. However, making international calls as often as I would have hoped was expensive, so I decided to visit South Africa more frequently and spend more time working with my supervisor during my times in South Africa.

Initially, I only returned to South Africa every four months after my proposal was submitted in August 2017, which complicated this study further. However, in my second year abroad I decided to visit South Africa more often, and I met up with my supervisor when time allowed and took bigger chunks of work with me to Abu Dhabi. Therefore, I was able to circumvent these logistical challenges by capitalising on the time I was able to spend in South Africa to catch up on my research.

1.7.2 Methodological constraints

As discussed in Chapter 2, the perspectives of the learners on the advent of electing DA as a school-exiting subject were not sought. An attempt to explain the phenomenon could naturally be two-pronged: the perspective of the parent and the perspective of the learner. This study only focuses on the former. The latter does not fall within the research scope of this study but justifies a follow-up research project.

I anticipated the probability that participation could be low. I therefore monitored the number of completions with the hope it will escalate in additional social dialogue (word of mouth) on social media to create a snowball effect. Although the level of participation was not excessive, the number of parent participants was sufficient for quantitative calculations. Statisticians utilise power analysis to verify the prospect of a hypothesis test in the hope of find an effect (size and direction) if there is an effect to be found. A researcher usually conducts a power analysis test to determine an estimation of the minimum number of participants to participate to apply statistical

calculations. A general rule of thumb for research inquiries in social sciences to yield valid results are a sample size of 30 when using three independent variables. For my study, a sample of thirty-six parents ($n=36$) volunteered to participate

In relation to this inquiry, the questionnaire enabled me to determine the effect size and its direction about parents' perception of DA as elective and that their child may choose it to guide their future career. For this inquiry, the outcomes, my financial resources, the time available to conduct the inquiry, the social context of my participants and the type of analysis needed to be actioned I did not pursue using a large sample.

1.8 OUTLINE OF STUDY

This chapter provided a broad overview of the purpose and rationale, the research questions, the theoretical framework, the research design and methodology and anticipated constraints. The study's proposal also elaborated on why this phenomenon about DA called for an investigation in the context of South African secondary schools in the twenty-first century. The primary research question and the two secondary research questions have been constructed as a means to guide the rest of the study. The research questions led me to design and use a virtual mixed-method questionnaire to generate data. This chapter also clarified crucial concepts early on that will be apparent throughout the chapters.

Chapter 2 offers a review of the existing literature with a focus on South African parenting and parental perceptions, multi-perspective considerations about DA as an academic elective school-exiting subject and lastly the role and the responsibility of the LO teacher who assist with subject selection. The initial concept clarification further outlines the research that directly links the role parents play and the influences of parents and teachers on SP and FET phase learners in South African secondary schools. DA as an academic subject and its value and purpose in a broader educational as well as general context are further investigated in the literature. With this research inquiry, it is important to review as much literature as possible to enrich my understanding of the South African educational context. The literature covers subjects choices at the end of Grade 9 level, drama as an after-school activity, how this differs from choosing drama as an academic subject, and

the impact parents have on their children's decision to enrol for school subjects for the SP or FET phase. Lastly, the chapter serves to construct a theoretical lens from the theory that facilitated the research, namely PDT.

Chapter 3 explains and justifies the research design and methodology, and addresses the paradigmatic perspectives, ethical constraints and the data collection instrument, which is an online mixed-method questionnaire. The chapter proceeds to elaborate on the convergent parallel design of the questionnaire, the virtual site and the participant sample. The chapter concludes with the mixed-methods data generation and analysis, a discussion of the methodological constraints and a brief discussion of how the data will be reviewed and analysed in Chapter 4.

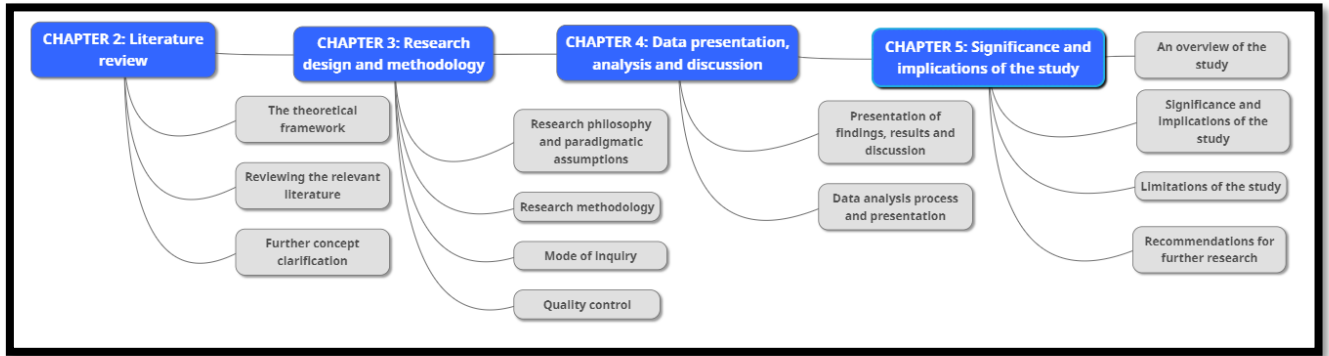
Chapter 4 presents the data findings linked to the virtual site and various participant groups, the demographic profile of the sample and the process I followed to generate and analyse the data. A final evaluation and discussion of the findings are brought forward to provide answers to the primary and secondary research questions.

Chapter 5 concludes the research study by stating its significance and highlighting the implications of the actions of parents and teachers and the role they play in guiding children's selection of school-exiting subjects. The recommendations for further investigation are given. Finally, this chapter reflects on the research study as a whole in a focused conclusion.

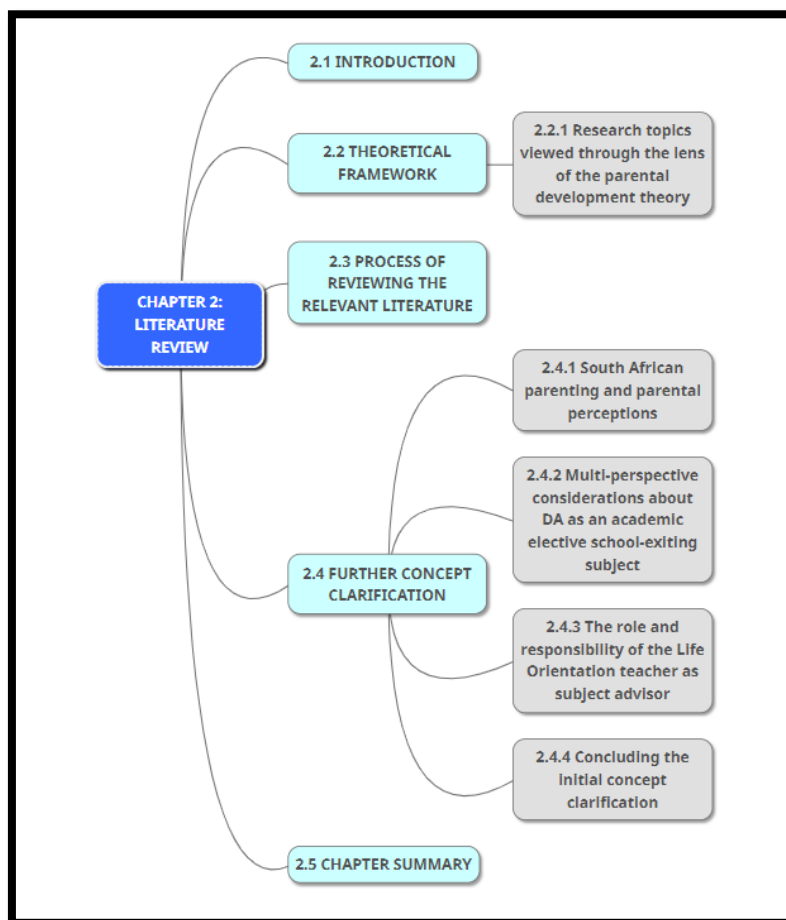
1.9 CHAPTER SUMMARY

Outlining parental perceptions about DA as an elective subject is ground-breaking work. Once teachers become aware of the research related to this inquiry of DA as an elective subject, they will probably change their approach in facilitating the learners in their classrooms and adapt their approach to the subject and career guidance they offer their learners.

Figure 1.2: Advanced organiser of what will follow in the rest of this dissertation



CHAPTER 2: LITERATURE REVIEW



2.1 INTRODUCTION

In this chapter, firstly, I offer a theoretical framework to give the reader an understanding of the lens through which the existing research was conducted. Later in the chapter (see p. 34), I presented the six-step process of writing a literature review according to (Machi & McEvoy; 2016), which was then applied.

Throughout this literature review I set out to describe the link between parents, DA teachers and LO teachers to the reader. It is valuable to divide the literature review up into three main inquiries starting with an understanding of South African parents and their parenting styles. Then the origin of DA and its role in preparing high school learners for a successful career after matriculating. Lastly a look into the role and responsibility of the LO teacher in South African High Schools in the twenty first century.

Since the beginning of time immemorial communities have sat around fires or in caves to entertain each other. Arts curricula are structured around the influences of the Greek, oriental, and medieval theatre on society and how these introduced new social ideas to communities. As long ago as Shakespeare, actors were paid to entertain ordinary people who sought entertainment in their everyday lives. Today we watch DVDs, TV sitcoms, street theatre, attend arts festivals, among a list of other forms of entertainment available to society. Yet our own children are discouraged from becoming entertainers because of the misconception held by parents that 'there is no financial future for the artists' (Throsby, 2007).

An apparent apathy by parents and even some talented children exists towards choosing DA as a subject for the secondary school exit-level exam.

The twenty-first century demands new and different skills from those entering the job market. The dramatic/performing arts develop foundational literacies, competencies and character qualities which are also referred to as 'crucial skills' or 'habits of mind' for the ever-changing world we live in (Baldwin & Fleming, 2009).

This chapter delves specifically into the existing research on parenting and parental perceptions around DA, DA as an academic elective school-exiting subject and the role and responsibility of the LO teacher in South Africa when it comes to assisting learners choosing school-exiting subjects.

This literature review follows the traditional literature review approach as described by Maree (2016). A traditional literature review is a universally comprehensive, critical, and objective analysis of the current knowledge on a topic.

A literature review is a very important and thus an essential part of the research process, as it helps the inquirer to focus on a specific context for a research topic and to establish a theoretical framework (Jesson, Matheson & Lacey, 2011).

To understand why some parents, encourage and others resist their children from choosing DA the reader has to understand the way the parent develops in its role to parenting. Therefore, we look at the PDT in the next section of this chapter.

2.2 THEORETICAL FRAMEWORK

According to Sarah Vinz (2015), a theoretical framework is the construction of a structure that holds or supports an established theory by introducing it to the reader and describing it in relation to the identified phenomenon. It demonstrates an understanding and demonstrates a link between the theory and the concepts relevant and relatable to the topic of the research, and it provides the broader areas of knowledge under consideration.

Under this topic I explain the theory that supports my research, to show that the work is grounded in established ideas. I have already set out the key concepts important to this study in Chapter 1. Under the topic theoretical framework, I therefore deal with the most relevant theory for this study first.

Secondly, I explain why the relevant theories evaluated are applicable and relevant to this study.

This study's theoretical framework is built and structured around one primary theory, namely the 'parent role development theory' (PDT). The PDT examines the important role that parents play when raising their children to act independently in the world we live in (Mowder, 2005). I proceed to explain this theory and why its application is justified to help answer the research questions.

Answering the research questions requires an understanding of parents and how they go about fulfilling their obligations towards their children. It is trite that parenting places a responsibility on a parent to see to it that his child is equipped with the necessary skills to ensure that the child grows into a financially independent adult.

To understand how a parent goes about equipping his child with the necessary tools to become financially independent, it is essential to first understand their perception of the role they play in achieving the aim of parenting explained above.

The PDT supposes that a parent's perception of the role they play in their child's upbringing stems from past experiences (Mowder, 2005). Obviously, the main source of prior parenting experiences comes from the way the parent was raised. A

parent can decide to raise their child in the same manner that they were raised or to take a totally different approach to child rearing.

The second factor which influences a parents' perception about their role as parent is external features such as legal requirements regarding a child's protection and welfare (Mowder, 2005). For example, in South Africa, a parent is only obligated to fill a parenting role and other accompanying obligations for a child until the child is 18 years old. However, broader social culture also influences parenting and, therefore, parents more often than not support their children well past the age of 18 because very few children will be able to survive independently at this age, especially today.

The PDT theorises that a parents' perception about their role as parent is directly influenced by the development of the child (Mowder, 2005). For example, for an infant to survive, a parent must clothe, feed, and bathe the child. However, as the child becomes more independent, the parent will comprehend that the needs of the child are different from what they were at infancy.

In light of the arguments advanced by PDT to explain the manner in which parents' parent, PDT offers a framework particularly that is particularly suitable for conducting this research. For the purposes of the literature review I accept that the way that parents parent stems directly from previous experiences, external features such as legal requirements, the broader social culture and, finally, the development of the child.

2.2.1 Research topics viewed through the lens of the parental development theory

As mentioned above, existing research could not directly and fully answer the research questions. Informed by PDT, I launched three main inquiries into the existing research to find answers to the three research questions. These inquiries are briefly set out hereunder.

The first inquiry was about *South African parenting and parental perceptions*. In summary, to parent means to act responsibly in social role which includes a specific group of individuals called parents. Parents are involved in a parent-child bilateral

relationship and they perform behaviours associated with the parental role (Mowder, 2005).

Existing research indicates that various factors determine parenting styles, which in turn affect the type of parent the individual will become. A mother and a father will not necessarily have the same parenting style because of their own upbringing.

Rosenthal (2006) describes four types of parents across the universal spectrum of parenting, namely: authoritarian, authoritative, permissive, and the uninvolved. Parents with different parenting styles are observed when engaging with parents at parent-teacher meetings or school events like award-ceremonies. This is also true for South Africa. Parents with different parenting styles respond to similar situations differently. The authoritarian-parent might see academic achievements on their child's academic report at the end of an academic year as constructive feedback, while the permissive or uninvolved-parent might see it as discrimination or criticism (Rosenthal, 2006).

I investigated a group of South African parents and how they organise their thinking, practices, and decision making in relation to parenting South African high school learners in research literature (Roman, Davids, Moyo, Schilder, Lacante & Lens, 2015). What I came to find was that the boundaries they set for themselves and their children allow for personal and familial development (Roman et al., 2015). In addition, parent-teacher communication, the customs passed over generations, and the ability to adapt to one's own environment contribute to the development of their role in relation to parenting and affects their perceptions about subject choices. These reactions predict or determine perceptions about important aspects in life that could have long-lasting effects, such as that of subject choices. Parents acknowledge the value in the educational skills and relationships at school, however as soon as they feel threatened by a choice or a change, they revert to what they are familiar with and choose on behalf of their child.

The second inquiry concerned *multi-perspective considerations about DA as an academic elective school-exiting subject*. Understanding the value of DA and parents' perceptions of this subject requires knowledge about the origin of this

subject. The development of DA over time provides us with valuable information about the development of the human being and his role in society.

Each person prefers to express themselves in a way that they are comfortable with and that they feel others will understand (Demetriou, 2000). For example, when a parent engages their child on a developmental level, for instance guiding a child through academic or social well-being obstacles and choices throughout life, they are performing one of the roles of being a parent (Korkmaz, 2007). These choices and discussions occur in a way that is unique to that parent and child and is not the same for other parents and their children. The same applies to DA. The arts has its own language and is interpretable.

Parents of minors spend a great deal of time looking after their children's needs, by feeding, nursing, cuddling, and holding them, as they are advised to do (Mowder, 2005). As infants develop into toddlers and then pre-schoolers, their developmental needs as children as well as the needs of their parents change. Parents focus their efforts more and more on encouraging, guiding, and supervising their child's exploration as the child matures. All of this is an attempt to develop the whole child.

Offering insight into the above inquiry requires determining what a parent knows and believes. Parental awareness of aspects of their child's development changes over the years, and their corresponding needs, taking into consideration that each child has unique characteristics, are toughened by the ongoing and ever evolving parent-child relationship. In addition, parents are also influenced by the broader social-cultural context linked to their perceptions and understanding of their role as parents. Aspects like religious orientation potentially affect parents' perceptions of their role and the associated parenting activities (Levine, 2005). If DA is therefore not valued, perceived or identified as important or as academic or as contributing to the child's career, the parent is not likely to support or encourage the choice thereof.

The third inquiry concerned the *role and responsibility of LO teachers*. Unfortunately, schools and LO teachers often do not engage with or involve parents because they do not think they can or want to be involved, and therefore generalise this sentiment for all parents, even for those who do want to be involved, which is one-sided and unmerited (Diale, 2016). However, Shaver and Walls (1998) have found and

reported that parents do show a desire to be involved in the development of their adolescent children, regardless of their financial stability, economic status or cultural background.

Some parents do not always achieve success in their efforts to be involved at their child's school in a meaningful way, so they tend to be more cautious when being involved at all. Where there is a joint effort between the home and school to promote continued education and tertiary qualifications after matriculating, learners are more likely to make plans for and follow through with their tertiary education aspirations past the high school level, regardless of their family background (Fan & Chen, 2001). LO teachers have repeatedly expressed that they do not feel equipped with the necessary skills to fulfil the expectations of the job description of an LO teacher. Despite training and expressing these concerns, research shows that LO teachers strive for learner success in ways they can make sense of (Diale, Pillay and Fritz, 2014).

As a means of breaking down psychological barriers of parents and welcoming the parents into the classroom, teachers in California, United States have been trained since 1998 to participate in and conduct structured visits to their learners' homes (Okeke, 2014). This intervention might be a workable option in South Africa too if supported and implemented by the LO teachers as a cooperative force. There is little point in advancing some schools and not others. When looking specifically at the difficulties LO teachers face regarding subject choices, these visits could be structured similarly. The first visit could focus on establishing trust and building a parent-teacher relationship, while subsequent visits can provide teachers and parents the chance to discuss and think of ways in which parents can support learners with the content they are learning in school and even offering parents valuable skills and insight into addressing parenting, personal and professional guidance, and managing risks or threats (Prinsloo, 2007).

Understanding a learners' personal life and socio-economic background could help teachers guide and support them better when it comes to choosing subjects and career advice and guidance that best suit their needs (Shumba & Naong, 2012). This understanding could also aid in developing and guiding the learning on a personal level towards professional success. LO teachers want to educate learners

to become financially independent adults. Taking note of the style of parenting that the individual's parents exercise is also valuable.

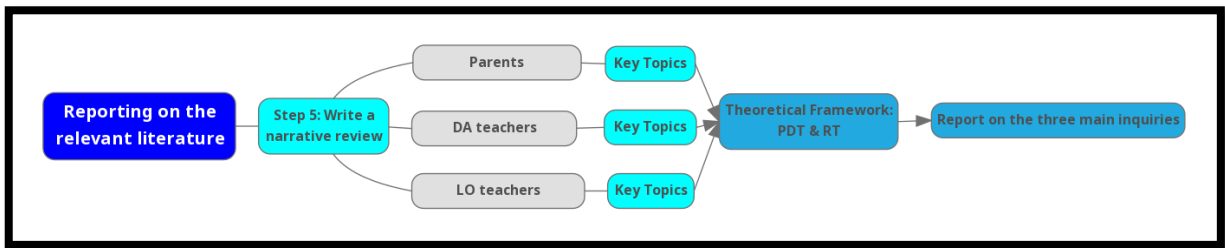
Parenting is seen as the continuous and ultimate role a parent fulfils before the adolescent reaches 18 years of age and is then legally allowed and encouraged to be independent (Merriam Webster, 2002). Children younger than 18 years of age are legal minors and, accordingly, have limited legal capacity to behave like independent adults, without the assistance of a parent (South African Schools Act, April 2010, Vol. 100, No. 4). Not all parents are deemed capable to make informed choices regarding their children for various reasons. This could include their choice of their degree of involvement (see the uninvolved parent in 2.4.1.1). In these instances, much of the responsibility falls on teachers to raise awareness about life after school and choices made at high school level when parents do not fulfil this responsibility properly and effectively (Patall, Cooper & Robinson, 2008). Therefore, the PDT is a valuable resource for child developmentalists, and other child-oriented professionals who seek to understand, help and report on parents and parenting, especially in relation to child's growth and development towards becoming a financially independent adult (Mowder, 2005).

2.3 PROCESS OF REVIEWING THE RELEVANT LITERATURE

In search of a reason for the low number of learners enrolled for DA in South Africa despite its proven benefits, I constructed a literature review that would lead to probable answers. With the PDT in the back of my mind I looked at the found and relevant literature through the lens of the way parents develop in their parenting role.

Figure 2.1 provides a schematic summary of the process that was constructed from proven methods to guide the literature review.

Figure 2.1: The structured approach to writing a literature review



Step 1:

After filtering through the vast information online and in published books, journals and articles, I was able to identify some of the gaps in the field relating to my study, research problem, and questions. The gaps identified in the literature guided me to construct a protocol for data generation and analysis to shed light on the phenomenon. Table 2.1 highlights the key topics. These topics were also found to be dominant researched topics applicable concerning DA as an academic elective school-exiting subject and the influence of LO teachers when it comes to assisting learners to choose school-exiting subjects in South African secondary school classrooms.

Table 2.1: Dominant topics discussed and reviewed in this dissertation

Parental perceptions and parenting	Dramatic Arts	Life Orientation
Parenting types and styles	The origin of drama	The job description of LO teachers
Boundaries, development, and reactance	The language of the arts	Learner success
Parent-teacher communication	Advantages of its oral tradition	Personal development and professional guidance
Passing customs and beliefs over from one generation to the next	DA as an elective subject in SA	A holistic development
Adapting to one's own environment	Whole brain development	Reasons for reactance
	Positive and negative attributes of DA education	
	The twenty-first century workplace	

The sources I found from the readings on these topics to discuss, compare, and relate to my study from various angles were vast. I believed that what the existing literature could not answer would guide my research design and methodology further. I found that no studies had been done to specifically answer the research questions or explain the phenomenon. There was, however, research that contributes information toward providing better understanding of why the phenomenon occurs.

The research relevant to answering the research questions were the following three topics:

- South African parenting and parental perceptions about DA as an elective subject.
- DA as an academic elective school-exiting subject under negotiation.
- The role and responsibility of LO teachers as subject advisors.

Step 2:

After identifying the topics I wanted to read up about, I conducted a systematic search to make sure that the reading material remained relevant and true, both internally and externally. This systematic search was conducted by consulting and sourcing relevant local and international articles, books, journals, blogs and research studies from various pre-selected published papers and studies. These sources were filtered for information relating to my study. I followed a thorough filtering procedure to eliminate data that would not contribute to the research truthfully. After establishing key topics within the research study, I looked for relevant studies and academically recognised material on the internet, in the library, from colleagues in similar roles and positions as my participants and in my own academic journey. After reading through existing literature and research regarding my dissertation topics, I dated, highlighted, summarised, and made notes on facts and statements I wanted to include in my dissertation. This was done under the guidance of my supervisor. To reduce the risk of bias, various articles and sources were compared for the writing of my final theoretical literature review, which follows this narrative discussion.

Step 3:

Screening of the read material also occurred in a systematic and iterative way. By reducing the risk of bias, I discovered a discrepancy concerning the role and perceptions of secondary school parents and LO and DA teachers in the school context. The reading contextualised my study from a South African perspective in exploring parental perceptions of DA as an academic school-exiting subject.

Step 4 & 5:

Visual representations can be used and are generally used to clarify unfamiliar information to readers and researchers along with headings and labels that clarify the work at hand. I have, however, decided to simply make use of a referenced narrative response in the order demonstrated by figure 2.1. to construct my literature review in this chapter of this dissertation. This section of this literature review also counts as step 4 and step 5 of the process of reviewing the relevant literature.

2.4 FURTHER CONCEPT CLARIFICATION

Clarifying the concepts in a literature review serves to refine the theoretical framework and allows it to be visually reviewed, used and understood by others within the context of the study (Ngunjiri, 2010). Camp (2001) considers it a structure which I believe can best explain the natural and holistic development of the occurrence to be studied (Camp, 2001) while Peshkin views it as “promoting and systemizing the knowledge adopted by the researcher” (1993, p. 23-29). Elaborating on the literature by means of the initial concept clarification in Chapter 1 I wish to tie the research inquiries and the theoretical framework together in the sections that now follows.

The process I followed to report on the literature was in line with the suggested approach of Maree and Jesson (2011), in other words, deciding to state what the literature has said, followed by my thoughts on the literature, and then a conclusion with how I best believe the relevant literature could contribute to possible

explanations of the phenomenon. The focus of my literature study concerned literature on parents, DA teachers, and LO teachers. Although no existing literature was found that directly answered the research questions, research has been done on South African parenting and parental perceptions about DA as an academic school-exiting elective subject (hereafter refer to as “South African parenting and parental perceptions”), multi-perspective considerations of DA as an academic school-exiting elective subject, and the role and the LO teacher when it comes to advising learners on choosing school-exiting subjects.

2.4.1 South African parenting and parental perceptions

This first inquiry involves several considerations that contributed to forming the hypotheses, constructing the data generation instrument and answering the research questions.

Research on this specific topic contributed to answering the primary and secondary research questions in that it provided insight into parenting types and styles which are explained with reference to the following topics:

- Boundaries, development and reactance; and
- Parent teacher communication; and
- Passing customs and beliefs over from one generation to the next; and
- Adapting to one’s own environment.

Parents play a major role when it comes to learners choosing school-exiting subjects (hereafter referred to as “the choice”). Therefore, it is important to establish what influences parents when they advise their children on this academic milestone.

Firstly, it is important to establish whether parents advise their children or whether they simply tell them what to do when it comes selecting subjects and exercising decisions. Therefore, it was necessary to explore the field of parenting types and styles.

Secondly, to understand parenting types and styles it is important to investigate how personal parenting styles apply to parents and rearing their children. Under 2.4.1.2, I explore how previous experience influences the manner in which a parent reacts

to the choice. The choice is, in actual fact, accompanied by a minefield of uncertainty and risks. Wrong advice could have a lasting negative influence on their child. Therefore, it is important to understand how parents, based on their previous experiences, react to uncertainty and risks posed by decisions. Finally, research under this sub-heading explains that parents should rather create boundaries to ensure that a risk-averse approach is not taken when confronted with uncertainty.

Calculated risk taking can bring great benefits. A child who elects DA might hate the subject. However, if that is the case and the child is not at all compatible with DA, the elective can simply be exchanged for another. On the other hand, a learner who is not necessarily acquainted with DA may end up enjoying it and pursue a career in the arts. This learner will, in addition to reaping the benefits of the subject, also enjoy the personal and emotional fulfilment offered by the subject.

Thirdly, it is necessary to establish parent-teacher communication in South African schools to identify how both parties feel about the mutual responsibility of communicating concerning the learner, as such discussions will likely affect parents' perceptions about DA as an elective subject.

Fourthly, parenting cannot be understood in full without looking into the ritual of passing customs and beliefs over from one generation to the next. In other words, a parent was not exposed to DA as a youth will probably be slow to encourage or demand their child to elect the subject. Under this heading, I investigate the role that the passing of customs and beliefs play when it comes to making informed subject choices.

Lastly, to adapt to one's own environment, we look at DA as a subject and an effective approach to address certain issues in the actor's environment. Parental perceptions about the subject of DA are informed by the value that they think the skills the subject offers can bring their children. These DA techniques like role play and theatre in education allows a learner to adapt to their environments and overcome challenges in constructive and resourceful ways.

2.4.1.1 *Parenting types and styles*

According to Dr Maryann Rosenthal (2006), author of 'Be a parent, not a pushover' there are four universal types of parents, and each of these parent types adheres to one of two different styles of parenting (Rosenthal, 2006). Furthermore, each type of parent has their own justified perceptions, internal motivations, and reactions in a South African context according to a research study titled: "Perceptions of parenting styles in South Africa: The effects of gender and ethnicity" in 2016 (Roman, Makwakwa & Lacante, 2016). This comparative study with a cross-sectional design noticed significant differences and similarities between fathers and fathers and mothers and mothers in South Africa. These researchers also worked with the four types of parents known as the authoritarian, the authoritative, the permissive, and the uninvolved parent, which are discussed below.

Parenting is one of the most challenging tasks in the world and generally happens by trial and error. Dr Rosenthal's book as well as the study by Roman et al., reports on breakthrough scientific research that allow parents to love and support their children within tight boundaries (2006 & 2016).

Psychologists have categorised two dominant parenting styles. Firstly, the style of responsiveness, which is characterised by measures of independence that the parents grant their children. Secondly, the style of demandingness, which is characterised by measures of strict obedience that parents demand from their children. The extent to which parents allow their children freedom versus the extent to which parents discipline their children and how these overlaps help to identify a parents' parenting style. For example, the parent with a predominantly responsive style of parenting will ask their child which subjects they would like to choose at the end of Grade 9. The parent with a predominantly demanding style of parenting will, on the other hand, prescribe to their child which subjects to choose at the end of Grade 9.

Parents with a responsive parenting style are those who show care and an intrinsic motivation to nurture their children. These parents consider their children's thoughts, opinions, and feelings. Parents with a demanding parenting style, on the other hand, are parents that have high expectations for their children's development and set

strict rules that dictate their children's decision making instead of nurturing and involving them in the decision-making processes. Such parents tend to make all the choices for and on behalf of their children (Rosenthal, 2006).

The parenting styles have been found to predict and determine child wellness and mastery of social skills, academic success, and conflict management (Aunola, Stattin & Nurmi, 2000). Thus, a specific type of parent has a specific parenting style.

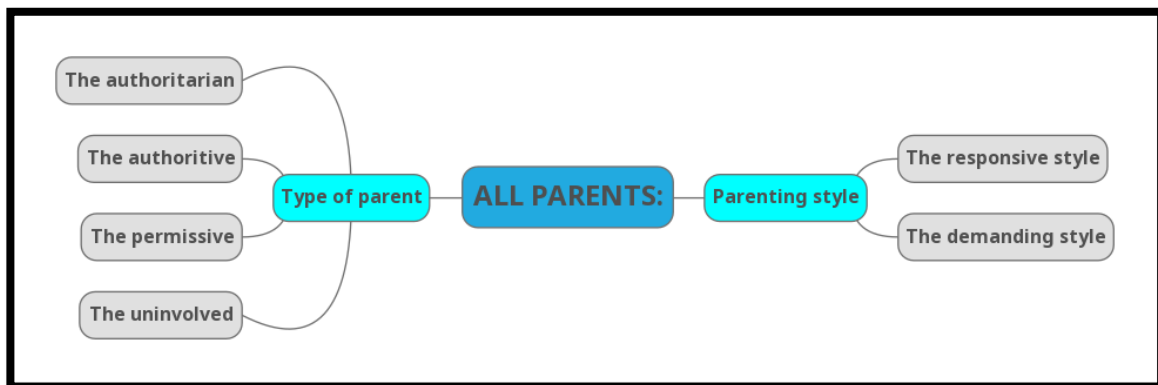
While conducting my research and filtering through the available literature online, I wondered which type of parents I would be more likely to find in South Africa. The type and style of parents could very well influence and impact parental perceptions about DA and the relationship between parents and teachers and how effective they communicate about subject and career guidance for the learner.

Each of the four types of parents classified by Rosenthal (2006) uses one of the two parenting styles mentioned above or a combination thereof to raise their children. Nicoletta Vanessa Roman reports significant differences between the parenting styles and approaches of the different South African cultural groups. Despite the extensive research done on parenting as a developmental tool and a socialization tool they also investigated the effect the parenting style had on the child (Roman, Makwakwa & Lacante, 2016).

The first type is the authoritarian parent. This type of parent is very strict, controlling and demands obedience. If their child does not behave as instructed, they are punished. These parents are highly demanding but not very responsive. Research shows that their children often tend to lack confidence and spontaneity, and they are very reliant on people with authority ((Roman, Makwakwa & Lacante, 2016).

The second type is the authoritative parent. This type of parent responds to their children with more warmth and prefers to have a more communicative relationship with their children than the first type of parent mentioned above. These parents are just as demanding and responsive as the authoritarian parent, but their children tend to be well adjusted, cooperative, and self-regulated because there is more room for self-expression by the child.

Figure 2.2: ‘Be a parent, not a pushover’ parenting types and styles



(Rosenthal, 2009)

The third type is the permissive parent. This type of parent demands little from their children. They raise their children with leniency, are non-confrontational and allow self-regulation openly. These parents are far more responsive than they are demanding. Their children often feel confused when it comes to authority because their parents try harder to be their friends than parents.

The fourth type is the uninvolved parent. This type of parent demands nothing but also gives nothing in return; they are not responsive nor demanding towards their children. Research shows that these children often feel neglected (Roman, Makwakwa & Lacante, 2016).

Parenting styles and types will play a prominent role when a child needs to choose elective subjects, especially a subject like DA, which is surrounded by certain stigmas.

2.4.1.2 *Boundaries, development, and reactance*

American educational research suggests parents have experienced high levels of anxiety over the past decade (Anders, Henderson, Moulton & Sullivan, 2018) for a variety of immediate causes and reasons that differ between countries. Regardless, parenting stress is a global experience. Widely published reports on internet-related dangers, unemployment, and financial uncertainty are universal stressors, each contextualised to the society in question, but are also applicable to the South African context. These factors influence the extent to which parents place demands on or responds to children wanting to elect DA as a subject or not.

Though different types of parents have different parenting styles, parents should learn and be taught how to set boundaries for themselves as parents and for their children; that is, create a safe and secure environment that also allows a child to choose when to take a 'risk' and when to avoid it. Sometimes the reaction to the risk is validated and reasonable while at other times it may be excessive (Nelson, 2010). This is a lesson in life and can only be learnt if experienced (Green, Preston & Janmaat, 2007).

Parents have fewer children nowadays, at times only one, which, it is said, forever classifies those parents as 'new parents' (Nelson, 2010). This could also shape parent perceptions. These parents do not have the opportunity to adapt and transfer their parenting approaches and views on responsibility of parenting to a next child, and the uncertainty that comes with raising a child for the first and only time might make them feel threatened by various factors. When these parents perceive dangers and risks, they fall on their responsibility of ensuring safety for themselves and their children who are dependent on them (Anderreg, 2003). Parents with more than one child will come to accept more readily that there will always be risks in raising children, and therefore are more likely to follow a more accommodating approach to raising their children and letting their children make more of their own decisions (Rosenthal, 2006). This type of approach is known as the responsiveness parenting style (see 2.4.1.1 on page 45 for a full explanation).

The universal causes of stress also prevalent among parents in South Africa will certainly influence parents to advise or demand from their children to make certain academic choices to avoid financial uncertainty or unemployment. Therefore, it is quite possible that parents are apathetic towards their children electing DA because of the negative perceptions that DA does not contribute to developing children into financially independent adults (see 2.4.2.5 on page 60 for a detailed discussion).

It would be worthwhile to establish what the impact of 'life coaching' would be on parents of high school learners. Linking sub-topics such as that of 'the development stages of adolescence', 'single parenting', 'the relationship that exist between mother-child and father-child' might be avenues for further research.

2.4.1.3 *Parent-teacher communication*

Ferlazzo (2011) criticises that South African schools tend to think with their mouths first – instead of identifying gatherings, projects, needs, and goals first and then telling parents how to contribute. He advises schools to lead instead with the ear – listen to parents first and let them vocally exchange ideas and aspirations for their children as often as possible. It is widely recognised that community involvement improves learner success, hence the extra effort in trying to get the parents involved (Legotlo, 2014). In many cases, however, community members and parents are hesitant to become involved if the matters or challenges are too big and require too much time or money.

According to Epstein (2018), there are six ways to involve parents, namely parenting, communication, undertaking, learning at home, making decisions, and collaboration. Ferlazzo (2011) separates involvement from engagement by stating that ‘involve’ means to enfold and ‘engage’ means to interlock and says further that engagement with parents is more likely to take place. Campbell concludes by saying that those schools that engage with parents from different backgrounds build trust and recognise needs which under what is considered a shared partnership (2018).

It would be noteworthy to discover how parents feel about schools’ attempts and efforts to engage and involve them in their children’s schooling. This could contribute to the questions I ask parents to answer in the online questionnaire.

2.4.1.4 *Passing customs and beliefs over from one generation to the next*

Every society and community pass on information about its origin, history, myths, and customs to new generations in various ways. Passing success over from one generation to the next does not simply imply materialistic or monetary things, it also includes identity and social capital, values, and skills to adapt and succeed (Feinstein, Duckworth & Sabates, 2008). It is therefore also important to understand the education of the parents of the learners in our classrooms, where they come from and how they view academic success. In many African societies this is an oral process and occurs through storytelling or performance.

Education serves more purposes than the mere teaching of new knowledge, it also develops attitudes, values, and skills needed for an ever-changing world (Legotlo, 2014). Therefore, we also need to build a new nation with new aspirations for an ever-changing future in South Africa.

The oral tradition is the oldest form of passing on literature, knowledge and history to the next generation. In the mentioned African oral tradition passing customs and beliefs over from one generation to the next involves both the material that is spoken – the storytelling – as well as the background in which it is told (Furnis & Gunner, 2008). Although very old, this oral tradition remains alive, useable and meaningful for many cultures. Those who perform and their audiences have adapted the oral tradition of their culture by adding new content and communication tools globally. Unfortunately, not all societies regard the art of storytelling as a distinct profession, and the members in these communities do not earn a living by just performing (Unterhalter, Wolpe & Botha, 1992).

This perception has changed for the better over time and people have started to think differently about the value of drama and performance. In African and European societies, oral artists are being recognised as professionals who specialise in communication (Grainger, 2005). Young artist may learn these needed skills from a teacher and end up working for the teacher in return (Cekiso, 2017). Those learners who take DA as an academic school-exiting subject thus might master the skills needed by any workplace and offer it in return once employed, to their employer and community or to their children as a way of parenting them.

It would be of interest to establish whether parents are capable of recognising the value of DA as an opportunity for learners to learn skills for the workplace or whether they only view DA as a result on a report card. Investigating the skills and value of DA related to the world of work in South Africa could be integral to this study.

2.4.1.5 Adapting to own environment

DA in schools educate learners about how drama is rooted in rituals and how it developed since ancient times (Department of Basic Education, 2010). Stories are retold and relived either through participation or observation. The DA curriculum for

private and public schools is structured around topics such as ‘theatre through time’ and ‘voice and body development’ to offer a comprehensive development of the learner’s knowledge in DA (Elliot, 2016). Naturally, pressing issues, challenges and problems that communities, parents and teachers face in South Africa should be addressed to prevent the hopes and ideals for successful engagement from remaining a pipe dream (Legotlo, 2014).

It would be worthwhile to explore how often learners, parents and teachers agree on the subject choices made for or by the learner. The extent to which parents and their children are capable of adapting to their learning and home environments and even aligning these two could offer insight into the perceptions of DA and offer the LO-teacher room to get involved and play an important part in guiding their learners’ thinking and decision making.

2.4.2 Multi-perspective considerations about DA as an academic elective school-exiting subject

This second inquiry involves several considerations that contribute to forming the hypotheses, constructing the data generation instrument and answering the research questions.

Research on this specific topic contributed to answering the primary and secondary research questions in that it provided insight into multi-perspective considerations about DA as an academic school-exiting subject which is discussed under the following topics:

- The origin of drama;
- The language of the arts: advantages of its oral tradition;
- DA as an elective subject in South Africa;
- Whole-brain development;
- Positive and negative attributes of DA education; and
- The twenty-first century workplace

Firstly, one can only hypothesise about the development of a certain field of research if one understands where the topic began. Because we are trying to establish parental perceptions about DA as a school-exiting subject, it is important

to understand what role it used to play in society. Understanding the origins of DA (please see 2.4.2.1, pg.52) might provide important information for establishing certain existing negative perceptions about DA as a subject and how its role has changed over time.

Secondly, under this heading I discuss the advantages offered by the oral tradition of DA. The oral traditions of DA seep into literary traditions of the twenty-first century and help develop these traditions. If we are not sure that DA offers certain benefits, encouraging parents to change the apathy they may have or show towards DA as an elective will be futile. Therefore, an inquiry into this topic is important.

Under the preceding topics we have come to understand more about DA's nature and origin. Under this third heading we specifically delve into DA as an elective subject and the advantages it holds for learners.

Fourthly, I explore the whole brain development theory which has shown that fine arts improve the learning and achievement behaviour of learners thanks to its cross-curricular links to other subjects. The value of the cross-curricular attributes of DA is also discussed under the heading DA as an elective subject in South Africa.

Fifthly, positive and negative perceptions about DA education are highlighted under this heading. The focus here looks past the value of DA as only an academic elective subject and explores the value of DA skills in other professions after school. We must also acknowledge that DA has certain negative attributes which are also discussed under this heading.

Lastly, a study of twenty-first century skills is done to explain what these skills are and how they are taught and practised in DA as an academic elective subject.

2.4.2.1 The origin of drama

The origin of the drama stretches far and wide and Eli Rozik found the origin in ritual. We learn that DA is deeply rooted in the religious tendencies of mankind. The recreation of life is at the core of what DA is. Yet, given the digital age we live in today, we cannot escape the influence and impact of the internet on children and

their choices (Rozik, 2002). We have to incorporate the internet into the teachings of DA.

During antiquity, Greek and European dramas were often very concerned with religious ceremonial practices of people, and as such it was mostly these religious elements that resulted in the development of DA as we know it today (Styan & Styan, 1996). Since the Middle Ages in Western Europe, the Bible was mainly available in Latin, the common folk could not understand it fully. In an attempt to find new methods of teaching and clarifying the teachings and intentions of the Bible to the common people (McNally, 2005), the clergy developed new ways wherein the biblical stories were explained and expressed through performance enactments in DA. The performers often acted out the story in a dumb show during Medieval times, other performance styles were also reported. Today this is still a very popular way of engaging with an audience and known as physical theatre (Sobel, 2004).

Linking the origin of DA to the oral tradition we must look at the language of DA. I come to think of Physical theatre being one way to express emotion on stage and allowing the audience to interpret what is being said. This is but one topic in the DA curriculum (Sassen, 2015). Other topics include that of speech, radio, film and theatre conventions. These topics might seem detached from reality to those not immediate immersed in the practice of DA, but upon a closer inspection these topics contribute to a holistic understanding of the world and what it means to express oneself.

In light of the above research it is clear that DA was at some stage revered because it centred on religion and ritualistic practices, which was extremely important during medieval times (Rozik, 2002). It could one of the reasons why some people stopped going to theatres or why some people do not go to the cinema anymore. It could also be that the decline in the importance of religion has changed the high regard people once had for the field and this in turn has changed perceptions among society and parents about the subject. It could also not be part of the reason at all. This inquiry is a research study in itself and I do not aim to answer that question in this dissertation.

2.4.2.2 *The language of the arts*

I have decided to include this section of the literature study to emphasise the importance of literacy development in preparation for success after matriculating. The 'language of the arts' is a fundamental educational component that can help to shape and equip a learner for a successful future. This topic is the foundation for successful communication and lifelong learning (Cekiso, 2017). The arts are classified as any creative field of learning with branches stretching into academic elective subjects like Visual Art, DA, Dance, Music and Creative Writing. Each of these subject disciplines is unique in its way of communicating a message to an observer or an audience. The language of DA refers to more than just the message locked away in physical and visual symbolism or the subject specific vocabulary; it is also about the understanding of it as a discipline itself.

The oral tradition links up directly with the potential to entertain an audience in a smart and creative way (Toelken, 2014). When tracing the oral tradition of South Africa back to its roots, many popular tales can be found that have only ever been retold orally. The importance that written documents came to hold in law and history in later civilisations led to the perception for many years that knowledge could only be considered as such and as a part of history if it was documented (Higgs, 2008). Fortunately, historians recognise the impact and importance of the oral tradition today and this links to DA as a school-exiting elective subject in South Africa. The oral tradition means little without understanding it in the context of literacy development.

The verbal skills and communication methods of DA roots from the oral tradition and gives it DA an advantage over other elective subjects (Lewis & Mardirosian, 2016). While DA gives learners the ability to involve and reach audiences from the theatre, learners enrolled for DA can also pursue other professional careers with the skills they gained from DA (McCammon, 2007). There is a clear interaction between the deeply rooted oral tradition of drama in South Africa and the developing literary traditions of the twentieth century in South Africa (Heywood, 2004).

It would be noteworthy to determine whether it is already clear to parents that theatre could be best used as part of broader projects or programmes which can provide

opportunities for social change and construction (Cekiso, 2017). This could contribute to the cross-curricular links between other school subjects, as they could benefit from using drama techniques to teach a wide range of topics and schemes of work (Baldwin, 2009). If a child's learning foundation is strong and established through drama techniques and methods, parents will value drama more and might be more supportive towards their children choosing the subject at the end of Grade 9 as an elective for university entrance.

2.4.2.3 DA as an elective subject in South Africa

Entertainment has been an integral part of people's lives since antiquity (Styan & Styan, 1996). Today we watch DVDs, street theatre, attend arts festivals, or watch Netflix series. Entertainers are still a valuable part of society, yet our own children are discouraged from becoming entertainers because of the perception there is no financial future for the artists.

A correlation can be drawn between drama involvement and academic achievement in schools, which supports the notion that the arts improve academic performance worldwide (Gullatt, 2007). Research has found that low-income areas with art programmes report higher academic results (Ruppert & Nelson, 2006). Drama is offered as a part of life skills up to Grade 9 and as an academic elective subject in the FET phase (Department of Basic Education, 2010).

In order to achieve a successful NSC in Grade 12, learners must have completed seven subjects as prescribed by the DBE – four compulsory subjects and three elective subjects. These elective subjects are chosen at the end of Grade 9 for the FET phase.

Table 2.2: Subject requirements at the end of Grade 9 for the FET phase

REQUIREMENTS	OPTIONS
Two languages:	Compulsory
One home language and one first additional language	One home language and one first additional language of choice
LO	Compulsory
mathematics or mathematical literacy	Compulsory to choose one of the two
Three elective subjects	There is a list of 25 approved subjects to choose from Drama is one of the 25 options No more than two additional languages may be selected
Optional eighth subject	Offered by school of attendance after school hours instead of independent study Some schools offer drama as a taught eighth subject

(Department of Basic Education, 2019)

In South Africa learners are allowed but not encouraged to change two of the elective subjects in Grades 10 and 11. In Grade 12 however, learners are able to change one of the elective subjects should it be needed. The elective subjects at the end of Grade 9 could and often does determine the field of tertiary study learners can follow once they matriculate. If learners do not select the correct combination of subjects for a career they intend on pursuing, they could find themselves unable or unqualified to enter into certain higher or further education qualifications. When electing subjects, learners should consider and have an idea of what they want to do once they complete school and select elective subjects accordingly.

A qualitative study that was done by McLauchlan in the United States of America, California (2010) titled *Keeping the kids in class: What the Drama tells us* uncovered learners' motivation for choosing DA as an elective subject. Her research pointed out that learners enjoyed the physical mobility, peer interaction, and self-expression more than the actual curriculum of the subject. Although her study was based on learners' perceptions about the subject, it could be worthwhile to establish the extent

to which the parent allows his child to select DA for the way they perceive it. After a structured process of generating data through school visits, observations, and interviews, her field research findings pointed out valuable insight into the electing of DA. These findings were divided up into six broad themes of investigation and presentation. The theme most relevant to my study was that of learners electing DA for four main reasons. These are the opportunity to work with other class members who liked and disliked similar things, their appreciation of and relationship with the teacher, the adrenaline rush they get from performing in front of an audience and, lastly, the unique atmosphere of a drama classroom (McLauchlan, 2010).

Another field identified to hold great significance to expand on the nature of DA in South African classrooms too, as an elective subject is theme 4: Drama class enhances student learning in five distinct categories as expanded on here under. From my experience as a DA teacher I agree with this research.

Firstly, DA teaches subject-specific skills, techniques and concepts, such as improvisation, practical performance, writing scripts, and devising theatre. Secondly, DA teaches transferable, collaborative and social skills (Elliot, 2016, pg. 57-59). Here, the emphasis specifically falls on working together as a group to produce drama productions. Students reported that if you were unable to listen to, consider, and respect other learner's ideas and contributions, the creation of drama productions would be impossible. Thirdly, DA fosters empathy for people with different social backgrounds. Students not only learn to understand why they portrayed fictional characters based on their own experiences; they also learn that other students have a different portrayal due to having had different life experiences. Fourthly, DA promotes individual emotional growth, soft skills and twenty-first century skills (Elliot, 2016, pg. 57-59). Students who lacked confidence when it came to interacting socially reported that DA gave them more confidence to interact socially and boosted their self-esteems. I had a learner who did not pose any reason for taking DA as she was shy and insecure. By the end of Grade 12 she passed DA with a distinction and was able to deliver a very informative speech in front of the entire school before their end year examination. The DA class also encourages those who participate in it to create and in the process of creating to solve problems that arose due to differing opinions and physical demonstrations of the topic, for

example, using certain staging techniques to effectively communicate the message. Lastly, students reported that DA class helped them succeed in other classes and prepared them for tertiary education and any work environment. The students praised DA for enhancing creativity and making job interviews easier or at least less intimidating (McLauchlan, 2010). I resigned from my position as DA teacher at this school in 2017 and to today still have learners sending me updates on how DA prepared them for tertiary studies and job applications.

Post school advantages offered by DA are discussed hereunder.

The South African Qualifications Authority (SAQA) together with the Departments of Higher Education and Training and Basic Education launched the NQF and Career Advice Service in January 2011. The Career Advice Service has a website that offers career advice help by means of a help line, they also provide guidance materials, and a weekly radio programme in partnership with SABC Education that is broadcast by nine regional radio stations in nine languages (Department of Basic Education, 2019). Additionally, qualified career advisors are available to provide career information, guidance on various topics and telephonic advice. They also respond to queries received telephonically on (SMS, 'Please Call Me') and electronically on e-mail, Facebook and other social media platforms.

For some career paths, a learner may be required to complete a degree at a higher education institution or a certificate/diploma through a FET College or a SETA. The first thing learners should know is that in order to qualify for higher/further education and training studies, they must ensure that they have chosen the right subjects to meet the minimum entry requirements. For a degree, diploma or certificate studies, it is also important for the learner to acknowledge that the choosing of subjects remain appropriate to the career they want to pursue and that they try to keep their options open, as their career plans may change as they go along.

It would be valuable to know whether LO teachers realise the importance of the task of subject selection for Grades 10 to 12 and whether parents are aware of and satisfied with how LO teachers execute this role at the schools their children are enrolled at. It would also be useful to examine whether LO teachers are equipped

with the relevant training, knowledge, and insight, and to what extent their classroom practices impact on learners' and their parents' perceptions about the value of DA.

2.4.2.4 Whole brain development

When referring to 'whole brain development', we refer to the kind of development where both parts of the brain are developed and used to learn and communicate effectively. The brain has different areas that are developed throughout childhood and adolescence (Jolles, van Buchem, Crone, & Rombouts, 2011). This notion has taken the internet by storm because of its positive effects on the international classroom (De Boer, Bothma & Du Toit, 2011) and enhancing information literacy through the use and incorporation of whole brain techniques and proven methods (Libri, 2011, p. 67-75). Schools and teachers are constantly in search of strategies that will bring out the best in their learners, and cross-curricular links are just one way of achieving this. Evidence from research done on fine arts as an elective subject shows that fine arts improves the learning and achievement behaviour according to the principles of brain-based learning (Respress & Lutfi, 2006). The same could most probably be applied to DA. The purpose of this section of the literature review is not to elaborate on the neurological differences and similarities of the brain but instead to highlight the positive effect and development of the brain in the DA classroom. A clinical study showed that the right hemisphere of the brain is mainly responsible for non-verbal action, the interpretation and the execution of it. Whereas the left hemisphere of the brain is mainly responsible for linguistic inputs, either interpreting or expressing it (Iassino, 2014).

For various reputational and economic reasons, schools are turning to subjects with higher pass rates. According to Dickenson (2002), schools only use brains for storage and memorisation and agrees that the brain can be improved or worsened based on the practices that it undergoes. Depending on the topics dealt with and the way the information is presented could develop the brain further or not. The classroom context is the best context in which to recognise the brain as the most complex but most wonderful organ of the body that could be challenged to establish new neural connections and pathways, that is, new ways of thinking. Fortunately, well-designed art curricula offer just that (Oddleifson, 1994). The subject DA

develops the whole brain of the learner and contributes to the success and notable high pass rate, nationally (Munro & Coetzee, 2007).

It would be beneficial to discover whether all parents and teachers perceive DA as a space that can create an atmosphere of controlled freedom for teaching and learning during which behavioural problem cycles can be put to an end and maximise overall academic achievement. This has the potential to change parental perceptions of DA and restore its value in South African high schools.

2.4.2.5 *Positive and negative attributes to DA education*

The development of DA as an activity, subject and academic field of research links to the notion that DA can have positive and negative connotations to those involved and to those observing from outside.

In the matter of positive perceptions of DA, DA sheds light on and gives greater validity to themes and emerging issues in communities (Skuse, Gillespie & Power, 2011). It can even introduce totally new concepts and ideas within that local culture audience group. Drama can even be used as a tool to comment on social experiences and situations as a way to criticise political mismanagement, question culture and religious matters, examine economic empowerment in our society, aid in improving educational programmes, contribute to health effort campaigns, and raise awareness about topics such as conservation and technological advancements (Hornbrook, 2012). Drama allows much to be done which cannot always be communicated in a way that all members of a community would understand (Sobel, 2004).

Drama has been a part of every society. Aristotle, who believed that theatre provided people with a way to give outlet to their emotions, and who stood at the beginning of the progressive movement in education, placed emphasis on “doing” rather than memorising (Stern, 2013). The integration of drama techniques into other subjects and classrooms has proven to help children in numerous ways. In *The Arts as Meaning Makers* by Cornett and Smithrim (1999), there are 12 essential points strongly agreed to be important to consider when investigating the benefits and

value of DA, which includes the promotion of core competencies globally such as well-being, perceptions, and engagement.

Ultimately, theatre is relevant in as many aspects as there are types of theatre – and there are many. From the captivating performances at the Market theatre in Braamfontein, Johannesburg or at the National Art festival in Grahamstown, to the intimacy of experimental work in smaller spaces like the Atterbury theatre, or the excitement of wandering up an unfamiliar street behind a pub in Cape Town and being excited about what you might find. The arts have a tendency to relieve stress and allow enjoyment for all involved (Munro & Coetzee, 2007).

Theatre, like all other good art forms, can be an activity that offers a way to escape from reality and even for developing empathy (Walsmley, 2011). The life skills of acceptance, expression and internal debate are experienced and developed when in these situations of joy and wonder. The flexibility of this art form is one of the biggest benefits and drawing factors of this subject. Drama is one of the most reachable art forms for novices, which is what is so brilliant about DA at high school level and after-school drama clubs. When actors begin to perform, they draw from real life experiences. It offers ways to express internal feelings and questions in creative ways on a platform that is free from judgement or discrimination (Costa, Faccio, Belloni & Iudic, 2014).

Another appealing benefit of DA is its focus on theatre studies, because theatre does not require cameras, a large budget or a lot of space to produce good quality work. Theatre is a mirror held up at life – it is true, relevant, and relatable, and as such is a great avenue for personal growth, development, and enrichment (Hornbrook, 2012).

Finally, it must be remembered that a person who is involved in the field of DA does not necessarily have to pursue a career as a thespian. Careers can also be built in fields that play an integral role in DA (Riley, 2020). For example, make-up, costume design, sound engineering, set building or even becoming a DA teacher.

Negative perceptions of DA should also be acknowledged although difficult to find reliable sources thereof, so I speak from experience and hearsay. DA can be a

particularly noisy and rowdy event, capable of alienating all but those directly involved in it or who expect to benefit from participating in it as performer or viewer. The political history of South Africa as a country has established a very specific way of thinking that limited its awareness of tradition and culture to colonial values until very late in the twentieth century. The process of reinterpreting DA, whether in theatre work or television, only began a few years ago and we can agree that it still has to develop in many ways, as formerly hidden aspects of history are dug up, re-evaluated, presented in new ways, and integrated into the new thinking (Hauptfleisch, 2007).

The nature of drama is confrontational and direct – the performers (and teachers) want to challenge the audience (and learners), and to do this they use a language and register that appeals to and is understandable by a particular audience or people who have something in common (Freshwater, 2009). This means that DA can appeal to the group of people in the audience that understand the culture and the language and who enjoy the genre.

Some performances are not language specific and can be interpreted so that the meaning is adjusted according to preference. Messages of DA productions thus have the potential to be misinterpreted, sprout wrong ideas and cause conflict under the performers and the audience.

Performance can be used as a tool of propaganda to encourage groups to support unwanted or dangerous causes and can therefore be used as a tool for social unrest.

Written works from the past that have been carried over from one generation to the next have also passed on the injustices against other groups of people that existed at the time.

It could be assumed that this form of entertainment creates superficial and shallow expectations among the youth to act or behave in ways they necessarily should not. Going by the trends that adolescents follow and social media platforms like TikTok we see this trend becoming more prevalent.

DA and literature may be used to promote and develop specific attitudes and personalities of rebellion and experimentation under children that is not favoured by parents.

As an industry, issues such as inequality among genders as well as the representation of race, disability and class differences on stages still prevail across the world, although there are many creative theatre practitioners working hard to find a solution for these and other issues.

It would be valuable to find out to what extent drama as a discipline is valued and encouraged in schools in light of the perceived advantages and disadvantages of DA. The contribution it could make stretches far wider than the platform it provides learners with when attempting to bridge the gap between school and life that parents are so concerned about. Theatre brings different people, various stories, diverse places to life for the audience. I do not see there ever being a time when that is not important.

2.4.2.6 The twenty-first century workplace

Twenty-first century skills refer to skills that are relatively new, recently discovered and relevant to the current times we live in (Claxton et al., 2016). Within the twenty-first century, STEAM education requests and introduces new and different skills from those entering the job market after matriculating (Darling-Hammond, 2007). DA develops various skills, such as that of communication, critical thinking, teamwork and entrepreneurial skills. To some learners these skills come more naturally than others. Learners who do not acquire these skills naturally must practise their application in order to use these skills in a professional environment (Liao, 2016). These skills are often also referred to as metacognition skills or soft skills (Conley, 2013).

It is argued that the skills required for functioning in the twenty-first century are arts skills (Marshal & D'Adamo, 2011). Twenty-first century employers are looking for employees with soft skills. In a study by Musa et al. (2012), a project-based learning task was assigned to students which required them to investigate a workplace problem encountered in a real workplace scenario. The study was aimed at

identifying which soft skills were required for project work. The study was also aimed at finding out how these identified soft skills were used in the twenty-first century workplace environment. Musa et al. study revealed that project-based learning develops and encourages the facilitation of learners in acquiring these 'soft skills' (Musa, Mufti, Latiff & Amin, 2012). Musa et al. identifies the soft skills necessary for doing project-based work and problem solving in a workplace as communication, collaboration, cooperation and teamwork. These skills are also developed through the participation in DA (Claxton et al., 2016).

It would be worthwhile to discover how many teachers use DA skills in their teaching and whether they are even aware that these skills are naturally part of DA.

2.4.3 The role and responsibility of the Life Orientation teacher as subject advisor

This third inquiry involves several considerations that contribute to forming the hypotheses, constructing the data generation instrument, and answering the research questions.

The LO teacher is responsible for the task of informing parents and learners about subject choices and career guidance. In light of their role as subject advisors, LO teachers must have an influence on parental perceptions about DA as an academic school-exiting subject. Therefore, it is necessary to understand how or whether LO teachers fulfil this last-mentioned obligation and why they encourage or discourage the electing of DA as school-exiting subject.

Research on this specific topic contributed to answering the primary and secondary research questions in that it provided insight into the role and responsibility of the LO teacher as subject advisor under the following topics:

- The job description of LO teachers; and
- Learner success; and
- Personal development and professional guidance; and
- A holistic development; and
- Reasons for reactance.

Firstly, the job description of an LO teacher as subject and career advisor is important to investigate as it sheds light on the extent to which the parent is informed about the choices concerning his child. It is also important to establish whether the LO teacher is qualified or feels equipped with the necessary skills to fulfil this duty of subject and career advisor.

Secondly, learner success is often the main objective of education and should be understood within the context of South African secondary schools. As argued in the previous inquiry, the mastering of the twenty-first century skills contributes to the success of a learner in becoming a financially independent adult.

Thirdly, personal development and professional guidance is related to this study as the success thereof is dependent on many stakeholders in the learner's life, such as parents and teachers. Under this heading I briefly explain that a learner cannot be guided towards a desirable profession if the learner is not developed on a personal level. It is not sufficient to only focus on pre-determined ideas a parent has for their child; parents and teachers should also acknowledge and take the learner's professional aspirations into account during their personal development.

Fourthly, under this heading the holistic development of the learner has been directly linked to the development of the LO curriculum. The subject LO has been divided into purposes of the subject and how the aim of the subject is to prepare learners for a successful future. The holistic development of the learner and PDT go hand in hand as it provides the reader with the knowledge that a learner's development also develops the parents' style and type of parenting.

Reactance theory (RT) would have been another valuable theory to use when looking at the existing research on parental perceptions about DA as a school-exiting subject. Hereafter, I establish four main reasons for reactance and link this to parents' experience of parenting and their attempts to prepare their children for a successful and independent future, either in the arts or otherwise.

2.4.3.1 *The job description of LO teachers*

The LO curriculum for learning in South Africa forms an excellent foundation for equipping secondary school learners to respond positively to demands set by society, to assume personal responsibilities, and optimise their life choices (Prinsloo, 2007). LO teachers are supposed to be concerned with the best interest of the learners at their schools. Ideally speaking, LO teachers should work with parents and other teachers at the school to develop best practices. A study conducted by Jonck (2014) in the Free State, South Africa, to predict the validity and effectiveness of career guidance as provided as part of the LO curriculum showed that this policy has been executed without any clear indication of its effectiveness and that teachers do not feel prepared nor confident enough to take on the responsibility of career guidance (Jonck, 2014).

Another study by Maharaj (2016) aimed to report on experiences and understandings of LO teachers and high school learners about the success of career guidance. This was to investigate the possible avenues for exploration to establish what can be done to assist millions of learners in South Africa to make informed subject and eventually career decisions. The conclusions of the study indicate that there is an unclear understanding of guidance, support and counselling and that teachers once again did not possess the knowledge and skills needed for this task. Although the LO curriculum attempts to address these topics of concern, more professional teacher training and flexibility around curriculum design is required (Maharaj, 2016).

It would be interesting to see whether the parents and teachers would then feel differently about this task as an academic request between teachers, and how much and what kind of training could solve this concern in a time- and cost-effective way, although this study's focus is more on parental perceptions about choosing DA as an elective subject and less on LO teachers' perspectives.

2.4.3.2 *Learner success*

The Department of Education in South Africa has acknowledged the need for teacher training programmes to assist LO teachers in helping learners become the

best versions of themselves or at least become aware of their abilities and options in South Africa (Prinsloo, 2007). LO is the study of personal development in relation to other people and to their society and is a holistic approach of recognition. The topics covered in the curriculum are concerned with the holistic growth and intertwined with contemporary realities of high school learners. This strong focus of the learners' development of self-in-society is encouraged for a balanced life. The secondary school learners are the future of South Africa and they want to contribute to a just and democratic society, an economy that is productive, and an enhanced quality of life for its citizens. South Africa therefore acknowledges and motivates the importance of LO, as it guides and prepares learners for success in life. LO equips learners with the necessary skills to live meaningful and successful lives in a rapidly changing society (South African Department of Education, 2003). Just as DA is important so is LO and should not be underestimated.

Since the implementation of the No Child Left Behind Act in the United States of America, there has been a strong focus on closing the so-called achievement gap between students with varying abilities, socioeconomic statuses, and characteristics that may affect a learner's academic achievements (Hodges, 2019).

It would be noteworthy to know what parents classify as success for their own children and what schools and other teachers are doing to help LO teachers develop their learners in South Africa. The bond between DAT and LOT could point out ways to at least improve the understanding and interpretation of elective subjects in creative ways for parents. These techniques could also be used to pique the interest of learners and make these techniques relatable and relevant to them in a context they understand.

The literature has guided me to believe that parents of the twenty-first century want their children to be happy and have a desire for learning from which success will follow.

2.4.3.3 Personal development and professional guidance

Personal growth and professional guidance go hand in hand; the one cannot develop without the other. Career guidance is one of the key focuses of the South

African LO curriculum for high schools, and it focuses on bridging the gap between South Africa's economic growth and professional opportunities for school-leavers (Maree & Beck, 2004). The South African school context and job market are challenged by the redress of previous inequalities and skills shortages created through past injustices. LO teachers should address and be guided by these issues to come up with practical solutions to the difficulties and challenging choices that learners must make at the end of Grade 9 to help them remain focused on career prospects.

Against this background, it is not sufficient to only encourage learners to search for high-paid employment, as emphasis should also be placed on creating holistic and self-reliant learners who can effectively transition from the classroom into the employment context (Coetzee & Esterhuizen, 2010). LO teachers must present their learners with the broad spectrum of choices and options while guiding them to know how to achieve what they aspire to.

It would be interesting to know whether teachers remind their learners that a career after school stems from subject choices and that the successful completion of these subjects determine a rewarding and successful career. Learner opinions, perceptions, development and success could also be investigated, but this study focuses on an investigation into parental perceptions about subject choices at the end of Grade 9 in South Africa.

2.4.3.4 A holistic development

The development of the LO curriculum has brought teachers to the realisation that the hope of reaching children who are at risk in any form lies in their holistic development and support structure (Prinsloo, 2007). The parents of Grade 9 learners are either involved and have a say in or are apathetic towards their child's subject choices by the end of Grade 9. Parents who decide on elective subjects on behalf of their children impact their children's career choices and options later in life. Although parents are identified as the primary sources of social support and influence on young people and assist in developing their interests, intentions and goals, teachers also share in this responsibility (Kenny & Medvide, 2013).

The LO subject aims to empower learners to identify and then use their individualistic talents to achieve their full potential (Department of Education, 2002). This subject is a means to empower the previously disadvantaged communities and gradually bridge the economic divide that resulted from South Africa's conflicting political past (Maree & Beck, 2004). Against this contextual background of our country it is not enough to educate the learners in our LO classrooms to just pass grades or subjects; learners should also be equipped to become independent and proactive individuals, thus benefitting from their LO education and school subject choices after school when they study at the tertiary educational level and finally when they are qualified and practicing professionals (Coetzee & Esterhuizen, 2010).

LO was introduced to South Africa after democracy with the aim of educating the public and researchers about South Africa's history and providing them with basic life skills. Section 2.1 of the NCS, updated in 2011, under the heading 'What is LO?' reads:

Life Orientation is central to the holistic development of learners. It addresses skills, knowledge and values for the personal, social, intellectual, emotional and physical growth of learners, and is concerned with the way in which these facets are interrelated. Life Orientation guides and prepares learners for life and its possibilities and equips them for meaningful and successful living in a rapidly changing and transforming society.

The NCS also states that it aims to teach learners to exercise their constitutional rights and responsibilities and to make informed decisions about their health, environment, subject choices, further studies, and careers. Almost every other subject in school is geared for providing academic knowledge, whereas LO can teach learners "meaningful and successful living in a rapidly changing and transforming society (Rooth, 2005). It is a process in which learners are equipped with core competencies required for optimal functioning inside and outside the classroom (Bholanath, 2007).

A study done by Prinsloo (2007) aimed among others to predict and comprehend the experiences and perceptions of LO teachers (Prinsloo, 2007). As reported on in this study, most teachers experienced that LO teaching attributes were not lasting. It was also reported that LO teachers do not feel sufficiently trained nor were they

trained in LO education to an extent to teach it. Their teaching practices thus become questionable (Rooth, 2005). Even though some research confirms that LO is effective or at least acknowledge the significance of LO (Theron & Dalzell, 2006), little evidence is available to prove that LO succeeds in achieving the aims as set out in the NCS. Rooth (2005), however, pointed out that teachers who felt that their learners benefited from LO to some extent, do exist.

A study by Theron (2006) reported on the experiences of Grade 9 learners. Interestingly, and contrary to some other studies, these findings reported that Grade 9 learners in general were optimistic about LO.

The successful choosing of subjects is focused on an intrinsic profile, and it shapes a learner's identity and helps them align themselves with a career that is best suited in their given environments (Van Deventer, 2009).

It would be valuable to learn the extent to which the parents' own development enabled them to guide and allowed for their children's holistic development. This discovery is what guided me to the 'theory of parent role development', which serves as the theoretical lens through which I constructed the hypotheses from the written literature.

2.4.3.5 Reasons for reactance

Reactance in the context of this study means to respond to a person, a situation or certain circumstance, either in a desired way or not. To establish, interpret and understand parents' perceptions about DA as a school-exiting subject we must understand the motivations behind their choices, since a perception can be understood to be a choice and a choice as a reaction to a situation that expects a response (Graziano, Jensen-Campbell & Hair, 1996). I now look deeper into the contextual understanding of reaction being a choice.

There are four components of 'reactance', these being freedom, threat to freedom, reactance, and restoration of freedom (Brehm & Brehm, 2013). Freedom includes emotions and attitudes towards doing, feeling, and evaluating situations and experiences (Brehm, 1966). Reactance is a personal experience, and as such it is

important to understand and identify what prevents or threatens a person's freedom or sense thereof. A psychological reactance is a response to freedom being restricted (Brehm & Brehm, 2013). People strive to be in control of their own choices and will be motivated by whatever restores and contributes to that sense of freedom (Quick, Shen & Dillard, 2013).

Would parents feel less threatened if they demanded instead of responded in their parenting style (see 2.4.1.1 on page 45)? The reason for reactance is such a broad yet all-encompassing term and so relevant to the perceptions of parents I would like to explore. Reactance theory could thus be used as a second theoretical lens through which to reflect on the literature in an attempt to offer hypotheses in the conclusion of this chapter. However, PDT forms the primary lens for the purpose of this study and RT is proposed for use in further investigation.

2.4.4 Concluding the initial concept clarification

Although the research highlighted key aspects of each inquiry in line with the initial concept clarification and despite the extensive amount of research done on parenting and career guidance, I have yet to find answers to the research questions from Chapter 1.

The most notable gaps that emerged from the literature are the following.

- Parental perceptions about DA as a school-exiting subject in South Africa.
- Influences that impact on parents' perceptions about choosing DA as a school-exiting elective subject.
- The extent to which parents allow their children a freedom to choose their own school-exiting subjects.

These three gaps were identified as the motivation for my mixed-method research design and methodology that is to follow in the next chapter. Chapter 3 intends to generate strong answers to the research questions of this study and present, analyse, and discuss these in Chapter 4.

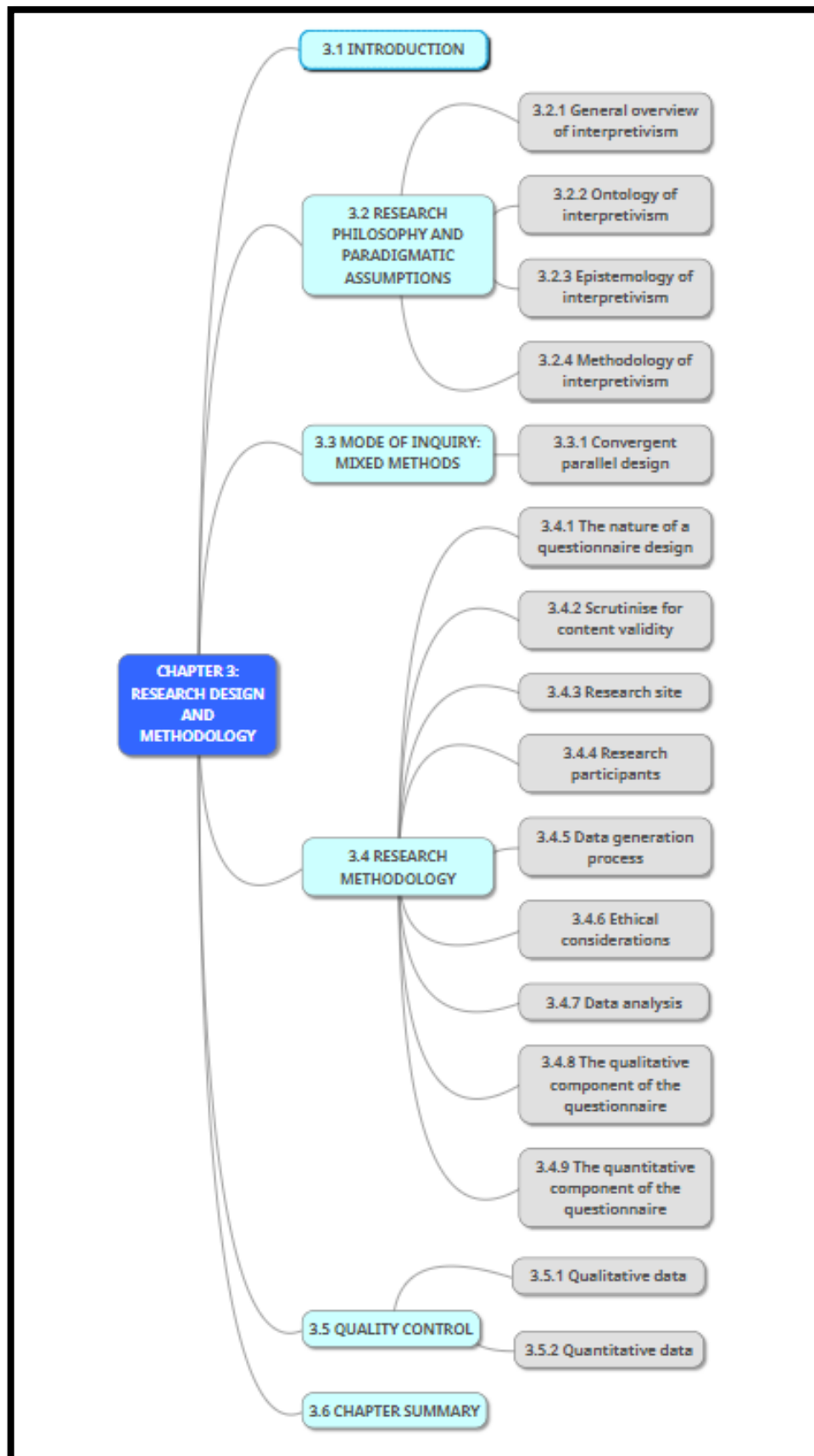
2.5 CHAPTER SUMMARY

This chapter introduced and clarified the chosen theory, the literature and key concepts that form part of the phenomenon identified in Chapter 1. It also served to strengthen the rationale for this research study. The chosen theory of PDT was outlined and combined to form the theoretical lens through which parental perceptions, a multi-perspective view of DA as an academic choice, and LO teachers were observed. It was made clear that this study is contextualised in South African high schools. The chapter then explained the value of DA to the twenty-first century learner.

The theory and research completed on some of the research themes could be more comprehensive than the scope of this research study allows. Identifying the literature gaps in the research is also important for this study.

Chapter 3 will describe the research design and the methodology chosen from an interpretivist perspective. It will also elaborate on the paradigmatic assumptions that guided my thought processes and the process followed to design the virtual mixed-method questionnaire. The chapter will then proceed to describe the research process and methodology followed to generate and analyse the quantitative and qualitative data. Lastly, the chapter will explain how I analysed the different data sets, the ethical matters that required consideration as well as how I introduced quality control measures in consideration of the methodological constraints.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY



3.1 INTRODUCTION

Chapter 1 of this dissertation served as the proposal for the entire study. It introduced the reader to the phenomenon namely the observation that very few learners enrol for DA as an elective school-exiting subject. I wanted to know why this phenomenon occurred. In South Africa, children under the age of 18 fall under their parents' guardianship. My own experience taught me that the role which parents play when it comes to their child electing school-exiting subjects is major (see 1.2 on page 3). Parental perceptions about DA was the point of departure for this study. In the chapter I also formulated my research questions, which were acquired from the purpose and rationale of the study.

Chapter 2 presented the parameters of the study. The theoretical framework centres on PDT, which advocates that a parent's perception regarding their role as parent is built around previous experiences, the development of the needs of the child as they get older and finally external factors like legal obligations and social milieu. Informed by the theoretical framework, I embarked on a review of the existing literature to obtain information that could answer or contribute to the answering of my research questions (see Chapter 1 on page 14). This provided an in-depth report of the existing literature related to this study. However, I concluded that although existing literature contributed to the answering of the research questions, it did not fully answer them. Therefore, my research also required field research to answer the research questions fully.

This chapter lays the foundation for the field research and forms the basis for the creation of the data generating tool. Firstly, it discusses the research philosophy and paradigmatic assumptions of the study. I followed the interpretivist philosophy to understand the world of parents. The topics discussed are given in the overview at the beginning of this chapter. Secondly, I explain my mode of inquiry, which is a mixed method of qualitative and quantitative strategies which were processed by way of a convergent parallel design. Thirdly, I discuss my research methodology, which was a questionnaire. Under this heading I also discuss where the research is conducted and the participants therein. Participants in this study were parents of learners at the point of electing school-exiting subjects, DA teachers and LO teachers. I also discuss the manner in which the participants generated data. Finally,

I explain how I complied with ethical requirements. Fourthly, I introduce the method of data analysis with specific reference to the mixed method. The definite presentation, analysis and discussion, however, will take place in Chapter 4. Finally, I also expand on the quality control of the questionnaire and consider the methodological constraints.

Understanding, or at least interpreting, parental perceptions begins with the child. When high school learners enter the FET phase at the end of their Grade 9 year, they are expected to choose between a range of subjects. The realisation that these choices could shape their futures and academic progress could be intimidating if children are not informed of the benefits and contributions of each subject. Once they enter their Grade 10 year with their chosen subjects, they are, to some extent, expected to complete those academic subjects until the end of Grade 12. The mastery of the skill offered by the subject is not repeated annually and therefore a learner might miss out on important learning areas if the subject is only taken for a shorter time than the entire FET phase, which is Grade 10 to Grade 12.

Several questions and perceptions exist surrounding these subjects that learners have chosen at this point. Some learners are satisfied with the choice and see it through and will end up using it for tertiary studies and benefit from it in a successful career. Unfortunately, though, not all learners are this fortunate. Some learners change their minds and switch subjects more than once throughout the three FET academic years. Teachers and schools often witness parents taking charge of these choices to prevent a loss of time or opportunity. In this process of acceptance or rejection we realise that every parent has their own reasons for being supportive of their children's choices or for demanding a change to be made for the child.

Not all parents grant their children the freedom or teach them the responsibility to choose subjects that could determine a professional career for themselves. On the other hand, not all parents have enough information with which to make informed decisions in guiding or assisting their children throughout their school years or after matriculation. Furthermore, not all parents know what their children envision for their own futures. This is where the role and responsibility of the LO teachers' influence and educational involvement begins. The job description of LO teachers is to guide the learners and their parents through difficult questions and concerns that arise

when addressing subject choices, career possibilities, and financial independence as adults. Parents and LO teachers should work together to help learners navigate through the education system successfully. When we shift the focus to DA, we understand that DA is defined and established as the expression of human experience in performance form for an audience (Wessels, 1987). The study of DA integrates practical experiences with theoretical competencies.

Explaining the need and nature of this study's research phenomenon is of importance as argued, as well as determining how perceptions could be tracked and measured. Using scientific research to generate data that could shed light on the proposed problem and to help answer the research questions is the purpose of this chapter. Measuring the perceptions of parents about DA as an academic school-exiting subject includes the perceptions and experiences of DA, Creative Arts and LO teachers of Grade 9 learners in South Africa. This inquiry warranted a mixed-method mode of research with a convergent parallel design.

3.2 RESEARCH PHILOSOPHY AND PARADIGMATIC ASSUMPTIONS

The interpretivist paradigm was chosen as the paradigm most suitable for this study. This paradigm has its roots in hermeneutics and phenomenology with the aim of establishing the social meaning that human beings contribute to experiences (Lewis-Beck, Bryman & Liao, 2003). Researchers expressed a need to use scientific methods to understand the unique observations of human beings, their understanding of the world and how this influences their general behaviour. These topics are found in the fields of humanities and social sciences. While individual engagement with the real world and their experimentation with objects and process are associated more with natural sciences, the focus of this research is on parents' perceptions of DA as an elective subject. In other words, the measuring of an individual's response to the world and actions within the world requires different measuring processes (Hammersley, 2013, p. 26). Therefore, a mixed-method questionnaire was chosen and designed to investigate open and closed responses which would hopefully bring me closer to answering the research questions.

The following table has been constructed from recognised theories about the interpretivist paradigm from various sources. Table 3.1 highlights the motivations behind the relevance of this paradigm for my research study. The application of the methodology is stated and followed by clear links between the research, the data generated through online questionnaires, and the expected outcomes of the virtual questionnaires from parents and teachers.

Table 3.1: Principles of the applied interpretive paradigm

DEFINE:	APPLY:	RELATE:
Defining the characteristics of Interpretivism	The application of Interpretivism on this research studies' design and methodology	The link between data generation strategies and theory on Interpretivism
1. Interpretivism places emphasis on the meaning that individuals allocate to their experiences.	Unravelling the epistemology of this study assisted me in documenting truthful perceptions and experiences of parents and teachers of high school learners in South Africa through an online questionnaire with open and closed questions.	The focus of the questionnaire was on identifying and documenting what is known to parents and teachers in relation to Grade 9 learners. Through an in-depth interpretation of their perceptions about relationships, involvement and responsibilities I was able to interpret their choices and reactions that justified the purpose of the 'PDT'.
2. Intersubjective meanings are fundamentally important to attaining understanding and meaning	The interpretive analysis of my study was guided by my initial observations and anecdotal notes from school experience as DA teacher. These observations included parental perceptions and perceptions of DA and LO teachers in practice. These three groups also became the sample groups of this study.	The parental and teacher perceptions and views were embedded in and constructed from the social context of South African high schools. Individuals interact, engage and exchange truth and understanding at home and at school.
3. The social context of the parents is crucial in assessing and understanding	I set specific questions for the online questionnaires, for all three participant groups, to deal with subject choices, career guidance	This led me to identify the 'PDT' as a suitable theory for this study and the purpose of answering the research questions. Interpretive research is

human behaviour.	and academic responsibility.	often focused on understanding or “making sense of” and not concerned with searching for specific pre-empted answers. This dynamic social process unfolds over time.
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(Adapted from Maree, 2007)

The combined theoretical framework chosen for this study directly relates to this link between the participants and the research in the way that truth and meaning are constructed within a social context. This aids in viewing each parent participant as a unique individual and an interpretable human being. Previous knowledge is merged with new knowledge and from this a reaction is evoked. Ultimately, existing acceptance or apathy towards choosing DA as an elective subject should be determined.

3.2.1 General overview of interpretivism

Interpretivism focuses on the notion that a reality is open to interpretation and can be expressed in different ways. Blaikie (2018) states in his research that reality is approached from different angles to form a socially constructed reality in which people coexist. The way in which individuals interact with others to ascribe meaning allows for truth to be socially constructed. According to Mack (2010) researchers form part of a community of scholars that contribute to the social reality within a given space or situation. The value for multiple understandings, interpretations, and perceptions of a phenomenon is that it gives significance to and supports the rationale of this research study. Mack elaborates by stating that perceptions are open to change and the observations thereof can be analysed to establish and categorise in many different ways, which will be done similarly in Chapter 4.

Cohen et al. (2007) emphasise that when conducting a research inquiry, it is important to report on the participants’ perspective and meaning of the phenomenon, which is more important than the understanding of the researcher, because the goal is to generate data within the participants’ socially constructed contexts. In interpretivism, induction (emerging themes) is typically applied over deduction (*a priori* themes), since the goal is to understand the phenomenon and

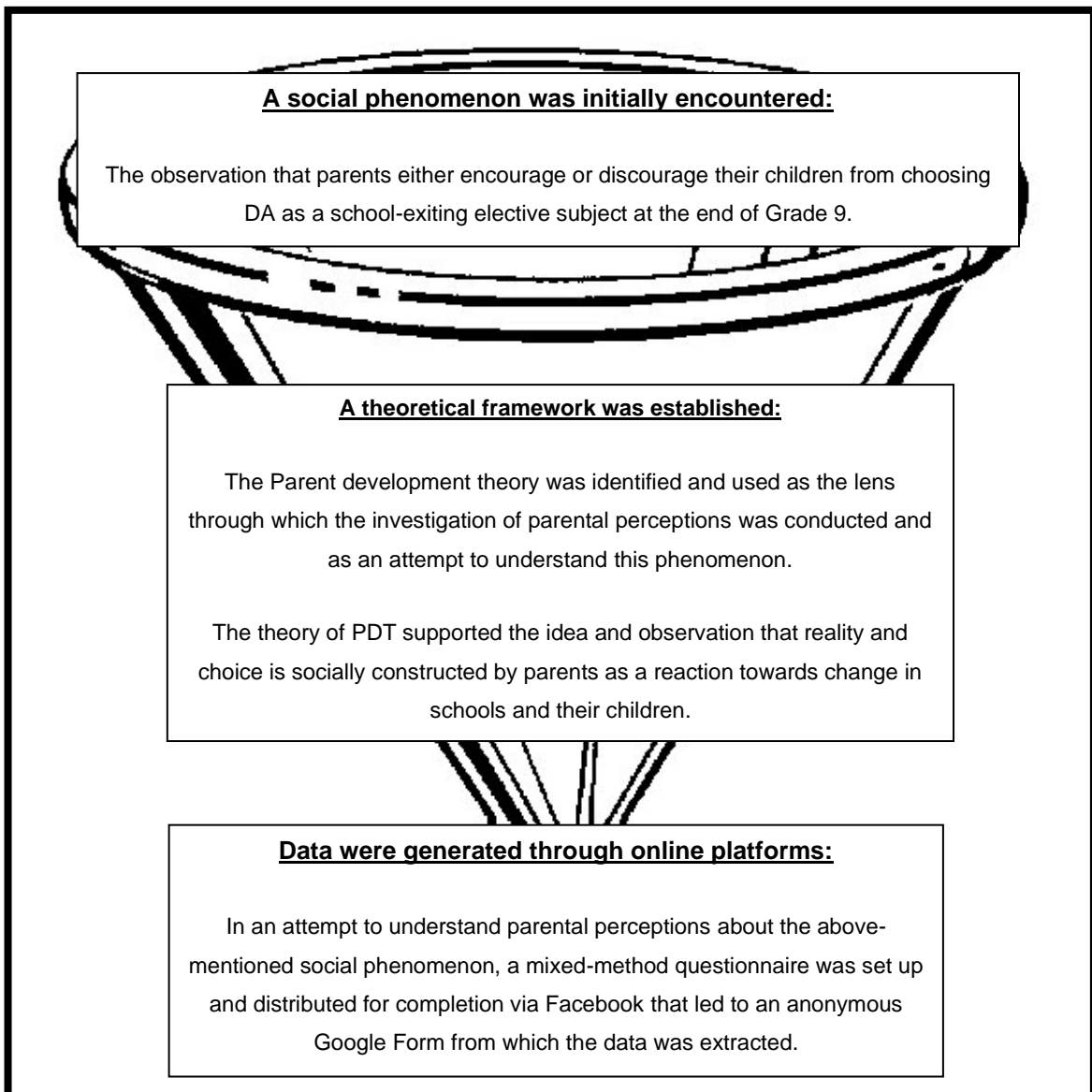
systematically discover patterns which are collapsed under broader themes to describe the phenomenon.

A meaning-making framework is important to guide the entire research process (Mack, 2010). A funnel shape diagram below illustrates the inductive approach of this study. The figure should be read from top to bottom. It offers insight into the way this research study has been shaped and impacted by social phenomena to form perceptions on specific topics related to drama, education and parenting.

The scientific process of investigating a phenomenon is rooted in a particular paradigm. A paradigm consists of the following components: ontology, epistemology, methodology, and methods (Scotland, 2012). PDT assists professionals in organising their thinking, practices, and research regarding parenting and justifies the motivation behind developing a parenting style and identifying or being identified as a specific parent type.

Hitchcock and Hughes (in Cohen, Manion & Morrison, 2001, p.3) propose that it is useful to state how the researcher interprets the world through three significant lenses, that is the ontological lens, the epistemological lens and the methodological lens that consists of instrumentation as well as data generation. The following sections further elaborate on these paradigmatic components.

Figure 3.1: The inductive approach of this study



3.2.2 Ontology of interpretivism

The subject DA goes well beyond a person being an actor and acting. DA helps those who study or practice it to understand that the world and reality of every human being is a subjective interpretation. Thus, parents' interpretation of reality is also subjective as they attach their own meaning to experiences. When considering ontological questions about shared and individualised realities, we come to find that parents and teachers are concerned with and influenced by the social implications and conceptions of how other humans interpret truth and reality (Nieuwenhuis, 2016).

Interpretivists familiarise themselves with a relativist ontology during which a single observation or phenomenon – such as a reaction to choosing subjects – could affect an individual’s future. A phenomenon may have multiple interpretations from various observers, rather than a single truth or reason for occurring. The phenomenon often cannot be determined by a process of measurement from one viewpoint. With interpretivist perceptions, researchers are inclined to gain a more profound understanding of the phenomenon under investigation and its intricacy within its unique context instead of attempting to simplify and generalise the base of understanding (Creswell, Vicki & Plano-Clark, 2007).

I interpreted the responses of the online Google form questionnaires that were completed by parents and teachers to measure the extent of support and the choice to accept or resist DA in South African high schools and to understand individual perceptions about DA as an elective subject within subject choice context at the end of Grade 9.

Social construct researchers argue that people are born into a culture, which makes people a subjective part of the system; that “we come to inhabit a pre-existing system and to [be] inhabited by it” (Scotland, 2012, p. 3). Reality is thus alterable by human interference (Scotland, 2012). Therefore, the way a parent’s reality is socially constructed and changes over generations is accepted or rejected, which contributes to the way the parent was brought up and made sense of their own reality.

3.2.3 Epistemology of interpretivism

Burrell and Morgan (in Cohen et al., 2001, p. 6) write that knowledge can be perceived in two ways – either from a positivist or from an interpretivist stance. The interpretivist approach was chosen for its participatory nature. This research study will not look purely into the science behind the research but rather at the social practice of parents and teachers in South African high schools.

While ontology is concerned with what we know, epistemology is concerned with how we know what we think we know (Nieuwenhuis, 2016). Hammersley (2013) highlights that multiple interpretations are often developed among humans, and thus interpretivist researchers should try to understand the many different ways of seeing and experiencing the world that exists in different cultural contexts and try to circumvent their own interpretation of events and people studies. In this research I locate myself between what and how South African parents respond to the schooling system in South Africa and how they use this knowledge to initiate their own actions and choices towards their children.

Nieuwenhuis (2016) identifies three main issues upon which epistemology in social research focuses: The relationship between the researcher and the research; the objectivity of knowledge; and the question of whether the results are generalisable (Maree, 2016).

To link these main issues as identified by Nieuwenhuis to this study, I began by looking at the ways that parents interpreted life and their experiences in different ways, specifically how parents perceived a specific context namely school and subject choices and how it was unique for every parent.

Nieuwenhuis' theory links to parents in that each parent has a unique opinion about subject choices at the end of the Grade 9 level for various reasons, and they will have drawn their own associations from the subject DA. They will always have questions waiting to be answered concerning the subject and the choices they make with or on behalf of their children. As a DA teacher, I often had to guide or facilitate important decisions and act as an emotional mediator between the parent and the child in my class.

Attempting to answer these questions starts with where knowledge or knowing originated. Why do we believe what we believe? What convinces humans to value certain facts and perceptions above others? The construction of truth and meaning cannot be analysed without investigating the pre- and post-knowledge of a subject (Jones, 1992). In this case the importance of DA as an elective subject in schools and the involvement in it at school level is justifiable and could provide answers to these lingering questions. Pre-knowledge is gained independently through process-

based experience and normally through logical reasoning, whereas post-knowledge is gained by reflecting on experience (Morton, 2010).

The subjectivist epistemological approach of this research study teaches us that we cannot separate ourselves from the truth we already believe, but that we can be influenced by other truths. This is known as transactional epistemology and idealism (Morton, 2010). When parents are informed about the latest trends in education, factors that concern their children or their school-exiting subject choices, particularly on DA as a choice subject, their parental perceptions might change or shift as it is constructed. This is where DA and LO teachers come in – these teachers must ensure that they give a truthful representation of all the subject options to parents to guide them and assist them in supporting their own children.

3.2.4 Methodology of interpretivism

Interpretivism is underpinned by social experiences and interpretation of behaviours and was used as a paradigmatic position to aid in answering the research questions. Within communities and groups of people they often have different understandings and meanings associated with shared experiences. Meaning is constructed socially and used to further predict choice and action (Kim, 2001). In interpretivism, facts do not speak for themselves because each parent and teacher assesses and understands the social context of schooling, a classroom or education differently, hence 'interpretivism'. The Google forms that were used to generate data from parents and teachers about their perceptions on subject choices and DA as one of these choices in particular, followed an interpretivist approach.

The mixed-method mode of inquiry matches the nature of the research questions, and this demonstrates the validity of the method of data generation. The methodology was used to make sense of and connect meaning between the parents' social interactions and social constructions to that of their children's schooling and choices.

3.2.4.1 *How interpretivism guided this study*

Parents' perceptions about DA as a subject choice at the end of Grade 9 remains important for this study. Their subjective experiences and their internal decision-making processes justify the interpretive nature of this study in which I have immersed myself empathetically (Durheim, 2004). Walsham (1995) presents three different practises of interpretivism in research:

- The theory guides the design and generation of data
- The process between data generation and data analysis is iterative
- Theory should remain an outcome of the study

Since the study's conceptualisation it was clear that it would focus on the perceptions and interpretations of parents. Parental perceptions, their influence and their involvement are not things that can only be measured or numbered statistically or quantitatively, but could also be understood through open-ended responses, or qualitatively. Therefore, a dichotomous question-type (Likert scale) section was incorporated in the online questionnaire along with open-ended questions for free expression.

The process for conducting research is rarely linear or according to initial planning, and soon rather becomes an iterative process of going back and forth between research, readings and writing to draw links and comparisons and write them up under suitable headings for the sake of a researched document. This iterative method allows the researcher to deepen their analysis of the study and insight into the phenomena (McMillan & Schumacher, 2001). This process provided a systematic approach to filtering and narrowing down my inquiry to three more reportable statements that would further guide my research process through an applicable design.

3.3 **MODE OF INQUIRY: MIXED METHODS**

There are three recognised and tested approaches to conducting and processing research. The process chosen for this study was a mixed-method approach. Mixed-

methods research is growing in prominence because it builds on both qualitative and quantitative approaches to produce more meaningful results (Creswell, 2008). Although qualitative and quantitative research differ on many levels, they can be combined, and both can be applied to study similar research phenomena as in the case of this research study.

Qualitative research is often linked to the subjective interpretations of the researcher (Creswell, 2013). Nieuwenhuis (2016) argues that the choice of a qualitative design begins with the researcher's inclination to want to understand and explain a problem. Qualitative research aims to understand certain behaviours and seeks to gather information about why a problem exists (Hatch, 2002). Qualitative methods examine the why and how of decision-making, not just what, where, when, or who, and is commonly applied in the field of sociology and other social sciences (Denzin & Lincoln, 2008). Qualitative research focuses on the careful definition of the meaning of words, the development of concepts, meanings, interpretations, perceptions, and relations in social contexts. Qualitative data cannot be measured and counted in an exact manner compared to its quantitative counterpart and is generally expressed in words rather than numbers.

In quantitative research, the study relies on numerical data and seeks to test the relationship between the sample and the research questions (Charles & Mertler, 2002). In this research approach the researcher looks for cause and effect to answer the research questions systematically (Teddlie & Tashakkori, 2009). Quantitative research studies are either expressive or investigational in its outcome. Quantitative research uses numerical and statistical tools to interpret sets of data generated to measure the extent of investigations. In the case of this study, this approach will be used to determine the extent to which parents encourage or discourage their children from choosing DA from the list of elective subjects made available to them at the schools their children are enrolled at.

A mixed-methods approach was chosen to best establish the attitudes of the parental and teacher participants towards choosing DA as an elective subject at the end of Grade 9 and then to investigate the deeply rooted perceptions and personal opinions about the same topic. The aim was to construct knowledge about real-world issues that parents and teachers face to find answers to the research

questions rather than focusing all the attention and efforts on the method used to do so (Patton, 2002).

Another reason for the mixed methods methodology chosen for this study is that a combined approach could provide a better, more accurate understanding of the extent to which parents allow their children the freedom to choose their own subjects, the extent to which parents are influenced and guided by teachers and circumstances, and the extent to which they believe other parents are apathetic towards DA. The combined investigation proved to be much more valuable than the two approaches would individually. The process of merging the two sets of data was done according to the convergent parallel design, which allowed for the successful triangulation of the data after a separate analysis of data had been generated. The next section will elaborate on this design.

3.3.1 Convergent parallel design

Creswell states that there are four reasons for combining the two methods of research to construct a convergent parallel model for research (Creswell et al., 2003). The four reasons are stated hereunder.

1. Qualitative data can often be used to elaborate on quantitative results.
2. Qualitative data can be used to develop a theory that is subsequently tested.
3. The data sets for both methods can be compared for valid conclusions.
4. The more data, the greater the understanding and relevance of the study to other researchers.

The investigation was narrowed down to only make use of four qualitative and four quantitative questions from the parental questionnaire only to provide answers to the posed research questions in 1.3 of Chapter 1. The same amount, i.e. four questions, was used for qualitative and quantitative analysis – I believed that I would be able to combine the answers to these questions to draw valid and more in-depth conclusions. The data that was generated from the convergent parallel design was descriptive and interpretive in nature.

3.4 RESEARCH METHODOLOGY

The methodological structure followed the example of 'First steps in Research' as proposed by Joubert (2005) to place the research study within the frame of interpretivism according to a convergent parallel design to generate data from a parent and teacher sample on a virtual site using a Google forms questionnaire with a qualitative and a quantitative section, although I only used the parental sample to report on the research questions.

3.4.1 The nature of a questionnaire design

The design of a questionnaire for data generation and analysis purposes is essential. It predicts the nature of the data that will be used to answer or attempt to answer the research questions and the extent to which it could be referred to and used for further research and investigation in a mixed-method design (Maree, 2007). I have carefully considered and paid attention to the following aspects of the questionnaire before finalising it for the face-validity test and eventually for the final questionnaire:

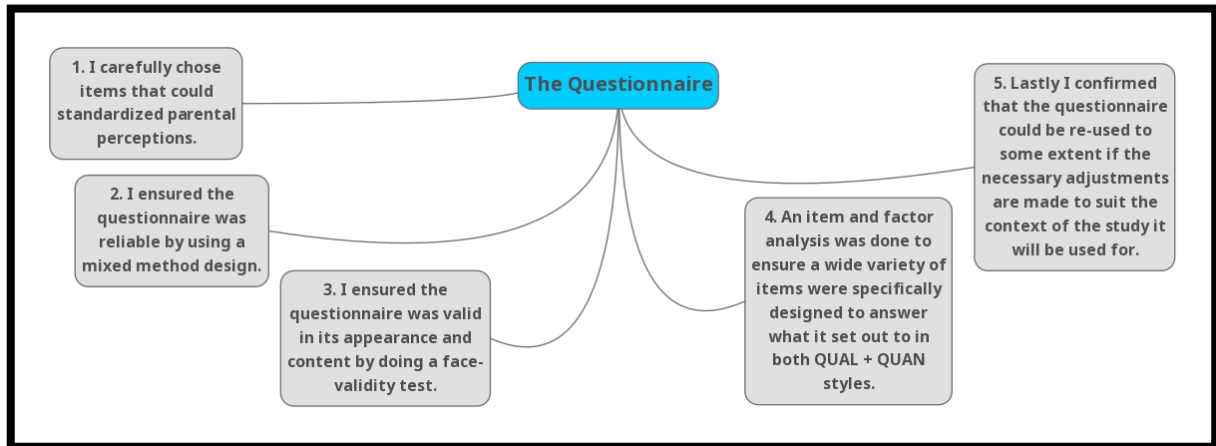
- The appearance
- The question sequences
- The wording of the questions
- The response categories

The success of the abovementioned aspects created an opportunity for me to ensure a set of criteria was in place for a valid and reusable questionnaire that could be used in or contribute to other research.

The figure, figure 3.2. that follows demonstrates the questionnaire criteria I am referring to:

3.4.2 Scrutinise for content validity

Figure 3.2: The standardisation of a questionnaire



(Adapted from Maree & Ebersöhn, 2002)

Kobus Maree states in *First steps to research* that face validity states the degree to which a research instrument; in my case the questionnaire, is valid (2007). As researcher, I should investigate the degree to which the questionnaire sets out to answer the research questions that were derived from an initial observation or problem. I used a face-validity test soon after establishing what I wanted the questionnaire to generate from the three sample groups.

The tool was an online Google Forms questionnaire that was clear, simple and concise. This data generation instrument had a qualitative section which consisted of open-ended questions and a quantitative section with dichotomous type (Likert-scale) questions, other closed questions, and filter and follow-up questions. The questionnaire was completed online through a Google Forms link by Facebook participants who volunteered to be a part of the study. This face validity test also formed part of my primary data analysis that guided the entire process.

I decided to pre-test the questionnaire by asking a panel of experts to complete the online questionnaire. After giving them sufficient time to complete the questionnaire under the same conditions as would be applied for the actual samples, I received their data and asked them for verbal feedback which I noted down, discussed with my supervisor, and used to strengthen the validity and reliability of the final questionnaire. I adjusted the questionnaire where it was required with the help of my supervisor and soon created a user-friendly and neatly outlined final online

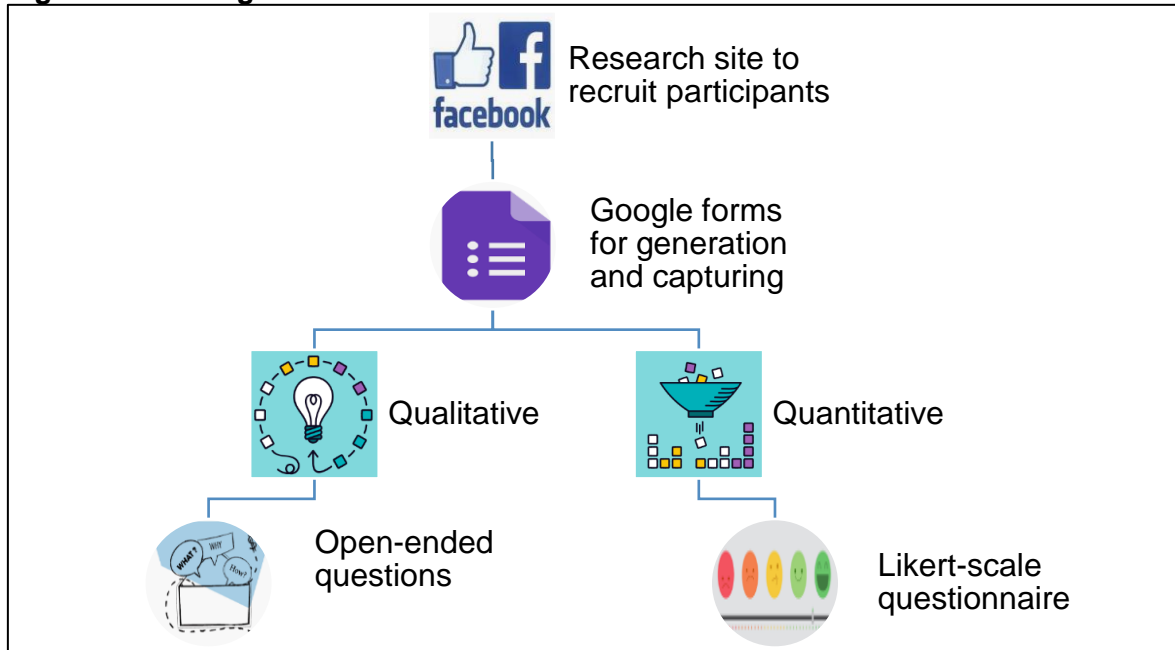
questionnaire. I was then granted permission by my supervisor to post the links that I had prepared on the pre-decided Facebook groups which parents and teachers followed voluntarily.

3.4.3 Research site

Creswell (2013:151) warns that studying one's own "backyard" may result in a power imbalance and even lead to negative repercussions from management structures if the outcome is not favourable. McMillan and Schumacher (2001) argue that it is essential to select a research site that is both suitable and feasible for research. The possibility to generate qualitative and quantitative data through a virtual platform sufficed for the purpose of this inquiry. The questionnaire could be completed from the convenience of the participants' own preferred location, and it cost me little data to generate, thus making the mixed-methods online questionnaire an inexpensive strategy and tool. Social media platforms were deemed suitable for recruiting a sample that would meet the requirements for both qualitative and quantitative data sets and measure the purpose of this inquiry. Facebook was used as the recruitment site and Google Forms the platform for data generation.

After investigating which Facebook pages would best suit the purpose of this research study, I requested permission to become a member of the public groups. On acceptance, a post was created and shared with each virtual community with the aim of inviting members to participate in the study and to inform them about the purpose and nature of the research inquiry.

Figure 3.3: Data generation site and method



This post also elucidated what would be expected should members decide to participate as well as their rights from an ethical point of view. The link to the questionnaire included distinct instructions on how to complete it and was sent to the participant. To save time in generating data, reduce the amount of transcription, and increase the quality of data the participants, all the questions from this questionnaire could be completed on mobile phones, tablets or laptops.

This research study is considered to be non-experimental because no manipulation took place and the questions that have been chosen for the analysis of this study were all meant to obtain information that could be used to describe and explore parental perceptions towards subject choices in South African schools (Maree, 2007). The reason for choosing and sticking to this design of analysis was to compare and contrast the two sets of results from the data about parental perceptions simultaneously, yet on its own, to gain an in depth understanding of the perceptions that exist among parents about subject choices and DA as one of these choices at the end of Grade 9.

Step 1 of this analysis the mixed-method questionnaire design allowed me to generate qualitative and quantitative data concurrently. The two sets of data weighed equally and were analysed individually in step 2. In step 3 the results were

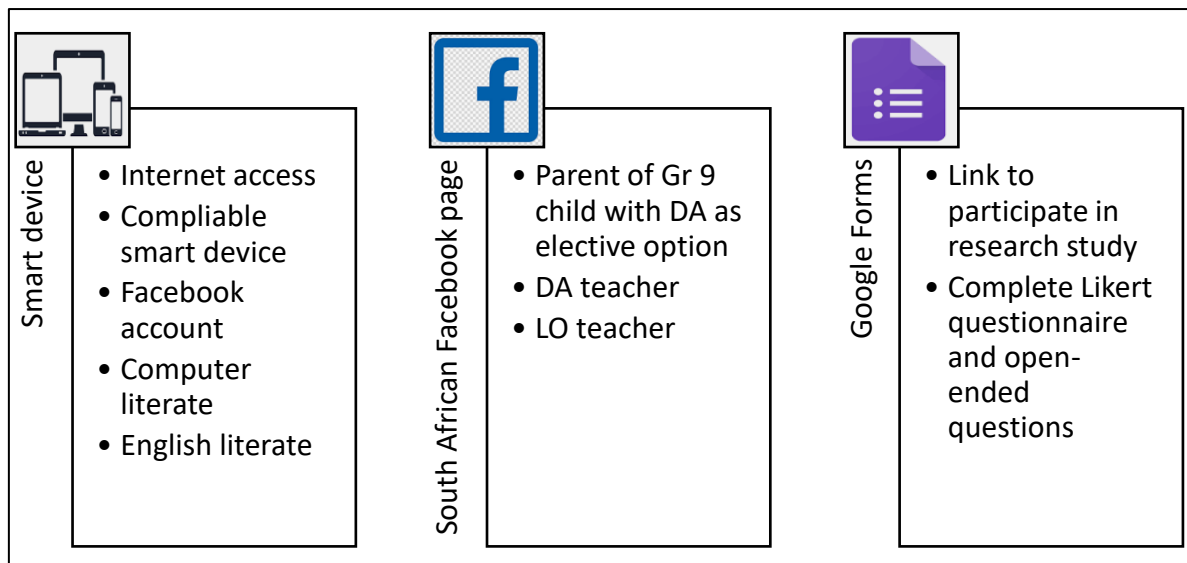
interpreted together through a process of triangulation (Creswell & Plano-Clark, 2011). In step 4 the merged results were interpreted, and final writings were reported on.

3.4.4 Research participants

3.4.4.1 Sampling

According to Creswell (2013:154), making use of purposive sampling requires of the researcher to consider the various fundamental selection aspects. Purposive sampling is often recognised as judgmental sampling, based on the researcher handpicking participants from a bigger population based on criteria to include or exclude participants that should not form part of the study. Here follows a table of the inclusion criteria for this research study:

Figure 3.4: Inclusion criteria



The inclusion criteria for the population was that participants should have access to a smart device, the internet, and have an account with Facebook. Any member from the Facebook groups living in any South African province could participate in the study if they agreed to the ethical conditions. The sample was divided into three categories, namely parents of children in Grade 9/10/11/12 who could choose DA as an FET (school-exiting elective) subject in a public or private school, DA teachers, and LO teachers. For the teacher-participants, at least three continuous years of

teaching experience at public or private high schools were required. All teachers had to be trained and skilled in DA or Creative Arts at the time of completion of the questionnaire. LO teachers who volunteered to participate had to have had experience in career counselling and teaching of LO at high school level at the time of completing the questionnaire in 2019 and teach the CAPS or the IEB curriculum.

Teachers who teach at IEB (privately owned) schools belong to a community of people with the same pedagogical approach to education and teaching, the same is said for teachers who teach the CAPS curriculum (employed by the government). Being privately employed or employed by the government predicts the conferences teachers attend, the training provided and the structure of an academic year. From the outside it looks very similar, but there are notable differences, and this is publicly announced by teachers on Facebook pages and during social gatherings. The same could be said for the parents who enrol their children for private (IEB) or government (CAPS) secondary schools.

After agreeing to the terms and conditions for participation, the participants could access the link that was posted on the Facebook pages that would lead them to the Google Forms platform. From the biographical data that each participant had to complete, all irrelevant data could be dismissed based on the inclusion criteria and sampling technique.

Initially, I only wanted parents and teachers working and residing in Gauteng to participate in this study, but due to insufficient responses I had to extend my request for participation to other provinces. Fortunately, this was an easy task thanks to Facebook, a digital platform that connects individuals in any part of the world virtually.

As discussed, the sample was approached via Facebook. They would participate by clicking on a link that would lead them to a voluntary and anonymous online questionnaire in Google Forms. Participants were informed specifically what the inclusion and exclusion criteria was through the communication on Facebook and that participation was voluntary.

To keep the sampling targeted on these specific role players, I only posted on Facebook groups that mainly included high school parents, DA teachers or LO teachers. The focus was further narrowed by only requesting to join Facebook groups that were related to the subject content, school or age of the parents' children or school phase.

All other performing art subjects were excluded from my study. No learner younger than 18 years of age acted as a participant in my research study at any point, not sampling, nor during data generation nor analysis.

3.4.5 Data generation process

After gaining ethical clearance, I began the process on Facebook for the questionnaires to be completed on Google Forms. The questionnaire answers contained demographic details related to the participants' contexts and personal perceptions about choosing subjects, DA as an elective subject, and career guidance. Morgan and Smircich (1980) highlighted the suitability of mixed-methods research for interpretive contexts like those in which drama and performance art subjects are defined and experienced.

The interpretivist approach allowed for the research to explore perceptions around DA and parental involvement and also how it influences the number of learners who participate in DA as a school subject or after-school activity. Initially I aimed to collect the responses of 40 parents, 20 DA teachers, and 20 LO teachers and by using one primary data collection method, namely a questionnaire. At the end I had a sample of 60 participants consisting of 29 parents, 22 Dramatic/Creative Arts teachers and nine LO teachers. Qualitative (such as words) and quantitative (such as numbers) data that were generated, presented, and analysed will be discussed in the next chapter. The two sets of data were merged with the strategy of triangulation to converge the findings.

A long list of questions was designed and approved by my supervisor for three different participant groups. Before the questionnaire link was published on Facebook for formal research data generation, the face-validity of the questionnaire was tested with the help of family, friends, and colleagues who played a part in my

journey as researcher from the start and even before I decided to enrol for a master's degree in Education. This helped me refine my draft instrument and set up the final Google Forms questionnaire under strict guidance and supervision. Their answers to the face validity test did not and could not form part of formal data generation, capturing or analysis of this research study.

I researched effective ways to ask the research questions by means of a mixed-method questionnaire and also made a list of Facebook pages on which to ask the members to participate voluntarily. I received positive responses from Facebook where I sent the invitations to participate in the study. A link was then sent to the participants willing to participate that would take them to the Google Forms questionnaire. This questionnaire had short and longer response questions. Willing participants were informed that it would not take longer than 20-30 minutes on average to complete the questionnaire. Facebook collected all comments and posts in a string to easily refer to in future. Google Forms systematically analysed the data and exported the answers of the participants to separate Excel spreadsheets. I ended up with three visual summaries of the participants' answers. I thought it best to only use some of the answers and questions from the various sections for data analysis.

There were three different questionnaires for the three different groups of participants, namely parents, DA teachers, and LO teachers. The questionnaires had three sections. Clear descriptions were given on the introductory page of the questionnaires about the data generation procedure, how the participants all formed part of it, and how to complete the questionnaire. The first section dealt with biographical data and consisted of open format questions. This gave the participant freedom of expression. The second section consisted of dichotomous or Likert scale (closed format) questions where the participant had to choose from a set of five given answers. These questions often take little time to complete and require no advanced literacy skills. These answers were numbered from 1 to 5 in order of importance and was described in the introduction of the questionnaire. The third section dealt with the participants' own experiences of DA, subject choices and outlooks on schools, career guidance and subject choices for their children or classes.

Participation in the study was a user-friendly activity and at no point posed any harm or confusion to anyone involved. Participants could contact me for assistance via Facebook if they did not care for me knowing their identity, or they could send an email at the email address provided on the cover page of the questionnaire. However, not one participant contacted me. Participants were given sufficient time (a period of three months), with follow-up reminders, to complete the questionnaire.

Once all the data had been generated, the data analysis phase commenced under strict supervision.

After the data were analysed independently for its qualitative and quantitative elements, these were combed and sorted into categories several times to filter the questions with their answers for codes and themes.

The responses from these questionnaires informed me of the parental perceptions and attitudes towards DA in schools to some extent. These perceptions and attitudes were mainly expected to be based on parental views about future career opportunities and societal expectations and demands for their children, in line with what the literature pointed out. Verbatim quotes from the participants were used where needed in the analysis of the qualitative analysis and presentation. Checks on the reliability and completeness of both the qualitative and quantitative data could be made by triangulating the various data sets.

Triangulation is a critical component of ensuring interpretive validity (Durrheim, 2004) and was also used to search for common characteristics and answers to provide reliable findings in the qualitative data. Joubert (2005) confirms that generated data should result in new findings. Both qualitative and quantitative data sets will be presented, analysed, and discussed together (triangulated) in Chapter 4. This can only happen after data has been generated successfully (Creswell, 2003).

The data from the questionnaires aided in exploring how decisions were made that impacted on and determined parental perceptions. The data also provided detailed insight into the research questions in Chapter 1, which will be answered and presented in detail in the next chapter to ensure transferability (Creswell, 2003).

After the data was generated, it was tested for reliability and validity by drawing statistics based on the questionnaires that were submitted to ensure quality criteria. The purpose of ensuring reliability was to convince the reader that the findings did indeed occur the way it has been stated (Creswell, 2003). The contents of the questionnaire were also proven to be valid because it was approved by my supervisor and because the virtual questionnaire measured what it was supposed to measure (Durrheim & Wassenaar, 2002). Table 3.2 outlines the data generation activities in this study.

Table 3.2: Summary of data generation activities

Data collection activity	Summary of application in my research
1. Locating site	No literal research site was necessary as a virtual site was deemed most suitable for the purpose of this study.
2. Gaining access to the Facebook pages to get a big enough sample to establish a rapport	As I was residing and teaching in the UAE, access to the site was automatic and rapport was established long before data generation began.
3. Purposive sampling	Participants from various Facebook pages commented on my Facebook posts and completed the various questionnaires, which were aimed specifically at the sample groups of this research.
4. Generated data	The mixed-method questionnaire formed the basis of all data generated virtually.
5. Recorded information	The answers to the virtual questionnaires were extracted to well-organised Excel spreadsheets and visual summaries of the data.
6. Resolved field issues	The complication associated with being far removed from South Africa at the time of the study was overcome by the reliability and validity of the virtual questionnaire.
7. Storing data	All data was stored digitally and not shared with anyone apart from my supervisor. This is also further elaborated on in the ethical consideration section that will now follow.

3.4.6 Ethical considerations

The formal process was followed to apply for institutional ethical clearance. Following ethical approval, I conducted my research according to internationally accepted ethical laws and considerations. All participants were adequately informed on the cover page of the questionnaire, it dealt with the process of data generation

and the purpose of this study. They knew that participation would take place in a language they fully understood. All the participants had sufficient time to think about their involvement before deciding whether they agreed to participate or not.

I assured the participants that all the data would remain anonymous and non-attributable by excluding anything that could lead to the identification of any participants who submitted answers to the online questionnaire. No one felt obligated to respond to the Facebook post, that is why the link was provided with the message asking PP, DAT and LOT to contribute voluntarily by completing an anonymous questionnaire online. The data generated during research contained biographical details although participants had minimal risks in terms of their responses. All data has been stored on campus in accordance with institutional policy and will only be accessible to the researcher and the supervisor for 15 years, after which it will be disposed of in a responsible manner.

3.4.6.1 Ethics of the participants

Participation in the study was voluntarily, and no children participated in the study at any point. The data that was generated during the research contained minimal to no confidential information. Even so, no information was shared with any other party outside of the research team. The data and data generation tool were safely stored on my laptop that requires a pin for access, and only I had that pin. Once the questionnaire was virtually loaded onto Google, the settings were adjusted to only grant myself and my supervisor permission to access it. After the data had been generated, I closed and locked the portal and the questionnaire now only exists on my personal Google Drive account in a secure folder that only I can access. Data and findings were only shared with my supervisor and co-supervisor throughout the process. The data remains private and confidential and internationally accepted laws were adhered to throughout the entire process.

3.4.6.2 Ethics of the data

It was decided that, should the final Google form questionnaire be compromised or accessed before approval, the questionnaire would not be used. This was made clear in the initial Facebook post and on the digital questionnaire cover page.

Fortunately, no related unforeseen complication prevented the questionnaire from being used for formal research. The virtual questionnaire adhered to the ethics of data rules and regulations, and I was able to use the final questionnaire for the purpose of generating data for this research study. Three internationally accepted principles known as autonomy, non-maleficence and beneficence among others (see also 1.5.6) were adhered to throughout the entire research process and was also applicable to the participants of this study (Shapcott, 2010).

At no point were the identities of the participants made known to the public, and no harm (physical, social or emotional) was done to anyone or any participant in the research process before or after data generation or analysis. The data was solely intended to be of benefit to the researcher, supervisor, university and society directly and at large. The research should hopefully lead to positive change in the communities and high schools of South Africa, as the research is relevant and actual. If the research is ever shared with the public, it will be with written permission from the University of Pretoria.

All research was planned, executed, and analysed completely and thoroughly. In a case where possible conflicts of interest could arise between a participant and another participant or the researcher, protection against the organisation or systems of work would have been in place. However, no such measures were necessary in the end.

The participants were made aware of their choice to opt out and terminate their participation at any time they so wished. This was stated on numerous pages of the questionnaire and on the Facebook post and virtual consent letters they completed prior to the questionnaire. No incentives were or will be provided, although a final report will be published in due time.

Ethical clearance was granted by the University of Pretoria in August 2018, reference number HU 18/08/02. I indicated that all research would be done anonymously and online and that no learners or adolescents would be involved. I vowed to adhere to my original data generation strategies, and I did not involve any other form of data generation technique; no ethical boundaries in South Africa nor internationally were overstepped throughout this entire research process and study.

3.4.6.3 *Storage and organisation of the data*

Several sources state that the researcher's data storage approach is a reflection of the type of data collected (Creswell, 2013). Likewise, the case of this research – in the technological era in which we live, it is almost unheard of to think of data as being exclusively collected manually (Cox & Verbaan, 2018). While notes, research journals, rough jottings, transcripts and extensive planning were done with pen and paper, the data was usually transferred to a digital format as soon as possible (Cox & Verbaan, 2018). This made storage central and easily accessible by multiple parties (Cox & Verbaan, 2018) from anywhere in the world, which was suitable for me as I transitioned between South Africa, the UAE, the Eastern Cape and Pretoria over the course of this study. As Creswell (2013) suggests, I have developed a master list in a computer folder in which I kept track of my entire 'master's research journey' and the information that was generated. I recorded this in my research journal specifically meant for my progress initially but subsequently I re-typed the data and stored it religiously on my computer. The data collected from all three sample groups were saved successfully in separate folders. I also created files in which I included all planning, brainstorming and semi-final work for my own reference.

I organised my data in folders according to my secondary research questions at a later stage after researching and writing the literature review and after establishing the research design and methodology. I bought a memory stick for the purpose of the data storage to make digital storage easier and I ensured that I continuously made backups of the data.

3.4.6.4 *The role of the researcher*

The role of the mixed-method researcher is subjective (Maree, 2016) and it is therefore essential for quality assurance measures to be followed (Silverman, 2013).

Table 3.3: Roles and responsibilities of the researcher

As researcher, I took on the following roles and responsibilities during the research process:	
1.	I consistently kept notes of the research journey on virtual platforms that only I had access to.

2.	I assigned codes to the questions and key words of the questionnaire.
3.	I performed thematic analysis during interpretation of the data after it was generated and reported it in Chapter 4.
4.	I presented, analysed and discussed the generated data and the findings accurately and truthfully in Chapter 4.

(Adapted from Morse, 2016)

My 5 years of teaching experience also informed the data generated from the way in which the parents supported the children in my classroom over my years of experience as DA teacher in South Africa. I dealt with parents directly during the process of choosing subjects at the end of Grade 9. I worked with LO teachers and became aware of the way they guided the learners in their classes when it came to topics such as subject choices and career guidance and parental involvement, to the best of their ability. The ways that DA teachers and LO teachers perceive the impact of parental involvement and the reasons for being involved were closely experienced and used as backbone for this research study. My research journey and the data derived from the completed questionnaires by the participants of this study is contained in all the themes and codes of the data analysis that will be discussed in Chapter 4.

Notes on how parents and teachers felt about subject choices and DA as an academic elective subject have been considered throughout this study. Detailed descriptions of conversations with colleagues were noted, along with all informal conversations that took place at events like cluster meetings, drama lesson planning sessions, department meetings and so forth for the purpose of confirming my initial assumptions and were used as a steady angle from which I could embark on my research journey. My personal observations were recorded in my virtual research journal on my laptop to ensure that, upon reflection, a holistic picture could be formed of the research site and data.

3.4.7 Data analysis

The textual analysis of the online questionnaire data that was generated over time helped to aim the focus of the research. The way the questions were phrased, and the order of the questions and sections of the questionnaire was a strategized approach.

The questionnaire data indicated rich evidence for why parents do or do not support or encourage the choice of DA when having to choose between a range of elective subjects at the end of Grade 9. I looked at each of the 43 questions with its answers after data generation from an interpretive-theoretical perspective. I soon realised that not all the data that was generated could be used when analysing the responses because I had to narrow down my focus. The research nevertheless still proved to be a valuable guide in directing the data analysis.

Analysing the results drawn from questionnaires that were completed online through codes and themes shed light on the initial assumptions I made about parental perceptions. The results were interpreted for validity and reliability by triangulating the data. Please see Table 4.2 on page 117 for the four qualitative questions and Table 4.6 on page 128 for the four quantitative questions chosen for data analysis. Gaps in the literature were identified during the literature review. By collecting the data and sorting them thematically as described in the folders in the previous section, the data analysis process was given a structure that is necessary for a mixed-method design (Maree, 2016; Creswell, 2013).

Qualitative research requires flexibility when analysing the data as it is an ongoing analysis and continuous construction of truth and meaning as a response to the world experienced (Gough, 2002) by parents and teachers. Checking and reviewing all steps of the analysis is a natural part of the qualitative research. The careful archiving of each step of the analysis caters for cross-checking at a later stage. The analysis of the qualitative set of data in Chapter 4 will also be a systematic and organised process so that information in the data set can be located easily and traced to the context of the data.

Nieuwenhuis (2016) argues that the data analysis should be appropriate for the research design, and since I was working from an interpretivist paradigm with a combined theoretical framework, the design was based on the logical progression of my research process.

The philosophical underpinnings of mixed-method research determined the analysis of the data and it was therefore imperative that the gaps, anticipated constraints and

literature assumptions were determined prior to the research (Maree, 2016) and used as a framework while the research was carried out.

Based on the findings in Chapter 2 concerning parental perceptions, parental involvement, and teacher facilitation responsibilities, I was able to link the existing research with the data to some extent in a narrative discussion. The initial notion that parents and sometimes even schools are apathetic towards DA as an academic school-exiting subject seemed to be supported to some extent but not in the way I initially thought or for the reasons I thought. It was interesting to see how the responses from the three different groups compared and related to each other. This made the process of data generation more structured and kept me focused during the months of data analysis.

The next section of this chapter will describe how I analysed the quantitative and qualitative sections of the questionnaire in Chapter 4, followed by a justification of quality criteria of both research methods in a combined mixed-method design.

3.4.8 The qualitative component of the questionnaire

Qualitative research is distinguished by linguistic dependability and meaning-based data-analysis (Polkinghorne, 1989) and involves various approaches (Silverman, 2013). Qualitative data is sampled purposefully (Gage & Needels, 1989) and most often also subjectively (Maree, 2016). Qualitative data is then analysed and interpreted narratively (Blaikie, 2018; Denzin & Lincoln, 2008; Maree, 2016). Qualitative research allows for the examination of more complex social questions (Ritchie & Lewis, 2003), thus allowing the exploration and construction of new truths (Creswell, 2013) and parental perceptions. This research was an attempt at understanding the identified problem, which is a characteristic typically attributed to qualitative research (Gage & Needels, 1989; Silverman, 2013).

According to Hatch (2002), the naturalistic nature of a qualitative research design allows the researcher to be non-manipulative and open to all possible matter that emerges from the data. Although I have some experience in the field of being a DA teacher and given the fact that I could predict some of the outcomes of the research before writing the literature review and setting up the questionnaire, I did not pose

any boundaries to the findings as I remained personally removed from the data that I analysed and reported on. I soon accepted that my inquiry would need to be adaptable, flexible and open to change.

When I began collecting data via the online platform from anonymous parents and teachers on Facebook, I wanted to gain a quick critical understanding of their perceptions and influences. Patton (2002) assigns the qualitative researcher the task of being the primary research instrument, while Creswell (2013) describes the personal experience and engagement of the researcher as beneficial to the interpretation of the data. Due to each participant of this study being so unique in their answers and interpretations of reality, it was challenging to pinpoint exact reasons and answers to the primary research question and problem identified at the start and to generalise the data to the broader population. The interpretations in Chapter 4 are heavily contextualised and are naturally less generalisable for other contexts or subject choices or even academic choices where parents are involved and responsible for a choice initiated by a specific perception about a specific aspect of schooling that pertains to their children. I however provided researched evidence for justifying this generalisability to some extent.

3.4.9 The quantitative component of the questionnaire

My role as quantitative researcher was to draw statistics and numerical conclusions from the data generated. Numbers and percentages of parents supporting or resisting DA to some extent allowed for the research to depict naturally interpretable results. The research design allowed for the combined theoretical framework to be justified as the complex social questions regarding subject choices and career guidance from parents and teachers at high school were questioned and analysed.

The research for this study was intended to understand how the social world of the parents shape their perceptions about subject choices and whether or how this could manipulate the way parents raise their children and prepare them for tertiary education or life after Grade 12. The naturalistic nature of a quantitative research design allows the researcher to be a sort of social scientist who measures and assesses the value and reasons behind fixed behaviours (De Vos, 2002).

When I started this research study from a social phenomenon stance that parents resist DA overall, I wanted it to be true because of my professional, interpretive experiences. However, due to the truthful nature of quantitative data I had to confirm that my initial assumption was wrong to some extent.

After the numerical data was collected and captured on the computer as numbers from the questionnaires onto the three different Excel spreadsheets per sample group, the analysis of the quantitative data commenced. Chapter 4 will analyse the quantitative data numerically from the captured raw data first to highlight its systematic and objective nature. The data will then be described in various numerical ways in terms of its tendency, variation, and form. Statistical techniques like Cronbach's Alpha and a Chi-square test will be used to describe the quantitative data. The section of quantitative analysis will conclude with a link to the mixed-method design that was deemed most suitable for this study.

To conclude the introduction to the data presentation, analysis and discussion that will follow in detail in Chapter 4, I briefly explain how the two methods were combined to reach the mixed-method approach of this study:

As with both other approaches to research, a mixed-method approach has its own set of procedures. The triangulation design was chosen not only because it is the most popular method out of the four designs used to mix the two strands (Creswell & Plano-Clark, 2007), but because I wanted to understand the research problem better. The advantage of this was that it enabled me to develop more comprehensive and well-substantiated conclusions, but the downfall was that it took a great deal of time and effort to present, analyse and discuss the two sets of data separately first.

3.5 QUALITY CONTROL

It is important for data that has been generated from various participants, as in the case of this study, to remain consistent and reliable. For this to be in place there must be strict facilitation of data verification (Merriam, 1998). The following sections

deal with the scientific and responsible way I ensured quality control of this research study.

3.5.1 Qualitative data

Despite the long-standing debates of the validity and reliability of qualitative research and data, 'validity and reliability' usually refers to credibility and trustworthiness (Lincoln & Guba, 1985, p. 991). Dependability, confirmability, credibility, and transferability are all key criteria in confirming the trustworthiness of the research and data.

Triangulation is a method used to ensure trustworthiness, which in turn improves the general validity and reliability of research and the evaluation of data findings. Yin (2016) argues that in questionnaire design, the traditional approach is most effective, as the descriptions of parental perceptions and the perceptions of teachers about parental involvement and responsibility will have great importance. In a traditional approach, patterned regularities can be highlighted, reducing codes into themes (Wolcott, 1994), and the data can be described in detail (Maree, 2016).

In qualitative research the criteria for analysis are expansive and highly subjective in terms of the paradigms, theories, and methodologies employed (Silverman, 2013; Creswell, 2013; Maree, 2016). In a qualitative research design, the aim is not to test any existing theories but rather to discover new concepts in an individual case (Hesse-Biber & Leavy, 2010).

The thematic analysis of my research will be described in Chapter 4. The dominant topics I have identified in Chapter 2 in the literature led to three general inquiries that were further used to develop a data generation tool from which the resulting data could be analysed according to codes and themes.

3.5.1.1 Dependability

Qualitative research prefers dependability over reliability (Nieuwenhuis, 2016) and in most cases depends on credibility (Lincoln and Guba, 1985). Dependability does not have to be addressed explicitly if the right methods have been employed to prove credibility (Lincoln & Guba, 1985) and the possibility of change is not ignored

(Maree, 2016). The parameters of my research were put in place during the literature review and adaptations were made during data generation, proving the dependability of the research in reality, a valuable technique that can be used in case studies (Yin, 2016). The data was triangulated and data from the questionnaires will be included in Chapter 4 to confirm the dependability.

3.5.1.2 *Conformability*

Confirmability can be independently confirmed by others, typically the participants and refers to the degree to which the findings are reported on in interpretive research. Lincoln and Guba (1985) describe confirmability as the neutral stance maintained by the researcher throughout the research, this was ensured by not using my personal references and experiences solely and by remaining a neutral researcher, I could not and did not manipulate the data used for analysis in any way. Qualitative researchers are subjective and biased (Maree, 2016), but this does not imply that the credibility of the research is compromised (Creswell, 2013). Keeping virtual notes online like I did, staying focused on the content and, continuously monitoring progress with my supervisor ensured that the research steps taken to ensure confirmability were followed.

3.5.1.3 *Credibility*

There is a general perception about Drama as an academic discipline. Denzin and Lincoln (2008) argue that there is no single way in which to interpret reality and that credibility can only be established if the researcher has played an active part in the research, which I have because I was the primary researcher and the only person responsible for the generation of the data. Credibility is often referred to as the starting point of quality assurance in research (Lincoln & Guba, 1985) and can be confirmed in the rich and detailed descriptions of the study (Nieuwenhuis, 2016; Yin, 2016). In this research study, the linguistic description of the questionnaire's qualitative section forms the basis of credibility.

According to Blommaert and Bulcaen (2000), the interpretive nature of research contributed to credibility by being a perception-based descriptive method for addressing research, liaising between linguistic and scientific analysis of the data

and finally keeping focus on the immediate research setting. I ensured that my research study and the data that was collected were credible by keeping the responses of every single participant anonymous. Whenever a questionnaire was submitted online, Google divided and collected different answers into table and graph formats, which were then extracted to Excel spreadsheets. I also secured the credibility of the data by ensuring that all data used for analysis in Chapter 4 were only from participants that matched the sample selection criteria decided upon by myself and my supervisor prior to the data generation process.

3.5.1.4 Transferability

Quality assurance markers in interpretive studies vary according to the requirements of the specific study (Yin, 2016) and, according to Nieuwenhuis (2016), other researchers should be able to find an extent of meaning and value when reading through the mixed-method questionnaire used to generate data from parents and teachers. Since the start of the 2014 academic year all South African schools were required to offer at least two of the five Creative Arts subjects to learners in Grades 7, 8 and 9 (Fielding, 2012). Creative Arts subjects have been presented to learners to help them develop as creative, expressive, and innovative individuals. These subjects also provide basic access into art education as it exposes learners to drama, dance, music, and visual arts. This makes transferability possible, logical, and relevant as more and more educators and researchers will be interested in the research done on this decision and field of knowledge.

3.5.2 Quantitative data

The term quality control refers to the measures the researcher puts in place to depict the data truthfully and accurately. In quantitative research, the numbers in the data can be statistically analysed. However, some information cannot be reduced to numbers, for example people's judgments and perceptions, people's feelings, emotions, ideas about experiences, or beliefs because these are described in words. I chose a mixed-method design for this study because I wanted an in-depth understanding of parental perceptions and a clear biographical profile of parents related to the study. So, I included a quantitative section in the online questionnaire. This section recorded quantities rather than qualities, hence this section being

referred to as the quantitative section. Although words cannot be manipulated mathematically, many of the questions had set options or numbers to choose from which contributed to the statistical analysis of parental perceptions about DA as an elective school-exiting subject. The research process and the quality of the data and results were consistently monitored as a means to ensure quality control over the quantitative sections of this research study. I elaborate on the validity and reliability of the quantitative data of my study below:

3.5.2.1 *Validity*

Validity is defined as the degree to which concepts are correctly measured (Onwuegbuzie, 2000). Research is deemed valid if internal and external validity is established and proven. The quantitative sections of the online questionnaire of this research study is valid as it tested what it set out to test, namely parental perceptions. The questionnaire results also closely correspond to the reality of parents and teachers and initial phenomena mentioned, about subject choices and career guidance. Deep saturation promoted the internal and external validity of the study, hence the extensive data analysis that will follow in Chapter 4.

3.5.2.2 *Reliability*

A measure is considered reliable if two or more results score similarly. In the case of this study more than one parent gave the same and similar answers to various questions in the quantitative sections of the online Google form questionnaire. Reliability is about the consistency of the measure, in this case the mixed-method questionnaire.

The three main categories to confirm reliability for a quantitative questionnaire is to retest, proving internal consistency and presenting parallel results (Onwuegbuzie, 2000). I completed a face validity test to ensure internal consistency within the quantitative sections of the three different online questionnaires. The data generated for research analysis resulted in parallel results across parents and teachers through a convergent parallel design analysis procedure.

3.5.2.3 *Methodological constraints*

It remains crucial to identify the constraints of the study and identify it as aspects that prevented me from completing this study sooner. These constraints also impacted my freedom to conduct the study the way I originally hoped and planned to do. Methodological constraints are useful for other researchers to acknowledge in order for them to make changes and to prevent the same restrictions from impacting their study. It is a useful reference to others.

The constraints I experienced were more than I anticipated initially. I began by mentioning the constraints concerning the data I set out to generate and use for analysis. I had to keep the virtual portal open for all three questionnaires, much longer than I originally planned, as I wanted more participants to submit answers for a more in-depth analysis. This was unsuccessful. I also anticipated a snowballing effect between the parents and teachers, unfortunately that did not happen.

Some parents and teachers did not know what to answer at compulsory questions and completed it by filling out random numbers and letters that could not be used for the analysis nor the theoretical discussion of the study. There are some questions that I would have formulated differently.

Upon reflection I would have wanted to include different and more questions for the focus of the problem statement and about each parents' view of their own parenting type and style. I would have also included an application question and a case study section, and not just quick-to-answer questions. A section on the participants' interaction and relationship with their children and even their own parents' parenting and their teachers could have motivated links between the literature and the questionnaire.

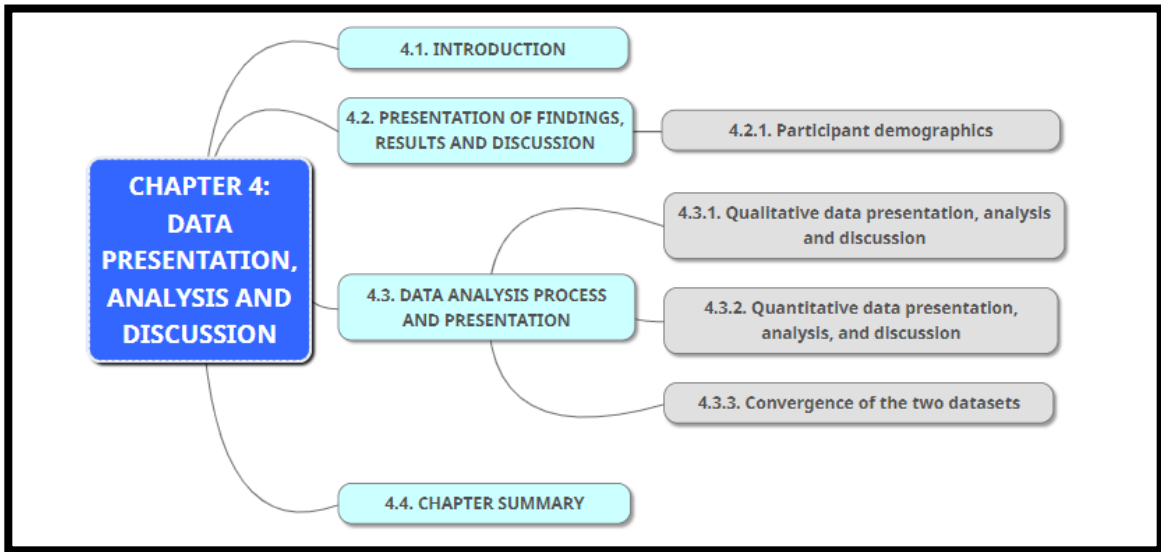
Seeing that personal posts on Facebook gets lost in the feed of all the other posts by other members of the group, instead of thinking I was being a nuisance I should have posted the same request more often to get more people's attention. Perhaps I could even have reconsidered the time of day I posted the requests as some parents and teachers might not have been active on Facebook during the times I posted and perhaps never even saw my posts. In future I would approach schools and ask for permission to posts on their school pages to reach parents and teachers.

3.6 CHAPTER SUMMARY

In this chapter, I elaborated upon and discussed the research design and methodology and how these were used in detail to motivate the choices pertaining to data generation techniques and analytical strategies. In the next chapter, Chapter 4, I will outline the themes and categories from the qualitative data with the statistics and measured extents of the quantitative data to organise the findings. The data will be presented visually, narratively, and statistically according to an in-depth analysis technique of triangulation. The converged data is presented and discussed in direct link with the research questions.

Chapter 5 is a summation of the study. This chapter will provide the reader with an overview of the study as a whole, elaborate on the significance and the implications of the study and conclude with the limitations to which I attempted to provide recommendations.

CHAPTER 4: DATA PRESENTATION, ANALYSIS AND DISCUSSION



4.1 INTRODUCTION

Chapter 1 of this thesis introduced the researched topic along with a detailed proposal explaining what led me to conduct the research initially. Chapter 2 comprised a detailed literature review and a description of the theoretical components of the research, clarified the concepts of theoretical relevance to this study, and presented the combined theoretical framework. The literature review in no way established itself as the primary data analysis and was purely constructed to offer insight into the field of existing research related to this research study of parental perceptions about DA and DA as an elective subject.

The local and international literature provided insight into gaps in the field and the research questions in broad terms. The literature also allowed me to construct the research tool (the questionnaire) to generate data that could be analysed and aided in answering the research questions in more detail.

Chapter 3 defined and discussed the research design and the questionnaire as the research tool for generating data from three different sample groups. It also explained the methodological aspects of an interpretivist paradigm. The theory was applied to the mixed-methods research design, and the process of this research can

be symbolised as 'QUAL + QUAN = MMR' (Morse, 1991). This type of research design is the combination of qualitative and quantitative research, which will further be presented in the convergence of the two separate sets of data in 4.3.3.

This chapter focuses on data from the generated parental questionnaire only. Important aspects of the data derived from the virtual questionnaires completed by DA teachers and LO teachers were also included where deemed necessary, although it was not used to derive final responses to the research questions from Chapter 1, since most of the data from the DA and LO teacher questionnaires did not provide sufficient evidence to answer the research questions.

The qualitative and quantitative data from the parent questionnaire, however, provided sufficient answers to the research questions. Therefore, the parent participants' data is presented, analysed, and discussed in depth and systematically according to a convergent parallel design. This design is also often referred to as the 'triangulation design and convergence model' and a good example of it can be seen in Seifert, Goodman, King, and Baxter Magolda's (2010) examination reported in *An Applied Guide to Research Designs: Quantitative, Qualitative, and Mixed Methods*.

4.2 PRESENTATION OF FINDINGS, RESULTS AND DISCUSSION

Locating the site of research was the first step in the data generation process (Creswell, 2013), which was discussed in depth in 3.4. According to McMillan and Schumacher (2001), it is essential to select a research site that is suitable and feasible for the type of research to be conducted. In this case a virtual site was deemed most appropriate due to my geographical separation from South Africa at the time of the data generation.

4.2.1 Participant demographics

Before reporting on the mixed-method analysis in 4.2.1, the demographic profile of all three sample groups will be provided below. Despite the fact that only the parental data was used for further presentation, analysis, and discussion, the teacher data is

also depicted because it is relevant for the reader to acknowledge the role players in subject guidance and choosing elective subjects. The blue block represents the parent sample on which all interpretations for analysis and discussion of this research will be reported. I reiterate that *only* the parental dataset was calculated, using frequencies as descriptive statistics analysis in the software computer program SPSS (2017).

Table 4.1: Biographical profile of all participants

Sample size	n=36	n=22	n=9
Sample name	Parents with children in the SP or FET phase	DA and Creative Arts teachers	LO teachers
Age and Gender	Thirty-two out of thirty-six (32/36) parents are female who and predominantly between ages 35-54 (72.2%). Only three parents are between ages 25-34 and seven in age group 55-64.	Twenty out of twenty-two (20/22) of these participants are female	Eight out of nine of these participants are female
Qualifications	Eight of the parents only have a matric qualification, while the other 20 have undergone further training and received a post-graduate degree. Five have a PhD and seven a master's degree.	Ten out of twenty-two (10/22) of the DA/Creative Arts teachers have an honours degree.	Three out of the nine Life Orientation teachers have a post-graduate qualification.
Career	Twenty-two per cent (22%) of the parents indicated their career as "unskilled", 11% as "vocational" and 64% as "professional". The remaining 3% is missing data.	All the teachers indicated their careers as "professional".	All the teachers indicated their careers as "professional".
Dramatic Arts experience	Twenty-three out of twenty-six (23/36) parents indicated that they did not take DA as a subject or as an	Nine out of twenty-two (9/22) of DA/Creative Arts teachers testified that DA as a subject	Five out of nine LO teachers testified that DA is an admirable subject at high schools according to

	extramural activity, leaving 33.3% with some exposure.	is prioritised at their school of employment. Seventeen out of twenty-two (17/22) of these teachers said that DA forms an important part of a high school learner's development.	other learners at their school of employment. Six out of nine LO teachers' states that there is no expectation from parents for their children to follow a career in DA just because they took it as a school-exiting subject.
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Of the small sample of parent participants (n=36), the majority are female and are well educated, seeing that the majority pursued a higher education qualification and entered into a professional career. Sixty-four per cent (64%) (n=23) of the parent participants did not have exposure to the subject DA in either their school career or as extramural activity.

The following biographical data was obtained from the parental questionnaire:

Figure 4.1: Sex of the parent participants

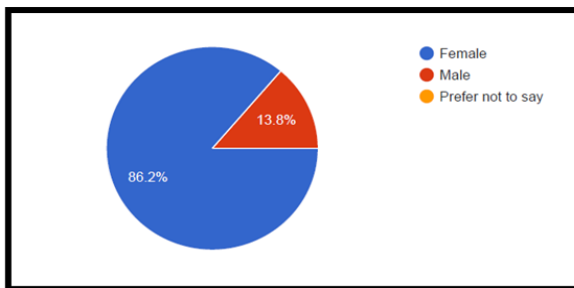


Figure 4.2: Age distribution of parent participants

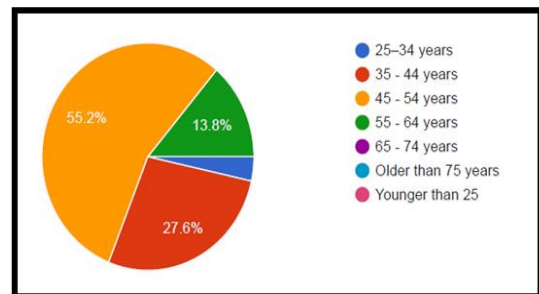
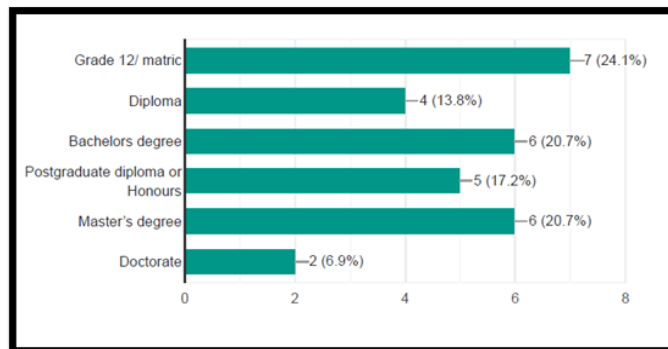


Figure 4.3: Educational training of parent participants



Only 30 of the 36 six parent participants indicated their education training.

Figure 4.4: Primary choice of language for communication at home under parent participants

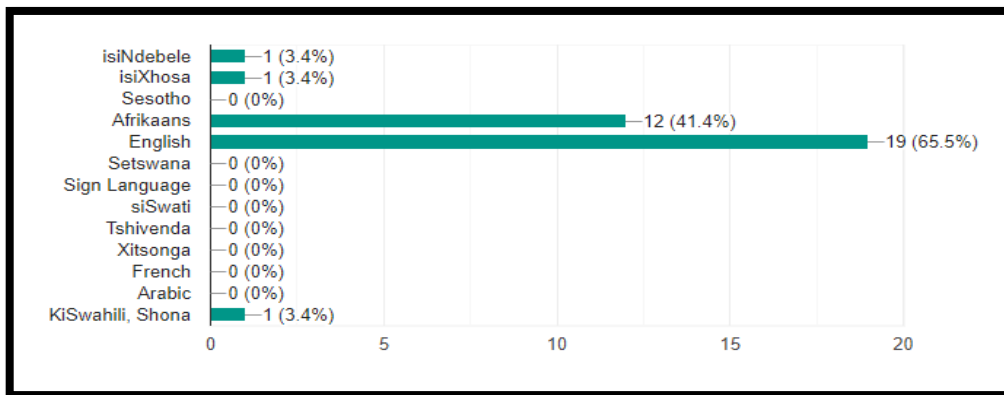
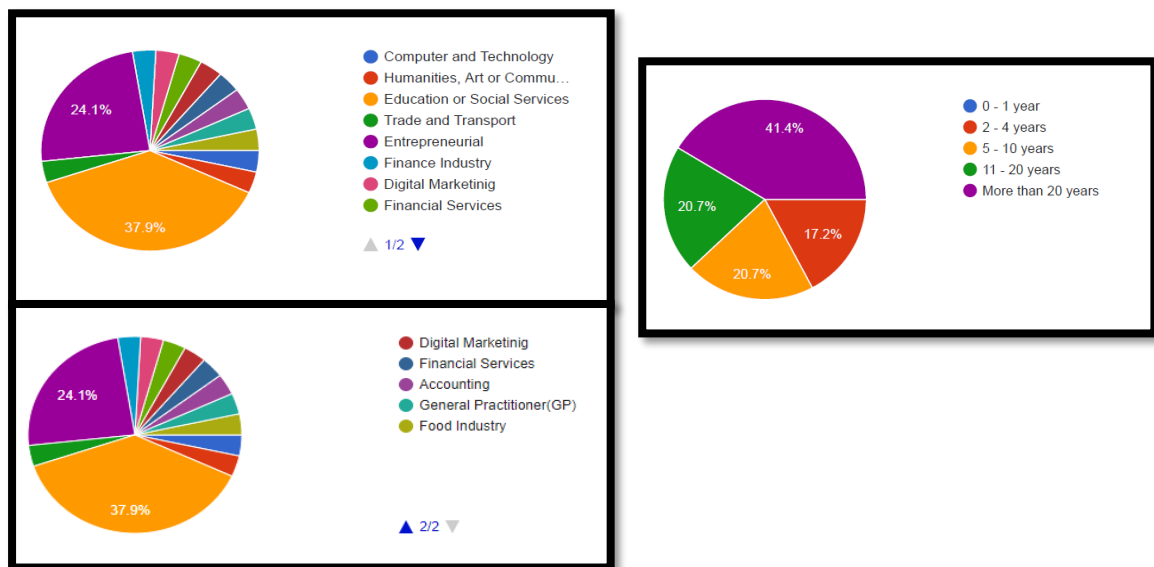


Figure 4.5: Employment and job status of parent participants



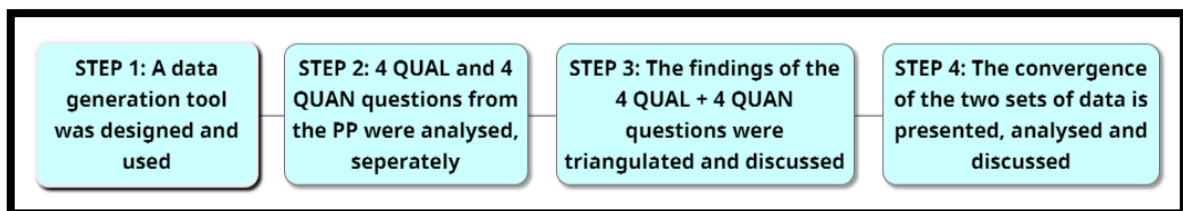
Only 34 of the 36 parent participants indicated their primary choice of language for communication.

This data indicates the extent to which parents are informed about the value of and preparation for a professional career. Thirty-seven point nine per cent (37.9%) of parents are in the education and social sector and on this basis should, to some extent, understand the role and purpose of educating the youth in preparation for further studies and training after matriculation.

The purpose of the question about home language below was to establish whether the questionnaire presented any communication or language barriers to the participants. The fact that 65.5% of parent participants communicated in English at home strengthened the internal validity of the questionnaire, which was also constructed in English, and most of the participants could interpret the questionnaire’s contents without difficulty. Considering that it was not possible to generate the response of every single parent in South Africa, the parent sample group is representative only of a subsample and not the entire population. Below follows a discussion of the process of the convergent parallel design.

4.3 DATA ANALYSIS PROCESS AND PRESENTATION

Figure 4.6: A flowchart of the applied convergent mixed parallel design



(Creswel & Plano-Clark, 2011)

Information is collected as raw data at the beginning of a research process. Only once the data is generated can the resulting information then be organised and carefully categorised and coded with careful consideration (Maxwell, 2013). Formal steps for the analysis of both qualitative and quantitative data have been developed in order to help researchers develop a better understanding and offer a possible explanation for the meaning of the data more easily (Cohen et al., 2001).

The data analysis (see 3.4.7) has been structured in a logical sequence in line with the theoretical expectations of a convergent parallel design (Cherlin, Fried, Prigerson & Schulman-Green, 2005). This approach is also known as a concurrent approach or a ‘concurrent triangulation design’ (single-phase) and comprises of the concurrent generation of qualitative and quantitative data on the same phenomenon followed by a combination and comparison of the merged datasets. These formal academic analysis processes have been divided into separate steps as developed

by Creswell and Plano-Clark, (2011) to guide this chapter and assist in formulating an explanation and discussion of the data and provide answers to the research questions in Chapter 1.

The following codes were given to the three sample groups and the questionnaire that dealt with parental perceptions about DA as an elective subject:

- Parent participants (PP)
- DA/Creative Arts teacher participants (DAT)
- Life Orientation teacher participants (LOT)
- Parental perceptions about DA questionnaire (PPDA)

In view of the fact that the research comprised an analysis of questions from only one of the three questionnaires because the data therein proved to be quantitatively and qualitatively sufficient, the qualitative and quantitative datasets from the analysis were in the convergent parallel design described in 3.3.1, which triangulated the results to increase the validity of the findings.

Other codes were derived from the electronic responses from the completed questionnaires in step 2 and step 3 of this convergent process. These codes linked directly to specific responses from the PP, which were identified as words that narratively describe the parental perceptions about the role of drama, teachers and subject choices in the context of secondary school education. These codes were linked to more specific themes, which are used in this chapter to give a logical structure to the data.

The point of interface took place in step 3 where the qualitative and quantitative datasets were merged. The summative tables that follow indicate how the codes led to themes and sub-themes, which relate to the primary research question and will also be discussed in this chapter.

Coding can only be valuable if it is done thoroughly and is constantly reflected on and revisited to confirm whether the codes do in fact reflect the research questions that have guided the study up to the point of drawing the concluding points of reference (Hatch, 2002). What will follow is a journey through the separate analyses

as advised by Creswell and Plano-Clark (2011) by describing the qualitative and quantitative data that were collected and explaining how the results were analysed.

4.3.1 Qualitative data presentation, analysis and discussion

For the qualitative data analysis, the mixed-method questionnaire consisted of 43 questions. Four of the nine (44%) qualitative questions were chosen to present, analyse, and discuss which linked directly to the four quantitative questions chosen for analysis.

Table 4.2: The qualitative questions used for analysis

1. What guides you to help your child make informed choices about school subjects?
2. What are the limitations of Dramatic Arts as a Grade 10 choice subject?
3. What would make you change your mind about allowing your child/children to choose Drama as a Grade 12 subject?
4. Do you think many parents resist Drama as a school subject or an after-school activity?

The approach stemmed from a desire to research parents' perceptions about choosing DA as an elective subject. The questions that were included in the questionnaire were therefore questions that dealt with this inquiry directly. Strict criteria were set in place to ensure that the information from the PPs that contributed to the data for the research questions was valid, reliable, and trustworthy. The questionnaire consisted of open-ended questions for which the PP could take the opportunity to write short or longer answers to express their opinions. These questions related to subject choices and DA as a particular choice.

The data and literature were investigated through the theoretical lens of PDT (see 2.2.1). 'Themes' are features of the participants' experiences that characterises their perceptions. The researcher considers these to be relevant to the research question as it aids in answering it. 'Coding' is the technique of identifying themes in the participants' report and attaching codes, also referred to as labels, to group and order them (Richards & Morse, 2012). The coding facilitated the process of generating evidence to establish parental perceptions about DA as a subject choice. A second cycle of analysis was completed to find out which codes could be collapsed and expanded and which would be important. Cycles 1 and 2 guided the

rest of the data analysis. Visual displays of the parents' answers from the generated questionnaire data are grouped, coded and categorised below following an iterative process of recoding and re-categorising (Rubin & Rubin, 1995 in Saldaña, 2009):

1. What guides you to help your child make informed choices about school subjects?

Q1. Answers from parents:	Categorised coding:	Generated themes linked to theory
"Career prospects" "Career opportunities" "Career paths" "Strengths, career paths" "Career prospects and the child's ability and talents/interests"	Career-oriented parenting	Future-goal oriented
"Opportunities" "University acceptance" "Gaining knowledge and research" "I found this difficult, even looking at universities, I still find it complex." "Interests, academic ability, job possibility" "Understanding my child, his reality and trying to predict what will be needed for his future."	Tertiary education	
"Child's aptitude and interests" "Her interests" "Their ability and joy for the subject" "My child's interest" "My child's personality" "His abilities and interests" "I encourage him to choose subjects that are balanced and that take his t choices into consideration" "Her ability and strengths" "What he enjoys" "His own interest and personality" "My child's interests and aspirations" "Their interests, passions and strengths." "When I see my children doing something they love and want to do, that is all the information I need" "My child's interests e.g. Mechanical" "His personal development"	Supporting child's personal joy	Responsive style of parenting vs. Demanding style of parenting.
"As a teacher I see so many kids struggling with subjects they've been forced to take"	Personal connection to the circumstances	Professional experience of parenting
"Reality" "Own knowledge"		

	around the relationship between parents and their children.	types and styles
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Through the coding of the parent participants' answers and the analysis of these codes, it became apparent that parents are guided by various aspects to help their children make informed decisions about school subjects. These include career prospects, their children's interests and career aspirations, their children's own realities, and the role that teachers play in guiding and mentoring learners.

2. What are the limitations of DA as a Grade 10 elective subject?

Q2. Answers from parents:	Initial codes:	Generated themes linked to theory:
"None" "Don't know" "Not sure" "Unknown"	Parents are uninformed	Social shortcoming
"It takes time regarding practicals" "The lack of balance" "It is not integrated into other subjects; the focus is on the content and not on the skills..."	Parents are concerned about their children's development into adults	Career prospects
"Some students aren't very connected to the subject" "You must be talented and excited by the subject, you cannot take it because your parents want you to"	Time management Balanced lifestyle	
"University acceptance" "Do it after school" "Finding a job" "You cut out other opportunities"	Post-matric opportunities	

“None that I know of” “I can’t determine any at this stage” “None apart from parents and teachers who regard it as an ‘easy’ subject”	No limitations	Support DA as an elective subject
“Possibly public perception” “A stigma exists”	Negative perceptions	Resist/ react to change and choice

Parents (PP) were asked about the limitations of DA as a Grade 10 elective subject. This question was included in the PP questionnaire as a way to establish positive and negative perceptions about DA. Their answers were concerned with various aspects which were anticipated and predicted initially; however, their answers yielded additional information about how parents raise and assist their children in making subject choices.

Some parents expressed that they were not sure what these methods are but confessed that limitations did exist. The time required to master or be involved in successful drama at school takes a lot of time, which often results in a lack of balance overall. The fact that drama is often not integrated with other subjects and taken as an extramural activity makes DA difficult to pursue during learners’ school careers. Any perceived interference in the progress or success in the child’s academic performance is considered as a threat to the learners’ tertiary education and future career.

Other parents said that they did not recognise or acknowledge any limitations of the subject but that a stigma does, however, exist that often discourages parents and learners from becoming involved with DA and that this stigma motivates apathy towards choosing this subject.

3. What would make you change your mind about allowing your child/children to choose drama as a Grade 12 subject?

Q3. Answers from parents:	Categorised coding:	Generated themes linked to theory:
<p>“Nothing”</p> <p>“He’s already doing it”</p> <p>“I’ll allow it”</p> <p>“If it was something they were good at”</p> <p>“If they were interested”</p> <p>“N/A”</p> <p>“He will take it to Grade 12”</p> <p>“I love it”</p>	<p>Parents support the choice of DA</p>	<p>Reactive parenting style</p>
<p>“Not sure”</p> <p>“He’s not sure if he made the right choice”</p>	<p>Career-focused</p>	<p>Support child’s social and mental health</p>
<p>“If I didn’t see a future in it”</p> <p>“If he didn’t want to do it as a subject or was failing it”</p> <p>“It’s not easy to get a job or make a life-long career as an actor”</p> <p>“Understanding that he would have a career that would allow him the scope to earn well as an adult”</p> <p>“The future of economics around the Arts is bleak. I don’t encourage my kids to choose drama or art. It’s their choice as an extra subject, I support them.” “Misconception that you only do drama if you want to become as actor.”</p>	<p>Lifelong application</p> <p>Misinformed about the content of DA in schools.</p>	<p>Apathy towards choosing DA as an elective subject</p>
<p>“It is not offered at school”</p> <p>“If there are no other choices”</p>	<p>Career-focused</p>	<p>A limitation</p>

While there were some parents who said that they would not encourage their children to choose DA, there were also parents who supported and encouraged the choosing of DA. Despite the recognised negative perceptions and downfalls of DA as an academic subject, parents were willing to reconsider their views for various reasons, including more informed discussions between parents and teachers. Some schools simply do not offer DA as a subject choice and only in some cases as an extramural activity.

Whether the parent allows the child to choose DA or not, and whether the learner still shows an interest in the subject or not, and whether this interest is there or not, the parent would not encourage the choice thereof. Parents considered long-term effects of subject choices and said that if the subject is needed for tertiary education aspirations and choices, they would strongly encourage the choice and participation in DA. Unfortunately, the perceived economic value of DA is low, and parents want their children to survive in a country where job opportunities are few and prices high, and they want their children to select subjects for careers that will guarantee financial security. Despite the parents' perspective about DA, the learners showcasing and abilities and interest, the parent still seems to show an apathy or uncertainty towards allowing their child to choose DA.

4. Why do you think many parents resist drama as a school subject or an after-school activity?

Q4. Answers from parents:	Categorised coding:	Generated themes linked to theory:
"Career prospects" "Value" "Job careers" "They do not see a future career in it in SA" "They see it as a waste of time"	Little appreciation for DA and its discipline. Parents underestimate the value of DA.	Devalue by resisting the choice of DA.

Q4. Answers from parents:	Categorised coding:	Generated themes linked to theory:
<p>“They don’t see the value of it”</p> <p>“It’s not necessary if you want to study drama after school”</p> <p>“Likely not seen as a valid career driven subject”</p> <p>“Stigma, easy A, not a real subject”</p> <p>“They are concerned about career opportunities and that the child won’t have a regular income”</p>		
<p>“It is a subjective subject”</p>	<p>Content-based shortcoming</p>	<p>Uninformed about the value of skills offered by DA</p>
<p>“I don’t know”</p>	<p>Financial struggles</p>	<p>Post-Grade 12 focus</p>
<p>“Wrong concept of it”</p> <p>“I think parents think of it as a silly subject”</p> <p>“They are short sighted”</p> <p>“Drama is associated with ‘actors’ which seems like a limited career for a few, rather than seeing the skills that it offer...”</p> <p>“People do not know what careers it could lead to... or what the likely income brackets are...”</p> <p>“Parents’ are uninformed”</p> <p>“They think it is a practical subject and that children take the subject for granted”</p> <p>“They see it as flakey and not of very much use later in life”</p> <p>“Don’t have enough background information”</p>	<p>Uninformed or uninvolved</p>	<p>PDT</p>

Q4. Answers from parents:	Categorised coding:	Generated themes linked to theory:
“Ignorance and not knowing the value of it on personal development” “Uninformed and stubborn”		
“Expensive and time consuming” “It doesn’t offer a secure financial income to survive in modern society” “I think they don’t see the monetary value in a career in drama”	The reality and application of the choice is daunting	Uninformed and outdated thinking
“Old fashioned, double science and accounting are the ONLY way to have a successful career” “They are focused on content not skill”	Not adapted to twenty-first century thinking yet	

Despite the support of and caution about DA, parents noted that other parents might resist this choice for reasons such as being uninformed, misinformed, or misguided.

The categorised coding from the clustered data merited further refinement to generate thematic and theoretical discussions (Corbin & Strauss, 2008, p. 55). The parenting styles and parent types, as well as parents’ influences, were largely informed by the connection between the child’s interest and their ability to perform in the subject. The parent in turn approves of the choice of DA because the child is happy and does well in school. The parents’ acknowledgment of what his child does well, enjoys, and also hints at a career that could ensure that the child is taken care of financially, professionally and socially.

From an interpretivist point of view, the PP appeared to be happy if the child was happy. A narrative analysis of the generated qualitative data shows how the interpretive paradigm is often associated with qualitative data analysis and research because the emphasis is on understanding people and the way they operate in their environments (Guba & Lincoln, 1994). A common trend in interpretive research is that perceptions are socially constructed by language, consciousness, and shared meanings.

The interpretivist perspective led to three assumptions about parents and their perceptions in relation to this study:

1. Parents observe an external reality based on a subjective experience. Because of this, parents construct their own meaning and can often relate to other parents who share the same view and interpretations of a topic as they do.
2. Social life is a distinctly human product. This means that parental perspectives are not only individually determined but also socially constructed.
3. The human mind is the source of origin or meaning. By exploring and reporting on the depth and complexity of various responses to a choice or change in life, a sense of understanding is conveyed. Parents are thus identified in accordance with a specific parenting style where they either demand or accept choices on behalf of their children.

The procedure of developing themes for the study assisted in the identification of key words in the content and answers provided by the parents. Links were found systematically within the given answers in order to draw the tables with the key words that served as themes and codes for the triangulation in step 3 of this analysis process. Codes were generated from the data I obtained. These codes led to the formulation of themes that were relevant to the larger parent population in South Africa. The thematic analysis of this study helped link the quantitative findings to the qualitative findings and draw conclusions between the two sets in step 4 by triangulating the data. From several experiences and observations in practice as teacher, I identified the problem that although parents supported the skills offered by DA, a low number of learners were still enrolled for the subject. This problem was approached from an interpretivist angle through inductive reasoning.

4.3.2 Quantitative data presentation, analysis, and discussion

The descriptive statistics provided in the quantitative section of this analysis were only taken from the parent participants' data (Durrheim & Wassenaar, 2002b). These results are reported in order below and the chapter will conclude with a short,

relevant discussion and reflection. The quantitative questions selected for analysis included dichotomous questions from which the results were analysed statistically.

The questionnaire initially consisted of five items to measure the underlying construct of perceptions. Determining the internal consistency and reliability of the items included in the questionnaire required the calculation of Cronbach's alpha value (Gliem & Gliem, 2003; Taber, 2018). Cronbach's alpha reliability coefficient normally ranges between 0 and 1, and the closer Cronbach's alpha coefficient has a higher internal consistency the closer it is to 1.0 (Gliem & Gliem, 2003; Taber, 2018).

In quantitative research, internal consistency is established as a measure based on the associations between diverse items on similar tests (Green & Yang, 2015). The internal consistency sets out to measure if various questions or items that propose to measure (that) the same overall concept produce(s) similar scores (Davenport., Davison, Liou & Love, 2015). The reliability in research is the consistency of the measurement of the study's data generation tool, or the extent to which the chosen research instrument measures in the same way every time it is used and under the same state with the same focuses (Green & Yang, 2015). In short, consistency is the certainty that the data generation tool could be used repeatedly (Davenport. et al. 2015).

The initial analysis of the five-item scale measured poorly with a $>.5$ value, which indicates that some of the items were not measuring the underlying construct as expected (George & Mallery, 2003:231). The *Scale Variance if Item Deleted* analysis indicated that when the item pertaining to whether "Dramatic Arts is perceived as an academic subject" is removed, the internal consistency reliability of the items improved. After removing the latter item and recalculating the Cronbach's alpha value using only items 2, 3, 4 and 5 (the research questions), the coefficient improved to $>.794$, which is considered to be a good measurement (George & Mallery, 2003, p. 231).

Table 4.3: Reliability statistics of the developed scale

Cronbach's alpha	Cronbach's alpha based on standardised items	No. of items
.794	.782	4

In addition to calculating Cronbach's alpha, the mean score of the scale was binned using visual binning in SPSS (2017) to derive two representative groups. There was a group who held a generally negative attitude towards DA as subject and a group who was generally positive. These groups are summarised below:

Table 4.4: Two parent groups

	Observed N	Expected N	Residual
1	10	18.0	-8.0
2	26	18.0	8.0
Total	36		

(Software computer program SPSS, 2017)

Chi-square tests were conducted to estimate whether significantly more parents were positive or negative towards DA as a subject. The $\chi^2 = ??$ ($p=0.08$) was not significant, possibly due to the small sample size, as indicated below:

Table 4.5: Chi-square test

	Two parental groups
Chi-square	7.111 ^a
Df	1
Asymp. Sig.	.008
a. 0 cells (0%) have expected frequencies less than 5. The minimum expected cell frequency is 18,0.	

(Software computer program SPSS, 2017)

Non-parametric tests have a weak ability to detect statistical significance difference. To detect the strength of the difference between the two groups, Cramer's V was calculated ($V = \text{SQRT}(\chi^2/(n*(q-1)))$) by setting $k-1$ to $k-0$. An effect of $V = 0.444$, which is interpreted as a strong effect, as classified by Rea and Parker (1992). In other words, a third of PP reported a negative perception towards DA as a subject while the majority reported a positive perception. Therefore, it can be said that if this

questionnaire were to be administered to a larger population, it would yield similar results in proportion.

Given the nature of the research design, both the qualitative and the quantitative data were equally important in the analysis and reporting on the data for the purpose of this study. Both datasets aimed to answer the following questions:

1. Is DA considered an important subject by parents?
2. Is there a general resistance towards DA in schools?
3. Is there a general apathy towards DA in schools?
4. Does DA develop skills needed for the workplace?

The following four quantitative questions below were developed and selected from the parent participant questionnaire to best answer the primary and secondary research questions of this study. The desired outcome is for the analysis of the four quantitative questions to align with the analysis of the four qualitative questions that were presented, analysed, and discussed in the previous section.

Table 4.6: The quantitative questions used for analysis

Quantitative questions analysis:
1. Is Dramatic Arts an important subject?
2. Is there a general resistance towards Dramatic Arts in schools?
3. Is there a general apathy towards Dramatic Arts in schools?
4. Does Dramatic Arts develop skills needed for the workplace?

The raw data generated from both the quantitative and qualitative techniques are presented in table format simultaneously, or 'parallel', as guided by the research question and followed by a short discussion. This should make possible navigation through the questionnaire and data and make it easy to follow for any parent participant.

Table 4.7: Do parents consider DA as an important subject?

Item-total statistics					
	Scale mean if item deleted	Scale variance if item deleted	Corrected item-total correlation	Squared multiple correlation	Cronbach's alpha if item deleted
Important	5.6667	.606	.674	.	.712
Resistance	5.7500	.386	.939	.	.529
Apathy	5.6667	.788	.237	.	.894
Skills	5.6667	.606	.674	.	.712

Importance					
		Frequency	Percentage	Valid Percent	Cumulative Percent
Valid	No	2	5.6	7.4	7.4
	Yes	25	69.4	92.6	100.0
	Total	27	75.0	100.0	
Missing	99.00	9	25.0		
Total		36	100.0		

Looking at the internal consistency reliability of this item, the correlation between the importance of the subject and the sum of the rest of the items functions well ($r=.674$). According to the frequency table, 69.4% of the parents considered DA to be an important subject.

Table 4.8: Is there a general resistance towards DA in schools?

Resistance					
		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	No	4	11.1	17.4	17.4
	Yes	19	52.8	82.6	100.0
	Total	23	63.9	100.0	
Missing	99.00	13	36.1		
Total		36	100.0		
Skills	5.6667	.606	.674	.	.712

In light of the qualitative data, the quantitative analysis of this particular item's internal consistency reliability, the correlation between this item and the subject and sum of the rest of the items do not function well ($r=.939$) and is recommended to be removed from the questionnaire ($r=.386$). In other words, this item might fit better with a construct other than perceptions. However, what is of interest is that those parents who completed this open-ended question had differing views, even though 36.1% of the participants did not answer this item.

Table 4.9: Is there a general apathy towards DA in schools?

Item-total statistics					
	Scale mean if item deleted	Scale variance if item deleted	Corrected item-total correlation	Squared multiple correlation	Cronbach's alpha if item deleted
Important	5.6667	.606	.674	.	.712
Resistance	5.7500	.386	.939	.	.529
Apathy	5.6667	.788	.237	.	.894
Skills	5.6667	.606	.674	.	.712

Apathy					
		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	No	5	13.9	19.2	19.2
	Yes	21	58.3	80.8	100.0
	Total	26	72.2	100.0	
Missing	99.00	10	27.8		
Total		36	100.0		

The correlation between this item and the subject and sum of the rest of the items is the weakest ($r=.237$) of the four. However, this particular item is considered as an item that least influences the internal consistency reliability ($r=.788$) of the scale. It seems the extent to which parents are informed of the value and purpose of DA potentially influenced their willingness to come to an expression of whether their perceptions leaned towards apathy or enthusiasm. It is interesting to note that half of the sample ($n=21$) agreed that people are apathetic towards DA; however, 27.8% decided to not answer the item at all.

Table 4.10: Does DA develop skills needed for the workplace?

Item-total statistics					
	Scale mean if item deleted	Scale variance if item deleted	Corrected item-total correlation	Squared multiple correlation	Cronbach's alpha if item deleted
Important	5.6667	.606	.674	.	.712
Resistance	5.7500	.386	.939	.	.529
Apathy	5.6667	.788	.237	.	.894
Skills	5.6667	.606	.674	.	.712

Skills					
		Frequency	Percentage	Valid percentage	Cumulative percentage
Valid	No	2	5.6	7.4	7.4
	Yes	25	69.4	92.6	100.0
	Total	27	75.0	100.0	
Missing	99.00	9	25.0		
Total		36	100.0		

The internal consistency reliability of the skills item and the correlation between this item and the subject and sum of the rest of the items function well ($r=.674$). The latter can be confirmed, as 69.4% of the participants answered “yes” to this item.

In the parental questionnaire, there is a dominant response from female participants. This might also be an indication of the literacy levels of parents and a desire to help their children. The questionnaire addresses the involvement and contribution of parents in a South African context. The section that deals with professional background and training inquiries about the parents’ own learning experiences and perceptions about drama as a focus field in an academic light. The language used in the questionnaire is simple, and longer, more difficult words are described in English, considered as a language that universally understood and easily researchable on Google (Torres, 2015).

4.3.3 Convergence of the two datasets

The strategy of triangulation was used to merge the findings of the two strands of data based on unique corresponding factors. These comparisons and connections

drew on existing parental perceptions about DA, subject choices, parent-teacher-learner relationships and the influences on parents by schools and communities. Patterns were identified in both sets of data and comparisons were drawn between the two sets of questions with their answers.

4.3.3.1 Presenting, analysing and discussing the merged data sets

Petrevska (2015), with reference to Bryman (Lewis-Beck, Bryman & Liao, 2003), says the following about triangulation:

The main goal is to gain a good understanding from different perspectives of an investigated phenomenon (see 1.2). This does not necessarily mean cross-checking the data from at least two sources or methods to confirm that it is correct. The merge of data sets is more to increase the researchers' level of understanding and knowledge about a phenomenon and strengthen the researcher's standpoint from various aspects. This technique is especially useful when selecting and designing the methodological framework of the research. In numerous cases, this technique should be applied and practiced wherever possible.

In applying the above explanation of triangulation, it is important to firstly reiterate the identified phenomenon, i.e. presently, there is a lack of learners selecting DA as a subject despite the benefits the subject presents. The results of the qualitative and the quantitative data comparison will provide insight into the occurrence of the phenomenon and as such, in accordance Petrevska (2015), constitutes triangulation.

The data will be triangulated by identifying the areas of agreement and of divergence between the qualitative and the quantitative data respectively. After a presentation of the similarities and divergences of the qualitative and quantitative data has been given, a discussion of the former and the latter will follow.

4.3.3.2 Areas of agreement

Both qualitative and quantitative data within this study dealt with and investigated parental perceptions about school-exiting subject choices and the value of DA as a choice for their children at secondary schools in South Africa.

The study aimed to investigate the reason for the phenomenon's occurrence, for which the literature could not provide a full explanation. The three research questions were formulated accordingly.

The data generated by the parent participants' questionnaire has been set out above. The two datasets will be triangulated in an attempt to explain the occurrence of the phenomenon by setting out the areas of agreement followed by the areas of divergence between the two sets of data.

The areas of agreement apparent from both the qualitative and quantitative data analyses follow:

1. The most striking similarity between the two datasets was that parents showed that they were apathetic about DA because they were uninformed about the advantages that the subject offers (for an in-depth discussion of the advantages of DA, see Chapter 2).

This finding is monumental because it dislodges or alternatively questions the original assumption (see Chapter 1) that parents do not encourage their children to elect DA because they do not view it as a so-called 'bread and butter' subject like science and mathematics. The data reveals instead that parents are uninformed of the benefits that DA as a subject offers children in helping them to secure employment that provides financial stability by developing essential twenty-first century skills.

Armed with this knowledge, a person who is tasked with increasing enrolments for DA will know that when promoting the subject, parents and learners should be informed about the advantages that DA offers and how these advantages will help secure employment that provides financial stability.

2. Another similarity between the datasets that emerged was that some parents understood the benefits of DA but their children were prevented from enrolling for the subject because it is not offered by their schools. It would therefore appear that schools are also unaware of the advantages that DA

offers and thus do not facilitate the subject. If schools were more informed of the benefits of DA, they might be encouraged to invest in establishing this subject as part of their electives.

3. The final similarity relates to the question of whether DA is an important subject and the question of why children are encouraged to take DA as an elective subject. The answers to these two questions are set out respectively in Table 4.7. By considering these answers holistically, it could be inferred that parents may encourage their children to choose this subject as an elective simply because it makes their children happy and compliments or enhances the interests or talents that the children already have. The exercise of partaking in an activity that the child enjoys or is good at will boost confidence and contribute to overall emotional well-being.

4.3.3.3 Areas of divergence

The differences in the data emanate from the answer to the question of whether DA is an important subject and the question related to the limitations of DA as a Grade 12 elective subject.

In the quantitative analysis, 69.4% of the PP indicated that DA is indeed an important subject. Some of these reasons for their answers have been set out in the qualitative analysis of this chapter in Table 4.7. A total of 5.6% of the parents indicated that DA is not an important subject. Some of the reasons for their answers have been set out above in the answers and pertain to the second qualitative question's analysis. A total of 25% of parents did not answer the question.

The first area of divergence therefore lies in the information provided by the group of parents who support the election of DA versus the group of parents who do not support it; hereafter referred to as the divergent group. For the purpose of this comparison, the emphasis falls on the group of parents who do not approve of DA as an elective subject. The discussion follows below. The second area of divergence lies in parents not allowing their children to choose DA because their children do not show an interest or natural ability to perform in the subject.

Generally, the divergent group indicated that they did not support DA as an elective subject because of the limitations of the subject as set out in the second qualitative questions' analysis above. The data is interpreted to mean that the divergent groups' resistance to DA centres on, firstly, a lack of interest or natural ability (in the subject) by the child. Secondly, it would appear that the resistance relates to the perception that DA is a subject that does not contribute to the child's eventual financial success. In addition to this is the fact that the DA curriculum is isolated from the content of other STEM (as opposed to STEAM) subjects and is therefore considered to be unnecessary in the bigger scheme of equipping the child with the tools necessary to become a financially independent adult.

The possible reasons for the difference between the parents who encourage their children to choose DA as an elective and the divergent group can be the following:

The first hurdle of resistance concerns the existing misconceptions about the subject. The main misconception about the subject is that DA does not equip the child with the necessary skills to become a financially independent adult contrary to the well-established fact that it is now generally accepted that the arts do indeed contribute to the teaching of twenty-first century skills (see 2.1 for a discussion on STEAM). Therefore, the first hurdle of resistance can be cleared by educating parents and children about the benefits of DA.

The second area of resistance poses greater difficulty. Unfortunately, one must accept that DA is not a subject for every learner. Some learners could experience the practical component of DA as a form of punishment and may, as such, be a cause of severe anxiety and stress in such learners. Repetition of the practical component of DA may in these circumstances not reduce the stress and anxiety of the learner when it comes to performing in public. In these instances, DA will actually have the opposite effect of what is sought regarding aspects like confidence and emotional well-being. Forcing a child who does not enjoy DA to elect it as a subject can have a negative effect on the child's academic average due to poor performance and grades in the subject.

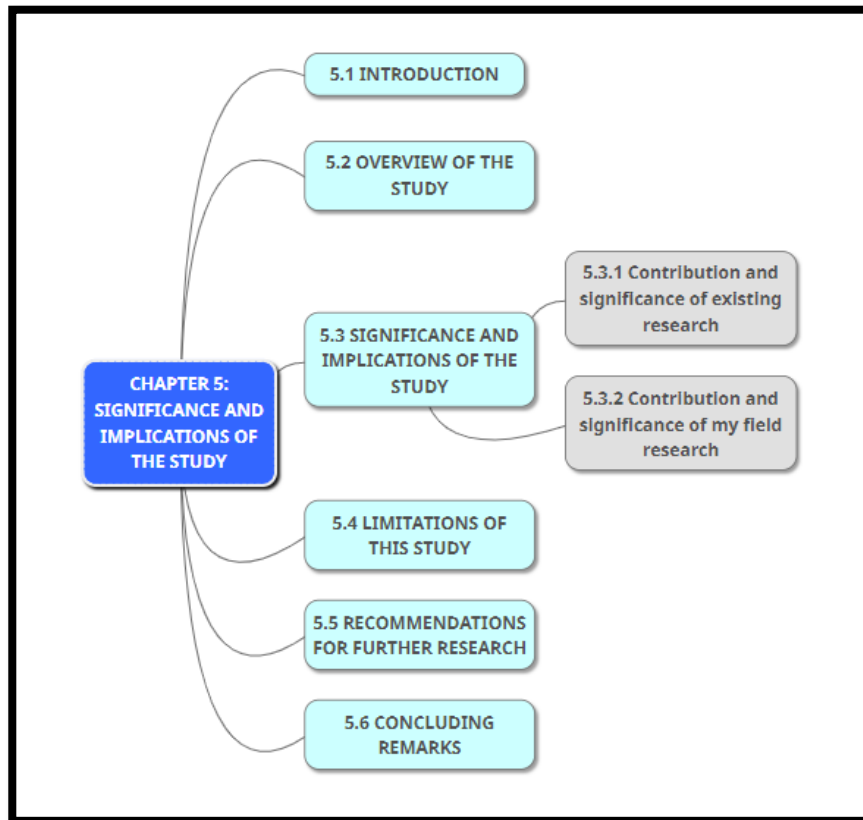
4.4 CHAPTER SUMMARY

This primary aim of this research study was to determine the parental perceptions that exist around DA as an elective subject for Grade 12 in South African high schools. All other questions from the questionnaire that did not directly relate to the three questions I sought answers for were hence disregarded. A convergent parallel design entailed that the quantitative and qualitative elements of the research would take place in the same phase of the research analysis and presentation process, the methods weighted equally, the two components analysed independently, and the results be interpreted together and independently (Creswell & Plano-Clark, 2011).

The integration of the two datasets (QUAL + QUAN) justified triangulation and allowed for a holistic analysis. The corroborating evidence was both descriptive and explanatory, and the entire process ensured internal validity and consistency as predicted at the start of this chapter. Work by Creswell and Plano-Clark (2011, p. 79) guided the presentation and analysis above and aided in the successful and in-depth discussion of parental perceptions about DA as a school-exiting elective subject.

The literature review in Chapter 2 assisted in the construction of an effective technique for generating data as elaborated on in Chapter 3. The data from Chapter 3 was analysed and interpreted from a sub-populous sample group of parents who could answer the research questions truthfully. Chapter 5 will conclude the study with the research significance and implications. The focus of each chapter from this dissertation will be recalled and the limitations summarised, followed by my recommendations for further research and future practice.

CHAPTER 5: SIGNIFICANCE AND IMPLICATIONS OF THE STUDY



5.1 INTRODUCTION

The reader is reminded that there were three research questions that I wanted to answer. I embarked on this study by first establishing whether previous researchers had answered these questions. My conclusion was that previous research did not offer a sufficient description of the parental perceptions that exist about DA as a Grade 12 subject but did, however, contribute information towards explaining it.

After concluding my literature review, I realised that if I combined the research already done with research aimed at specifically supplementing the shortcomings of existing literature I could possibly come closer to explaining why learners were not taking DA as a school-exiting elective subject.

Chapter 5 not only presents a summary of the research findings from the literature review but also of the data that emanated from my field research.

This chapter will be structured in the following manner:

Firstly, an overview of the study in is provided in 5.2. that deals with the significance and implications of my findings in relation to my review of the existing research. Secondly, I will describe how my study contributes to understanding the parental perceptions that exist about DA as a Grade 12 subject.

Lastly, the chapter will discuss limitations of the research and make recommendations for further research projects.

5.2 OVERVIEW OF THE STUDY

Nationally it is noted that Dramatic Arts (DA) has a fairly high pass rate compared to other elective subjects, annually. We hear of more schools offering this subject as an elective or extra-curricular subject. DA subject offers many benefits for the development of young people, especially in terms of equipping them with the twenty-first century skills required for an entrepreneurial market (Olaniyan, 2015).

However, few learners choose to continue with this subject beyond Grade 9.

This study aimed to sample parental perceptions about choosing DA as an academic subject. In this study I firstly wanted to establish to what degree parents understand the value that DA offers as a school-exiting elective subject. I also wanted to establish parental perceptions about DA and how these perceptions influence their children's choice of DA as a Grade 12 subject. The theoretical framework of the study comprised one theory, namely the parent role development theory (PDT).

A mixed-methods study was designed within an interpretive paradigm.

The literature review showed that parental perceptions are shaped by prejudice, social influence and school communication among others (see Chapter 2). The field research, however, indicated that parents showed genuine interest and support when it came to their children selecting DA as a school-exiting subject (see Chapter 4). A summary of the content of each chapter of this dissertation is set out hereunder.

Chapter 1 provided a broad overview of the purpose and rationale behind the study, the research questions, the theoretical framework, the research design and methodology, and the anticipated constraints.

The primary research question that guided the study was:

- *What parental perceptions exist towards learners choosing DA as an elective school-exiting subject?*

The two secondary research questions related to the liberty that a child has in choosing their subjects were:

- *What influences parents' perceptions about choosing DA as a school-exiting subject? and,*
- *To what extent do parents allow their children the freedom to choose their own school-exiting subjects for Grade 12?*

Chapter 2 offered a review of the existing literature with a focus on parenting and parental perceptions about DA, multi-perspective considerations about DA as an academic elective school-exiting subject, and lastly, the role and the responsibility of the LO teacher who assists with subject choices. A concept clarification was given to further outline the research that directly links the role that parents play and the influences of parents and teachers on SP and FET phase learners in South African secondary schools. DA as an academic subject and its value in a broader educational as well as general context were further contextualised within existing literature. Accordingly, the research in this chapter serves to deepen our understanding of parental perceptions towards DA. I examined existing literature on subject choices at the end of Grade 9 level and the impact parents have on their children's decision to enrol for school subjects for the SP or FET phase.

I was hence able to establish the positive and negative perceptions by parents about DA as an elective subject, which are set out in Table 5.1:

Table 5.1: The positive and negative perceptions towards DA

Positive perceptions	Negative perceptions
DA sheds light and gives greater validity to themes and emerging issues in communities.	DA is used as a tool of exclusion.
DA introduces new concepts and ideas with local cultural audiences.	Some DA performances are not language specific and can be interpreted so that the meaning is adjusted according to the preference of the viewer.
DA can be used as a tool of social commentary.	DA causes conflict among different groups of people with different views and opinions on the performance or topic addressed.
DA can raise people's awareness of social development and advancements.	DA messages have the potential to sprout wrong ideas and cause conflict or propaganda.
DA provides people with an opportunity to release emotions.	Work that has been carried over generations is rediscovered in a negative light.
DA places emphasis on doing rather than memorising.	DA is often observed and experiences as a rowdy activity to those who observe from outside. Situations like these often alienate the people that are not directly involved leaving them feeling excluded and estranged.
DA develops core competencies linked to STEAM and the twenty first century skills.	
DA offers an adventure of escapism.	
DA offers life skills that are important for the world of work in the modern society.	
DA is flexible, relevant and relatable.	
The nature of DA is confrontational and direct, it challenges the audience to think in new ways.	

The existing research also informs us of some aspects that influence parents' perceptions about DA as an elective school-exiting subject. These factors have been set out below:

1. Parenting types and styles and therefore the degree of liberty a child is afforded to choose DA as an elective school-exiting subject depends on the parenting type and parenting style implemented by that parent.
2. The boundaries, development and reactance between parents, teachers and learners.
3. Parent-teacher communication.
4. Parents passing customs and beliefs about their culture and heritage that they grew up with over to their children.
5. Adapting to one's own environment
6. Parents' multi-perspective understanding of DA as an academic elective school-exiting subject
7. The role and responsibility of the LO teacher as subject and career advisor

Chapter 3 explains and justifies the research design and methodology and addresses the paradigmatic perspectives, ethical constraints and the data collection instrument, which is an online mixed-method questionnaire. This chapter elaborated on the convergent parallel design of this questionnaire, the virtual site and the parental participants. Chapter 3 also concluded with the methodological constraints and a brief discussion of how the data was reviewed and analysed in Chapter 4.

Questions were posed to three different sample groups, namely parents, DA teachers, and LO teachers (see Chapter 3). However, only the parental dataset was used for the presentation, analysis and discussion in Chapter 4, as this proved most relevant to the research questions. Although collected and initially analysed, the data related to the teachers did not prove useful enough to include. The following questions were asked of parents and were subsequently analysed to answer the research questions:

Table 5.2: The qualitative questions used for analysis

Qualitative questions analysis
1. What guides you to help your child make informed choices about school subjects?
2. What are the limitations of Dramatic Arts as a Grade 10 choice subject?

3. What would make you change your mind about allowing your child/children to choose drama as a Grade 12 subject?
4. Do you think many parents resist drama as a school subject or an after-school activity?

Table 5.3: The quantitative questions used for analysis

Quantitative questions analysis:
1. Is Dramatic Arts an important subject?
2. Is there a general resistance towards Dramatic Arts in schools?
3. Is there a general apathy towards Dramatic Arts in schools?
4. Does Dramatic Arts develop skills needed for the workplace?

The data findings linked to the virtual site in Chapter 4 led me to think that more women were active on the pages I approached for participants than men. The data findings are also linked to various participant groups, the demographic profile of the sample, and the process I followed to generate and analyse the data. A final evaluation and discussion of the findings were provided to answer the primary and secondary research questions.

The data findings presented, analysed and discussed in Chapter 4 led me to the conclusion that parents who did not encourage or prohibit their children to take DA as an elective were not properly informed about the benefits offered by the subject. Here follows a summary of those findings:

1. Some parents showed an apathy towards DA because they were uninformed about the benefits that the subject offers.
2. Some parents understand the benefits of DA but their children are unable to enrol for this subject because this subject is not offered by their school.
3. Some parents support their children taking DA versus some parents who do not support the selecting of DA as a school-exiting elective;
4. Some parents encourage their children to choose this subject as an elective because it makes their children happy and complements or enhances interests or talents a child already has;
5. Some parents do not encourage their children to choose DA because their children do not show an interest or a natural ability in the subject.

These findings provide possible reasons for why a parent chooses to encourage or discourage their child from taking DA as an academic school-exiting subject.

My field research also established that the DA curriculum does not directly link to the content of other STEM (as opposed to STEAM) subjects and is therefore seemingly unnecessary in equipping the child with skills appropriate to becoming a financially independent adult, according to parents who firmly believe in the value of STEM as opposed to STEAM (see Chapter 2).

However, it is also evident and must be accepted that DA is not for every learner, as was evident from the numerous answers that parents provided to the question *“What guides you to help your child make informed choices about school subjects?”*. Learners might show disdain for a subject due to emotional and/or physical discomfort when performing, bullying by other learners, or a lack of interest or ability. Such learners should not be forced to participate in the subject or be encouraged to choose it because it could affect their personal and emotional well-being as well as their academic performance.

The existing literature was supplemented with field research which found that parents in general are misinformed about the value and benefits that DA offers. I interpreted the data to show that parents express an apathy towards DA and that this apathy centres around firstly, their child’s lack of interest or natural ability (towards the subject). Secondly it seemed that their apathy related to their perception that DA is a subject that does not contribute to the child’s eventual financial success.

These answers pertain to the interest and natural ability of the learner with regards to DA. Some parents who might be aware of the inherent qualities that DA offers as subject might not encourage their child to elect DA because their child might not find value in the benefits DA offers due to unrelated career interests. Also, because no or little interest was shown towards electing DA by their child. I therefore came to the conclusion that a majority of parent participants followed a responsive style of parenting, when it came to subject choices (see 2.4.1).

Finally, I explained how the existing research and data generated by my field research answered the research questions. Chapter 5 concludes the research study by stating its significance and highlighting the implications of the actions of parents and teachers and the role they play in guiding children's selection of school-exiting subjects. The recommendations for further investigations are also given. Lastly, this chapter reflects on the research study as a whole in a focused conclusion.

5.3 SIGNIFICANCE AND IMPLICATIONS OF THE STUDY

This section deals with the significance and contribution of the existing research and how it helped to answer the research questions and then proceeds to explain the contribution and significance of my research and how it addressed the research questions.

5.3.1 Contribution and significance of existing research

The existing research, as discussed in Chapter 2, described parenting and parental perceptions about DA as an elective subject. Secondly, I discussed the multi-perspective considerations about DA as an academic elective school-exiting subject. Lastly, I elaborated on the role and responsibility of the LO teacher in providing subject and career guidance.

Aforementioned research indicates that a key cause of the phenomenon, namely of low numbers of learners enrolling for DA, is uninformed parents who received little guidance by LO teachers about the career possibilities that DA offers. LO teachers are uncertain and seldomly properly trained and educated on how to advise learners and their parents about subject choices. LO teachers are therefore unable to provide sound guidance to parents or their children in this regard.

5.3.2 Contribution and significance of my field research

The data generated by my field research is significant because we now know why some parents encourage DA as an elective subject while other parents are apathetic about it. The data also provided insight into parental perceptions about DA as an

elective subject, the extent to which parents allow their children to choose their own elective subjects, and insight into some of the influences of parental perceptions about DA as an elective subject.

We now also know that parents' perceptions regarding DA as an elective subject are influenced by the following:

- Parents may encourage their children to choose this subject as an elective because, simply put, it makes their children happy and compliments or enhances interests or talents a child already has.
- A common misconception exists among parents that DA does not equip the child with the necessary skills to become a financially independent adult.
- DA is not a subject that suits every learner's interest or ability.

For a full discussion on the data generated regarding parental perceptions about DA as a school-exiting subject, see 4.3.3.

When DA is promoted as an elective school-exiting subject we could recognise a difference in parental perceptions, between those supporting the choice thereof and those who show an apathy towards it. Some parents will have discouraged their children from taking DA as elective subject due to certain negative perceptions and misconceptions they hold about DA. Other parents are misinformed about the value that DA as a school-exiting subject provides. Other parents still form an opposing group who believe that DA does not equip the learner to become a financially independent adult. These reservations could specifically be addressed to educate those apathetic or uninformed parents on why they could encourage their children to choose DA as a subject.

These findings will also help LO teachers who provide subject and career guidance and advice to accept that not all children should take the subject because some experience fear and anxiety when it comes to participating in DA. Such learners should not be compelled to choose DA as it could possibly impact their emotional well-being and academic achievement negatively.

5.4 LIMITATIONS OF THIS STUDY

The research journey is never smooth, and unexpected situations arise while hindsight throws light on how one could have engaged with the research process differently.

Upon reflection, I have identified the following shortcomings:

Firstly, I anticipated more participants since I used an online survey, which meant that participation was remote, affordable and effortless; however, there was no way to ensure a large sample. I further relied on snowball sampling, which did not occur. I therefore worked with data generated by only thirty-six parent participants who answered the research questions providing their perceptions about DA.

Very few men answered the virtual questionnaire. The fact that the majority of the participants were female could indicate that men do not like to partake in answering questionnaires, they are indifferent towards the topic of the study or it could show that they harbour an apathy towards DA as an elective subject. It is also likely that they have fewer domestic responsibilities when it comes to their children.

Secondly, there was no mechanism in place to ensure that PPs responded to all the questions posed in the virtual questionnaire. For example, 25% of PPs did not answer the question of whether or not DA is perceived to be an important subject. Also, 36% of the parent participants did not answer the question of whether or not apathy existed towards enrolment for DA. It is not clear why these questions were not answered, even though these questions were clear and unambiguous.

There was also no mechanism in place to ensure that all the participants provided valid answers. For example, a participant who merely filled out a question by typing “ghxthsfnhxf” as an answer could not contribute to the findings displayed in Chapter 4. The questionnaire should be revisited and reviewed to prevent the possibility of incomplete answers as far as possible. The research questions could perhaps be used to guide the participant and make them aware of the objective of the study in the event that they could not answer the questions because they did not understand it.

Even though I could not have foreseen or controlled the level of dedication with which parents answered the questions in the online questionnaire, this issue could have better managed by offering participants some type of incentive to participate and/or properly complete the questionnaire. This may also have secured a larger number of parent participants. If the incentive appealed to men, it may have also ensured more male participants. I could also have designed the online questionnaire to refuse submission if questions were not answered properly. I reiterate that these limitations were unforeseen and even now, it would be difficult to address.

It could be that if the parent participant was more aware of the study's objective and research questions, the qualitative answers they provided might have been more thorough, and quantitative answers might have been better qualified. The recommendations to these limitations will be provided in the next section of this chapter.

5.5 RECOMMENDATIONS FOR FURTHER RESEARCH

Although this research has shed some light on my research questions (see Chapter 1), the following topics can be investigated in a follow up study:

1. Why do learners choose DA?
2. What type of learners choose DA?
3. What levels of financial independence do learners who elected DA as a school-exiting subject achieve?
4. What are the perspectives of fathers about DA as a school-exiting subject?

5.6 CONCLUDING REMARKS

This study can assist in changing parental attitudes towards DA and assist parents, teachers and learners in realising that the arts can play an important role in a learner's holistic development. DA can not only equip a learner with crucial twenty-first century skills but also contribute to entrepreneurial skills which may assist the

school leaver in achieving financial independence. The findings of the study might also equip the LO teacher with more effective guidelines to plan, present, and host subject and career guidance events to ensure that good and informed academic choices are made. The study might also be valuable to education students reading this dissertation as it could equip them with a starting point of how to approach parents and learners in their classrooms, regardless of the subject being taught. After reading up on the value of DA as an elective and academic subject and acknowledging the value of the skills developed through the practice of the subject, learners and parents may feel prepared to work and communicate on virtual platforms. Not knowing how long Covid-19 will persist, people could benefit from DA by choosing teaching methods that will keep learners and audiences focused when presenting work or hosting a meeting over online platforms like Zoom and Microsoft-Teams.

Late President Nelson Mandela voiced his support for an education system that does more than just ensure economic success. He recognised education as a great vehicle for bringing equality of opportunity to the world (Reynolds, 1999). I conclude by sharing his vision for South African education:

The power of education extends beyond the development of skills we need for economic success. Young people must thus take it upon themselves to ensure that they receive the highest education possible so that they can represent us well in future as future leaders. Without language, one cannot talk to people and understand them; one cannot share their hopes and aspirations, grasp their history, appreciate their poetry, or savour their songs.

Adapted from "*Election '99 South Africa: From Mandela to Mbeki.*"

By: Reynolds, A, 1999

DA must be better promoted as a subject because it does not only provide workplace skills but, through poetry, songs and performances, enriches the soul.

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ANNEXURES

ANNEXURE A: PARENT QUESTIONNAIRE RESPONSES

Does your child attend a public or private school?	Private school	Public school	Public school	Yes, at public school/s	Zxczxc	Public school	Public school	Private school	Private school	Public school	Private school	Private school	Private school	Private school	Private school	Private school	Private school	Private school	Private school	Private school	Public school	Public school	Private school	Public school	Public school	Public school	Public school	Public school	Public school	Private school	Private school	Private school	Private school		
What is your primary source of income?	Humanities, Art or Communication	Education or Social Services	Education or Social Services	Education or Social Services	Xczxc	Computer and Technology	Education or Social Services	Education or Social Services	Education or Social Services	Education or Social Services	Entrepreneurial	Trade and Transport	Finance Industry	Digital Marketing	Humanities, Art or Communication	Entrepreneurial	Financial Services	Entrepreneurial	Marketing	Entrepreneurial	General Practitioner (GP)	Education or Social Services	Education or Social Services	Entrepreneurial	Education or Social Services	Education or Social Services	Education or Social Services	Education or Social Services	Legal	Entrepreneurial	Education or Social Services	Accounting	Entrepreneurial	Food Industry	
Parents and their children are informed about subject choices	Neutral	Disagree	Agree	Disagree	Strongly Disagree	Agree	Agree	Neutral	Disagree	Strongly Agree	Neutral	Neutral	Agree	Agree	Agree	Neutral	Agree	Neutral	Neutral	Agree	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Neutral	Disagree	Agree	Agree	Agree	Agree	Agree	
Parents/guardians allow children to choose FET (Gr 10 - 12) subjects freely	Disagree	Agree	Disagree	Strongly Disagree	Strongly Disagree	Agree	Agree	Disagree	Disagree	Strongly Agree	Agree	Disagree	Disagree	Disagree	Agree	Agree	Neutral	Neutral	Neutral	Disagree	Strongly Disagree	Disagree	Strongly Disagree	Agree	Neutral	Agree	Agree	Disagree	Neutral	Neutral	Disagree	Disagree	Agree	Disagree	
There are enough creative subjects offered by the school your child(ren) attend	Agree	Agree	Agree	Disagree	Strongly Disagree	Agree	Disagree	Agree	Disagree	Strongly Agree	Strongly Disagree	Neutral	Agree	Strongly Agree	Agree	Neutral	Agree	Disagree	Disagree	Agree	Strongly Agree	Agree	Agree	Agree	Neutral	Agree	Agree	Disagree	Neutral	Agree	Disagree	Agree	Disagree	Agree	
Would you regard Drama as an academic subject?	Yes	Yes Drama has all the characteristics of an academic subject	Yes Drama has all the characteristics of an academic subject	Yes Drama has all the characteristics of an academic subject	Yes Drama has all the characteristics of an academic subject	No, Drama does not have the qualities of an academic subject	No, Drama does not have the qualities of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	No, Drama does not have the qualities of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	No, Drama does not have the qualities of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	No, Drama does not have the qualities of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	Yes, Drama has all the characteristics of an academic subject	
When should Drama be offered to learners?	An after school activity	Yes I/we support Drama as a school subject	Yes I/we support Drama as a school subject	Yes I/we support Drama as a school subject	Yes I/we support Drama as a school subject	Drama should be offered as an after-school activity	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	Drama should be offered as a school subject	
Has your child participated in Drama as an after-school activity in the past?	Yes	No, my child has never participated in after school activities	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in after school activities	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	My child has shown an interest in participating in after-school drama activities	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	No, my child has never participated in Drama after school activities	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	No, my child has never participated in Drama after school activities	No, my child has never participated in Drama after school activities	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	No, my child has never participated in Drama after school activities	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	No, my child has never participated in Drama after school activities	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	Yes, he/she is still participating in Drama activities after school	No, my child has never participated in Drama after school activities	
Are you familiar with the term 'soft subject (a non-traditional/ seemingly easier subject)?	Yes I do not like it	The term is relative. Children differ and interpret/experience subjects differently	I don't think it is a "softer subject". The subject is underestimated.	this is a double-barrelled question	Zxcvzv	No	Yes	Yes	Yes...and Dramatic Arts is definitely NOT a soft subject.	Yes	no	Yes - soft subjects are regarded as "Easy A's" - Drama is certainly not a soft subject	No	No	Yes	Yes and I think it is misapplied in relation to all subjects in this category.	yes	yes	no	No	No	Yes.	Yes	Yes	Yes	No	Yes	No	Yes	No	No	Yes	Yes	yes	No

Did you take Drama at school level OR later in life?	Yes	Yes	No	No	No	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	Yes, at school	Yes, at school	Yes, I take/have taken Drama classes as an adult	No, I have never been interested in taking Drama	Not Drama per se but Public Speaking etc	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	Yes, I take/have taken Drama classes as an adult	No	No, I have never been interested in taking Drama	it wasn't offered as a subject but I took part in school plays etc.	No, I have never been interested in taking Drama	Yes, at school	No, but I was always very interested in Drama and participated in small informal groups.	No, regret it!	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	Yes, at school	No, I have never been interested in taking Drama	No, I have never been interested in taking Drama	Yes, at school	No, I have never been interested in taking Drama	Yes, at school	No, I have never been interested in taking Drama	Yes, at school	No, I have never been interested in taking Drama
Do you think Drama could help your child's literacy and language development?	Yes	Yes	Yes	Yes	In some way	Yes	Yes	Possibly	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Possibly	Yes	Yes	Yes	Yes	Possibly	Possibly	Yes	Yes	Possibly	Yes	Yes	Yes	Yes	Possibly	Possibly	Yes	Yes
Would the career prospects that Drama offers influence your decision to allow your child to take it as a Grade 10-12 subject?	Yes	Yes	Maybe	Maybe	No	Yes	No	No	No	Yes	Yes	Yes	Yes	My son chose his subjects from Grade 10, not my decision	Maybe	Yes	No	No	Maybe	Yes	No	Maybe	Yes	No	Maybe	No	Maybe	Yes	Maybe	No	Yes	Yes	No	Yes	Yes
Do you believe Drama develops skills needed to work as a team, like critical thinking and collaboration?	Yes	Yes	Yes	Yes	Maybe																														
If anything is more important than gaining new knowledge in school, what would it be for you?	Growing as a person	most important & developing people skills	To apply the skills learnt in the life after school.	A creative citizen with integrity	xvcvz	Life skills	Jddjf	The ability to work cooperatively with others	To learn how the world works (or doesn't!) and how to navigate in it.	Learning to belong and tolerance	How to deal with the ups and downs of the real world	Critical "out the box" thinking, collaboration, ability to work with diverse cultures, problem solving, presentation skills - list is endless	That all children should have equal opportunities at gaining a good education, not just a select few.	Confidence and self belief	developing and growing amongst many people	Skills. EQ, relations and social intelligence	Problem solving, communication, resilience	none	Tools to manage ones anxiety and stress	Real life exposure to the work place	ent, academic institutions and Business must form synergies and come up with a financial sustainability plan. After studying, government must recognize and appreciate the Artistry and intergrate Arts with	To be confident as a person to act in front of others - a skill that every person needs to develop.	Logical thought	Gaining perspective	Knowledge is important	Social Skills	Critical thinking	Getting practical skills	None	Gaining self confidence	Critical thinking	Moral values	giving them confidence in what ever they are involved in	Life skills and training	

Do parents get good advice about subject choices and career possibilities at the school your child/ren attend?	my child's school has a very effective subject choice event yearly to educate and inform parents about this. No schools combine the wrong subjects for us as parents and our children to choose from. The	I would like to change the way schools inform parents about the impact of subject choices	I would like to change the way schools inform parents about the impact of subject choices	Yes and my child's school has a very effective subject choice event yearly to educate and inform parents about this	Yes and my child's school has a very effective subject choice event yearly to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	No, the school offers limited information about subject choices and career possibilities	No, the school offers limited information about subject choices and career possibilities	Yes, my child's school annually has a very effective information session to educate and inform parents about this	No, the school offers limited information about subject choices and career possibilities	No, the school offers limited information about subject choices and career possibilities	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, my child's school annually has a very effective information session to educate and inform parents about this
Would you allow your child to take Drama at school level because it is fun?	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	No, having fun is not a priority during school time	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	No, having fun is not a priority during school time	No, having fun is not a priority during school time	Yes, having fun indicates what my child will choose as a career	Yes, having fun indicates what my child will choose as a career	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, having fun indicates what my child will choose as a career	My child should have fun in free time but should work in class time	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, having fun indicates what my child will choose as a career	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, having fun indicates what my child will choose as a career	Yes, having fun indicates what my child will choose as a career	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject		
Would a job shadowing experience for your child influence how your child chooses subjects for Grade 10 - 12?	Yes because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	No, because job shadowing is different than what is taught in the subjects my child will choose	Yes, because then my child will make informed decisions	No, because job shadowing is different than what is taught in the subjects my child will choose	No, because job shadowing is different than what is taught in the subjects my child will choose	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Not really, I think they choose what they like	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	It would answer some questions.	No, because job shadowing is different than what is taught in the subjects my child will choose	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	Yes, because then my child will make informed decisions	No, because job shadowing is different than what is taught in the subjects my child will choose	Yes, because then my child will make informed decisions	
What could schools do to promote Drama education as an option?	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could not do more to promote Drama	Schools are doing enough already to promote Drama	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	Schools could have taster sessions of each subject presented at Grade 10 level	I'm not sure how to solve the problem. However all parents need to get a grip of what the future will be for our children and the skills they need.	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	Schools could host more information sessions or supply brochures to promote Drama	

How satisfied are you with Dramatic Arts as a Grade 10 - 12 subject at your child's school?	Improvement is needed	Moderately satisfying	Moderately satisfying	Improvement is needed	Improvement is needed	I don't know anything about this subject	My child does not take drama	Moderately satisfied	Extremely satisfied	Extremely satisfied	Moderately satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Extremely satisfied	Moderately satisfied	Extremely satisfied	My child does not take drama	Extremely satisfied	My child does not take drama	My child does not take drama	I don't know anything about this subject	Moderately satisfied	My child does not take drama	Moderately satisfied	Extremely satisfied	Moderately satisfied		
Do job prospects play a role in your advice to your child about subject choices at the end of Grade 9?	To an extent	To an extent	To an extent	To an extent	To an extent	Yes	Yes	No, as a parent I don't take it into consideration	No, as a parent I don't take it into consideration	To an extent	To an extent	To an extent	To an extent	To an extent	To an extent	Yes	To an extent	Yes	To an extent	To an extent	To an extent	To an extent	Yes	Yes	To an extent	To an extent	To an extent	To an extent	Yes	Yes	To an extent	To an extent	To an extent	
If you child takes Drama, why did you allow him/her to take it?	Creative thinking, learning environment	learning people skills and good communication skills	To discover your talents and possibilities. Also to act/speak in front of people	Would parents know this?	xcv	Child showed interest	N/a	He loves the subject and is good at the practical side	All three wanted to.	He benefits socially, psychologically	he has enjoyed the subject his entire school career	career choice, personal interest, learning and life skills provided by the subject	Because from past experiences when he participated in school plays I observed that he absolutely enjoyed his brief spells on the stage.	It was his choice	That's his passion	I believe the future holds many career paths for our children and I want my child to be adaptable to the many paths they will follow.	because it will add to becoming a more rounded adult	personal development	because I knew it would be good for him to get out of his comfort zone.	To take a subject that he loves and that can him a different perspective rather than only career-focused subjects	To boost his self esteem	to us as parents, we want to allow our children to follow their dreams, but within the framework of good job prospects, that can be a problem with Drama.	He wanted to.	My child does not take drama	No drama	She started at age 9	She does not take drama as a subject	I did not	To be able to gain confidence	His interest and talent in the drama and art field	School does not offer it	Not 100% sure, however believed it could help with new age skills.	his decision	Because of their passion and natural skill for drama.
What are the limitations of Dramatic Arts as a Grade 10 choice subject?	It takes a lot of time and motivation	My child will be in class with other students who may not be there for the right reasons and only take drama because it is an "easy" subject	Learners not enough informed about the possibilities of Drama in the life after school.	Same as above	zxcv	Dont know	Dont know	Some students not very committed to the subject	None that I know of. (Apart from the perceptions of some teachers and other parents/children who continue to regard it as an 'easy choice' or regard kids who do DA as flakey.	None	not sure	there is unfortunately still a Stigma attached to this subject choice and often overlooked as a serious subject choice	None that I am know of	None	it takes time re practicals	not sure	don't know	not sure of any	None	The lack of balance between academic subjects and extra mural as Drama	You must have talent and you must be positive and excited about the subject. You cannot take the subject because your parents want you to take it.	Possibly public perception	University acceptance	Dont know	Finding a job	None	Unknown	Do not know	None	Do not offer it at school	You cut our Engineering, Medical fields from his career choices.	none	At the moment I can't determine whether there are any, only once my child applies for university will I know.	
What would make you change your mind about allowing your child/ren to choose Drama as a Grade 12 subject?	Development	More practical exposure of	should try to get the "academic" learners involved in Drama. The school should also make the parents aware of the positive influence of	Not sure	zxcvz	I will allow it	If there is no other choices	He has chosen Drama	N/A	I live it	if i did not see a future in it	more info on 21st century skills and life skills that the subject teaches - misconception that you only do Drama if you want to become an actor	If he was not performing well in the subject	No need to change my mind.. I am happy him taking Drama	He's already doing it.	My children do drama	n/a	he is already doing drama	if he didn't want to do it as a subject and was failing it	He will take it to Gr 12	future of economics around the Arts is bleak. I don't encourage my kids to choose Drama or Art! It's their choice as an extra subject I support them.	She is taking Drama.	He's not sure that he made the right choice.	If they were interested	Nothing	Not easy to get a job or make a life long career as an actor	Not a subject at her school	If it was something that they were good at	Not sure	Nothing	Do not offer at school	Understanding that he would have a career that would be allow him the scope to earn well as an adult.	none	Nothing

Do you know which topics are covered in the Dramatic Arts curriculum at your child's school?	Greek theatre, Medieval theatre, SA theatre	No idea	Theatre. Usage of voice. Different drama forms, etc.	Double-barrelled	zxcvz	No, I do not know anything about the topics	No, I do not know anything about the topics	Yes, I am aware of some	I am thoroughly conversant with the curriculum and the topics.	Yes, I am aware of some	No, I do not know anything about the topics	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	not really a vague idea	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	Yes, I am aware of some	No, I do not know anything about the topics	No, I do not know anything about the topics	Yes, I am aware of some	No, I do not know anything about the topics	No, I do not know anything about the topics	Yes, I am aware of some	Yes, I am aware of some	No, I do not know anything about the topics	Yes, I am aware of some	Yes, I am aware of some
Why do you think many parents resist Drama as a school subject or an after-school activity?	They think it is a waste of time	The same answer as above (weakness)	I am concerned that my child will not get a stable job after her studies	Several	zxcv	Value	Not necessarily if you want to study drama after school	They see it as a waste of time	They see it as flakey and not of very much use later in life.	Uninformed and stubborn	as they do not see a future career in it in south africa	stigma, easy A, not a real subject, what career will you do with Drama - so many parents dont understand the subject content so dont see it as a possible subject choice	I think parents think of it as a silly subject and suitable as far as career choices go.	They are short sighted	Career prospects	They are focused on content not skill.	because they don't see the value of it	Yes	parent wants a dependent child who's ego is bruised by realizing that there is no employment internationally unless you are exceptionally skilled in your Artistry, you must have degrees, exposure, now who	They are concerned about career opportunities and that the child won't have a successful career!!!!	I don't know	Dont have enough background info	Expensive and time consuming	They think it is a practical subject and children takes the subject for granted	It is a subjective subject	Job careers	It is likely not seen as a valid career driven subject	Wrong concept of it	People do not know what careers could lead to from drama, what is the likely income brackets?	idk	I think they don't see monetary value in a career in drama.	
What is your general opinion about the questionnaire you have just completed?																																
Do you believe Drama develops skills needed for the work place like critical thinking and collaboration?						Maybe	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes
What guides you to help your child make informed choices about school subjects?						Childs aptitude and interests	His abilities and interests	My child, primarily. When I see my children doing something they love and want to do, that is all the information I need.	Own knowledge	Their ability and joy for the subject	interests, academic ability, job possibilities	I look at the subjects offer and encourage him to choose subjects that would that are balanced and take into consideration his choices	Understanding my child, his reality and trying to predict what will be needed for his future.	my child's interest and aspirations	his personal development	Strengths, Career path	Reality	Career prospects and the child's ability and talents/interests.	As a teacher I see so many kids struggling with subjects they've been forced to take!	University acceptance	My child's interests eg. Mechanical	My child's personality	He ability and strengths	Career opportunities	Her interests	His own interests and personality	Gaining knowledge and research	I found this difficult and even looking at universities, still find this complex.		Their interests, passions and strengths.		
If your child does not take Drama, why did you not allow him/her to take it?						Not available					n/a		N/A									Child is not interested			Not a subject at their school	Not his strength	It would have been her choice	Do not offer it at school				

Does Drama have any value for Grade 10 – 12 learners in South Africa?						Yes	No	Yes	Absolutely.	Yes	yes	Yes - teaches skills that can be used in many fields and also allows children to explore / develop personalities within a non judgemental environment	Yes, I feel it allows room for out of the box thinking	Huge value possibly most important subject to assist in actual life	Yes, it boosts social cohesion and consciousness	Absolutely	yes	yes	Yes	Yes	A lot. Reality with high poverty lines and substance abuse as a source of inspiration for Arts is a concern.	Yes, we need the Performing Arts in our country and it develops you holistically as a person.,	Yes... confidence	Depends on their interests	Yes	Only if they are interested and performers	Yes	Not according to me	I think so yes	Yes	Yes	I hope so.	At the moment it's difficult to determine, but overseas studies can always be considered.		
Does your child take Drama as a school subject?						Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	No	No	No	Yes	No	Yes	Yes	Yes	Yes

ANNEXURE B: DRAMA TEACHER QUESTIONNAIRE RESPONSES

What is your highest educational qualification?	Bachelors degree	Honours degree	Grade 12, Currently completing bachelors degree in education	Honours degree	Bachelors degree	Bachelors degree	Masters degree	Honours degree	Honours degree	Masters degree	Doctorate	Bachelors degree	Honours degree	Honours degree	Honours degree	Honours degree	Diploma, Bachelors degree	Bachelors degree	Honours degree	Honours degree	Diploma	Diploma	
How long have you held your current professional position?	6 - 10 years	16 - 20 years	0 - 2 years	3- 5 years	11 - 15 years	11 - 15 years	11 - 15 years	More than 20 years	0 - 2 years	16 - 20 years	11 - 15 years	3- 5 years	3- 5 years	3- 5 years	6 - 10 years	3- 5 years	More than 20 years	6 - 10 years	More than 20 years	0 - 2 years	More than 20 years	11 - 15 years	
Are you a qualified Drama/ Creative Arts teacher?	I am in the process of completing my qualification	Yes, I have a Drama degree and a teaching qualification from a recognised institution	I am in the process of completing my qualification	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2nd Year Drama at Uni, Post Grad in Education Drama FET, Honours Teacher Dev Studies	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	Yes, I have a Drama degree and a teaching qualification from a recognised institution	No I was trained in a different field of expertise than Dramatic Arts teaching	Yes, I have a Drama degree and a teaching qualification from a recognised institution	I have a licentiate in speech and drama Trinity college london
For how many years have you been a Creative Arts / Dramatic Arts teacher?	1 year	6 - 10 years	2 - 5 years	2 - 5 years	11 - 15 years	11 - 15 years	11 - 15 years	More than 20 years	2 - 5 years	16 - 20 years	11 - 15 years	2 - 5 years	2 - 5 years	2 - 5 years	6 - 10 years	11 - 15 years	More than 20 years	16 - 20 years	More than 20 years	6 - 10 years	More than 20 years	11 - 15 years	
Why were you appointed as a Dramatic Arts/ Creative Arts teacher?	I have a teaching Degree, I've been the director of productions at my current school for 8 years	I have a BA Drama degree, I have a teaching Degree	I achieved a 100% pass for NSC matric drama from which I started my own drama business and then moved into working for an acting studio.	I have a BA Drama degree	I have a BA Drama degree, I have a teaching Degree	I have a BA Drama degree	I have a BA Drama degree	I have 2 Drama qualifications (local and overseas) and a BA Drama degree	I have a BA Drama degree	I took Dramatic Arts as an FET subject	I have a BA Drama degree	I have a teaching Degree	I have a BA Drama degree	I have a BA Drama degree	I have a BA Drama degree	I took Dramatic Arts as an FET subject, I have a teaching Degree	PGCE Drama FET	I took Dramatic Arts as an FET subject, I have a BA Drama degree, I have a teaching Degree	I took Dramatic Arts as an FET subject, I have a teaching Degree	I have a BA Drama degree, I have a teaching Degree	I have a teaching Degree, Passion for the Arts	I asked to start the subject at the school	I have a licentiate in speech and drama from Trinity college London
How would you rate the support given to Drama at your current school?	2	2	3	1	3	3	3	1	2	3	4	4	4	4	3	3	3	4	4	4	1	3	2
How would you describe Dramatic Arts as a Grade 10 - 12 subject at your school?	Dramatic Arts is seen as a 'play subject'	Dramatic Arts is seen as a 'play subject'	Drama is not prioritized at the schools in which I teach, although they do encourage learners to attend classes.	Dramatic Arts is highly prioritized at my school	It is prioritised, but not highly.	Dramatic Arts is highly prioritized at my school	Dramatic Arts is seen as a 'play subject'	Dramatic Arts is highly prioritized at my school	The 'Cultural' parents hold it in the highest regard. A lot of parents don't though. I must add that our management also supports us very strongly.	Dramatic Arts is not prioritized at my school	Often seen as a play subject to those who take drama.	Dramatic Arts is highly prioritized at my school	Dramatic Arts is highly prioritized at my school	Dramatic Arts is seen as a 'play subject'	Dramatic Arts is seen as a 'play subject'	Dramatic Arts is seen as a 'play subject'	Dramatic Arts is seen as a 'play subject'	looked down upon by the Sciences	Dramatic Arts is highly prioritized at my school	Dramatic Arts is highly prioritized at my school	Dramatic Arts is highly prioritized at my school	Dramatic Arts is highly prioritized at my school	
How many learners do you teach that take Dramatic Arts in Grade 10 -12?	31 - 40	More than 50	0 - 5	41 - 50	31 - 40	21 - 30	41 - 50	11 - 15	41 - 50	More than 50	21 - 30	More than 50	More than 50	21 - 30	More than 50	21 - 30	31 - 40	41 - 50	More than 50	31 - 40	More than 50	More than 50	
How many learners attend your school?	501 - 1000	201 - 500	501 - 1000	501 - 1000	201 - 500	201 - 500	501 - 1000	0 - 50	201 - 500	501 - 1000	501 - 1000	501 - 1000	501 - 1000	201 - 500	1001 - 1500	201 - 500	201 - 500	501 - 1000	501 - 1000	501 - 1000	1501 - 2000	51 - 100	
How do parents view Drama as a subject choice?	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to understand the benefit of Dramatic Arts as a school subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to understand the benefit of Dramatic Arts as a school subject	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Most parents seem to understand the benefit of Dramatic Arts as a school subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	The parental support is split 50/50	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Most parents seem to understand the benefit of Dramatic Arts as a school subject	Most parents seem to understand the benefit of Dramatic Arts as a school subject	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	I am at a Waldorf school and only offer CAPS in matric. Prior to matric all pupils take drama. About a quarter or a third take drama for matric
Which parents allow their child(ren) to take Drama as a Grade 10 - 12 subject?	Unsure	Unsure	They see it as an opportunity to enhance 21st Century skills	Parents who don't think their children are equipped to take 'harder/more difficult' subjects	They see it as an opportunity to enhance 21st Century skills	They see it as an opportunity to enhance 21st Century skills	Parents who see their children pursue a career in the arts	They see it as an opportunity to enhance 21st Century skills	Parents who see their children pursue a career in the arts	Parents that are in an artistic career	They see it as an opportunity to enhance 21st Century skills	Parents who don't think their children are equipped to take 'harder/more difficult' subjects	Parents who see their children's love of drama and encourage it but also encourage the pursuit of "academic" subjects.	Unsure	Parents who don't think their children are equipped to take 'harder/more difficult' subjects	Parents who let their children make their own choices	Parents who see their children pursue a career in the arts	Parents who don't think their children are equipped to take 'harder/more difficult' subjects	They see it as an opportunity to enhance 21st Century skills	Parents who see their children pursue a career in the arts	Different reason. The first three	I have a balance of pupils who take the subject because they love it, those who anticipate using it after school and those who need a practical subject to boost their results due to lower written academic ability.	

Why do parents allow their child(ren) to take Drama as an after school activity?	Because the child would like to follow a career in the arts, Because the child shows a talent for the arts	Parents who respect their children's ability to choose their subjects.	Because the child does not take Drama during school time, Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Some parents support their children's commitments. Other parents want their children to get CV points for participation.	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Because the child does not take Drama during school time	Because the child shows a talent for the arts	Because the child shows a talent for the arts	Only if required for subject purposes or upon request	They want their children to participate in sport and culture, they think their children are super talented	Because the child shows a talent for the arts	Because the child loves it and it offers the child opportunity to shine	Because the child shows a talent for the arts, School play house plays and FEDA festival have high status and many drama and non drama students are very keen to participate	Because the child shows a talent for the arts	To build self esteem	Because the child shows a talent for the arts, More stage opportunity vs school plays.
What/who influences children to choose Drama as a Grade 10 subject?	The promotion we give regarding the subject, the learners who take the subject, natural interest in drama	Myself and counselors	Their teachers they have before they make that subject choice, as well as their passion for the subject and lastly, supportive parents.	Their artistic skills, they also enjoy the subject in general	Personal choice, It is not asought after subject.	Teachers and going to the theatre	I encourage grade 9 students to take the subject by highlighting its benefits and 21st century skills.	Child's love of subject, good teaching, open minded parents	The teacher and opportunities at our school	Subject teachers promote the subject	The drama teacher concerned, the reputation of the subject, grade 9 drama module.	The Drama teacher	Their love for the subject	Myself	Failing to perform in other subjects. It is a dumping zone.	Teachers guiding them on their choices, Parents, universities with the criteria for specific degrees	Other learners and the teacher	Mostly it is because the school offers it as a choice in Gr 9 so the pupils see that it has value and is fun at the same time	Excellent teaching in lower grades. The drama dept has an excellent reputation	Creative Arts teachers gr 9	I did	Previous enjoyable classes in drama and live performance experience	
Does your school pair Drama with other subjects for learners to choose from?	No, our school creates a 'package' for each child's individual needs	Yes, our school has a set structure for subject choices	Each school I work at is different.	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	No, our school creates a 'package' for each child's individual needs	No, our school creates a 'package' for each child's individual needs	Yes, our school has a set structure for subject choices	No, our school creates a 'package' for each child's individual needs	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Yes, our school has a set structure for subject choices	Our school Offers a wide range of choice	No, our school creates a 'package' for each child's individual needs	No, our school creates a 'package' for each child's individual needs	Yes, our school has a set structure for subject choices	No, our school creates a 'package' for each child's individual needs	
Does your school have entrance requirements for Drama as a Grade 10 subject?	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes	No	No. However, I check to see that learners are able to at least communicate effectively.	No	No	No	No	No	No	No	No but app wont register my no option
How would you feel about academic entrance requirements for Drama at Grade 10 level?	It should be subject to an audition	For the most part, I agree, but there are always learners who suddenly find their place in drama after taking it because it is simply an available subject.	I would not have a problem with it.	Not sure, usually weaker kids do drama and usually strengthen in practical	I would not support this.	Feel strongly that students should go through an audition process	Assuming you mean a minimim aggregate in grade 9, this is not viable as it would exclude students who would benefit tremendously but who do not yet perform in one silo of measursble success i.e. academics.	Would not be happy	Not a goodidea; we need a big feed and no restrictions to ensure growth in the subject.	Not necessary	I do not think that non-focus school, unlike an art school, should have an audition etc as many learners gain far more from the class that just talent improvement and skill development. It would limit the power and impact of the subject on those who may not be very talented.	I think there should be set requirements so we can eliminate those learners that are doing it for the sake of it instead of an interest in it. Due to drama holding such a high weighting learners are pushed to do it resulting in huge classes.	Agree with it but at the same understand that some learners perform very well practically and struggle with the theory. I would not want to deny them access to drama because the theory's is difficult for them.	I think it's a good idea - to show that it is not a play or easy subject.	Would prefer it	It would be great if they had decent English marks and could do the theory, but as grade 8 entrance exams are illegal, so would subject entrance exams be seen in the same light.	I think it's a good idea as this will allow us to ascertain the strengths and weaknesses of a learner theoretically	important skills for life that will be valuable to all students. It is not exclusive to a few. Every students grows in Drama	I would discourage this as all students benefit enormously	Overall avg of 55 and above. 'Audition' to identify strenghts and weaknesses	I feel any child must be able to choose the subject, because they choose it for different reasons.	As a small school I am in a privileged teaching position and wouldn't need a restriction on participation as my classes are small and I have time to support weak pupils when they do choose drama.	
What are the stereotypical attitudes that exist about learners taking Drama that affect learners in your class?	Shy learners can't take Drama	Drama learners are weird and different	Drama learners are weird and different, Shy learners can't take Drama	Drama learners are weird and different	Drama learners are not smart enough to take 'real' subjects, Shy learners can't take Drama	Anyone who participates in cultural activities takes Drama	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different	Drama learners are weird and different, Shy learners can't take Drama	Anyone who participates in cultural activities takes Drama	Drama learners are not smart enough to take 'real' subjects, Only those who participate in Drama activities after school can take Drama as a school subject	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different, Shy learners can't take Drama, In a boys school: you must be gay.	Anyone who participates in cultural activities takes Drama	Drama learners are weird and different	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different, Anyone who participates in cultural activities takes Drama, Only those who participate in Drama activities after school can take Drama as a school subject, Shy learners can't take Drama	Drama learners are not smart enough to take 'real' subjects	It's interesting - the one vein is that Drama is too much work because they have to learn theory and have to do rehearsals and at the other end, it's seen as the 'wasting time' by being 'creative', which isn't 'work'	Drama learners are weird and different	A mixture of all of the above	Drama attracts top academics and top sporting students	Hardworking learners	Drama learners are weird and different	Drama students are leaders and articulate.	
How likely are you to recommend Drama as a subject to parents with children in Grade 10 12?	1	1	1	2	1	1	1	1	1	1	1	1	5	1	1	1	1	1	1	2	1	1	

<p>What could the Department of Education do to allow more learners to take Drama as a school subject?</p>	Remove focus from maths and science as the only "smart" subjects and admit that cultural and artistic subjects have value	Develop the program so that practical work is not seen as an after school hours activity, to which learners do not come.	Highlight the importance of the subject to unsure parents who think it is just a waste of time.	Creative Arts in grade 8 and 9 should be more complex in curriculum so that it doesn't seem like a playful subject	Create more opportunity in the industry for South African performers to ensure they are supported if they elect to pursue a career in the arts.	Give the subject additional time allocation	Inform students of the inherent academic rigour required for theory, as well as about the very essential life skills this subject teaches.	Have more teachers	1. Place it in the same light as a 'core' subject'. 2. Make sure there are enough QUALIFIED Drama teachers to teach the subject.	Don't compare it with maths and technology and give it the credit that it deserves in creating holistic citizens...	Fully illustrate how the evolving world of work and tertiary education system is requiring skills gained specifically in a drama space. Refer to research that shows the importance of the humanities and how there is a movement from STEM to STEAM models in education.	Make it compulsory	Train more teachers in the subject.	They would support me any way they can - possibly provide me with a platform to inform or convince parents.	More financial support, better structures and resources.	Have more qualified teachers. In both my 8 years in govt and 3 years in private schooling teachers are not trained in the subject. I have seen incorrect exam papers, and Mathematics and Art teachers made to teach Drama - because it's not that 'hard' or 'difficult' to teach	They have realised the importance of the arts.	Encourage school principals and governing bodies to offer it as a subject.	Train more teachers	give more information about the benefits of the subject	Continue to train teachers in the subject especially in prac exam technique and restrict class sizes/ increase teacher appointments.	
<p>What were your reasons for becoming a Drama / Creative Arts educator/ facilitator/ teacher?</p>	Working with children, My love for the Arts, Professional opportunity	My love for the Arts	Working with children, My love for the Arts, Being able to see learners effectively navigate working in groups, and challenging aspects of their own personalities ie. reaching far out of their comfort zones.	My love for the Arts	Working with children, My love for the Arts	My love for the Arts	My love for the Arts	Working with children, My love for the Arts	My love for the Arts	My love for the Arts, Professional opportunity	Working with children, My love for the Arts, Vocation	My love for the Arts	Working with children, My love for the Arts	Money, Security, Working with children, My love for the Arts	My love for the Arts, My desire to change the world. I see education as a tool for empowerment.	It was a calling - literally a divine movement from Johannesburg corporate	My love for the Arts	Security, Working with children, My love for the Arts	Working with children, My love for the Arts, Professional opportunity	My love for the Arts	My love for the Arts	My love for the Arts
<p>How would you evaluate the quality of the Creative Arts subjects offered at your school?</p>	3	1	2	1	2	1	2	1	1	3	1	1	5	3	4	3	3	1	1	1	1	1
<p>How did your Drama training/ experience help you improve your own language proficiency?</p>	My language proficiency improved drastically	I already had a strong language proficiency.	My language proficiency improved drastically	Unsure	My language proficiency did not improve at all	My language proficiency improved drastically	My language proficiency did not improve at all	My Language proficiency was already superior	My language proficiency improved drastically	My language proficiency improved drastically	Unsure	My language proficiency improved drastically	My language proficiency improved drastically	My language proficiency improved drastically	Unsure	My base degree is Journalism writing and editing... but Drama does help with improving comprehension if the English basics are there to start with	My language proficiency improved drastically	My language proficiency improved drastically	My language proficiency did not improve at all	Language skills. Theatre production	Unsure	My language proficiency did not improve at all
<p>Do the Dramatic Arts contribute to a learner's education?</p>	The value of this subject is seen in a myriad of ways	Yes - regardless of career choices. Drama helps to develop strong analytical and critical thinking. Reading, writing and speaking skills which are an attribute to any course of study.	Yes definitely! Drama training of any kind can contribute to a learners education.	Only if it is taken during school time, after school and a career prospect	No, it is not an attribute	In all spheres	Absolutely.	In so many positive ways	Yes	Only if it is taken during school time, after school and a career prospect	Without a doubt it does contribute.	Only if it is taken during school time, after school and a career prospect	Absolutely .	Yes of course, as a subject or after school - it's beneficial in every way.	Yes. It does.	Always and in every way imaginable	Only as a school subject	Always and in all capacities	You learn more about yourself in Drama than in any other subject. It enriches each student. Students learn to be empathetic, confident and critical thinkers. Makes students more fully human.	Overall improvement of self esteem of the learners	Build self esteem, confidence, learn to work with other ext	Absolutely. They develop empathy, confidence and leadership.
<p>What is your overall rating of parental support of Dramatic Arts as an FET (Grade 10 - 12) subject at any public or private school in South Africa?</p>	3	4	2	3	3	3	3	2	3	3	2	3	3	4	3	3	4	3	1	2	3	3

What would you say should be the degree/training/experience needed for a High School Creative Arts/ Dramatic Arts teacher?	At least a drama licentiate	BA Drama and teaching certification.	Hard to say as I do not have a qualification but am privileged enough to teach. By high school level I would presume a drama teacher should have an education degree, drama degree or at least one of those with formal training or experience in the other.	BA in Dramatic Arts	A Bachelor's Degree in Drama.	Drama degree and PGCE	Minimum BA Drama or equivalent. Just having a PGCE with Drama as an elective methodology is absolutely insufficient.	Drama degree or specialized drama qualification	Drama degree with a PGCE	Basic arts degree	A BA in Dramatic Arts as a minimum.	A Bachelor of Education Degree majoring in drama or a BA degree in drama with a PGCE. It's no use having a BA degree in drama but you don't know how to teach.	Degree in Drama first. Secondly a teaching qualification for an understanding of pedagogy	Degree in Dramatic Arts and Teaching training	A degree plus 3 years experience plus additional workshops done by specialists of each Art form.	Personal experience in acting, play-making, voice-overs and stage tech work, and essay writing training, exam setting training, personal mastery and social understanding with EQ	BA..MAJORING IN DRAMA	a full degree	Ba Dramatic Arts plus teaching degree. Work in the industry on top of this would be beneficial	B ed/BA drama - mostly passion for the arts and teaching	Either a graduate with a diploma in teaching of Drama Lisensiate (Department workshops do much to close the gap in any previous lack of training. Ideally degree however a determined teacher willing to seek out guidance is well supported within the provincial drama faculty.
Have you switched between Dramatic Arts to any other subject or profession in your professional career?	No	Yes	No	No	No	No	No	Yes	Yes	No	Yes	No	No	No	Yes	Yes	Yes	No	No	Yes	No	No
What has been your reason for staying in your current position of employment or changing it over the course of your career?	I am at a fantastic school	I have had multiple employment posts over the years, both in and out of education.	Staying as I love it! But haven't been doing it for long so am open to any opportunity that comes my way.	I love drama and art	I love it.	Love of the job	Limited opportunities, unwillingness to move city or province.	I love what I do and the support I get	Financial stability	N/a	Work experience being unhappy (for leaving), professional and personal development.	I stay because I do enjoy working at the school I'm in.	Love my job and the school environment I am in.	I love my subject and my current school.	Passion	The marking for English was stupidly suicide inducing	Love for what I teach	I have been given support and I grow eVery term	I have been privileged to watch many students grow in confidence, I learn new lessons every day. The job is challenging and enormously satisfying. I have loved it.	Need at the school	I love my subject	I have felt my work deeply meaningful in transforming the lives of my pupils. I have a supportive work environment and engaging pupils.
What is the main difference between Dramatic Arts at public and private schools in South Africa?	The curriculum	None, except the finances to afford after school transportation.	The opportunities offered to the students taking the subject	The opportunities offered to the students taking the subject	The expertise of the teachers employed by private schools	The opportunities offered to the students taking the subject	This is difficult to evaluate. And also i am afraid a clumsy question.	The opportunities offered to the students taking the subject	The curriculum	The opportunities offered to the students taking the subject	All of the above.	The opportunities offered to the students taking the subject	No difference except access to resources.	The curriculum	The opportunities offered to the students taking the subject	similar. Private schools are battling for funding, gvt are too, so both work on minimal spend, both have inexperienced and experienced teachers in the clusters, the ratio of total learners in the school to learners in the Drama class seems to be consistent, the IEB have 2 texts in the final exam and Gvt have 3, but IEB have a June exam separate for the third text = so	The opportunities offered to the students taking the subject	The opportunities offered to the students taking the subject	Depending on the school there is little difference	In public schools you work with resources you have or make it yourself	The opportunities offered to the students taking the subject	The strong emphasis on prac and regular performance in a Waldorf curriculum. The class 8 and 9 year is more challenging and rewarding. Previously having taught Arts and Culture i found the curriculum underwhelming for my pupils and they came to view drama as a weak option.
Why do parents generally discourage their child(ren) from participating in the Dramatic Arts?	Society tells us that success is only achieved through maths and science	They see it as a frivolous subject that offers scant opportunity for career opportunities.	They feel that it is not an educational enough subject, and that it is not going to be a well recognized subject by tertiary institutions.	It's a play subject, it's not taken seriously, it's not a career	No money as a future career	They think it will not allow their children to gain the 'points' needed to have a bachelor's degree pass which allows them entrance into university	I don't know but I think they don't understand what the subject entails.	The time commitment required	1. It's a generation gap. They do not see its value in the 21st century. They still see it as an easy subject. 2. They think that by taking Drama you can only pursue a career in the arts. They do not understand the value of skills taught.	Job security in popular fields	They do not see the value of the subject.	They feel that their children wouldn't be able to use the skills learnt in their future life.	They are unlikely to have a successful and lucrative career in Dramatic Arts	They believe it will only help if you want to pursue a career in the arts.	Not seen as a subject offering any lucrative career opportunities	Because they are still of the idea that individuals will have one career for life, and they need to start it at school - a career to earn lots of money - and the arts don't make lots of money - it's box thinking, but also safe and comfort zone thinking to look after the future welfare of their children.	They think their kids will make nothing of their lives	They may feel it is a distraction from reality	They don't understand the benefits.	Career opportunities	They don't really know what it is	Fear that only mathematics, science and business studies will open doors for the child's future and a fear that their child would be a victim of job scarcity having taken an artistic subject over a science.
Dramatic Arts is an important facet of school	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly disagree	Strongly agree	Strongly agree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree	Agree	Strongly agree

Parents resist Dramatic Arts as a Grade 10 - 12 subject	Neutral	Strongly Agree	Neutral	Agree	Neutral	Agree	Agree	Neutral	Neutral	Neutral	Agree	Agree	Neutral	Agree	Agree	Neutral	Agree	Agree	Disagree	Agree	Neutral	Neutral
Parents and their children are informed about subject choices	Disagree	Neutral	Neutral	Agree	Strongly Agree	Agree	Neutral	Agree	Disagree	Agree	Neutral	Strongly Agree	Neutral	Neutral	Neutral	Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree	Disagree	Agree
Generally, there is resistance towards Drama as a school subject	Agree	Agree	Neutral	Strongly Agree	Neutral	Agree	Agree	Neutral	Agree	Neutral	Agree	Neutral	Disagree	Agree	Agree	Agree	Agree	Agree	Disagree	Disagree	Disagree	Disagree
Parents/guardians allow children to choose Grade 10 - 12 subjects freely	Neutral	Strongly disagree	Disagree	Neutral	Disagree	Neutral	Disagree	Agree	Disagree	Neutral	Disagree	Strongly Agree	Disagree	Disagree	Neutral	Disagree	Disagree	Disagree	Agree	Neutral	Disagree	Agree
You are satisfied with the creative subjects offered by the school you teach at now.	Agree	Neutral	Agree	Strongly Agree	Agree	Strongly Agree	Agree	Strongly Agree	Strongly Agree	Neutral	Strongly Agree	Strongly Agree	Strongly Agree	Disagree	Neutral	Neutral	Agree	Agree	Strongly Agree	Strongly Agree	Agree	Strongly Agree

ANNEXURE C: LIFE ORIENTATION TEACHER QUESTIONNAIRE RESPONSES

How do you identify?	What is your age?	What are the grades that you teach?	For how many years have you lived in South Africa?	For how many years have you been guiding learners with their subject choices?	Are you employed as a Life Orientation teacher for High Schools?	Do you have any children of your own at your current school of employment?	Where do you work?	In which province do you currently work?	What is your highest educational qualification?	How long have you been in the education sector?	How would you describe your involvement as a Life Orientation teacher or Life coach?	In which languages do you communicate at home?	Dramatic Arts is an important facet of school	Parents seem to resist Dramatic Arts as a Grade 10 - 12 subject	Parents are well-informed about subject choices	There seems to be a general resistance towards Drama as a school subject by the end of Grade 9	Parents/guardians allow children to choose Grade 10 - 12 subjects freely	There are enough creative subjects offered by the school I teach at currently	What qualifies you as a Life Orientation teacher/life coach?
Female	55-64	Grade 7 - 9	6-10 years	11 - 16 years	No	No	Private	Northern Cape	None of the above	16 or more years	zxcvz	Xitsonga	Strongly Disagree	Strongly disagree	Strongly disagree	Strongly Disagree	Disagree	Not at all	vczxc
Female	45-54	Grade 10 - 12	More than 20 year	11 - 16 years		No	Public school	Gauteng	Honours degree	16 or more years		Afrikaans	Agree	Disagree	Agree	Disagree	Disagree	Disagree	Communications
Female	55-64	Grade 7 - 9	More than 20 year	6 - 10 years		No	Public school	Gauteng	Masters degree	16 or more years		Afrikaans	Strongly Agree	Agree	Disagree	Strongly Agree	Disagree	Agree	My formal Education
Female	25-34	Grade 8-12	More than 20 year	3 - 5 years		No	Public school	Mpumalanga	Honours degree	6 - 10 years		Afrikaans	Agree	Agree	Agree	Agree	Neutral	Agree	PGCE in Senior
Male	25-34	Grade 10 - 12	More than 20 year	3 - 5 years		No	Private school	Gauteng	Bachelors degree	3 - 5 years		English	Strongly Agree	Disagree	Disagree	Disagree	Neutral	Strongly agree	LO was one of my
Female	25-34	Grade 4-7	More than 20 year	0 - 2 years		No	Private school	Gauteng	Bachelors degree	3 - 5 years		Afrikaans	Agree	Agree	Agree	Agree	Disagree	Disagree	I had art as a subject
Female	0-24	Grade 8-11	More than 20 year	3 - 5 years		No	Public school	KwaZulu-Natal	Bachelors degree	3 - 5 years		Afrikaans, English	Agree	Disagree	Agree	Disagree	Agree	Disagree	I don't just have
Female	25-34	Grade 10 - 12	More than 20 year	3 - 5 years		No	Private school	Northern Cape	Bachelors degree	3 - 5 years		Afrikaans	Agree	Strongly agree	Disagree	Agree	Strongly Disagree	Disagree	I took psychology
Female	35-44	Grade 7 - 9	More than 20 year	3 - 5 years		No	Public school	Western Cape	Bachelors degree	6 - 10 years		Afrikaans, English	Agree	Neutral	Agree	Agree	Disagree	Disagree	My degree and my
Female	55-64	Grade 7 - 9	More than 20 year	0 - 2 years		No	Public school	Gauteng	Diploma	16 or more years		Afrikaans	Strongly Agree	Agree	Disagree	Agree	Disagree	Disagree	Experience

What is your current job description?	What is your teaching experience?	Do you ever host an information session about subject choices?	To what extent are parents interested in subject choices and career counseling/guidance?	How informed are parents about the requirements for post-matric entrance exams and courses, at your place of employment?	Parents expect their child(ren) to follow a career in the arts (Drama, Art, Music, Dance, Design) after taking Drama as a Grade 10 - 12 subject	How do learners react to their peers taking Dramatic Arts as a school subject?	What is your view about the future of Drama as a Grade 10 - 12 subject?	To what extent do parents have control over their children's subject choices?	How do you feel about the requirements for being allowed to take certain subjects for Grade 10?	What are the stereotypes associated with Drama learners?	Why would you recommend Dramatic Arts as a subject to parents?	What do you think will improve parents' perceptions of Drama as a subject?	(Biographical) What were the reasons for becoming a Life Orientation educator/facilitator/teacher?	How would you evaluate the quality of the creative subjects offered at your school?	(Move to Drama) Could Drama training help improve language proficiency?	How would you evaluate the interaction between learners in class during practical instructions and activities compared to theoretical interactions?
zxcv	Zxvz	Yes it is an annual event	Our school's parents are	Very informed	Neutral	Zxcvz	zxcvz	Parents let their children	1	Anyone that participate	3	zxcvz	zxcvz	They give me adequate	zcv	Practical explorations
Teacher		Yes it is an annual event	Some parents at our school	Very informed	Neutral	They admire them	Neutral	Parents let their children choose freely		Shy learners can't take	Critical thinking, Communication	Get them involved in criteria, explain the criteria		Very good to excellent		
Head of Department		These discussions about career	Some parents at our school	Not informed enough	Agree	They look down on them	It depends on working	Parents are guided by teachers' recommendations		Drama learners are not	To develop a child's ability	Better information		Adequate		
Life Orientation Subject Head		Yes it is an annual event	Some parents at our school	Not informed enough	Neutral	They feel neutral about	There are many possibilities	Parents have a strong influence on children		Drama learners are not	When it's an absolute	More information		Very good to excellent		
HOD: Life Orientation		It is both an annual event for	Most parents at our school	Not informed enough	Disagree	They feel neutral about	It is an extremely valuable	Parents have a strong influence on children		Shy learners can't take	It carries the same message	A better understanding of how the NSC works		Very good to excellent		
Intermediate Phase teacher		No but we pass on information	Some parents at our school	Not informed enough	Disagree	They admire them	I think it has a bright future	Parents have a strong influence on children		Drama learners are not	It is a subject where everyone	A information evening with examples of which		Poor		
I am the Life Orientation and history teacher		These discussions about career	Most parents at our school	Very informed	Neutral	They admire them	I think the future is bright	Parents let their children choose freely		Shy learners can't take	To help learners to develop	If we can show parents the success of some		Very good to excellent		
Former LO teacher and current Mathematics		Yes it is an annual event	Some parents at our school	Not informed enough	Neutral	They look down on them	Less and less children	Parents have a strong influence on children		Drama learners are not	It allows your child to grow	If teachers and universities start to see it as a		Adequate, Poor		
Educator		No but we pass on information	Some parents at our school	Not informed enough	Neutral	They admire them	It is a form of art and science	Parents have a strong influence on children		Drama learners are not	This subject explores a	If they were informed properly		Very good to excellent		
Subject teacher		Yes it is an annual event	Some parents at our school	Not informed enough	Neutral	They admire them	Should be expanded	Parents are guided by teachers' recommendations		Anyone who participate	Personal development	Information and knowledge		Poor		

What level of support does the Department of Education offer for Dramatic Arts?	Would you say Dramatic Arts is an attribute to any learner's education?	(Move to beginning of section)	What level of support does the Department of Education offer for Dramatic Arts?	What type of training should a Life Orientation teacher have?	Have you switched between jobs in your career?	If you have answered yes to the above questions, what were the reasons?	What is the main difference between Life Orientation at public and private schools in South Africa?	Add anything you would like to say about the parents of the learners you teach.	Was your school and tertiary education and training sufficient or did it lack anything, please specify.	What would you do differently if you could make any changes to the Dramatic Arts Grade 10-12 curriculum?	What is your general opinion about the questionnaire you have just completed?	Should Drama as a subject have entrance requirements?	Why would you not recommend Dramatic Arts as a subject to parents?	Do you have experience working at both a public school and a private school?	Why did you become a Life Orientation teacher/facilitator?	What are your professional goals?
Uninvolved	Only if it is taken during	To initiate personal development	Fair	Any diploma or training	Yes	Zxcvz	zxcvz	zxcvz	zxcv	zxcvx	3					
Excellent support			Excellent	Psychology degree and a teaching degree, Life experience is sufficient			Children to think and	Involved		More exposure to public, time consuming		No	Depends on child's perception	No	Interested in social well-being	develop a cultural
Sufficient support			Poor	Only a teaching degree at a recognised university			I am not sure	Support your child in his/her choices and let them		The subject must have a good balance between		Yes	If a child is going in a	No	I love the subject	initiate personal
Poor support			Fair	Psychology degree and a teaching degree			Public is more focused	Lack of support none		None		Yes, passion & parents	If it's not a passion nor	Yes	I love life. LO is Life!	provide insight to the
Poor support, Very limited resources, textbooks and professional development			Fair	Psychology degree and a teaching degree, Only a teaching degree at			Public schools are more	Our current parents tend to be supportive of our		Curriculum is good, but resources in terms of		No - the aim is to	Students should not take	Yes	I completed a BA in Psychology	provide insight to the
Sufficient support			Fair	Only a teaching degree at a recognised university			It is much more specialised	It would be nice if the parents are more involved		I would do less PAT's		Yes, it is a difficult	It is very hard work	Yes	I love art, music, sport	the world/ broader
Excellent support			Excellent	Psychology degree and a teaching degree, Only a teaching degree at			I am not sure.	The parents don't show much interest as parents		Give the drama children more exposure to the		Yes	N/A	No	I have a great interest	provide insight to the
Poor support, No support			Poor	Psychology degree and a teaching degree, Only a teaching degree at			Public schools have the	Public schools - arts are there to develop your		Allow more time for the subject!		Yes	It takes a lot of work and	Yes	To help learners achieve	develop a cultural
Sufficient support			Good	Only a teaching degree at a recognised university, Life experience is			Not sure?	They are very involved.		Less theory, more practical.		Yes	N/A	Yes	This subject encompasses	provide insight to the
Poor support			Fair	Only a teaching degree at a recognised university			Resources	Many are not interested enough in their children		None		Yes	Lack of career opportunities	Yes	The school needed a	the world/ broader

ANNEXURE D: PARENTS' ATTITUDES TOWARD DA AS AN ACADEMIC SUBJECT

What are parents' attitudes/views towards Drama as elective subject?													
MEASURING POSITIVE OR NEGATIVE ATTITUDE													
Sex	Age	Parent's highest qualification	Parent's career	Parent's exposure to Drama Arts in own life	Child's grade	Child's school	Child enrolled for Drama Arts	Child's exposure to Drama Arts in own life	Drama Arts is an academic subject?	Drama Arts is an important subject?	Is there a general resistance towards Drama Arts in schools?	Is there a general apathy towards Drama Art in schools?	Drama Arts develop skills needed for the workplace?
2	1	2	2	2	2	2	99	2	2	1	1	2	1
2	1	1	1	2	1	1	99	1	2	2	2	2	99
2	4	6	3	1	2	1	99	2	2	2	2	99	99
2	4	6	3	1	2	1	99	1	2	2	2	2	99
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2	2	5	3	1	1	1	2	2	1	99	99	2	99
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2	4	4	3	2	2	2	2	2	2	2	2	99	2
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2	2	6	3	2	2	1	2	2	2	2	99	2	99

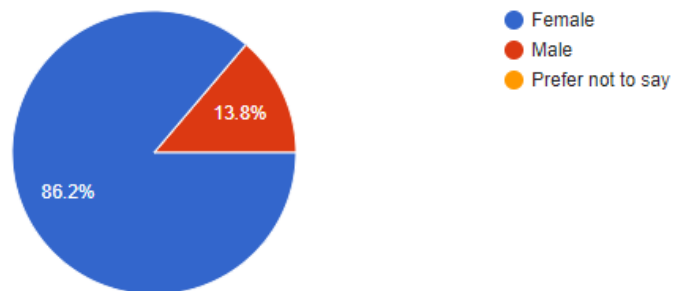
ANNEXURE E: QUESTIONNAIRE WITH ANSWERS

Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject

Biographical data

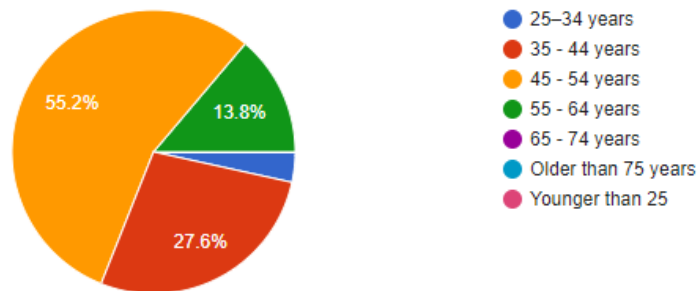
How do you identify?

29 responses



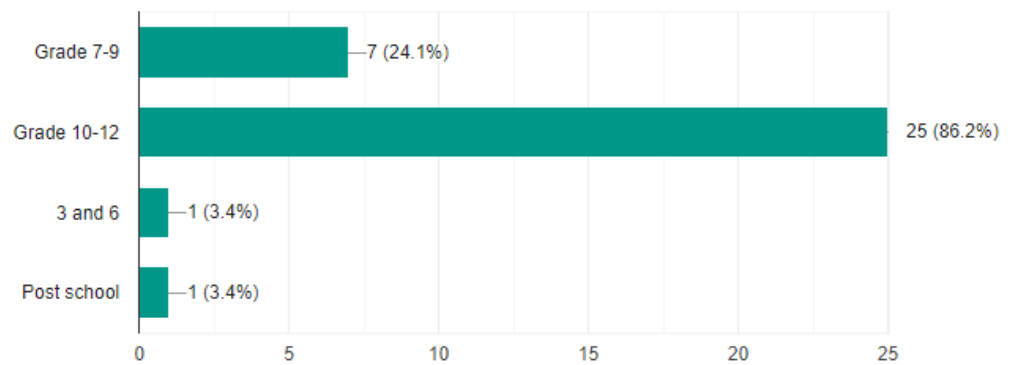
What is your age?

29 responses



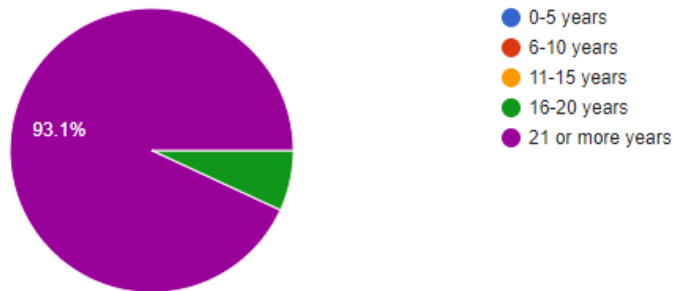
In which grade/s are your children?

29 responses



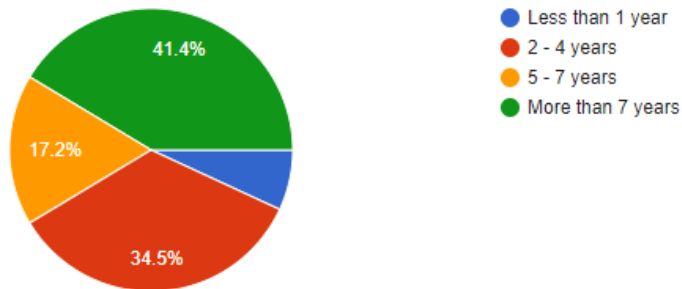
For how many years have you lived in South Africa?

29 responses



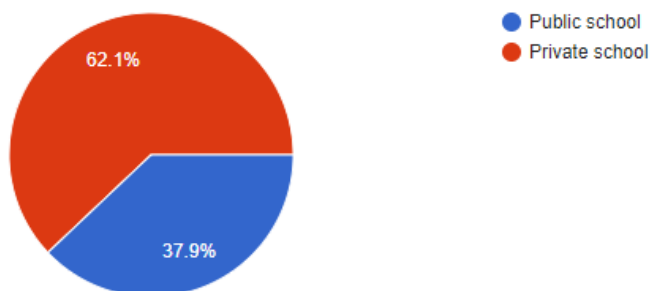
For how many years have you been a parent at the school your child(ren) currently attend?

29 responses



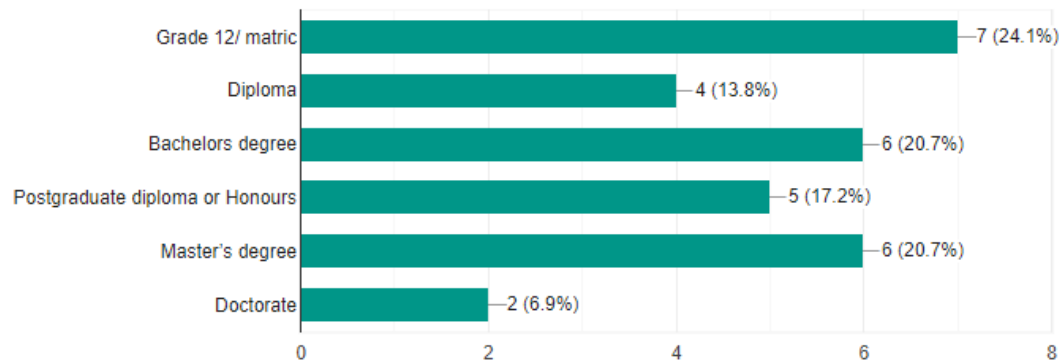
Does your child attend a public or private school?

29 responses



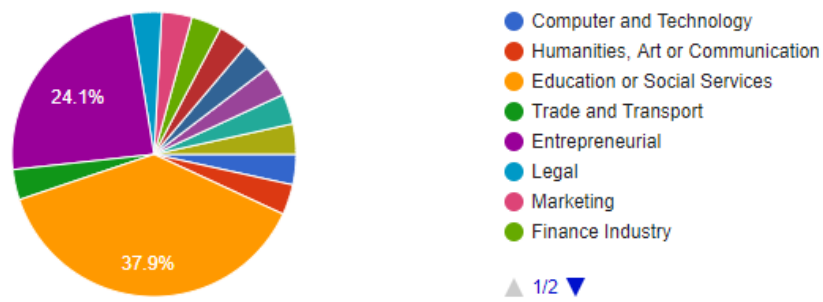
What is your highest educational qualification?

29 responses



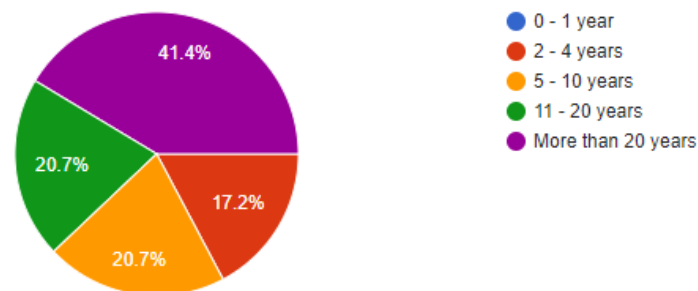
What is your primary source of income?

29 responses



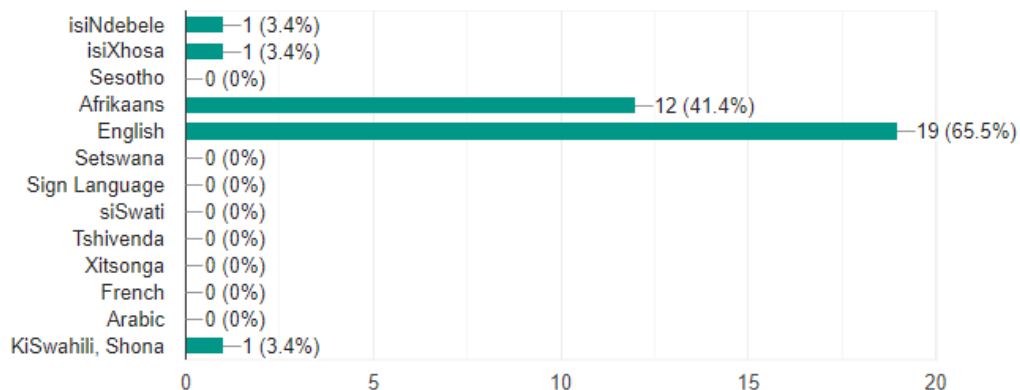
How long have you held your current position of employment?

29 responses



In which languages do you primarily communicate with your children?

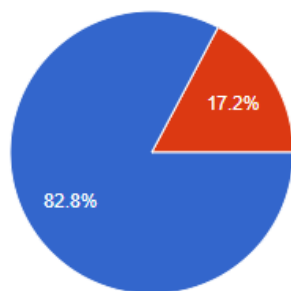
29 responses



Your perspective on Dramatic Arts in high schools

Would you regard Drama as an academic subject?

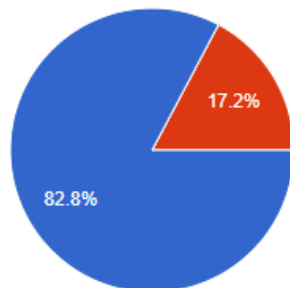
29 responses



- Yes, Drama has all the characteristics of an academic subject
- No, Drama does not have the qualities of an academic subject

When should Drama be offered to learners?

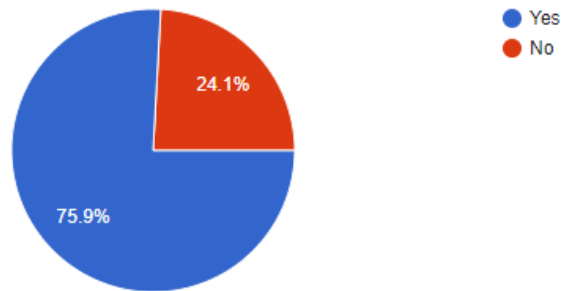
29 responses



- Drama should be offered as a school subject
- Drama should be offered as an after-school activity
- Drama should be not be offered at all

Does your child take Drama as a school subject?

29 responses



If you have answered Yes to the above question, why have you encouraged your child to take Drama?

22 responses

That's his passion

Her choice

My child has always loved to perform and enjoys cultural activities

Because he loves the subject, and is good at it

Because I think it is a subject he can benefit from greatly with regards to building character, confidence and good communication skills for life.

I have noticed from previous school plays that this is where he thrives.

She was a born performer.

He chose the subject himself. I was i impressed and supported him

His own decision

He has to study so he gets to choose!

It teaches different life skills, specifically creativity, communication, self control

He wished to take Drama, I felt it would improve confidence and skills around public speaking, collaboration, team work, out of the box thinking etc

It's good for their self esteem and how they eloquently express themselves

Confidence, EQ, more rounded/balanced education, creativity

skills acquired can be used in many fields within Entrepreneurial and Corporate World - 21st Century Skills are going to be very important for future job seekers

She has a passion and a gift for drama

It is the most awesome opportunity to learn about human universals and what it is to be human. It allows for self-expression as well as co-operative expression. All three of my daughters took Dramatic Arts to matric. It was their and my favourite subject.

Drama is the only subject that inculcates 21st century skills needed in the "real" world.

It was my child's decision

When you take Drama, you learn a lot of skills, like performing in front of an audience, as well as excellent speaking and performing skills. Children also develop a lot of confidence by taking a subject like Drama.

Develop more personal skills and attributes express oneself in front of groups

Yes

If you have answered NO to the above question, why have you NOT allowed your child to take Drama as a Grade 12 subject?

8 responses

N/A

Not his strength

If she wants to take drama i will allow her

No interest from child

School does not offer Drama

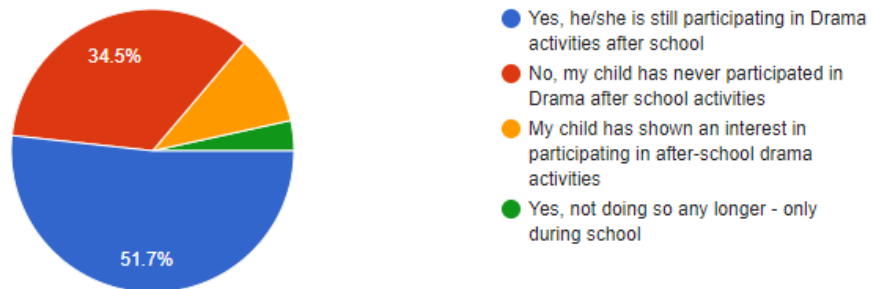
Not available at school

Their school does not offer it as a subject

Drama not offered. Technical school

Has your child participated in Drama as an after-school activity in the past?

29 responses



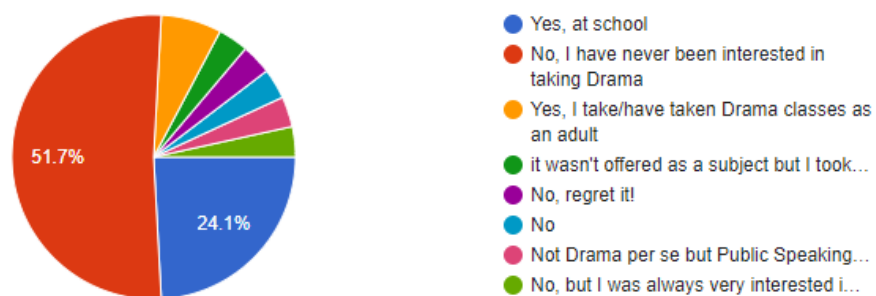
Are you familiar with the term 'soft subject (a non-traditional/ seemingly easier subject)?

29 responses

- Yes
- No
- yes
- no
- Yes - soft subjects are regarded as "Easy A's" - Drama is certainly not a soft subject
- No
- Yes...and Dramatic Arts is definitely NOT a soft subject.
- Yes and I think it is misapplied in relation to all subjects in this category.
- Yes.

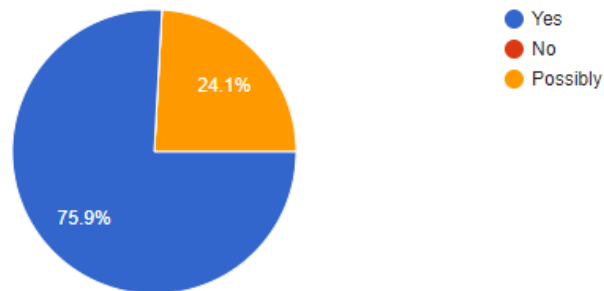
Did you take Drama at school level OR later in life?

29 responses



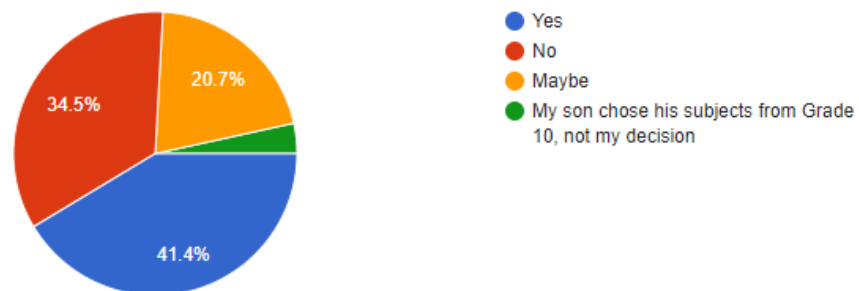
Do you think Drama could help your child's literacy and language development?

29 responses



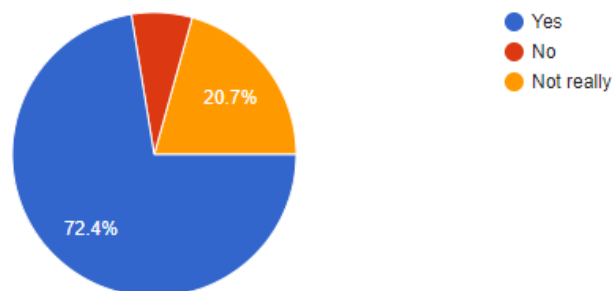
Would the career prospects that Drama offers influence your decision to allow your child to take it as a Grade 10-12 subject?

29 responses



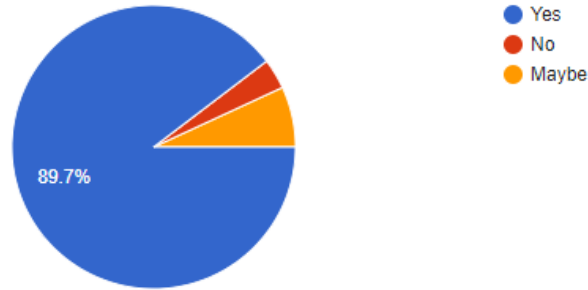
Are you familiar with the 21st Century skills (abilities that today's learners need to succeed in their careers)?

29 responses



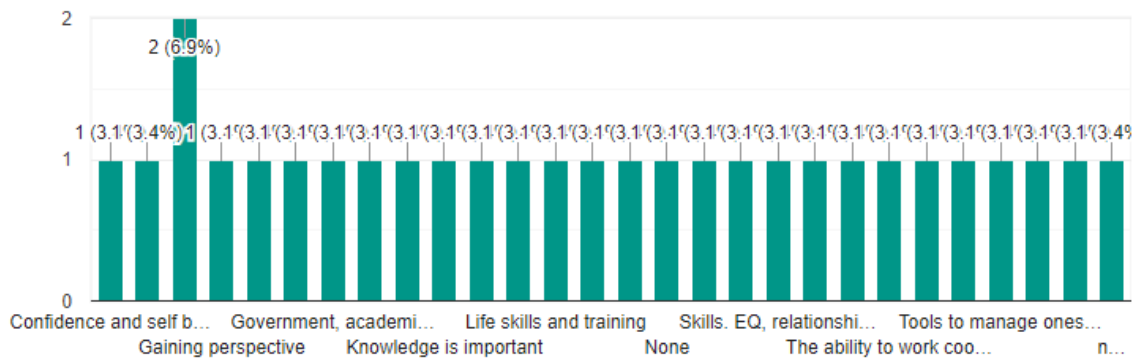
Do you believe Drama develops skills needed for the work place like critical thinking and collaboration?

29 responses



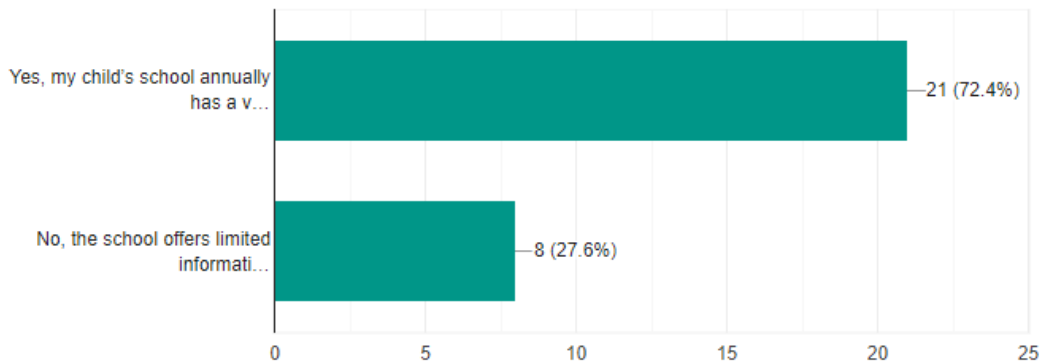
If anything is more important than gaining new knowledge in school, what would it be for you?

29 responses



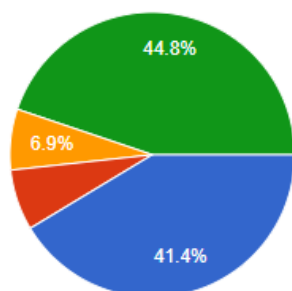
Do parents get good advice about subject choices and career possibilities at the school your child/ren attend?

29 responses



Would you allow your child to take Drama at school level because it is fun?

29 responses



- Yes, having fun indicates what my child will choose as a career
- No, having fun is not a priority during school time
- My child should have fun in free time but should work in class time
- I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject

What guides you to help your child make informed choices about school subjects?

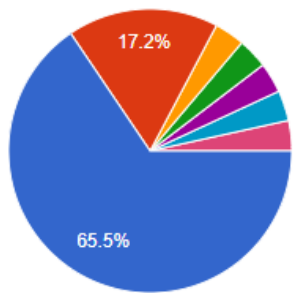
26 responses

Career prospects
Career opportunities
Childs aptitude and interests
Her interests
Their ability and joy for the subject
His abilities and interests
University acceptance
Gaining knowledge and research
I look at the subjects offer and encourage him to choose subjects that would that are balanced and take into consideration his choices
My childs personality
What he enjoys
His own interests and personality
As a teacher I see so many kids struggling with subjects they've been forced to take!
my childs interest and aspirations
I found this difficult and even looking at universities, still find this complex.
Reality

- Strengths, Career path
- interests, academic ability, job possibilities
- Their interests, passions and strengths.
- He ability and strengths
- My child, primarily. When I see my children doing something they love and want to do, that is all the information I need.
- Understanding my child, his reality and trying to predict what will be needed for his future.
- Career prospects and the child's ability and talents/interests.
- My child's interests eg. Mechanical
- his personal development
- Own knowledge

Would a job shadowing experience for your child influence how your child chooses subjects for Grade 10 - 12?

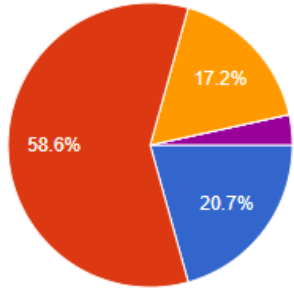
29 responses



- Yes, because then my child will make informed decisions
- No, because job shadowing is different than what is taught in the subjects my...
- Job shadowing is not an option for us so I can't give an opinion
- Not really because in my opinion most...
- Not really I think they choose what the...
- It would answer some questions.
- I don't think it will help with informed c...

What could schools do to promote Drama education as an option?

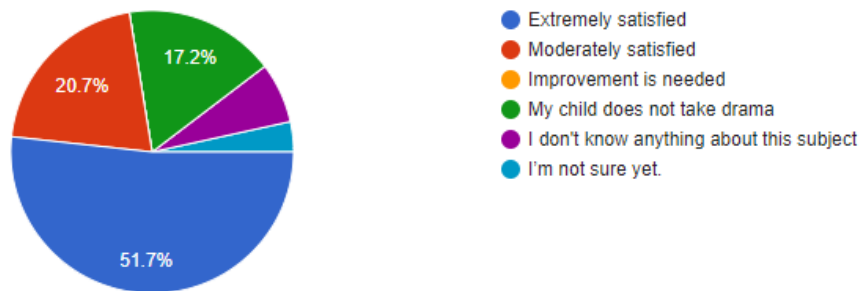
29 responses



- Schools could host more information sessions or supply brochures
- Schools could have taster sessions of each subject presented at Grade 10 level
- Schools are doing enough already to promote Drama
- Drama education is not important to us
- I'm not sure how to solve the problem. However all parents need to get a grip...

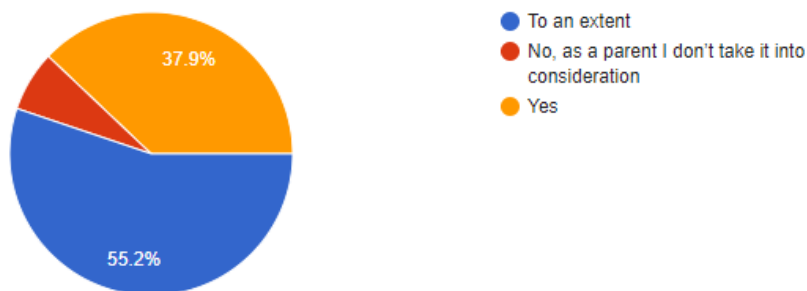
How satisfied are you with Dramatic Arts as a Grade 10 - 12 subject at your child's school?

29 responses



Do job prospects play a role in your advice to your child about subject choices at the end of Grade 9?

29 responses



If your child takes Drama, why did you allow him/her to take it?

29 responses

That's his passion

I did not

Child showed interest

To be able to gain confidence

he has enjoyed the subject his entire school career

He loves the subject and is good at the practical side

My child does not take drama

School does not offer it

because I knew it would be good for him to get out of his comfort zone.

Because from past experiences when he participated in school plays I observed that he absolutely enjoyed his brief spells on the stage.

She started at age 9

It was his choice

N/a

His interest and talent in the drama and art field

He wanted to.

because it will add to becoming a more rounded adult

Not 100% sure, however believed it could help with new age skills.

To boost his self esteem

To take a subject that he loves and that can him a different perspective rather than only career-focused subjects

career choice, personal interest, learning and life skills provided by the subject

Because of their passion and natural skill for drama.

She does not take drama as a subject

All three wanted to.

I believe the future holds many career paths for our children and I want my child to be adaptable to the many paths they will follow.

his decision

to us as parents, we want to allow our children to follow their dreams, but within the framework of good job prospects, that can be a problem with Drama.

No drama

personal development

He benefits socially, psychologically

If your child does not take Drama, why did you not allow him/her to take it?

8 responses

N/A

Not his strength

It would have been her choice

Child is not interested

Do not offer it at school

Not available

n/a

Not a subject at their school

What are the limitations of Dramatic Arts as a Grade 10 choice subject?

29 responses

None

Dont know

not sure

it takes time re practicals

Unknown

Do not know

Some students not very committed to the subject

University acceptance

Do not offer it at school

not sure of any

None that I am know of

Finding a job

Possibly public perception

You cut our Engineering, Medical fields from his career choices.

The lack of balance between academic subjects and extra mural as Drama

there is unfortunately still a Stigma attached to this subject choice and often overlooked as a serious subject choice

At the moment I can't determine whether there are any, only once my child applies for university will I know.

None

None that I know of. (Apart from the perceptions of some teachers and other parents/children who continue to regard it as an 'easy choice' or regard kids who do DA as flakey.

It's not integrated into all the subjects. The focus is on the content not the skills it develops.

none

You must have talent and you must be positive and excited about the subject. You cannot take the subject because your parents want you to take it.

don't know

What would make you change your mind about allowing your child/ren to choose Drama as a Grade 12 subject?

29 responses

Nothing

He's already doing it.

If it was something that they were good at

I will allow it

Not sure

if i did not see a future in it

He has chosen Drama

If they were interested

Do not offer at school

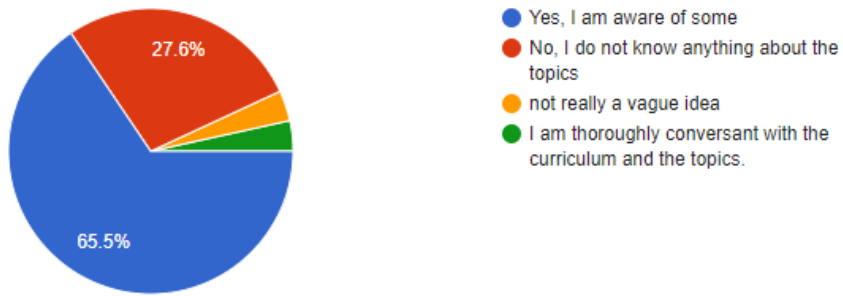
if he didn't want to do it as a subject and was failing it

If he was not performing well in the subject

Not easy to get a job or make a life long career as an actor
No need to change my mind.. I am happy him taking Drama
If there is no other choices
He's not sure that he made the right choice.
n/a
Understanding that he would have a career that would be allow him the scope to earn well as an adult.
The future of economics around the Arts is bleak. I don't encourage my kids to choose Drama or Art! It's their choice as an extra subject I support them.
He will take it to Gr 12
more info on 21st century skills and life skills that the subject teaches - misconception that you only do Drama if you want to become an actor
Not a subject at her school
N/A
My children do drama
none
She is taking Drama.
he is already doing drama
I live it

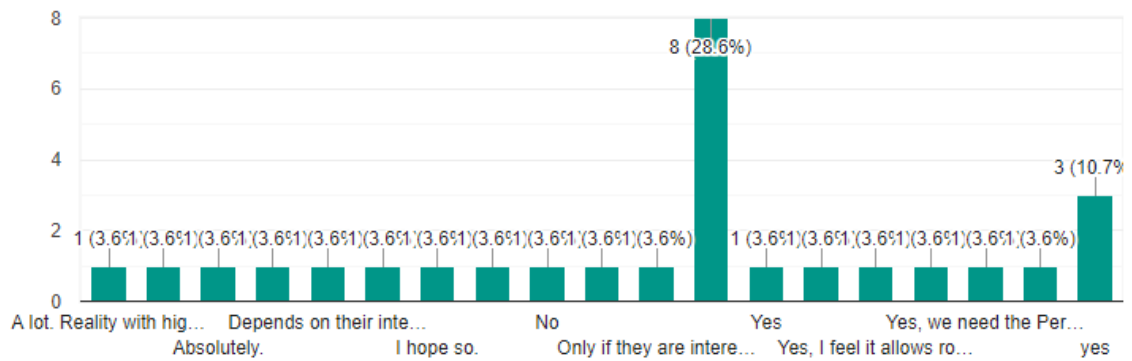
Do you know which topics are covered in the Dramatic Arts curriculum at your child's school?

29 responses



Does Drama have any value for Grade 10 – 12 learners in South Africa?

28 responses



Why do you think many parents resist Drama as a school subject or an after-school activity?

29 responses

Career prospects

It is a subjective subject

Value

Job careers

as they do not see a future career in it in south africa

They see it as a waste of time

I don't know

Wrong concept of it

because they don't see the value of it

I think parents think of it as a silly subject and suitable as far as career choices go.

Expensive and time consuming

They are short sighted

Not necessary if you want to study drama after school

It is likely not seen as a valid career driven subject

Old-fashioned, double science and accounting are the ONLY way to have a successful career!!!!

drama is associated with "actors" which seems like a limited careers for a few, rather than seeing the skills that it can impart to children that will help in other jobs or in life in general

People do not know what careers could lead to from drama, what is the likely income brackets?

No parent wants a dependent child who's ego is bruised by realizing that there is no employment internationally unless you are exceptionally skilled in your Artistry, you must have degrees, exposure, now who must fund a youth that makes these choices and who must sustain these kids financially when you pay over R100.000 rands per child for school fees. Later in life you must still pay because how many law firms, hospitals, agricultural sector, business primarily employ people from Dramatic Arts. In any selection panel are you the first choice. At academic spaces you are limited to teaching Drama or English. The future is bleak, unless you try France with their government which has a high fixed budget for sustaining Artists and which creates viable opportunities. Now, before that break through in that journey which parent will be patient with your poor career choices. In the end the child must afford and pay for his dreams and NOT the parent unless you are creating a culture of dependency.

Yes

stigma, easy A, not a real subject, what career will you do with Drama - so many parents dont understand the subject content so dont see it as a possible subject choice

I think they don't see monetary value in a career in drama.

They think it is a practical subject and children takes the subject for granted

They see it as flakey and not of very much use later in life.

They are focused on content not skill.

idk

They are concerned about career opportunities and that the child won't have a regular income.

Dont have enough background info

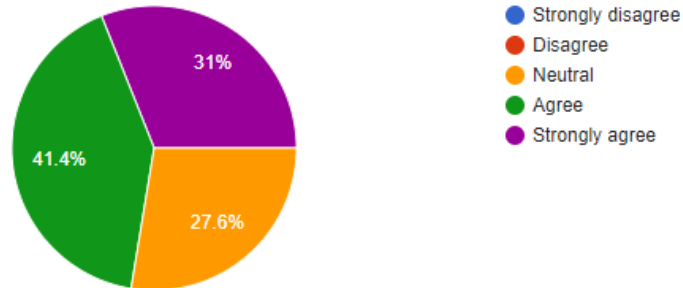
ignorance & not knowing the value of drama in personal development

Uninformed and stubborn

Your parental opinion on Drama in schools

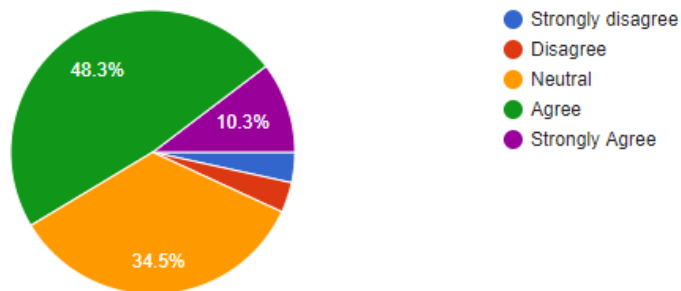
Dramatic Arts is an important facet of school

29 responses



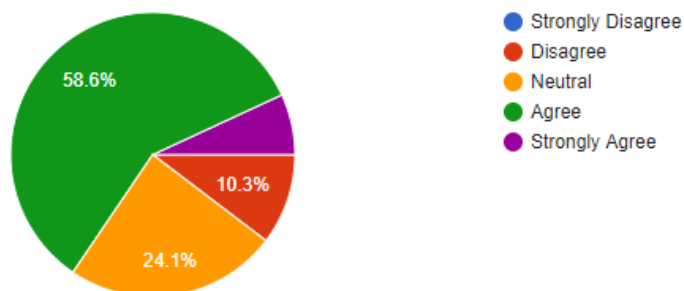
Most parents resist Dramatic Arts as an Gr 10 - 12 subject

29 responses



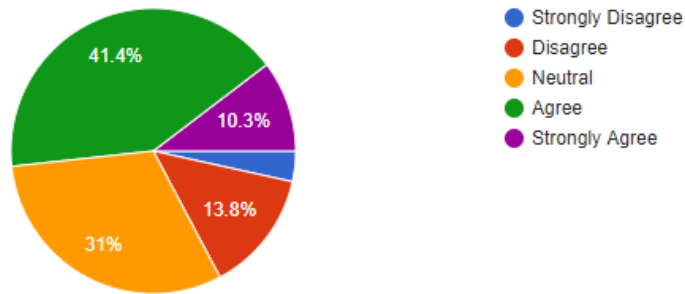
Parents and their children are informed about subject choices

29 responses



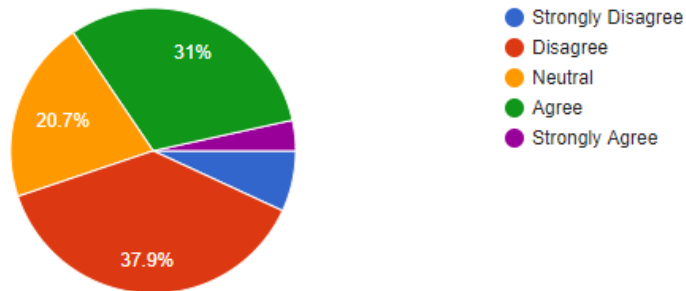
There is a general apathy towards Drama in schools

29 responses



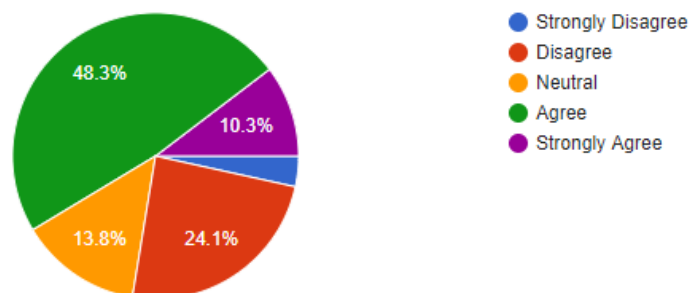
Parents/guardians allow children to choose FET (Gr 10 - 12) subjects freely

29 responses



There are enough creative subjects offered by the school your child(ren) attend

29 responses



Timestamp	How do you identify?	What is your age?	In which grade/s are your children?	For how many years have you lived in South Africa?	How many members from your family currently attend school at Grade 10 - 12?	For how many years have you been a parent at the school your child(ren) currently attend?	Does your child attend a public or private school?	What is your highest educational qualification?
5/21/2019 10:10:53	Female	25–34 years	Grade 10-12	0-5 years	less than 1	Less than 1 year	Private school	Diploma, Bachelors degree, Postgraduate diploma or Honours
5/21/2019 18:17:00	Female	25–34 years	Grade 7-9	South African citizen	less than 1	Less than 1 year	Public school	High school graduation (with a school-leaving certificate; e.g., "matric")
5/22/2019 5:58:44	Female	55 - 64 years	Grade 10-12	21 or more years	less than 1	5 - 7 years	Public school	Doctorate degree
5/25/2019 19:47:22	Female	55 - 64 years	Grade 10-12	South African citizen	0 - 1	More than 7 years	Yes, at public school/s	Doctorate degree
5/29/2019 7:28:08	Female	55 - 64 years	Grade 10-12	21 or more years	other	xczxc	zxczxc	xzczxc
6/4/2019 16:09:15	Female	35 - 44 years	Grade 7-9, Grade 10-12	21 or more years		5 - 7 years	Public school	Master's degree
6/4/2019 17:03:25	Female	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Public school	Bachelors degree
6/4/2019 21:07:02	Female	55 - 64 years	Grade 10-12	16-20 years		More than 7 years	Private school	Postgraduate diploma or Honours
6/5/2019 7:19:35	Female	55 - 64 years	Grade 10-12, Post school	21 or more years		More than 7 years	Private school	Master's degree
6/6/2019 7:20:43	Female	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Public school	Postgraduate diploma or Honours
6/6/2019 9:05:46	Female	35 - 44 years	Grade 10-12, 3 and 6	21 or more years		More than 7 years	Private school	Master's degree
6/6/2019 9:50:42	Female	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Postgraduate diploma or Honours
6/6/2019 10:32:03	Female	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Private school	Grade 12/ matric
6/6/2019 10:53:37	Female	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Diploma

Timestamp	How do you identify?	What is your age?	In which grade/s are your children?	For how many years have you lived in South Africa?	How many members from your family currently attend school at Grade 10 - 12?	For how many years have you been a parent at the school your child(ren) currently attend?	Does your child attend a public or private school?	What is your highest educational qualification?
6/6/2019 11:00:14	Male	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Bachelors degree
6/6/2019 11:08:23	Female	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Private school	Master's degree
6/6/2019 13:22:56	Male	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Private school	Master's degree
6/6/2019 13:46:46	Male	55 - 64 years	Grade 10-12	16-20 years		5 - 7 years	Private school	Master's degree
6/6/2019 19:11:07	Female	35 - 44 years	Grade 10-12	21 or more years		5 - 7 years	Private school	Grade 12/ matric
6/7/2019 5:20:20	Male	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Grade 12/ matric
6/7/2019 8:45:51	Female	35 - 44 years	Grade 7-9, Grade 10-12	21 or more years		More than 7 years	Private school	Doctorate
6/7/2019 12:11:17	Female	45 - 54 years	Grade 10-12	21 or more years		5 - 7 years	Public school	Doctorate
6/7/2019 14:19:41	Female	45 - 54 years	Grade 10-12	21 or more years		5 - 7 years	Public school	Postgraduate diploma or Honours
6/8/2019 0:54:26	Female	35 - 44 years	Grade 10-12	21 or more years		More than 7 years	Private school	Bachelors degree
6/8/2019 6:23:59	Female	35 - 44 years	Grade 7-9	21 or more years		Less than 1 year	Public school	Bachelors degree
6/8/2019 6:25:30	Female	55 - 64 years	Grade 10-12	21 or more years		2 - 4 years	Public school	Diploma
6/8/2019 6:30:17	Female	45 - 54 years	Grade 7-9	21 or more years		2 - 4 years	Public school	Diploma
6/8/2019 6:33:28	Female	35 - 44 years	Grade 7-9	21 or more years		2 - 4 years	Public school	Bachelors degree
6/8/2019 6:50:02	Female	25-34 years	Grade 7-9	21 or more years		More than 7 years	Public school	Grade 12/ matric
6/8/2019 14:28:00	Female	35 - 44 years	Grade 10-12	21 or more years		Less than 1 year	Public school	Grade 12/ matric
6/10/2019 7:06:56	Female	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Postgraduate diploma or Honours
6/11/2019 8:54:56	Female	45 - 54 years	Grade 10-12	21 or more years		More than 7 years	Private school	Bachelors degree
6/11/2019 15:45:54	Female	45 - 54 years	Grade 10-12	21 or more years		2 - 4 years	Private school	Grade 12/ matric
6/13/2019 9:31:32	Female	45 - 54 years	Grade 7-9, Grade 10-12	21 or more years		2 - 4 years	Private school	Grade 12/ matric, Diploma

What is your primary source of income?	How long have you held your current position of employment?	In which languages do you primarily communicate with your children?	Dramatic Arts is an important facet of school	Most parents resist Dramatic Arts as an Gr 10 - 12 subject	Parents and their children are informed about subject choices	There is a general apathy towards Drama in schools	Parents/guardians allow children to choose FET (Gr 10 - 12) subjects freely	There are enough creative subjects offered by the school your child(ren) attend
Humanities, Art or Communication	5 years	Afrikaans, English	Strongly disagree	Disagree	Neutral	Agree	Disagree	Agree
Education or Social Services	2 Years	Afrikaans	Agree	Agree	Disagree	Agree	Agree	Agree
Education or Social Services	39 Years	Afrikaans	Strongly agree	Agree	Agree	Neutral	Disagree	Agree
Education or Social Services	More than 20 years	English	Agree	Strongly Agree	Disagree	Strongly Agree	Strongly Disagree	Disagree
xczxc	xcvzc	Setswana	Strongly disagree	Strongly disagree	Strongly Disagree	Strongly Disagree	Strongly Disagree	Strongly Disagree
Computer and Technology	5 - 10 years	Afrikaans	Neutral	Neutral	Agree	Agree	Agree	Agree
Education or Social Services	11 - 20 years	Afrikaans	Neutral	Neutral	Agree	Agree	Agree	Disagree
Education or Social Services	More than 20 years	English	Agree	Agree	Neutral	Neutral	Disagree	Agree
Education or Social Services	More than 20 years	English	Strongly agree	Agree	Disagree	Agree	Disagree	Disagree
Education or Social Services	More than 20 years	Afrikaans, English	Strongly agree	Strongly disagree	Strongly Agree	Disagree	Strongly Agree	Strongly Agree
Entrepreneurial	11 - 20 years	English	Agree	Agree	Neutral	Neutral	Agree	Strongly Disagree
Trade and Transport	5 - 10 years	English	Strongly agree	Agree	Neutral	Strongly Agree	Disagree	Neutral
Finance Industry	11 - 20 years	English	Agree	Agree	Agree	Agree	Disagree	Agree
Digital Marketinig	2 - 4 years	English	Strongly agree	Agree	Agree	Neutral	Disagree	Strongly Agree

What is your primary source of income?	How long have you held your current position of employment?	In which languages do you primarily communicate with your children?	Dramatic Arts is an important facet of school	Most parents resist Dramatic Arts as an Gr 10 - 12 subject	Parents and their children are informed about subject choices	There is a general apathy towards Drama in schools	Parents/guardians allow children to choose FET (Gr 10 - 12) subjects freely	There are enough creative subjects offered by the school your child(ren) attend
Humanities, Art or Communication	5 - 10 years	isiNdebele, English, KiSwahili, Shona	Agree	Neutral	Agree	Neutral	Agree	Agree
Entrepreneurial	More than 20 years	English	Strongly agree	Neutral	Neutral	Agree	Agree	Neutral
Financial Services	5 - 10 years	English	Strongly agree	Agree	Agree	Strongly Agree	Neutral	Agree
Entrepreneurial	5 - 10 years	English	Agree	Neutral	Neutral	Disagree	Neutral	Disagree
Marketing	5 - 10 years	English	Agree	Neutral	Neutral	Neutral	Neutral	Disagree
Entrepreneurial	More than 20 years	English	Strongly agree	Agree	Agree	Agree	Disagree	Agree
General Practitioner(GP)	11 - 20 years	isiXhosa	Agree	Strongly Agree	Agree	Strongly Disagree	Strongly Disagree	Strongly Agree
Education or Social Services	More than 20 years	Afrikaans	Strongly agree	Agree	Agree	Agree	Disagree	Agree
Education or Social Services	2 - 4 years	English	Strongly agree	Agree	Agree	Agree	Strongly Disagree	Agree
Entrepreneurial	2 - 4 years	Afrikaans, English	Neutral	Neutral	Strongly Agree	Disagree	Agree	Agree
Education or Social Services	2 - 4 years	Afrikaans	Neutral	Neutral	Agree	Neutral	Neutral	Neutral
Education or Social Services	More than 20 years	Afrikaans	Agree	Agree	Disagree	Strongly Agree	Agree	Agree
Education or Social Services	11 - 20 years	Afrikaans, English	Agree	Agree	Agree	Neutral	Agree	Agree
Education or Social Services	More than 20 years	Afrikaans	Neutral	Strongly Agree	Neutral	Agree	Disagree	Disagree
Legal	11 - 20 years	Afrikaans	Neutral	Neutral	Disagree	Neutral	Neutral	Neutral
Entrepreneurial	2 - 4 years	Afrikaans	Agree	Neutral	Agree	Neutral	Neutral	Agree
Education or Social Services	More than 20 years	Afrikaans	Agree	Agree	Agree	Agree	Disagree	Disagree
Accounting	More than 20 years	English	Neutral	Strongly Agree	Agree	Agree	Disagree	Agree
Entrepreneurial	More than 20 years	English	Neutral	Disagree	Agree	Disagree	Agree	Disagree
Food Industry	More than 20 years	English	Agree	Agree	Agree	Agree	Disagree	Agree

Would you regard Drama as an academic subject?	When should Drama be offered to learners?	Has your child participated in Drama as an after-school activity in the past?	Are you familiar with the term 'soft subject' (a non-traditional/ seemingly easier subject)?	Did you take Drama at school level OR later in life?
Yes	An after school activity	Yes	Yes I do not like it	Yes
Yes Drama has all the characteristics of an academic subject	Yes I/we support Drama as a school subject	No, my child has never participated in after school activities	The term is relative. Children differ and interpret/experience subjects different	Yes
Yes Drama has all the characteristics of an academic subject	Yes I/we support Drama as a school subject	Yes, he/she is still participating in Drama activities after school	I don't think it is a "softer subject". The subject is underestimated.	No
Yes Drama has all the characteristics of an academic subject	Yes I/we support Drama as a school subject	No, my child has never participated in after school activities	this is a double-barrelled question	No
Yes Drama has all the characteristics of an academic subject	Yes I/we support Drama as a school subject	Yes, he/she is still participating in Drama activities after school	zxcvzv	No
No, Drama does not have the qualities of an academic subject	Drama should be offered as an after-school activity	Yes, he/she is still participating in Drama activities after school	No	No, I have never been interested in taking Drama
No, Drama does not have the qualities of an academic subject	Drama should be offered as a school subject	My child has shown an interest in participating in after-school drama activities	Yes	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes...and Dramatic ARTs is definitely NOT a soft subject.	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	My child has shown an interest in participating in after-school drama activities	Yes	Yes, I take/have taken Drama classes as an adult
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	no	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes - soft subjects are regarded as "Easy A's" - Drama is certainly not a soft subject	Not Drama per se but Public Speaking etc
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	No	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	No	No, I have never been interested in taking Drama

Would you regard Drama as an academic subject?	When should Drama be offered to learners?	Has your child participated in Drama as an after-school activity in the past?	Are you familiar with the term 'soft subject (a non-traditional/ seemingly easier subject)?	Did you take Drama at school level OR later in life?
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	Yes and I think it is misapplied in relation to all subjects in this category.	Yes, I take/have taken Drama classes as an adult
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, not doing so any longer - only during school	yes	No
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	yes	No, I have never been interested in taking Drama
No, Drama does not have the qualities of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	no	it wasn't offered as a subject but I took part in school plays etc.
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	No	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as an after-school activity	Yes, he/she is still participating in Drama activities after school	No	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes.	No, but I was always very interested in Drama and participated in small informal groups.
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	No, regret it!
No, Drama does not have the qualities of an academic subject	Drama should be offered as an after-school activity	No, my child has never participated in Drama after school activities	Yes	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	No	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	No	No, I have never been interested in taking Drama
No, Drama does not have the qualities of an academic subject	Drama should be offered as an after-school activity	No, my child has never participated in Drama after school activities	Yes	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as an after-school activity	My child has shown an interest in participating in after-school drama activities	No	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	No	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	Yes	No, I have never been interested in taking Drama
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	Yes, he/she is still participating in Drama activities after school	yes	Yes, at school
Yes, Drama has all the characteristics of an academic subject	Drama should be offered as a school subject	No, my child has never participated in Drama after school activities	No	No, I have never been interested in taking Drama

Do you think Drama could help your child's literacy and language development?	Would the career prospects that Drama offers influence your decision to allow your child to take it as a Grade 10-12 subject?	Are you familiar with the 21st Century skills (abilities that today's learners need to succeed in their careers)?	Do you believe Drama develops skills needed to work as a team, like critical thinking and collaboration?	If anything is more important than gaining new knowledge in school, what would it be for you?
Yes	Yes	Yes	Yes	Growing as a person
Yes	Yes	No	Yes	most important & developing people skills
Yes	Maybe	No	Yes	To apply the skills learnt in the life after school.
Yes	Maybe	Maybe	Yes	A creative citizen with integrity
In some way	No	No	Maybe	xvcvz
Yes	Yes	Yes		Life skills
Yes	No	Yes		Jddjf
Possibly	No	Yes		The ability to work cooperatively with others
Yes	No	Yes		To learn how the world works (or doesn't!) and how to navigate in it.
Yes	Yes	Yes		Learning to belong and tolerance
Yes	Yes	Not really		How to deal with the ups and downs of the real world
Yes	Yes	Yes		Critical "out the box" thinking, collaboration, ability to work with diverse cultures, problem solving, presentation skills - list is endless
Yes	Yes	Not really		That all children should have equal opportunities at gaining a good education, not just a select few.
Yes	My son chose his subjects from Grade 10, not my decision	No		Confidence and self belief

Do you think Drama could help your child's literacy and language development?	Would the career prospects that Drama offers influence your decision to allow your child to take it as a Grade 10-12 subject?	Are you familiar with the 21st Century skills (abilities that today's learners need to succeed in their careers)?	Do you believe Drama develops skills needed to work as a team, like critical thinking and collaboration?	If anything is more important than gaining new knowledge in school, what would it be for you?
Yes	Maybe	Yes		developing and growing amongst many people
Yes	Yes	Yes		Skills. EQ, relationship and social intelligence
Yes	No	Yes		Problem solving, communication, resilience
Possibly	No	Not really		none
Yes	Maybe	Yes		Tools to manage ones anxiety and stress
Yes	Yes	Yes		Real life exposure to the work place
Yes	No	Yes		Government, academic institutions and Business must form synergies and come up with a financial sustainability plan. After studying, government must recognize and appreciate the Artistry and intergrate Arts with business models, they must not window dress as they do now. Academically these Artist get frustrated and they are then re-absorbed by academic institutions for survival. That talks to the mandate of SA government which does not support the Arts. Internationally it's also tough because with a masters degree and skill artists never make it and they die poor. are not en
Yes	Maybe	Yes		To be confident as a person to act in front of others - a skill that every person needs to develop.
Yes	Yes	Yes		Logical thought
Possibly	No	Not really		Gaining perspective
Possibly	Maybe	Yes		Knowledge is important
Yes	No	Yes		Social Skills
Yes	Maybe	Not really		Critical thinking
Possibly	Yes	Yes		Getting practical skills
Yes	Maybe	Yes		None
Yes	No	Yes		Gaining self confidence
Yes	Yes	Yes		Critical thinking
Possibly	Yes	Not really		Moral values
Possibly	No	No		giving them confidence in what ever they are involved in
Yes	Yes	Yes		Life skills and training

Do parents get good advice about subject choices and career possibilities at the school your child/ren attend?	Would you allow your child to take Drama at school level because it is fun?	Would a job shadowing experience for your child influence how your child chooses subjects for Grade 10 - 12?
Yes and my child's school has a very effective subject choice event yearly to educate and inform parents about this, No schools combine the wrong subjects for us as parents and our children to choose from, The subjects that are grouped together when it comes to choosing subjects are not motivated or explained	Yes, having fun indicates what my child will choose as a career	Yes because then my child will make informed decisions
I would like to change the way schools inform parents about the impact of subject choices	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
I would like to change the way schools inform parents about the impact of subject choices	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes and my child's school has a very effective subject choice event yearly to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes and my child's school has a very effective subject choice event yearly to educate and inform parents about this	No, having fun is not a priority during school time	No, because job shadowing is different than what is taught in the subjects my child will choose
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	No, because job shadowing is different than what is taught in the subjects my child will choose
Yes, my child's school annually has a very effective information session to educate and inform parents about this	No, having fun is not a priority during school time	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	No, having fun is not a priority during school time	No, because job shadowing is different than what is taught in the subjects my child will choose
No, the school offers limited information about subject choices and career possibilities	Yes, having fun indicates what my child will choose as a career	No, because job shadowing is different than what is taught in the subjects my child will choose
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Not really because in my opinion most children do not really know what career path they would like to follow at school level. Job shadowing offers good value as far as experimenting goes.
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Not really I think they choose what they like

Do parents get good advice about subject choices and career possibilities at the school your child/ren attend?	Would you allow your child to take Drama at school level because it is fun?	Would a job shadowing experience for your child influence how your child chooses subjects for Grade 10 - 12?
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	I don't think it will help with informed choices but job shadowing is necessary for work experience and ethic.
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	My child should have fun in free time but should work in class time	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	It would answer some questions.
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	No, because job shadowing is different than what is taught in the subjects my child will choose
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	My child should have fun in free time but should work in class time	Yes, because then my child will make informed decisions
No, the school offers limited information about subject choices and career possibilities	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Job shadowing is not an option for us so I can't give an opinion
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	Yes, having fun indicates what my child will choose as a career	Yes, because then my child will make informed decisions
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	No, because job shadowing is different than what is taught in the subjects my child will choose
Yes, my child's school annually has a very effective information session to educate and inform parents about this	I allow my child to choose a balance between a 'fun' subject and a 'theoretical/academic' subject	Yes, because then my child will make informed decisions

What could schools do to promote Drama education as an option?	How satisfied are you with Dramatic Arts as a Grade 10 - 12 subject at your child's school?	Do job prospects play a role in your advice to your child about subject choices at the end of Grade 9?	If you child takes Drama, why did you allow him/her to take it?
Schools could have taster sessions of each subject presented at Grade 10 level	Improvement is needed	To an extent	Creative thinking, learning environment
Schools could host informative subject choice events	Moderately satisfying	To an extent	learning people skills and good communication skills
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfying	To an extent	To discover your talents and possibilities. Also to act/speak in front of people
Schools could host informative subject choice events	Improvement is needed	To an extent	Would parents know this?
Schools could not do more to promote Drama	Improvement is needed	To an extent	xcv
Schools are doing enough already to promote Drama	I don't know anything about this subject	Yes	Child showed interest
Schools could have taster sessions of each subject presented at Grade 10 level	My child does not take drama	Yes	N/a
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	No, as a parent I don't take it into consideration	He loves the subject and is good at the practical side
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	No, as a parent I don't take it into consideration	All three wanted to.
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	To an extent	He benefits socially, psychologically
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	To an extent	he has enjoyed the subject his entire school career
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	To an extent	career choice, personal interest, learning and life skills provided by the subject
Schools could host more information sessions or supply brochures	Extremely satisfied	To an extent	Because from past experiences when he participated in school plays I observed that he absolutely enjoyed his brief spells on the stage.
Schools are doing enough already to promote Drama	Extremely satisfied	To an extent	It was his choice

What could schools do to promote Drama education as an option?	How satisfied are you with Dramatic Arts as a Grade 10 - 12 subject at your child's school?	Do job prospects play a role in your advice to your child about subject choices at the end of Grade 9?	If you child takes Drama, why did you allow him/her to take it?
Schools could host more information sessions or supply brochures	Extremely satisfied	Yes	That's his passion
I'm not sure how to solve the problem. However all parents need to get a grip of what the future will be for our children and the skills they need.	I'm not sure yet.	To an extent	I believe the future holds many career paths for our children and I want my child to be adaptable to the many paths they will follow.
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	Yes	because it will add to becoming a more rounded adult
Schools are doing enough already to promote Drama	Extremely satisfied	To an extent	personal development
Schools could host more information sessions or supply brochures	Extremely satisfied	To an extent	because I knew it would be good for him to get out of his comfort zone.
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	To an extent	To take a subject that he loves and that can him a different perspective rather than only career-focused subjects
Schools are doing enough already to promote Drama	Extremely satisfied	Yes	To boost his self esteem
Schools could host more information sessions or supply brochures	Extremely satisfied	Yes	to us as parents, we want to allow our children to follow their dreams, but within the framework of good job prospects, that can be a problem with Drama.
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	To an extent	He wanted to.
Schools are doing enough already to promote Drama	Extremely satisfied	To an extent	My child does not take drama
Schools could have taster sessions of each subject presented at Grade 10 level	My child does not take drama	Yes	No drama
Schools could have taster sessions of each subject presented at Grade 10 level	Extremely satisfied	To an extent	She started at age 9
Schools could host more information sessions or supply brochures	My child does not take drama	Yes	She does not take drama as a subject
Schools could have taster sessions of each subject presented at Grade 10 level	My child does not take drama	Yes	I did not
Schools could have taster sessions of each subject presented at Grade 10 level	I don't know anything about this subject	To an extent	To be able to gain confidence
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	To an extent	His interest and talent in the drama and art field
Schools could have taster sessions of each subject presented at Grade 10 level	My child does not take drama	Yes	School does not offer it
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	Yes	Not 100% sure, however believed it could help with new age skills.
Schools could host more information sessions or supply brochures	Extremely satisfied	To an extent	his decision
Schools could have taster sessions of each subject presented at Grade 10 level	Moderately satisfied	To an extent	Because of their passion and natural skill for drama.

What are the limitations of Dramatic Arts as a Grade 10 choice subject?	What would make you change your mind about allowing your child/ren to choose Drama as a Grade 12 subject?	Do you know which topics are covered in the Dramatic Arts curriculum at your child's school?
It takes a lot of time and motivation	Development	Greek theatre, Medieval theatre, SA theatre
My child will be in class with other students who may not be there for the right reasons and only take drama because it is an "easy" subject	More practical exposure	No idea
Learners not enough informed about the possibilities of Drama in the life after school.	Schools should try to get the "academic" learners involved in Drama. The school should also make the parents aware of the positive influence of dramatic arts on their lives.	Theatre. Usage of voice. Different drama forms, etc.
Same as above	Not sure	Double-barrelled
zxcv	xzcvtz	zxcvtz
Dont know	I will allow it	No, I do not know anything about the topics
Dont know	If there is no other choices	No, I do not know anything about the topics
Some students not very committed to the subject	He has chosen Drama	Yes, I am aware of some
None that I know of. (Apart from the perceptions of some teachers and other parents/children who continue to regard it as an 'easy choice' or regard kids who do DA as flakey.	N/A	I am thoroughly conversant with the curriculum and the topics.
None	I live it	Yes, I am aware of some
not sure	if i did not see a future in it	No, I do not know anything about the topics
there is unfortunately still a Stigma attached to this subject choice and often overlooked as a serious subject choice	more info on 21st century skills and life skills that the subject teaches - misconception that you only do Drama if you want to become an actor	Yes, I am aware of some
None that I am know of	If he was not performing well in the subject	Yes, I am aware of some
None	No need to change my mind.. I am happy him taking Drama	Yes, I am aware of some

What are the limitations of Dramatic Arts as a Grade 10 choice subject?	What would make you change your mind about allowing your child/ren to choose Drama as a Grade 12 subject?	Do you know which topics are covered in the Dramatic Arts curriculum at your child's school?
it takes time re practicals	He's already doing it.	Yes, I am aware of some
It's not integrated into all the subjects. The focus is on the content not the skills it develops.	My children do drama	Yes, I am aware of some
not sure	n/a	Yes, I am aware of some
don't know	he is already doing drama	Yes, I am aware of some
not sure of any	if he didn't want to do it as a subject and was failing it	not really a vague idea
None	He will take it to Gr 12	Yes, I am aware of some
The lack of balance between academic subjects and extra mural as Drama	The future of economics around the Arts is bleak. I don't encourage my kids to choose Drama or Art! It's their choice as an extra subject I support them.	Yes, I am aware of some
You must have talent and you must be positive and excited about the subject. You cannot take the subject because your parents want you to take it.	She is taking Drama.	Yes, I am aware of some
Possibly public perception	He's not sure that he made the right choice.	Yes, I am aware of some
University acceptance	If they were interested	No, I do not know anything about the topics
Dont know	Nothing	No, I do not know anything about the topics
Finding a job	Not easy to get a job or make a life long career as an actor	Yes, I am aware of some
None	Not a subject at her school	No, I do not know anything about the topics
Unknown	If it was something that they were good at	Yes, I am aware of some
Do not know	Not sure	No, I do not know anything about the topics
None	Nothing	Yes, I am aware of some
Do not offer it at school	Do not offer at school	Yes, I am aware of some
You cut our Engineering, Medical fields from his career choices.	Understanding that he would have a career that would be allow him the scope to earn well as an adult.	No, I do not know anything about the topics
none	none	Yes, I am aware of some
At the moment I can't determine whether there are any, only once my child applies for university will I know.	Nothing	Yes, I am aware of some

Why do you think many parents resist Drama as a school subject or an after-school activity?	What is your general opinion about the questionnaire you have just completed?	Do you believe Drama develops skills needed for the work place like critical thinking and collaboration?
They think it is a waste of time		
The same answer as above (weakness)	1	
I am concerned that my child will not get a stable job after her studies	1	
Several	3	
zxvc	2	
Value		Maybe
Not necessary if you want to study drama after school		No
They see it as a waste of time		Yes
They see it as flakey and not of very much use later in life.		Yes
Uninformed and stubborn		Yes
as they do not see a future career in it in south africa		Yes
stigma, easy A, not a real subject, what career will you do with Drama - so many parents dont understand the subject content so dont see it as a possible subject cjoice		Yes
I think parents think of it as a silly subject and suitable as far as career choices go.		Yes
They are short sited		Yes

Why do you think many parents resist Drama as a school subject or an after-school activity?	What is your general opinion about the questionnaire you have just completed?	Do you believe Drama develops skills needed for the work place like critical thinking and collaboration?
Career prospects		Yes
They are focused on content not skill.		Yes
drama is associated with "actors" which seems like a limited careers for a few, rather than seeing the skills that it can impart to children that will help in other jobs or in life in general		Yes
ignorance & not knowing the value of drama in personal development		Yes
because they don't see the value of it		Yes
Yes		Yes
No parent wants a dependent child who's ego is bruised by realizing that there is no employment internationally unless you are exceptionally skilled in your Artistry, you must have degrees, exposure, now who must fund a youth that makes these choices and who must sustain these kids financially when you pay over R100.000 rands per child for school fees. Later in life you must still pay because how many law firms, hospitals, agricultural sector, business primarily employ people from Dramatic Arts. In any selection panel are you the first choice. At academic spaces you are limited to teaching Drama or English. The future is bleak, unless you try France with their government which has a high fixed budget for sustaining Artists and which creates viable opportunities. Now, before that break through in that journey which parent will be patient with your poor career choices. In the end the child must afford and pay for his dreams and NOT the parent unless you are creating a culture of dependency.		Yes
They are concerned about career opportunities and that the child won't have a regular income.		Yes
Old-fashioned, double science and accounting are the ONLY way to have a successful career!!!!		Yes
I don't know		Yes
Dont have enough background info		Yes
Expensive and time consuming		Yes
They think it is a practical subject and children takes the subject for granted		Yes
It is a subjective subject		Maybe
Job careers		Yes
It is likely not seen as a valid career driven subject		Yes
Wrong concept of it		Yes
People do not know what careers could lead to from drama, what is the likely income brackets?		Yes
idk		Yes
I think they don't see monetary value in a career in drama.		Yes

What guides you to help your child make informed choices about school subjects?	Do schools do enough to promote the legitimacy of Drama?	If your child does not take Drama, why did you not allow him/her to take it?	Does Drama have any value for Grade 10 – 12 learners in South Africa?	Does your child take Drama as a school subject?
Childs aptitude and interests			Yes	Yes
		Not available	No	No
His abilities and interests			Yes	Yes
My child, primarily. When I see my children doing something they love and want to do, that is all the information I need.			Absolutely.	Yes
Own knowledge			Yes	Yes
Their ability and joy for the subject			yes	Yes
interests, academic ability, job possibilities		n/a	Yes - teaches skills that can be used in many fields and also allows children to explore / develop personalities within a non judgemental environment	Yes
I look at the subjects offer and encourage him to choose subjects that would that are balanced and take into consideration his choices			Yes, I feel it allows room for out of the box thinking	Yes
What he enjoys			Huge value possibly most important subject to assist in actual life	Yes

What guides you to help your child make informed choices about school subjects?	Do schools do enough to promote the legitimacy of Drama?	If your child does not take Drama, why did you not allow him/her to take it?	Does Drama have any value for Grade 10 – 12 learners in South Africa?	Does your child take Drama as a school subject?
Career prospects		N/A	Yes, it bpoosts social cohesion and concsciousness	Yes
Understanding my child, his reality and trying to predict what will be needed for his future.			Absolutely	Yes
my childs interest and aspirations			yes	Yes
his personal development			yes	Yes
			Yes	Yes
Strengths, Career path			Yes	Yes
Reality			A lot. Reality with high poverty lines and substance abuse as a source of inspiration for Arts is a concern.	Yes
Career prospects and the child's ability and talents/interests.			Yes, we need the Performing Arts in our countr y and it develops you holistically as a person.,	Yes
As a teacher I see so many kids struggling with subjects they've been forced to take!			Yes... confidence	Yes
University acceptance		Child is not interested	Depends on their interests	No
My childs interests eg. Mechanical			Yes	No
My childs personality			Only if they are interested and performers	Yes
He aility and strengths		Not a subject at their school	Yes	No
Career opportunities		Not his strength	Not according to me	No
Her interests		It would have been her choice	I think so yes	No
His own interests and personality			Yes	Yes
Gaining knowledge and research		Do not offer it at school	Yes	No
I found this difficult and even looking at universities, still find this complex.			I hope so.	Yes
				Yes
Their interests, passions and strengths.			At the moment it's difficult to determine, but overseas studies can always be considered.	Yes

If you have answered Yes to the above question, why have you encouraged your child to take Drama?	If you have answered NO to the above question, why have you NOT allowed your child to take Drama as a Grade 12 subject?	Do you value core competencies (core capabilities for a learner) in education?
Her choice		
	Not available at school	
Because he loves the subject, and is good at it		
It is the most awesome opportunity to learn about human universals and what it is to be human. It allows for self-expression as well as co-operative expression. All three of my daughters took Dramatic Arts to matric. It was their a nd my favourite subject.		
Yes		
My child has always loved to perform and enjoys cultural activities		
skills acquired can be used in many fields within Entrepreneurial and Corporate World - 21st Century Skills are going to be very important for future job seekers		
I have noticed from previous school plays that this is where he thrives.		
He chose the subject himself. I was i impressed and supported him		

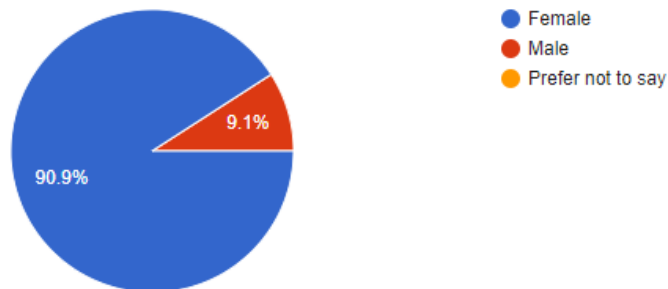
If you have answered Yes to the above question, why have you encouraged your child to take Drama?	If you have answered NO to the above question, why have you NOT allowed your child to take Drama as a Grade 12 subject?	Do you value core competencies (core capabilities for a learner) in education?
That's his passion	N/A	
Drama is the only subject that inculcates 21st century skills needed in the "real" world.		
It teaches different life skills, specifically creativity, communication, self control		
Develop more personal skills and attributes express oneself in front of groups		
Because I think it is a subject he can benefit from greatly with regards to building character, confidence and good communication skills for life.		
Confidence, EQ, more rounded/balanced education, creativity		
It's good for their self esteem and how they eloquently express themselves		
When you take Drama, you learn a lot of skills, like performing in front of an audience, as well as excellent speaking and performing skills. Children also develop a lot of confidence by taking a subject like Drama.		
He has to study so he gets to choose!		
	No interest from child	
	Drama not offered. Technical school	
She was a born performer.		
	Their school does not offer it as a subject	
	Not his strength	
	If she wants to take drama i will allow her	
His own decision		
	School does not offer Drama	
He wished to take Drama, I felt it would improve confidence and skills around public speaking, collaboration, team work, out of the box thinking etc		
It was my childs decision		
She has a passion and a gift for drama		

Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject

Biographical data

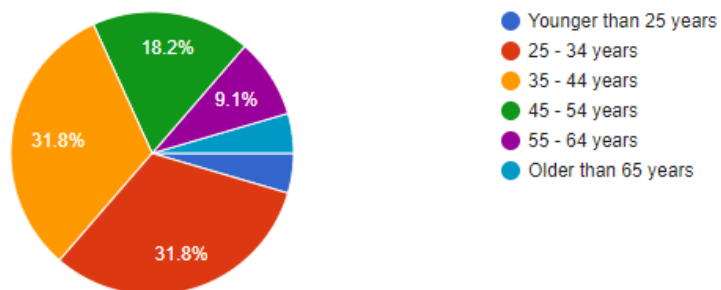
How do you identify?

22 responses



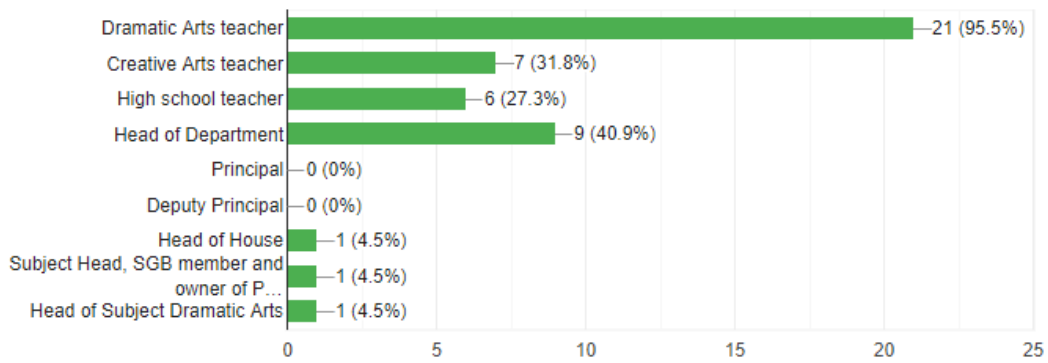
What is your age?

22 responses



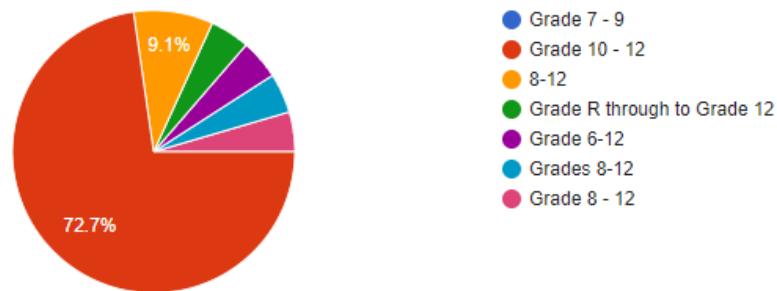
What is your current job description?

22 responses



What are the grades that you teach?

22 responses



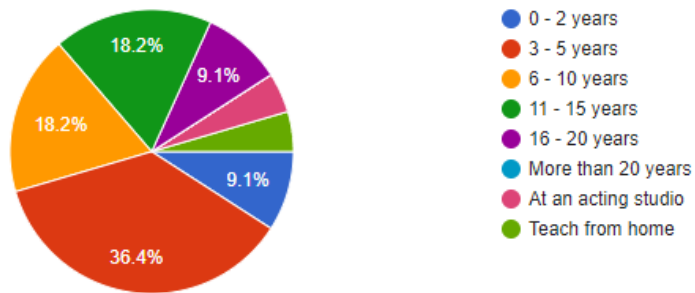
For how many years have you lived in South Africa?

22 responses



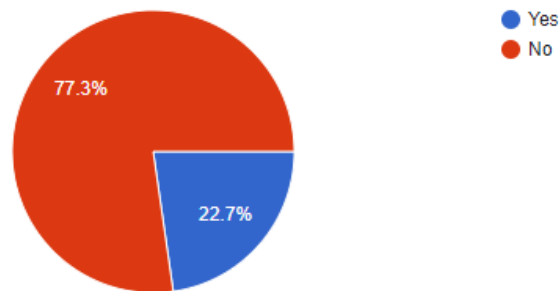
For how many years have you taught at your current school?

22 responses



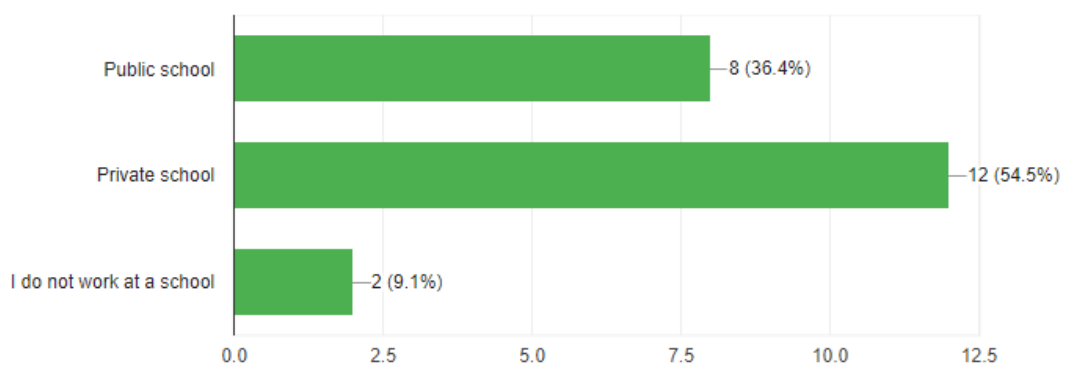
Do you have any children of your own attending the school you teach at currently?

22 responses



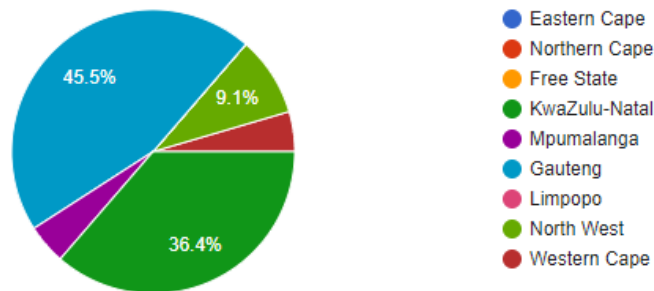
Where do you teach?

22 responses



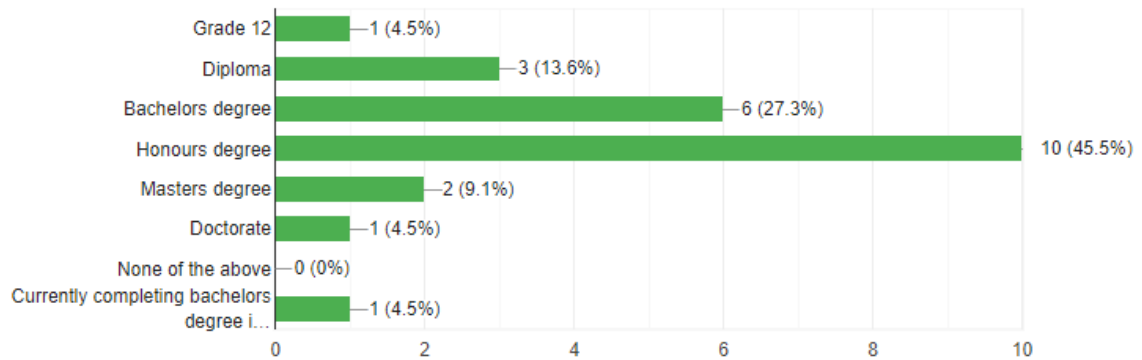
In which province are you currently employed?

22 responses



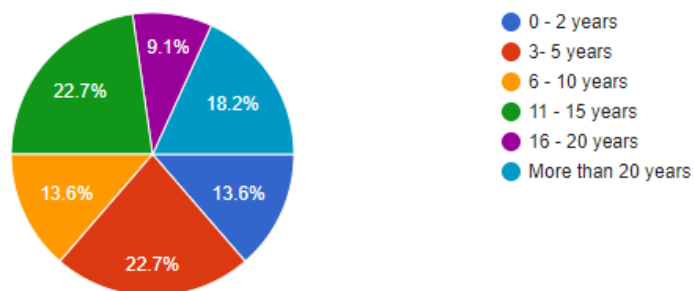
What is your highest educational qualification?

22 responses



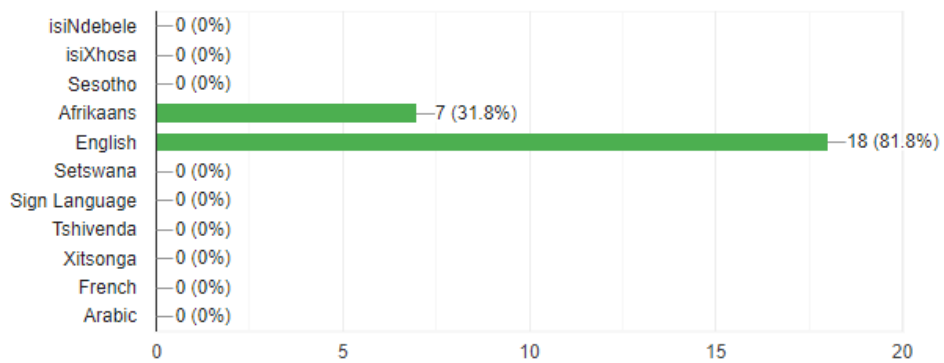
How long have you held your current professional position?

22 responses



In which languages do you communicate at home?

22 responses



Current classroom practice and experience

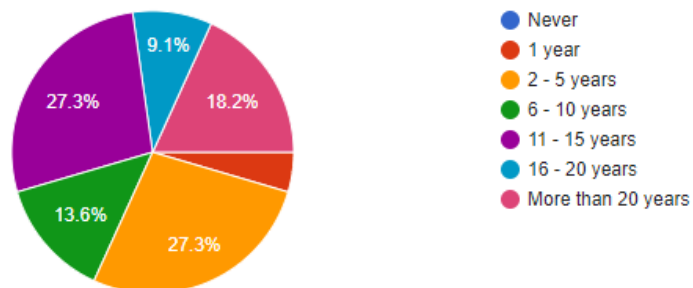
Are you a qualified Drama/ Creative Arts teacher?

22 responses



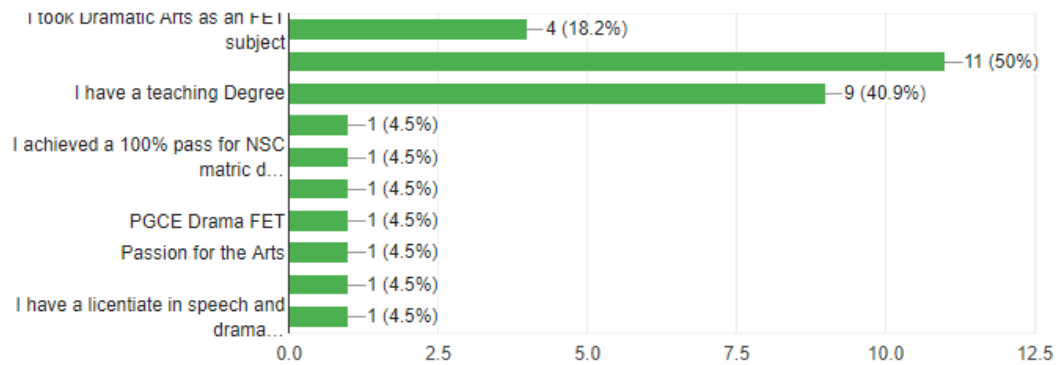
For how many years have you been a Creative Arts / Dramatic Arts teacher?

22 responses



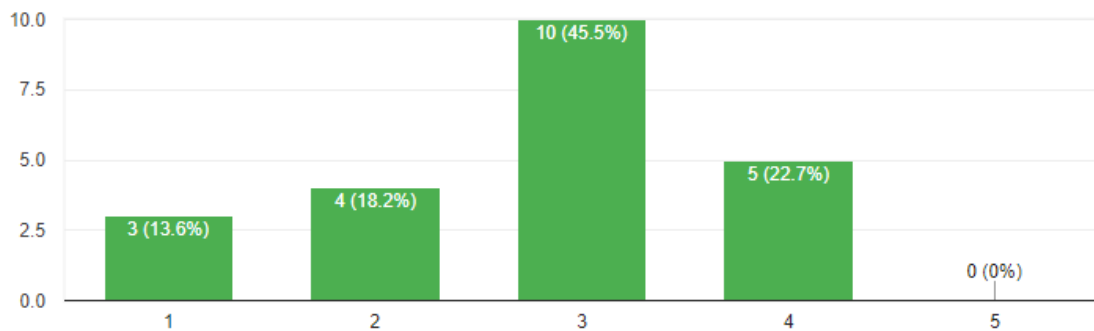
Why were you appointed as a Dramatic Arts/ Creative Arts teacher?

22 responses



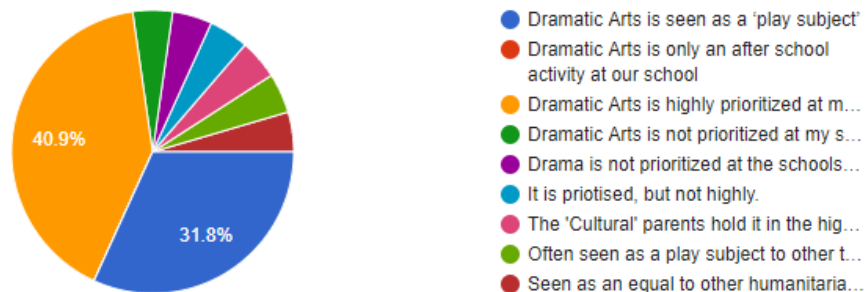
How would you rate the support given to Drama at your current school?

22 responses



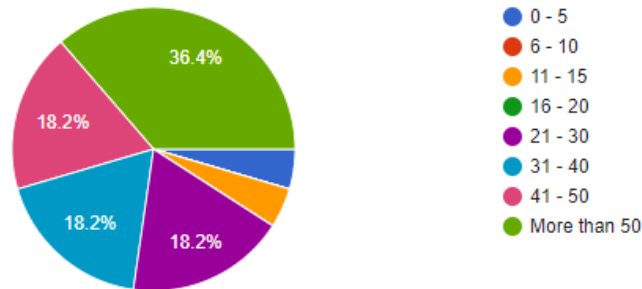
How would you describe Dramatic Arts as a Grade 10 - 12 subject at your school?

22 responses



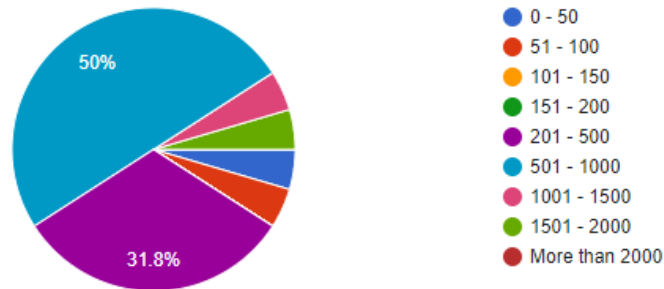
How many learners do you teach that take Dramatic Arts in Grade 10 -12?

22 responses



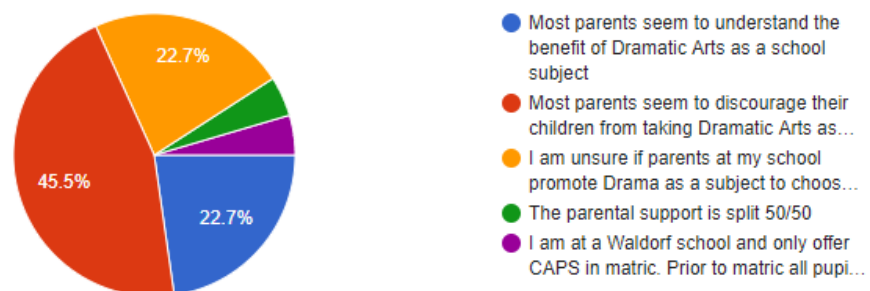
How many learners attend your school?

22 responses



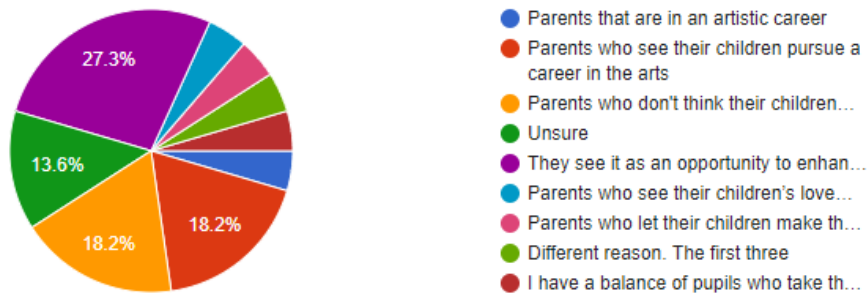
How do parents view Drama as a subject choice?

22 responses



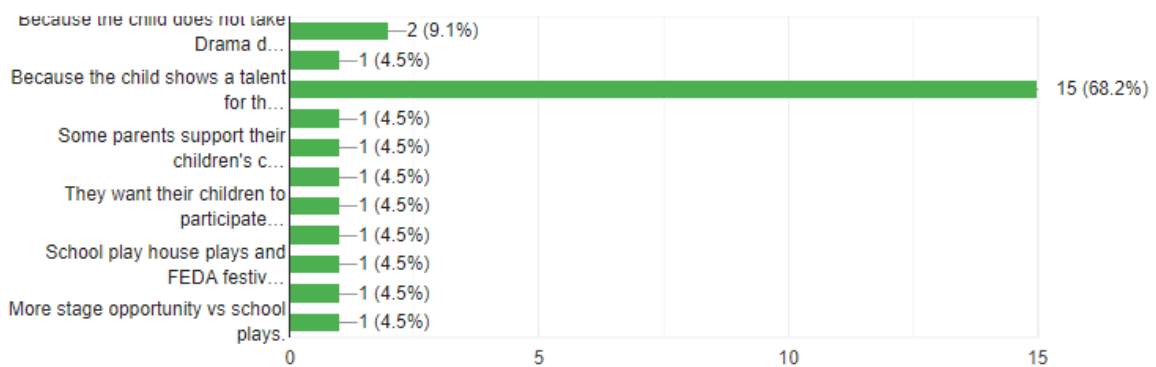
Which parents allow their child(ren) to take Drama as a Grade 10 - 12 subject?

22 responses



Why do parents allow their child(ren) to take Drama as an after school activity?

22 responses



What/who influences children to choose Drama as a Grade 10 subject?

22 responses

The promotion we give regarding the subject, the learners who take the subject, natural interest in drama

Myself and counselors

Their teachers they have before they make that subject choice, as well as their passion for the subject and lastly, supportive parents.

Their artistic skills, they also enjoy the subject in general

Personal choice. It is not a sought after subject.

Teachers and going to the theatre

I encourage grade 9 students to take the subject by highlighting its benefits and 21st century skills.

Child's love of subject, good teaching, open minded parents

The teacher and opportunities at our school

Subject teachers promote the subject

The drama teacher concerned, the reputation of the subject, grade 9 drama module.

The Drama teacher

Their love for the subject

Myself

Failing to perform in other subjects. It is a dumping zone.

Teachers guiding them on their choices, Parents, universities with the criteria for specific degrees

Mostly it is because the school offers it as a choice in Gr 9 so the pupils see that it has value and is fun at the same time

Excellent teaching in lower grades. The drama dept has an excellent reputation

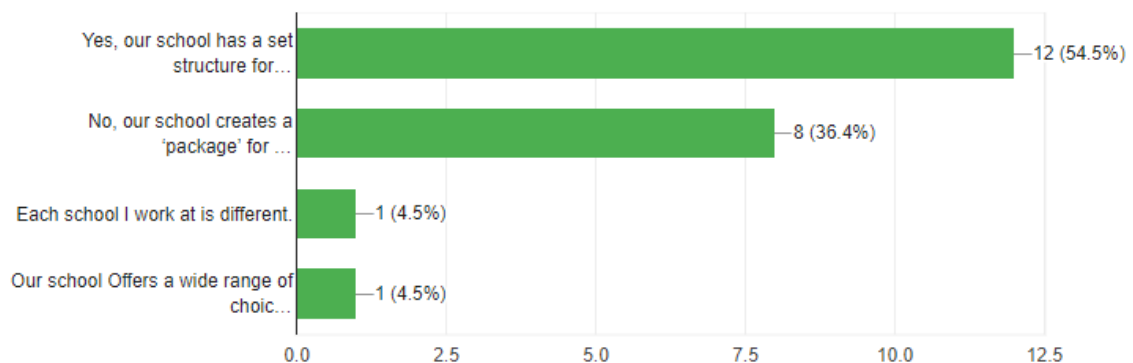
Creative Arts teachers gr 9

I did

Previous enjoyable classes in drama and live performance experience

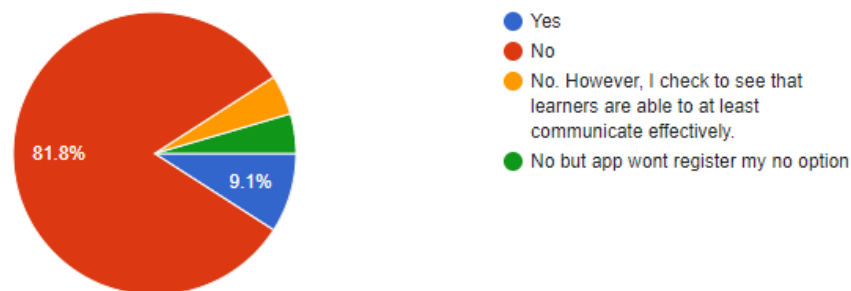
Does your school pair Drama with other subjects for learners to choose from?

22 responses



Does your school have entrance requirements for Drama as a Grade 10 subject?

22 responses



How would you feel about academic entrance requirements for Drama at Grade 10 level?

22 responses

It should be subject to an audition

For the most part, I agree, but there are always learners who suddenly find their place in drama after taking it because it is simply an available subject.

I would not have a problem with it.

Not sure, usually weaker kids do drama and usually strengthen in practical

I would not support this.

Feel strongly that students should go through an audition process

Assuming you mean a minimim aggregate in grade 9, this is not viable as it would exclude students who would benefit tremendously but who do not yet perform in one silo of measursble success i.e. academics.

Would not be happy

Not a good idea; we need a big feed and no restrictions to ensure growth in the subject.

Not necessary

I do no think that non-focus school, unlike an art school, should have an audition etc as many learners gain far more from the class that just talent improvement and skill development. It would limit the power and impact of the subject on those who may not be very talented.

I think there should be set requirements so we can eliminate those learners that are doing it for the sake of it instead of an interest in it. Due to drama holding such a high weighting learners are pushed to do it resulting in huge classes.

Agree with it but at the same understand that some learners perform very well practically and struggle with the theory. I would not want to deny them access to drama because the theory's is difficult for them.

I think it's a good idea - to show that it is not a play or easy subject.

Would prefer it

It would be great if they had decent English marks and could do the theory, but as grade 8 entrance exams are illegal, so would subject entrance exams be seen in the same light.

I think it's a good idea as this will allow us to ascertain the strengths and weaknesses of a learner theoretically

This Subject teaches important skills for life that will be valuable to all students. It is not exclusive to a few. Every students grows in Drama

I would discourage this as all students benefit enormously

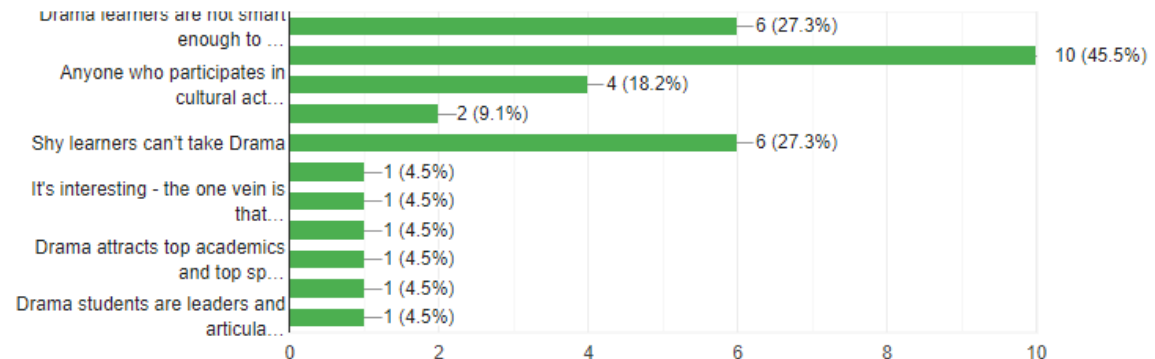
Overall avg of 55 and above. 'Audition' to identify strenghts and weaknesses

I feel any child must be able to choose the subject, because they choose it for different reasons.

As a small school I am in a privileged teaching position and wouldn't need a restriction on participation as my classes are small and I have time to support weak pupils when they do choose drama.

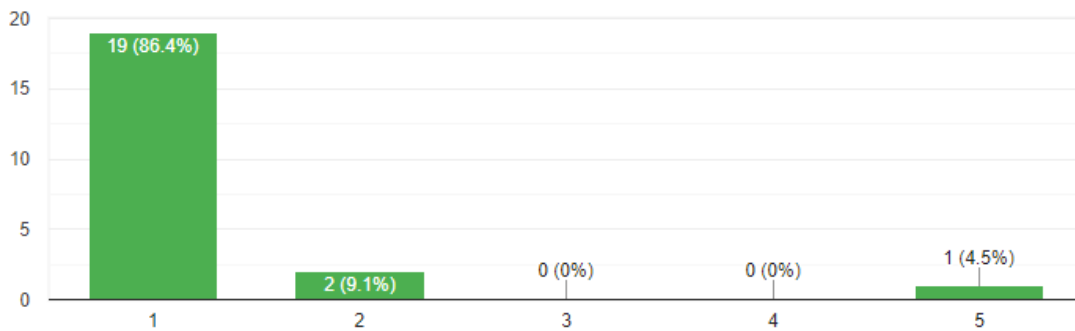
What are the stereotypical attitudes that exist about learners taking Drama that affect learners in your class?

22 responses



How likely are you to recommend Drama as a subject to parents with children in Grade 10 12?

22 responses



What could the Department of Education do to allow more learners to take Drama as a school subject ?

22 responses

Remove focus from maths and science as the only "smart" subjects and admit that cultural and artistic subjects have value

Develop the program so that practical work is not seen as an after school hours activity, to which learners do not come.

Highlight the importance of the subject to unsure parents who think it is just a waste of time.

Creative arts in grade 8 and 9 should be more complex in curriculum so that it doesn't seem like a playful subject

Create more opportunity in the industry for South African performers to ensure they are supported if they elect to pursue a career in the arts.

Give the subject additional time allocation

Inform students of the inherent academic rigour required for theory, as well as about the very essential life skills this subject teaches.

Have more teachers

1. Place it in the same light as a 'core' subject'.
2. Make sure there are enough QUALIFIED Drama teachers to teach the subject.

Don't compare it with maths and technology and give it the credit that it deserves in creating holistic citizens...

Fully illustrate how the evolving world of work and tertiary education system is requiring skills gained specifically in a drama space. Refer to research that shows the importance of the humanities and how there is a movement from STEM to STEAM models in education.

Make it compulsory

Train more teachers in the subject.

They would support me any way they can - possibly provide me with a platform to inform or convince parents.

More financial support, better structures and resources.

Have more qualified teachers. In both my 8 years in govt and 3 years in private schooling teachers are not trained in the subject. I have seen incorrect exam papers, and Mathematics and Art teachers made to teach Drama - because it's not that 'hard' or 'difficult' to teach

They have realised the importance of the arts.

.

Encourage school principals and governing bodies to offer it as a subject.

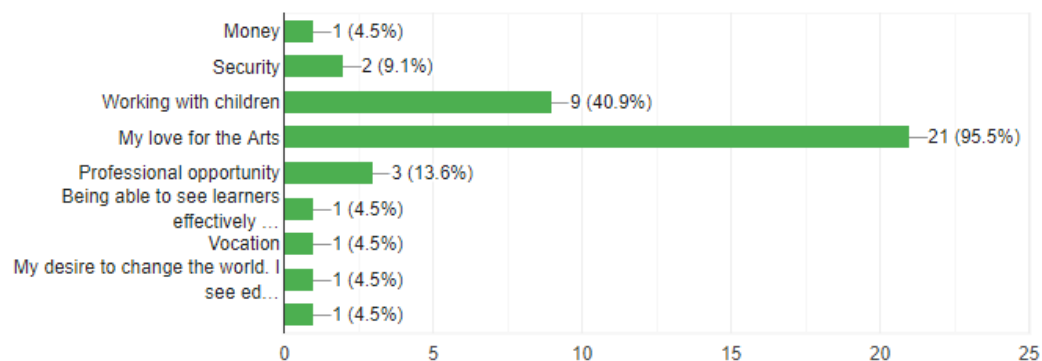
Train more teachers

give more information about the benefits of the subject

Continue to train teachers in the subject especially in prac exam technique and restrict class sizes/ increase teacher appointments.

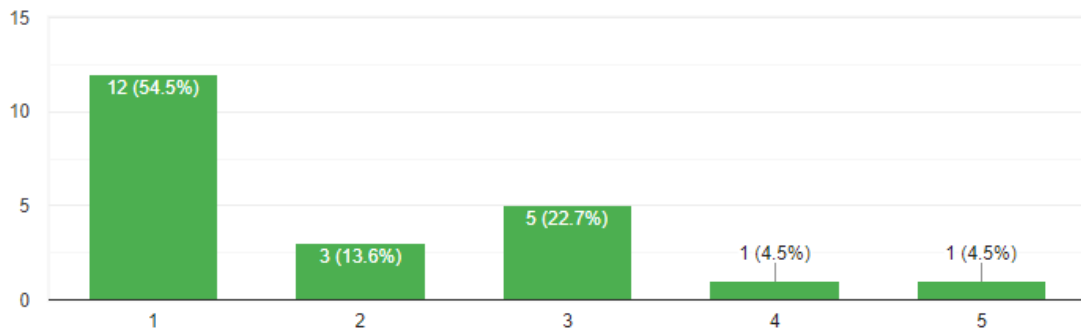
What were your reasons for becoming a Drama / Creative Arts educator/ facilitator/ teacher?

22 responses



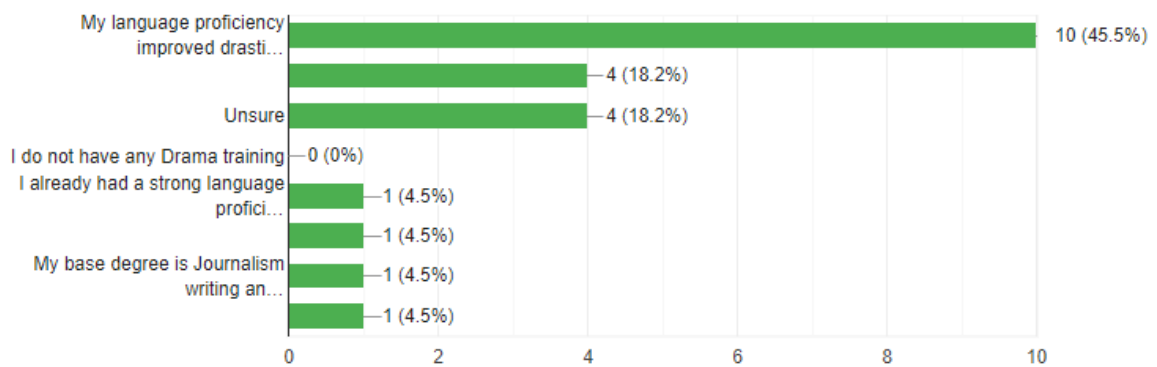
How would you evaluate the quality of the Creative Arts subjects offered at your school?

22 responses



How did your Drama training/ experience help you improve your own language proficiency?

22 responses



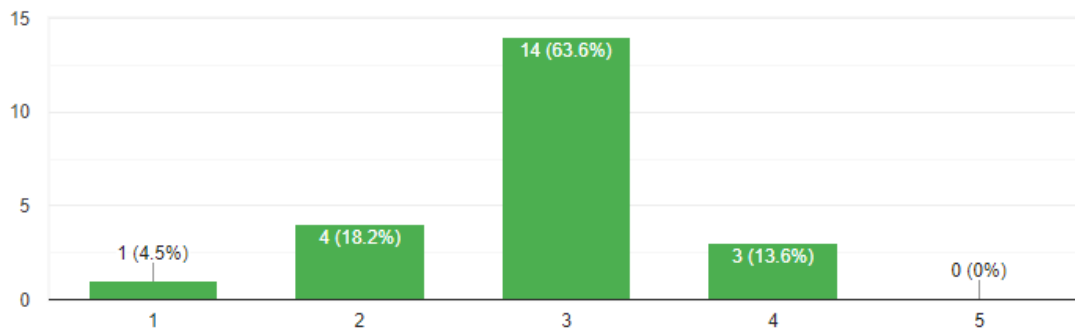
Do the Dramatic Arts contribute to a learner's education?

22 responses



What is your overall rating of parental support of Dramatic Arts as an FET (Grade 10 - 12) subject at any public or private school in South Africa?

22 responses



What would you say should be the degree/training/experience needed for a High School Creative Arts/ Dramatic Arts teacher?

22 responses

At least a drama licentiate

BA Drama and teaching certification.

Hard to say as I do not have a qualification but am privileged enough to teach. By high school level I would presume a drama teacher should have an education degree, drama degree or at least one of those with formal training or experience in the other.

BA in dramatic arts

A Bachelors Degree in Drama.

Drama degree and PGCE

Minimum BA Drama or equivalent. Just having a PGCE with Drama as an elective methodology is absolutely insufficient.

Drama degree or specialized drama qualification

Drama degree with a PGCE

Basic arts degree

A BA in dramatic arts as a minimum.

A Bachelor of Education Degree majoring in drama or a BA degree in drama with a PGCE. It's no use having a BA degree in drama but you don't know how to teach.

Degree in Drama first. Secondly a teaching qualification for an understanding of pedagogy

Degree in Dramatic Arts and Teaching training

A degree plus 3 years experience plus additional workshops done by specialists of each Art form.

Personal experience in acting, play-making, voice-overs and stage tech work, and essay writing training, exam setting training, personal mastery and social understanding with EQ

BA..MAJORING IN DRAMA

a full degree

Ba dramatic arts plus teaching degree. Work in the industry on top of this would be beneficial

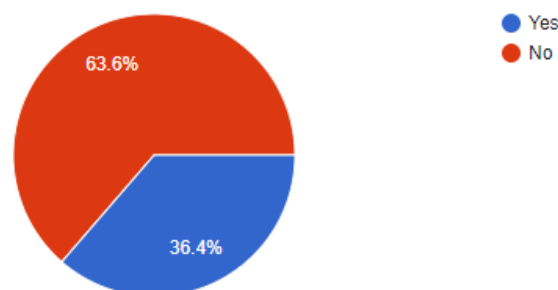
B ed/BA drama - mostly passion for the arts and teaching

Either a graduate with a diploma in teaching of Drama Lisensiate (

Department workshops do much to close the gap in any previous lack of training. Ideally degree however a determined teacher willing to seek out guidance is well supported within the provincial drama faculty.

Have you switched between Dramatic Arts to any other subject or profession in your professional career?

22 responses



What has been your reason for staying in your current position of employment or changing it over the course of your career?

22 responses

Love my job and the school environment I am in.

I have been privileged to watch many students grow in confidence, I learn new lessons every day. The job is challenging and enormously satisfying. I have loved it.

Work experience being unhappy (for leaving), professional and personal development.

I love it.

N/a

I am at a fantastic school

I love my subject

I love drama and art

Need at the school

I have felt my work deeply meaningful in transforming the lives of my pupils. I have a supportive work environment and engaging pupils.

Staying as I love it! But haven't been doing it for for long so am open to any opportunity that comes my way.

I stay because I do enjoy working at the school I'm in.

The marking for English was stupidly suicide inducing

Limited opportunities, unwillingness to move city or province.

Love of the job

I love my subject and my current school.

Financial stability

I love what I do and the support I get

I have had multiple employment posts over the years, both in and out of education.

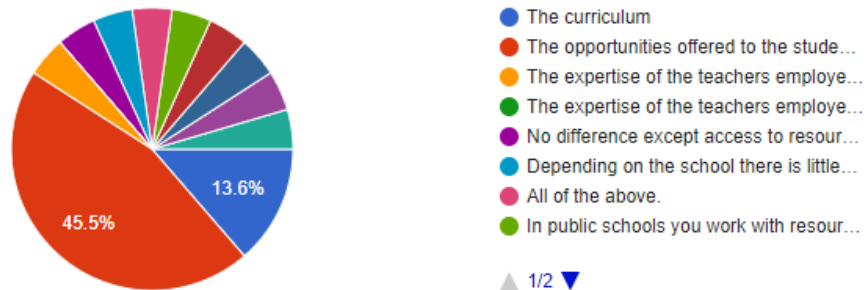
I have been given support and I grow eVery term

Love for what I teach

Passion

What is the main difference between Dramatic Arts at public and private schools in South Africa?

22 responses



Why do parents generally discourage their child(ren) from participating in the Dramatic Arts?

22 responses

- They are unlikely to have a successful and lucrative career in dramatic arts
- They think that by choosing the subject you would choose a career in theatre industry which is not true.
- Some think it's too time consuming
- Not academic enough
- They don't understand the benefits.
- They do not see the value of the subject.
- No money as a future career
- Job security in popular fields
- Society tells us that success is only achieved through maths and science
- They don't really know what it is
- It's a play subject, it's not taken seriously, it's not a career
- Career opportunities
- Fear that only mathematics, science and business studies will open doors for the child's future and a fear that their child would be a victim of job scarcity having taken an artistic subject over a science.
- They feel that it is not an educational enough subject, and that it is not going to be a well recognized subject by tertiary institutions.
- They feel that their children wouldn't be able to use the skills learnt in their future life.

Because they are still of the idea that individuals will have one career for life, and they need to start it at school - a career to earn lots of money - and the arts don't make lots of money - it's box thinking, but also safe and comfort zone thinking to look after the future welfare of their children.

I don't know but I think they don't understand what the subject entails.

They think it will not allow their children to gain the 'points' needed to have a bachelor's degree pass which allows them entrance into university

They believe it will only help if you want to pursue a career in the arts.

1.It's a generation gap. They do not see its value in the 21st century. They still see it as an easy subject.
2. They think that by taking Drama you can only pursue a career in the arts. They do not understand the value of skills taught.

The time commitment required

They see it as a frivolous subject that offers scant opportunity for career opportunities.

They may feel it is a distraction from reality

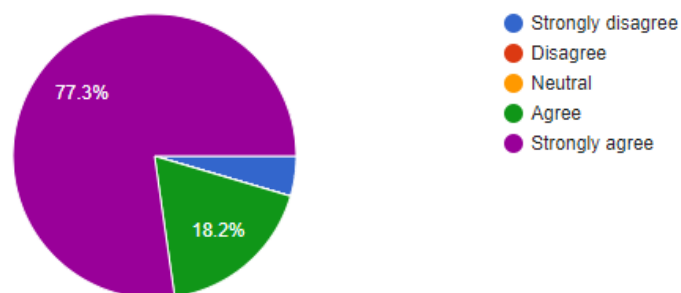
They think their kids will make nothing of their lives

Not seen as a subject offering any lucrative career opportunities

Your professional opinion about Drama in schools

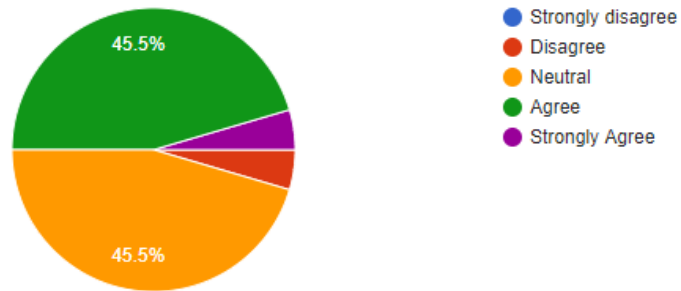
Dramatic Arts is an important facet of school

22 responses



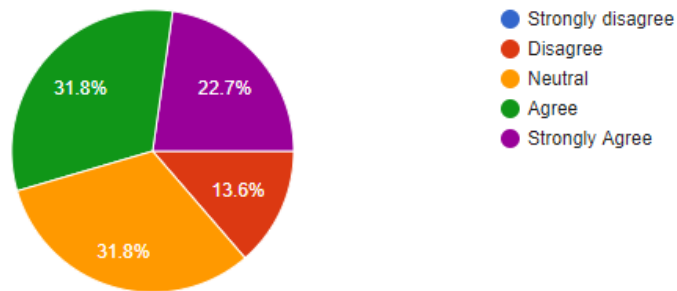
Parents resist Dramatic Arts as a Grade 10 - 12 subject

22 responses



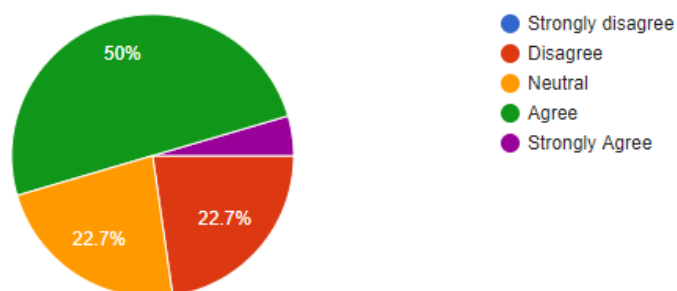
Parents and their children are informed about subject choices

22 responses



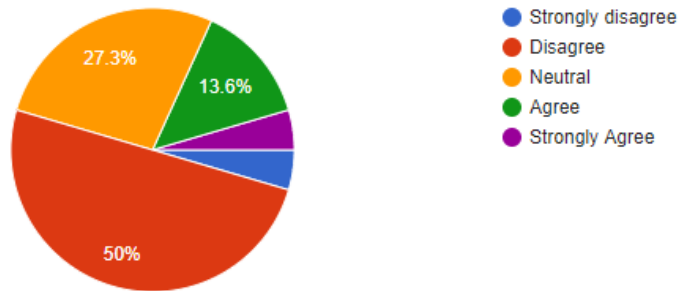
Generally, there is resistance towards Drama as a school subject

22 responses



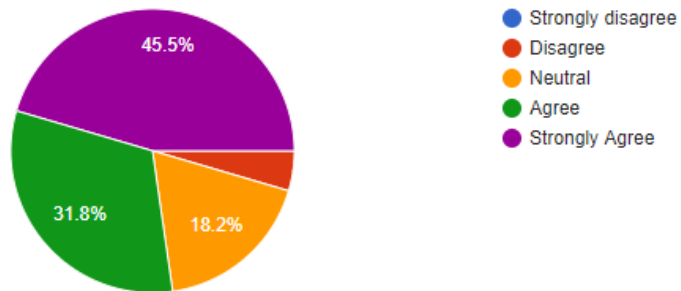
Parents/guardians allow children to choose Grade 10 - 12 subjects freely

22 responses



You are satisfied with the creative subjects offered by the school you teach at now.

22 responses



Timestamp	How do you identify?	What is your age?	What is your current job description?	What are the grades that you teach?	For how many years have you lived in South Africa?	For how many years have you taught at your current school?	Do you have any children of your own attending the school you teach at currently?	Where do you teach?
6/4/2019 18:46:23	Female	25 - 34 years	Dramatic Arts teacher, High school teacher	Grade 10 - 12	South African citizen	6 - 10 years	No	Public school
6/4/2019 19:19:10	Female	Older than 65 years	Dramatic Arts teacher, High school teacher	Grade 10 - 12	South African citizen	0 - 2 years	No	Private school
6/4/2019 19:21:59	Female	Younger than 25 years	Dramatic Arts teacher	Grade R through to Grade 12	South African citizen	At an acting studio	No	I do not work at a school
6/4/2019 19:41:09	Female	25 - 34 years	Dramatic Arts teacher	Grade 10 - 12	South African citizen	3 - 5 years	No	Public school
6/4/2019 19:46:22	Female	35 - 44 years	Dramatic Arts teacher, Creative Arts teacher, Head of Department	Grade 10 - 12	South African citizen	11 - 15 years	Yes	Private school
6/4/2019 19:52:15	Female	35 - 44 years	Dramatic Arts teacher	Grade 10 - 12	South African citizen	6 - 10 years	Yes	Private school
6/4/2019 20:21:10	Female	45 - 54 years	Dramatic Arts teacher, Creative Arts teacher, Head of Department	8-12	South African citizen	11 - 15 years	No	Private school
6/4/2019 23:18:47	Female	55 - 64 years	Dramatic Arts teacher	Grade 6-12	South African citizen	Teach from home	No	I do not work at a school
6/5/2019 8:23:02	Female	25 - 34 years	Head of Department	Grade 10 - 12	South African citizen	3 - 5 years	No	Private school
6/5/2019 17:44:47	Male	45 - 54 years	Dramatic Arts teacher, Head of Department	Grade 10 - 12	South African citizen	16 - 20 years	No	Public school
6/6/2019 10:04:22	Female	35 - 44 years	Dramatic Arts teacher, Head of Department, Head of House	Grade 10 - 12	South African citizen	3 - 5 years	No	Private school
6/6/2019 16:56:41	Female	25 - 34 years	Dramatic Arts teacher, Creative Arts teacher	Grade 10 - 12	South African citizen	3 - 5 years	No	Public school
6/6/2019 18:38:12	Female	25 - 34 years	Dramatic Arts teacher	Grades 8-12	South African citizen	3 - 5 years	No	Public school
6/6/2019 18:50:40	Female	25 - 34 years	Dramatic Arts teacher, Creative Arts teacher, High school teacher	Grade 10 - 12	South African citizen	0 - 2 years	No	Private school
6/6/2019 19:09:53	Female	25 - 34 years	Dramatic Arts teacher, Creative Arts teacher, High school teacher, Subject Head, SGB member and owner of Production Company	Grade 8 - 12	South African citizen	3 - 5 years	No	Public school
6/6/2019 19:45:52	Female	35 - 44 years	Dramatic Arts teacher, Creative Arts teacher, High school teacher, Head of Subject Dramatic Arts	Grade 10 - 12	South African citizen	3 - 5 years	No	Private school
6/6/2019 20:34:44	Female	35 - 44 years	Dramatic Arts teacher, Creative Arts teacher, Head of Department	Grade 10 - 12	South African citizen	3 - 5 years	Yes	Private school
6/6/2019 21:50:53	Female	45 - 54 years	Dramatic Arts teacher, Head of Department	Grade 10 - 12	South African citizen	16 - 20 years	Yes	Private school
6/7/2019 5:30:45	Female	45 - 54 years	Dramatic Arts teacher, Head of Department	Grade 10 - 12	South African citizen	11 - 15 years	No	Private school
6/7/2019 18:49:16	Male	35 - 44 years	Dramatic Arts teacher, High school teacher, Head of Department	Grade 10 - 12	South African citizen	6 - 10 years	No	Public school
6/11/2019 10:45:52	Female	55 - 64 years	Dramatic Arts teacher	Grade 10 - 12	South African citizen	6 - 10 years	No	Public school
6/11/2019 22:07:12	Female	35 - 44 years	Dramatic Arts teacher	8-12	South African citizen	11 - 15 years	Yes	Private school

In which province are you currently employed?	What is your highest educational qualification?	How long have you held your current professional position?	In which languages do you communicate at home?	Are you a qualified Drama/ Creative Arts teacher?	For how many years have you been a Creative Arts / Dramatic Arts teacher?	Why were you appointed as a Dramatic Arts/ Creative Arts teacher?	How would you rate the support given to Drama at your current school?
North West	Bachelors degree	6 - 10 years	Afrikaans, English	I am in the process of completing my qualification	1 year	I have a teaching Degree, I've been the director of productions at my current school for 8 years	2
North West	Honours degree	16 - 20 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	6 - 10 years	I have a BA Drama degree, I have a teaching Degree	2
KwaZulu-Natal	Grade 12, Currently completing bachelors degree in education	0 - 2 years	English	I am in the process of completing my qualification	2 - 5 years	I achieved a 100% pass for NSC matric drama from which I started my own drama business and then moved into working for an acting studio.	3
KwaZulu-Natal	Honours degree	3- 5 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2 - 5 years	I have a BA Drama degree	1
Gauteng	Bachelors degree	11 - 15 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	11 - 15 years	I have a BA Drama degree, I have a teaching Degree	3
Gauteng	Bachelors degree	11 - 15 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	11 - 15 years	I have a BA Drama degree	3
Western Cape	Masters degree	11 - 15 years	Afrikaans, English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	11 - 15 years	I have a BA Drama degree	3
Gauteng	Honours degree	More than 20 years	Afrikaans, English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	More than 20 years	I have 2 Drama qualifications (local and overseas) and a BA Drama degree	1
KwaZulu-Natal	Honours degree	0 - 2 years	Afrikaans	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2 - 5 years	I have a BA Drama degree	2
KwaZulu-Natal	Masters degree	16 - 20 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	16 - 20 years	I took Dramatic Arts as an FET subject	3
Gauteng	Doctorate	11 - 15 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	11 - 15 years	I have a BA Drama degree	4
KwaZulu-Natal	Bachelors degree	3- 5 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2 - 5 years	I have a teaching Degree	4
Gauteng	Honours degree	3- 5 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2 - 5 years	I have a BA Drama degree	4
Gauteng	Honours degree	3- 5 years	Afrikaans	Yes, I have a Drama degree and a teaching qualification from a recognised institution	2 - 5 years	I have a BA Drama degree	3
KwaZulu-Natal	Honours degree	6 - 10 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	6 - 10 years	I took Dramatic Arts as an FET subject, I have a teaching Degree	3
KwaZulu-Natal	Honours degree	3- 5 years	English	2nd Year Drama at Uni, Post Grad In Education Drama FET, Honours Teacher Dev Studies	11 - 15 years	PGCE Drama FET	3
Gauteng	Diploma, Bachelors degree	More than 20 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	More than 20 years	I took Dramatic Arts as an FET subject, I have a BA Drama degree, I have a teaching Degree	3
Gauteng	Bachelors degree	6 - 10 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	16 - 20 years	I took Dramatic Arts as an FET subject, I have a teaching Degree	4
Gauteng	Honours degree	More than 20 years	English	Yes, I have a Drama degree and a teaching qualification from a recognised institution	More than 20 years	I have a BA Drama degree, I have a teaching Degree	4
Mpumalanga	Honours degree	0 - 2 years	Afrikaans	No I was trained in a different field of expertise than Dramatic Arts teaching	6 - 10 years	I have a teaching Degree, Passion for the Arts	1
Gauteng	Diploma	More than 20 years	Afrikaans	Yes, I have a Drama degree and a teaching qualification from a recognised institution	More than 20 years	I asked to start the subject at the school	3
KwaZulu-Natal	Diploma	11 - 15 years	English	I have a Iloentiate in speech and drama Trinity college london	11 - 15 years	I have a Iloentiate in speech and drama from Trinity college London	2

How would you describe Dramatic Arts as a Grade 10 - 12 subject at your school?	How many learners do you teach that take Dramatic Arts in Grade 10 -12?	How many learners attend your school?	How do parents view Drama as a subject choice?	Which parents allow their child(ren) to take Drama as a Grade 10 - 12 subject?
Dramatic Arts is seen as a 'play subject'	31 - 40	501 - 1000	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Unsure
Dramatic Arts is seen as a 'play subject'	More than 50	201 - 500	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Unsure
Drama is not prioritized at the schools in which I teach, although they do encourage learners to attend classes.	0 - 5	501 - 1000	Most parents seem to understand the benefit of Dramatic Arts as a school subject	They see it as an opportunity to enhance 21st Century skills
Dramatic Arts is highly prioritized at my school	41 - 50	501 - 1000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents who don't think their children are equipped to take 'harder/more difficult' subjects
It is prioritised, but not highly.	31 - 40	201 - 500	Most parents seem to understand the benefit of Dramatic Arts as a school subject	They see it as an opportunity to enhance 21st Century skills
Dramatic Arts is highly prioritized at my school	21 - 30	201 - 500	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	They see it as an opportunity to enhance 21st Century skills
Dramatic Arts is seen as a 'play subject'	41 - 50	501 - 1000	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Parents who see their children pursue a career in the arts
Dramatic Arts is highly prioritized at my school	11 - 15	0 - 50	Most parents seem to understand the benefit of Dramatic Arts as a school subject	They see it as an opportunity to enhance 21st Century skills
The 'Cultural' parents hold it in the highest regard. A lot of parents don't though. I must add that our management also supports us very strongly.	41 - 50	201 - 500	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents who see their children pursue a career in the arts
Dramatic Arts is not prioritized at my school	More than 50	501 - 1000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents that are in an artistic career
Often seen as a play subject to other teachers and learners, but as a serious subject to those who take drama.	21 - 30	501 - 1000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	They see it as an opportunity to enhance 21st Century skills
Dramatic Arts is highly prioritized at my school	More than 50	501 - 1000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents who don't think their children are equipped to take 'harder/more difficult' subjects
Dramatic Arts is highly prioritized at my school	More than 50	501 - 1000	The parental support is split 50/50	Parents who see their children's love of drama and encourage it but also encourage the pursuit of 'academic' subjects.
Dramatic Arts is seen as a 'play subject'	21 - 30	201 - 500	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Unsure
Dramatic Arts is seen as a 'play subject'	More than 50	1001 - 1500	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Parents who don't think their children are equipped to take 'harder/more difficult' subjects
Dramatic Arts is seen as a 'play subject'	21 - 30	201 - 500	I am unsure if parents at my school promote Drama as a subject to choose for Grade 12	Parents who let their children make their own choices
Dramatic Arts is seen as a 'play subject'	31 - 40	201 - 500	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents who see their children pursue a career in the arts
Seen as an equal to other humanitarian Subjects but looked down upon by the Sciences	41 - 50	501 - 1000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Parents who don't think their children are equipped to take 'harder/more difficult' subjects
Dramatic Arts is highly prioritized at my school	More than 50	501 - 1000	Most parents seem to understand the benefit of Dramatic Arts as a school subject	They see it as an opportunity to enhance 21st Century skills
Dramatic Arts is highly prioritized at my school	31 - 40	501 - 1000	Most parents seem to understand the benefit of Dramatic Arts as a school subject	Parents who see their children pursue a career in the arts
Dramatic Arts is highly prioritized at my school	More than 50	1501 - 2000	Most parents seem to discourage their children from taking Dramatic Arts as a Grade 10 choice subject	Different reason. The first three
Dramatic Arts is highly prioritized at my school	More than 50	51 - 100	I am at a Waldorf school and only offer CAPS in matric. Prior to matric all pupils take drama. About a quarter or a third take drama for matric	I have a balance of pupils who take the subject because they love it, those who anticipate using it after school and those who need a practical subject to boost their results due to lower written academic ability.

Why do parents allow their child(ren) to take Drama as an after school activity?	What/who influences children to choose Drama as a Grade 10 subject?	Does your school pair Drama with other subjects for learners to choose from?	Does your school have entrance requirements for Drama as a Grade 10 subject?
Because the child would like to follow a career in the arts, Because the child shows a talent for the arts	The promotion we give regarding the subject, the learners who take the subject, natural interest in drama	No, our school creates a 'package' for each child's individual needs	Yes
Parents who respect their children's ability to choose their subjects.	Myself and counselors	Yes, our school has a set structure for subject choices	No
Because the child does not take Drama during school time, Because the child shows a talent for the arts	Their teachers they have before they make that subject choice, as well as their passion for the subject and lastly, supportive parents.	Each school I work at is different.	No
Because the child shows a talent for the arts	Their artistic skills, they also enjoy the subject in general	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	Personal choice. It is not a sought after subject.	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	Teachers and going to the theatre	No, our school creates a 'package' for each child's individual needs	No
Some parents support their children's commitments. Other parents want their children to get CV points for participation.	I encourage grade 9 students to take the subject by highlighting its benefits and 21st century skills.	No, our school creates a 'package' for each child's individual needs	No
Because the child shows a talent for the arts	Child's love of subject, good teaching, open minded parents	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	The teacher and opportunities at our school	No, our school creates a 'package' for each child's individual needs	No
Because the child shows a talent for the arts	Subject teachers promote the subject	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	The drama teacher concerned, the reputation of the subject, grade 9 drama module.	Yes, our school has a set structure for subject choices	No
Because the child does not take Drama during school time	The Drama teacher	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	Their love for the subject	Yes, our school has a set structure for subject choices	Yes
Because the child shows a talent for the arts	Myself	No, our school creates a 'package' for each child's individual needs	No
Only if required for subject purposes or upon request	Failing to perform in other subjects. It is a dumping zone.	Yes, our school has a set structure for subject choices	No. However, I check to see that learners are able to at least communicate effectively.
They want their children to participate in sport and culture, they think their children are super talented	Teachers guiding them on their choices, Parents, universities with the criteria for specific degrees	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts	Other learners and the teacher	Yes, our school has a set structure for subject choices	No
Because the child loves it and it offers the child opportunity to shine	Mostly it is because the school offers it as a choice in Gr 9 so the pupils see that it has value and is fun at the same time	Our school Offers a wide range of choice	No
Because the child shows a talent for the arts, School play house plays and FEDA festival have high status and many drama and non drama students are very keen to participate	Excellent teaching in lower grades. The drama dept has an excellent reputation	No, our school creates a 'package' for each child's individual needs	No
Because the child shows a talent for the arts	Creative Arts teachers gr 9	No, our school creates a 'package' for each child's individual needs	No
To build self esteem	I did	Yes, our school has a set structure for subject choices	No
Because the child shows a talent for the arts, More stage opportunity vs school plays.	Previous enjoyable classes in drama and live performance experience	No, our school creates a 'package' for each child's individual needs	No but app wont register my no option

How would you feel about academic entrance requirements for Drama at Grade 10 level?	What are the stereotypical attitudes that exist about learners taking Drama that affect learners in your class?	How likely are you to recommend Drama as a subject to parents with children in Grade 10-12?	What could the Department of Education do to allow more learners to take Drama as a school subject?
It should be subject to an audition	Shy learners can't take Drama	1	Remove focus from maths and science as the only "smart" subjects and admit that cultural and artistic subjects have value
For the most part, I agree, but there are always learners who suddenly find their place in drama after taking it because it is simply an available subject.	Drama learners are weird and different	1	Develop the program so that practical work is not seen as an after school hours activity, to which learners do not come.
I would not have a problem with it.	Drama learners are weird and different, Shy learners can't take Drama	1	Highlight the importance of the subject to unsure parents who think it is just a waste of time.
Not sure, usually weaker kids do drama and usually strengthen in practical	Drama learners are weird and different	2	Creative arts in grade 8 and 9 should be more complex in curriculum so that it doesn't seem like a playful subject
I would not support this.	Drama learners are not smart enough to take 'real' subjects, Shy learners can't take Drama	1	Create more opportunity in the industry for South African performers to ensure they are supported if they elect to pursue a career in the arts.
Feel strongly that students should go through an audition process	Anyone who participates in cultural activities takes Drama	1	Give the subject additional time allocation
Assuming you mean a minimum aggregate in grade 9, this is not viable as it would exclude students who would benefit tremendously but who do not yet perform in one silo of measurable success i.e. academics.	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different	1	Inform students of the inherent academic rigour required for theory, as well as about the very essential life skills this subject teaches.
Would not be happy	Drama learners are weird and different, Shy learners can't take Drama	1	Have more teachers
Not a good idea; we need a big feed and no restrictions to ensure growth in the subject.	Anyone who participates in cultural activities takes Drama	1	1. Place it in the same light as a 'core' subject. 2. Make sure there are enough QUALIFIED Drama teachers to teach the subject.
Not necessary	Drama learners are not smart enough to take 'real' subjects, Only those who participate in Drama activities after school can take Drama as a school subject	1	Don't compare it with maths and technology and give it the credit that it deserves in creating holistic citizens...
I do not think that non-focus school, unlike an art school, should have an audition etc as many learners gain far more from the class that just talent improvement and skill development. It would limit the power and impact of the subject on those who may not be very talented.	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different, Shy learners can't take Drama, in a boys school: you must be gay.	1	Fully illustrate how the evolving world of work and tertiary education system is requiring skills gained specifically in a drama space. Refer to research that shows the importance of the humanities and how there is a movement from STEM to STEAM models in education.
I think there should be set requirements so we can eliminate those learners that are doing it for the sake of it instead of an interest in it. Due to drama holding such a high weighting learners are pushed to do it resulting in huge classes.	Anyone who participates in cultural activities takes Drama	1	Make it compulsory
Agree with it but at the same understand that some learners perform very well practically and struggle with the theory. I would not want to deny them access to drama because the theory is difficult for them.	Drama learners are weird and different	5	Train more teachers in the subject.
I think it's a good idea - to show that it is not a play or easy subject.	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different, Anyone who participates in cultural activities takes Drama, Only those who participate in Drama activities after school can take Drama as a school subject, Shy learners can't take Drama	1	They would support me any way they can - possibly provide me with a platform to inform or convince parents.
Would prefer it	Drama learners are not smart enough to take 'real' subjects	1	More financial support, better structures and resources.
It would be great if they had decent English marks and could do the theory, but as grade 8 entrance exams are illegal, so would subject entrance exams be seen in the same light.	It's interesting - the one vein is that Drama is too much work because they have to learn theory and have to do rehearsals and at the other end, it's seen as the 'wasting time' by being 'creative', which isn't 'work'	1	Have more qualified teachers. In both my 8 years in govt and 3 years in private schooling teachers are not trained in the subject. I have seen incorrect exam papers, and Mathematics and Art teachers made to teach Drama - because it's not that 'hard' or 'difficult' to teach
I think it's a good idea as this will allow us to ascertain the strengths and weaknesses of a learner theoretically	Drama learners are weird and different	1	They have realised the importance of the arts.
This Subject teaches important skills for life that will be valuable to all students. It is not exclusive to a few. Every student grows in Drama	A mixture of all of the above	1	.
I would discourage this as all students benefit enormously	Drama attracts top academics and top sporting students	1	Encourage school principals and governing bodies to offer it as a subject.
Overall avg of 55 and above. 'Audition' to identify strengths and weaknesses	Hardworking learners	2	Train more teachers
I feel any child must be able to choose the subject, because they choose it for different reasons.	Drama learners are weird and different	1	give more information about the benefits of the subject
As a small school I am in a privileged teaching position and wouldn't need a restriction on participation as my classes are small and I have time to support weak pupils when they do choose drama.	Drama students are leaders and articulate.	1	Continue to train teachers in the subject especially in prac exam technique and restrict class sizes/ increase teacher appointments.

What were your reasons for becoming a Drama / Creative Arts educator/ facilitator/ teacher?	How would you evaluate the quality of the Creative Arts subjects offered at your school?	How did your Drama training/ experience help you improve your own language proficiency?	Do the Dramatic Arts contribute to a learner's education?	What is your overall rating of parental support of Dramatic Arts as an FET (Grade 10 - 12) subject at any public or private school in South Africa?
Working with children, My love for the Arts, Professional opportunity	3	My language proficiency improved drastically	The value of this subject is seen in a myriad of ways	3
My love for the Arts	1	I already had a strong language proficiency.	Yes - regardless of career choices. Drama helps to develop strong analytical and critical thinking. Reading, writing and speaking skills which are an attribute to any course of study.	4
Working with children, My love for the Arts, Being able to see learners effectively navigate working in groups, and challenging aspects of their own personalities i.e. reaching far out of their comfort zones.	2	My language proficiency improved drastically	Yes definitely! Drama training of any kind can contribute to a learners education.	2
My love for the Arts	1	Unsure	Only if it is taken during school time, after school and a career prospect	3
Working with children, My love for the Arts	2	My language proficiency did not improve at all	No, it is not an attribute	3
My love for the Arts	1	My language proficiency improved drastically	In all spheres	3
My love for the Arts	2	My language proficiency did not improve at all	Absolutely.	3
Working with children, My love for the Arts	1	My Language proficiency was already superior	In so many positive ways	2
My love for the Arts	1	My language proficiency improved drastically	Yes	3
My love for the Arts, Professional opportunity	3	My language proficiency improved drastically	Only if it is taken during school time, after school and a career prospect	3
Working with children, My love for the Arts, Vocation	1	Unsure	Without a doubt it does contribute.	2
My love for the Arts	1	My language proficiency improved drastically	Only if it is taken during school time, after school and a career prospect	3
Working with children, My love for the Arts	5	My language proficiency improved drastically	Absolutely .	3
Money, Security, Working with children, My love for the Arts	3	My language proficiency improved drastically	Yes of course, as a subject or after school - it's beneficial in every way.	4
My love for the Arts, My desire to change the world. I see education as a tool for empowerment.	4	Unsure	Yes. It does.	3
It was a calling - literally a divine movement from Johannesburg corporate	3	My base degree is Journalism writing and editing... but Drama does help with improving comprehension if the English basics are there to start with	Always and in every way imaginable	3
My love for the Arts	3	My language proficiency improved drastically	Only as a school subject	4
Security, Working with children, My love for the Arts	1	My language proficiency improved drastically	Always and in all capacities	3
Working with children, My love for the Arts, Professional opportunity	1	My language proficiency did not improve at all	You learn more about yourself in Drama than in any other subject. It enriches each student. Students learn to be empathetic, confident and critical thinkers. Makes students more fully human.	1
My love for the Arts	1	Language skills. Theatre production	Overall improvement of self esteem of the learners	2
My love for the Arts	1	Unsure	Build self esteem, confidence, learn to work with other ext	3
My love for the Arts	1	My language proficiency did not improve at all	Absolutely. They develop empathy, confidence and leadership.	3

What would you say should be the degree/training/experience needed for a High School Creative Arts/ Dramatic Arts teacher?	Have you switched between Dramatic Arts to any other subject or profession in your professional career?	What has been your reason for staying in your current position of employment or changing it over the course of your career?	What is the main difference between Dramatic Arts at public and private schools in South Africa?
At least a drama licentiate	No	I am at a fantastic school	The curriculum
BA Drama and teaching certification.	Yes	I have had multiple employment posts over the years, both in and out of education.	None, except the finances to afford after school transportation.
Hard to say as I do not have a qualification but am privileged enough to teach. By high school level I would presume a drama teacher should have an education degree, drama degree or at least one of those with formal training or experience in the other.	No	Staying as I love it! But haven't been doing it for long so am open to any opportunity that comes my way.	The opportunities offered to the students taking the subject
BA in dramatic arts	No	I love drama and art	The opportunities offered to the students taking the subject
A Bachelors Degree in Drama.	No	I love it.	The expertise of the teachers employed by private schools
Drama degree and PGCE	No	Love of the job	The opportunities offered to the students taking the subject
Minimum BA Drama or equivalent. Just having a PGCE with Drama as an elective methodology is absolutely insufficient.	No	Limited opportunities, unwillingness to move city or province.	This is difficult to evaluate. And also I am afraid a clumsy question.
Drama degree or specialized drama qualification	Yes	I love what I do and the support I get	The opportunities offered to the students taking the subject
Drama degree with a PGCE	Yes	Financial stability	The curriculum
Basic arts degree	No	N/a	The opportunities offered to the students taking the subject
A BA in dramatic arts as a minimum.	Yes	Work experience being unhappy (for leaving), professional and personal development.	All of the above.
A Bachelor of Education Degree majoring in drama or a BA degree in drama with a PGCE. It's no use having a BA degree in drama but you don't know how to teach.	No	I stay because I do enjoy working at the school I'm in.	The opportunities offered to the students taking the subject
Degree in Drama first. Secondly a teaching qualification for an understanding of pedagogy	No	Love my job and the school environment I am in.	No difference except access to resources.
Degree in Dramatic Arts and Teaching training	No	I love my subject and my current school.	The curriculum
A degree plus 3 years experience plus additional workshops done by specialists of each Art form.	Yes	Passion	The opportunities offered to the students taking the subject
Personal experience in acting, play-making, voice-overs and stage tech work, and essay writing training, exam setting training, personal mastery and social understanding with EQ	Yes	The marking for English was stupidly suicidal inducing	It's actually fairly similar. Private schools are battling for funding, gov't are too, so both work on minimal spend, both have inexperienced and experienced teachers in the clusters, the ratio of total learners in the school to learners in the Drama class seems to be consistent, the IEB have 2 texts in the final exam and Gov't have 3, but IEB have a June exam separate for the third text = so there's less to remember when writing IEB, Gov't also brings in more of the basics, whereas IEB tends to longer essay style answers
BA...MAJORING IN DRAMA	Yes	Love for what I teach	The opportunities offered to the students taking the subject
a full degree	No	I have been given support and I grow every term	The opportunities offered to the students taking the subject
Ba dramatic arts plus teaching degree. Work in the industry on top of this would be beneficial	No	I have been privileged to watch many students grow in confidence, I learn new lessons every day. The job is challenging and enormously satisfying. I have loved it.	Depending on the school there is little difference
B ed/BA drama - mostly passion for the arts and teaching	Yes	Need at the school	In public schools you work with resources you have or make it yourself
Either a graduate with a diploma in teaching of Drama Licentiate	No	I love my subject	The opportunities offered to the students taking the subject
Department workshops do much to close the gap in any previous lack of training. Ideally degree however a determined teacher willing to seek out guidance is well supported within the provincial drama faculty.	No	I have felt my work deeply meaningful in transforming the lives of my pupils. I have a supportive work environment and engaging pupils.	The strong emphasis on prac and regular performance in a Waldorf curriculum. The class 8 and 9 year is more challenging and rewarding. Previously having taught Arts and Culture I found the curriculum underwhelming for my pupils and they came to view drama as a weak option.

Why do parents generally discourage their child(ren) from participating in the Dramatic Arts?	Dramatic Arts is an important facet of school	Parents resist Dramatic Arts as a Grade 10 - 12 subject	Parents and their children are informed about subject choices	Generally, there is resistance towards Drama as a school subject	Parents/guardians allow children to choose Grade 10 - 12 subjects freely	You are satisfied with the creative subjects offered by the school you teach at now.
Society tells us that success is only achieved through maths and science	Strongly agree	Neutral	Disagree	Agree	Neutral	Agree
They see it as a frivolous subject that offers scant opportunity for career opportunities.	Strongly agree	Strongly Agree	Neutral	Agree	Strongly disagree	Neutral
They feel that it is not an educational enough subject, and that it is not going to be a well recognized subject by tertiary institutions.	Strongly agree	Neutral	Neutral	Neutral	Disagree	Agree
It's a play subject, it's not taken seriously, it's not a career	Strongly agree	Agree	Agree	Strongly Agree	Neutral	Strongly Agree
No money as a future career	Agree	Neutral	Strongly Agree	Neutral	Disagree	Agree
They think it will not allow their children to gain the 'points' needed to have a bachelor's degree pass which allows them entrance into university	Strongly agree	Agree	Agree	Agree	Neutral	Strongly Agree
I don't know but I think they don't understand what the subject entails.	Strongly agree	Agree	Neutral	Agree	Disagree	Agree
The time commitment required	Strongly agree	Neutral	Agree	Neutral	Agree	Strongly Agree
1. It's a generation gap. They do not see its value in the 21st century. They still see it as an easy subject. 2. They think that by taking Drama you can only pursue a career in the arts. They do not understand the value of skills taught.	Strongly agree	Neutral	Disagree	Agree	Disagree	Strongly Agree
Job security in popular fields	Strongly agree	Neutral	Agree	Neutral	Neutral	Neutral
They do not see the value of the subject.	Strongly agree	Agree	Neutral	Agree	Disagree	Strongly Agree
They feel that their children wouldn't be able to use the skills learnt in their future life.	Strongly disagree	Agree	Strongly Agree	Neutral	Strongly Agree	Strongly Agree
They are unlikely to have a successful and lucrative career in dramatic arts	Strongly agree	Neutral	Neutral	Disagree	Disagree	Strongly Agree
They believe it will only help if you want to pursue a career in the arts.	Strongly agree	Agree	Neutral	Agree	Disagree	Disagree
Not seen as a subject offering any lucrative career opportunities	Agree	Agree	Neutral	Agree	Neutral	Neutral
Because they are still of the idea that individuals will have one career for life, and they need to start it at school - a career to earn lots of money - and the arts don't make lots of money - it's box thinking, but also safe and comfort zone thinking to look after the future welfare of their children.	Strongly agree	Neutral	Agree	Agree	Disagree	Neutral
They think their kids will make nothing of their lives	Strongly agree	Agree	Strongly Agree	Agree	Disagree	Agree
They may feel it is a distraction from reality	Strongly agree	Agree	Agree	Agree	Disagree	Agree
They think that by choosing the subject you would choose a career in theatre industry which is not true. Some think it's too time consuming Not academic enough They don't understand the benefits.	Strongly agree	Disagree	Strongly Agree	Disagree	Agree	Strongly Agree
Career opportunities	Agree	Agree	Strongly Agree	Disagree	Neutral	Strongly Agree
They don't really know what it is	Agree	Neutral	Disagree	Disagree	Disagree	Agree
Fear that only mathematics, science and business studies will open doors for the child's future and a fear that their child would be a victim of job scarcity having taken an artistic subject over a science.	Strongly agree	Neutral	Agree	Disagree	Agree	Strongly Agree

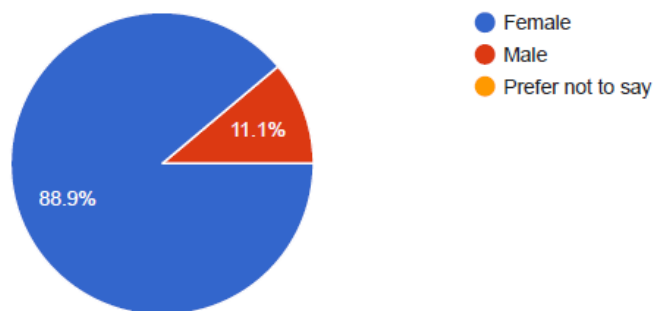
Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject

9 responses

Biographical data

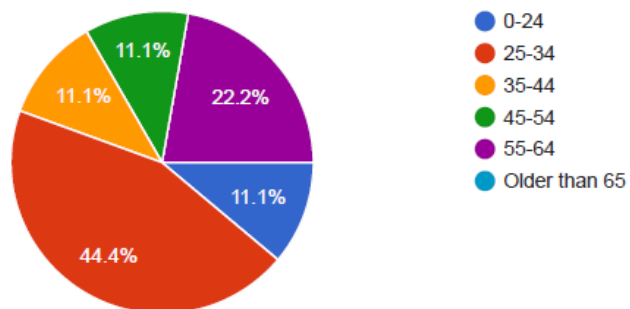
How do you identify?

9 responses



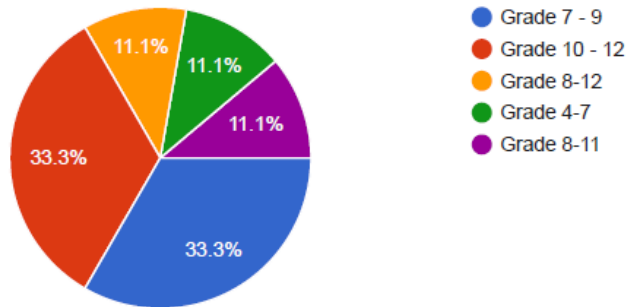
What is your age?

9 responses



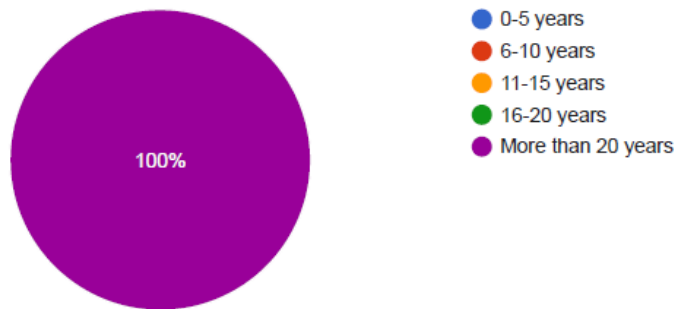
What are the grades that you teach?

9 responses



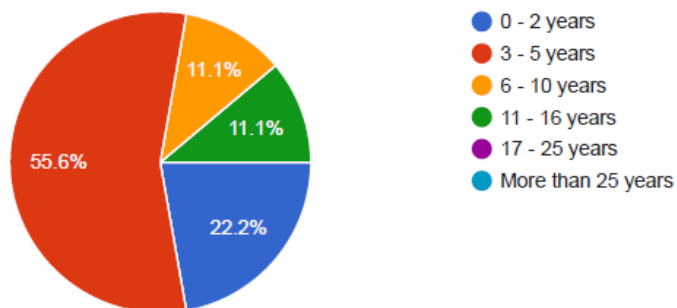
For how many years have you lived in South Africa?

9 responses



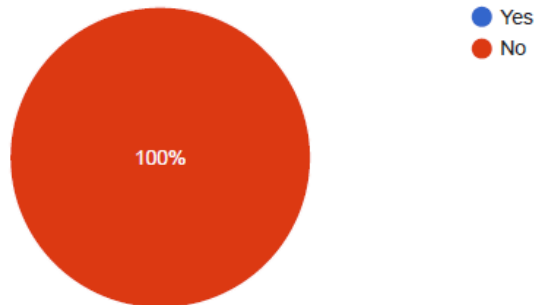
For how many years have you been guiding learners with their subject choices?

9 responses



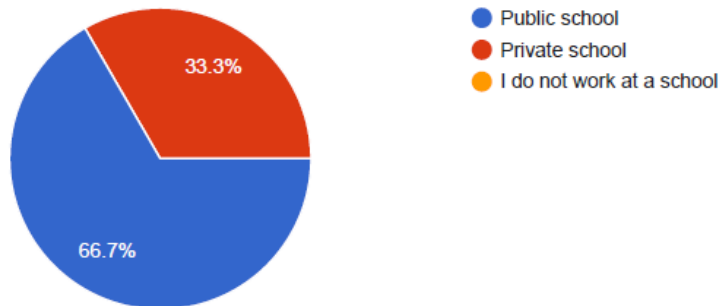
Do you have any children of your own at your current school of employment?

9 responses



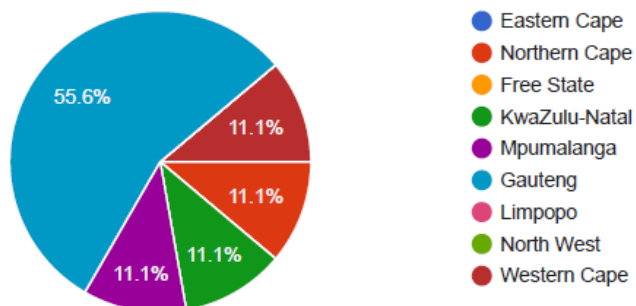
Where do you work?

9 responses



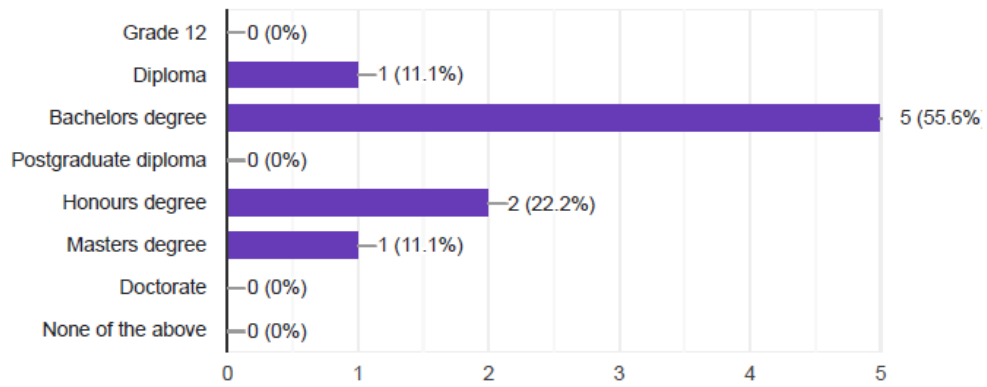
In which province do you currently work?

9 responses



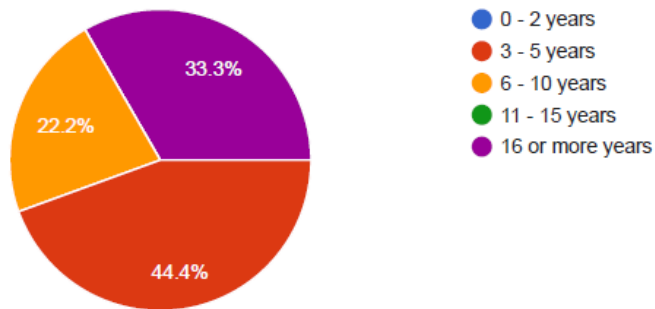
What is your highest educational qualification?

9 responses



How long have you been in the education sector?

9 responses



Why did you become a Life Orientation teacher/facilitator?

9 responses

Interested in social well being of people

I love the subject

I love life. LO is Life!

I completed a BA in Psychology, so Life Orientation was one of my compulsory subjects for my PGCE. I have grown to love LO as a subject and am passionate about giving learners guidance and seeing the subject grow into a more meaningful part of the school curriculum

I love art, music ,sport and drama

I have a great interest in learning children about how life works as well as helping them choosing the correct subjects and making the right life choices. I also want to help children to learn how to deal with problems so that they don't have to make the wrong decisions.

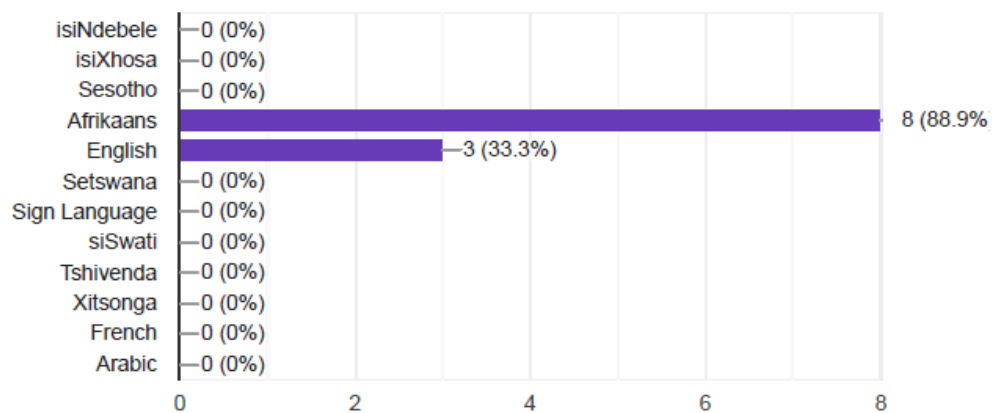
To help learners achieve and grow toe their personal best! Not their parents idea of what they should be.

This subject encompasses so many topics and you expand kids minds.

The school needed a teacher. I was not formally trained as such.

In which languages do you communicate at home?

9 responses



Current classroom practice and experience

What qualifies you as a Life Orientation teacher/ life coach?

9 responses

Communication skills

My formal Education qualification

PGCE in Senior and Further Ed in Life Orientation and I'm a registered counselor at the HPCSA

LO was one of my majors in my PGCE, 4 years of teaching experience, HOD at my current school

I had art as a subject till matric and took a subject during varsity to teach Life Orientation

I don't just have my degree, but I have done many life skill courses as well as extra courses to understand children better as well as to know how to communicate the life orientation work with them in a manner that they will understand.

I took psychology as a subject while studying education.

My degree and my vast experience.

Experience

What is your current job description?

9 responses

Teacher

Head of Department

Life Orientation Subject Head

HOD: Life Orientation

Intermediate Phase teacher

I am the Life Orientation and history teacher and I also coach hockey and softball.

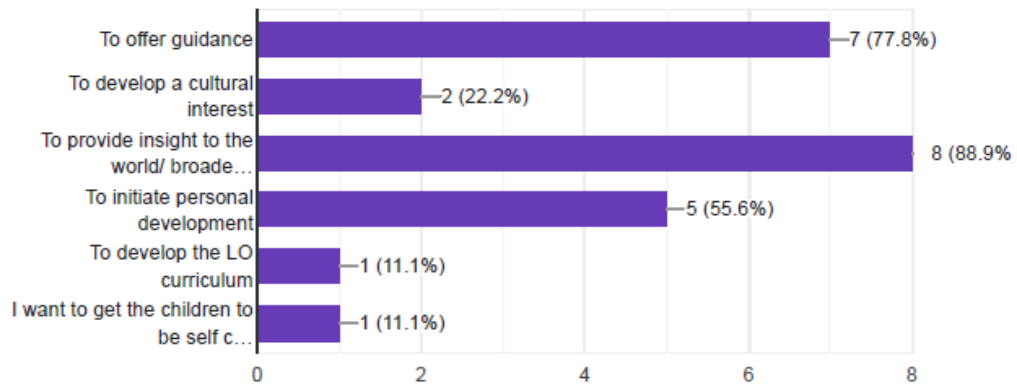
Former LO teacher and current Mathematics and Science teacher

Educator

Subject teacher

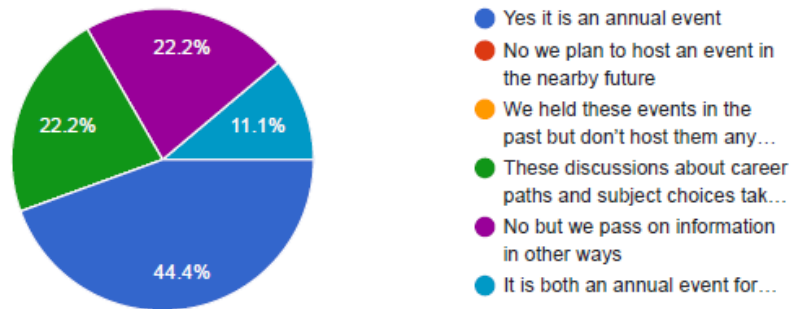
What are your professional goals?

9 responses



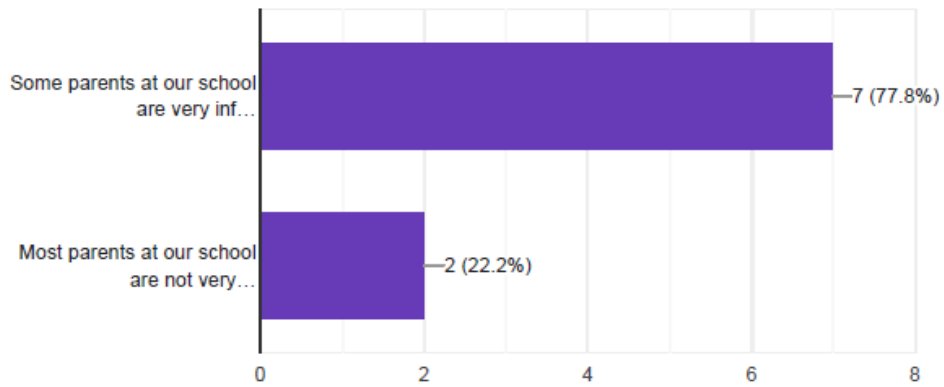
Do you ever host an information session about subject choices?

9 responses



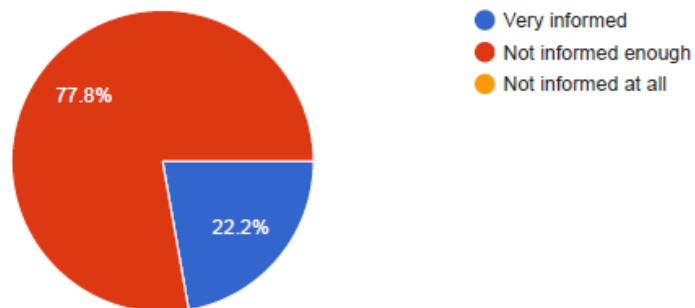
To what extent are parents interested in subject choices and career counseling/guidance?

9 responses



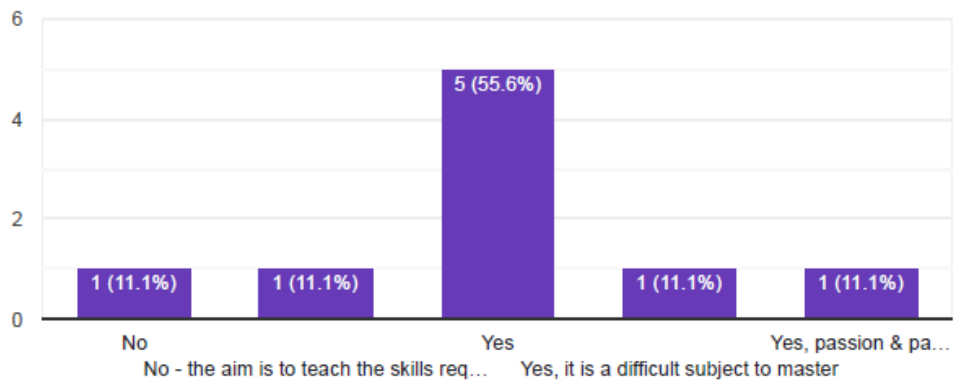
How informed are parents about the requirements for post-matric entrance exams and courses, at your place of employment?

9 responses



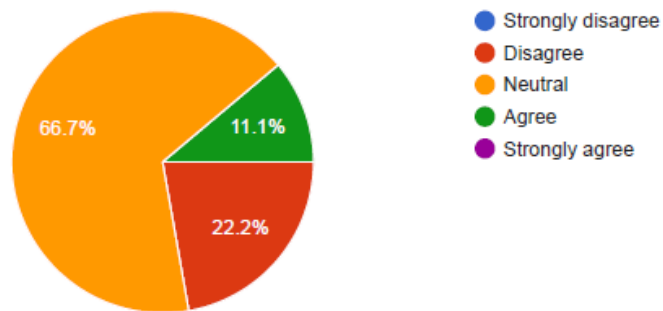
Should Drama as a subject have entrance requirements?

9 responses



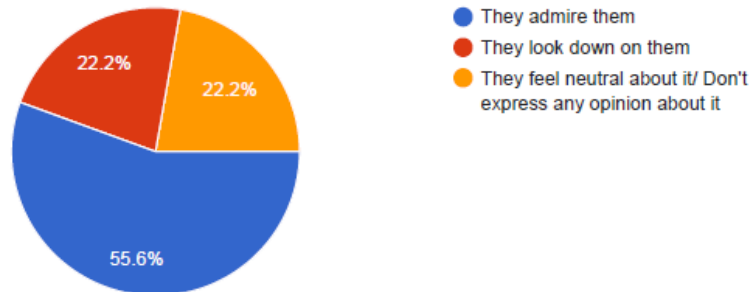
Parents expect their child(ren) to follow a career in the arts (Drama, Art, Music, Dance, Design) after taking Drama as a Grade 10 - 12 subject

9 responses



How do learners react to their peers taking Dramatic Arts as a school subject?

9 responses



What is your view about the future of Drama as a Grade 10 - 12 subject?

9 responses

Neutral

It depends on working opportunities

There are many possibilities

It is an extremely valuable subject that carries the same amount of credits as other elective subjects - it teaches students valuable skills

I think it has a bright future in our country.

I think the future is great. It teaches learners to stand up for themselves, express their emotions, deal with conflict in a proper manner. Helps with their communication skills.

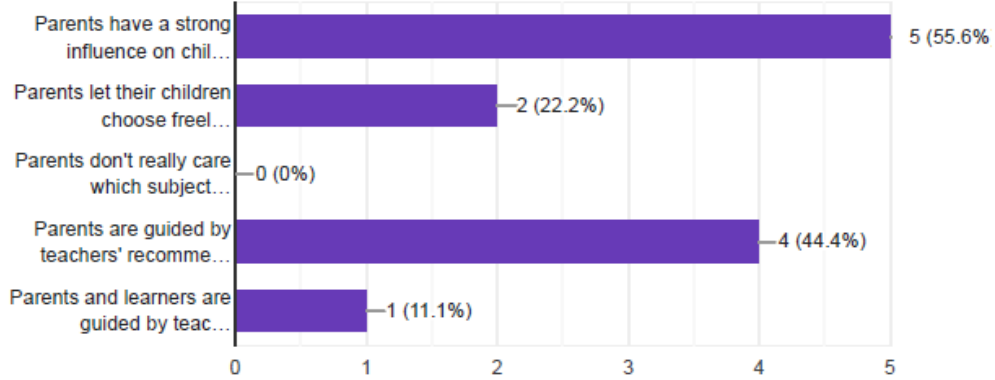
Less and less children take the subject due to parental influence. Just like history, it will slowly fade away since nobody will take the subject.

It is a form of art and so many learners talents are nurtured here.

Should be expanded

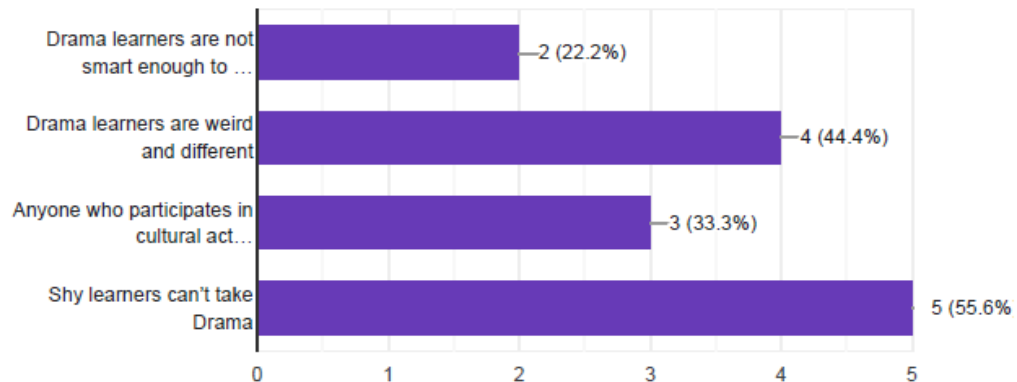
To what extent do parents have control over their children's subject choices?

9 responses



What are the stereotypes associated with Drama learners?

9 responses



Why would you recommend Dramatic Arts as a subject to parents?

9 responses

Critical thinking, Communication skills, positive self esteem

To develop a child's ability to use his/her talents

When it's an absolute passion of the child and when they have abilities

It carries the same amount of weight as the other elective subjects - if your child enjoys the subject, allow them to succeed in the subject to get the highest marks and APS points possible

It is a subject where each individual can grow and express their cultural view.

To help learners to develop themselves which will be a great benefit for the outside world.

It allows your child to grow on an emotional level. It allows your child to develop and find themselves as a person. It also allows them the chance to put themselves in someone else's shoes, thus teaching them more about other people's situations. This

This subject explores an art form

Personal development at the least

Why would you not recommend Dramatic Arts as a subject to parents?

9 responses

Depends on child's personality

If a child is going in a study area like Medical or Engenieur

If it's not a passion nor interest

Students should not take the subject if they think it is easy and fun, and not a lot of hard work. Only students who are willing to put in the required effort should take it (just like Art)

It is very hard work

Ñ/A

It take a lot of work and a lot of hours need to be put on to achieve perfection!

N/A

Lack of career opportunities in SA

What do you think will improve parents' perceptions of Drama as a subject?

9 responses

Get them involved in criteria, explain the criteria to them

Better information

More information

A better understanding of how the NSC works, as well as university entrance - many degrees do not require specific subjects for entrance, but do require high APS. A child should be allowed to take subjects they would have the highest chance of succeeding at in order to get a higher APS.

A information evening with examples of which career paths can be followed when taking this as a subject.

If we can show parents the success of some of the drama students in our own schools.

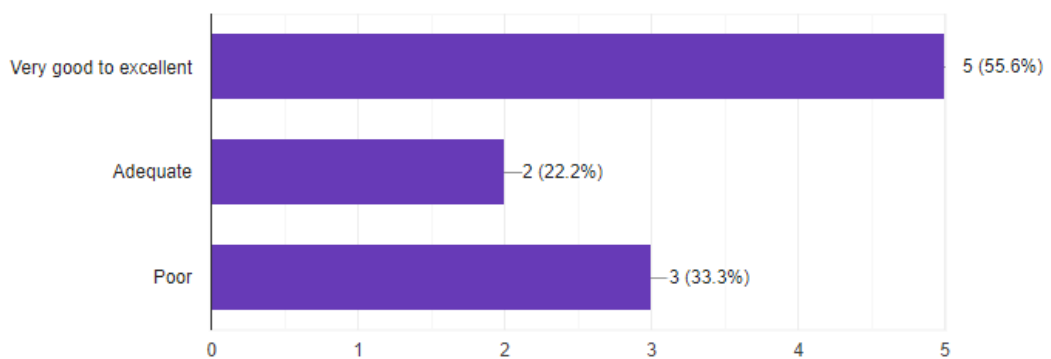
If teachers and universities start to see is as a serious subject.
 Allow it to be a subject that has an influence when applying for further education for fields outside the arts!

If they were informed properly

Information and knowledge

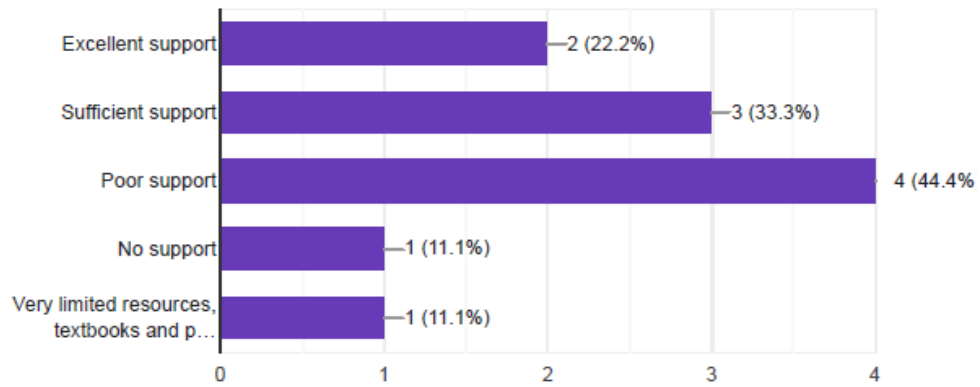
How would you evaluate the quality of the creative subjects offered at your school?

9 responses



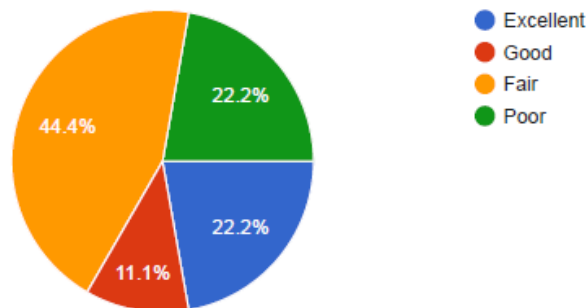
What level of support does the Department of Education offer for Dramatic Arts?

9 responses



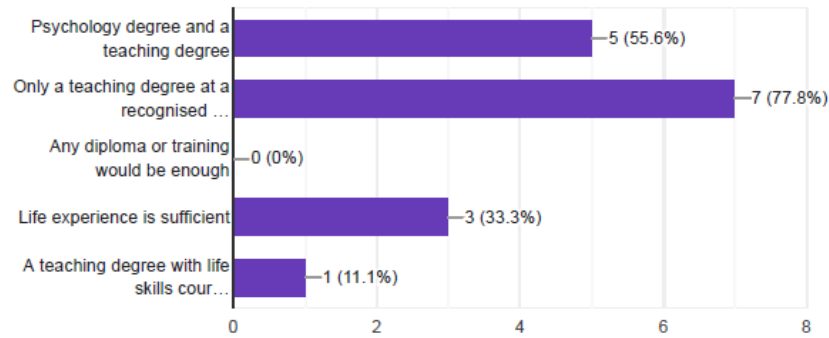
What is your overall rating of parental support for Dramatic Arts as a Grade 10 - 12 subject?

9 responses



What type of training should a Life Orientation teacher have?

9 responses



What is the main difference between Life Orientation at public and private schools in South Africa?

9 responses

Children to think and explore on own

I am not sure

Public is more focused on day to day life where as private focusses more on physical education

Public schools are more constrained to CAPS and related textbook and curriculum, whereas there is a lot more freedom at private schools to adapt, adjust and extend the curriculum (especially when qualified, specialized teachers are employed at the school and the subject is given fair treatment and 'seriousness').

It is much more specialized at most private schools.

I am not sure.

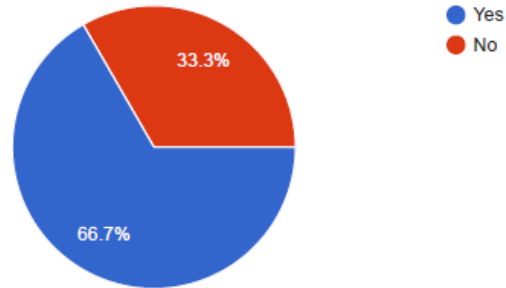
Public schools have the option to adapt and change their contents. I am currently at a Christian school and we don't discuss any sex topics with learners in LO.

Not sure?

Resources

Do you have experience working at both a public school and a private school?

9 responses



Add anything you would like to say about the parents of the learners you teach.

9 responses

Involved

Support your child in his/her choices and let them decide under your guidance

Lack of supportnone

Our current parents tend to be supportive of our Arts-related subjects, despite the general perceptions towards these types of subjects.

It would be nice is the parents are more involved in their children's lives.

The parents don't show much interest as parents of the past and it is sad.

Public schools - arts are there to develop your child in a way that maths and biology can't

Private schools - keep encouraging your children to take part in everything!

They are very involved.

Many are not interested enough in their children's school curriculum.

What would you do differently if you could make any changes to the Dramatic Arts Grade 10-12 curriculum?

9 responses

None

More exposure to public, time consuming

The subject must have a good balance between theory and practicals

Curriculum is good, but resources in terms of textbooks are exceptionally limited

I would do less PAT's

Give the drama children more exposure to the outside world of performance.

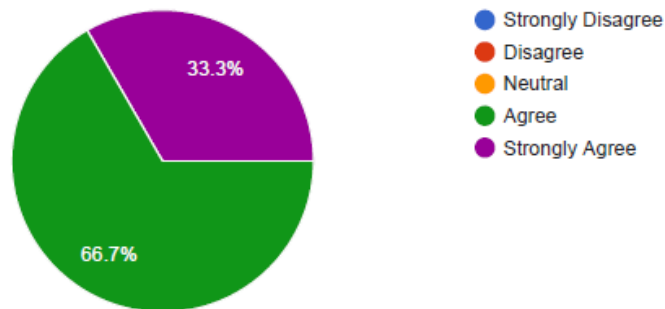
Allow more time for the subject!

Less theory, more practical.

Your professional opinion about Drama in schools

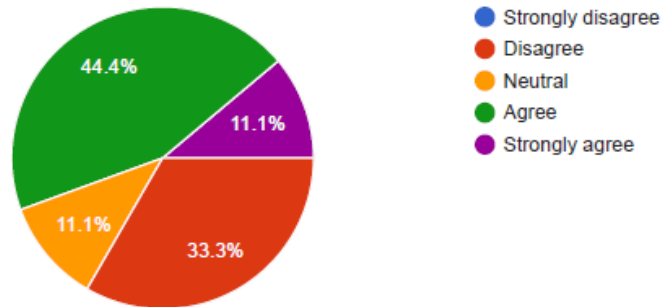
Dramatic Arts is an important facet of school

9 responses



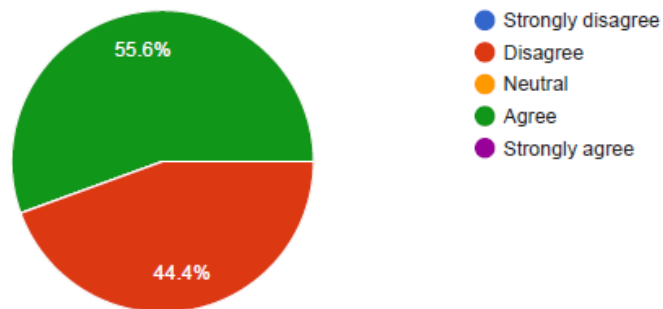
Parents seem to resist Dramatic Arts as a Grade 10 - 12 subject

9 responses



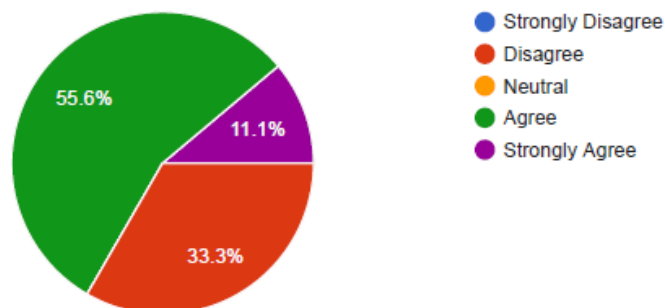
Parents are well-informed about subject choices

9 responses



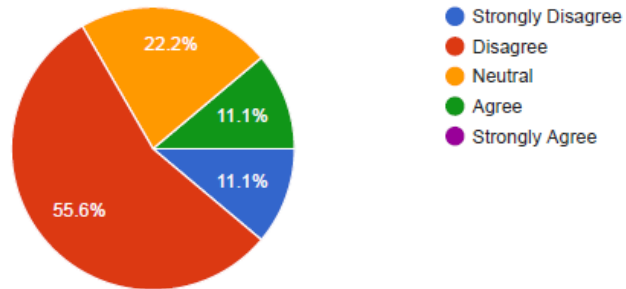
There seems to be a general resistance towards Drama as a school subject by the end of Grade 9

9 responses



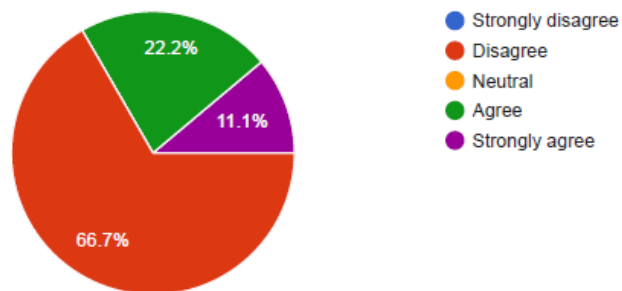
Parents/guardians allow children to choose Grade 10 - 12 subjects freely

9 responses



There are enough creative subjects offered by the school I teach at currently

9 responses



Timestamp	How do you identify?	What is your age?	What are the grades that you teach?	For how many years have you lived in South Africa?	For how many years have you been guiding learners with their subject choices?	Are you employed as a Life Orientation teacher for High Schools?	Do you have any children of your own at your current school of employment?	Where do you work?	In which province do you currently work?	What is your highest educational qualification?	How long have you been in the education sector?	How would you describe your involvement as a Life Orientation teacher or Life coach?	In which languages do you communicate at home?
5/29/2019 7:31:43	Female	55-64	Grade 7 - 9	6-10 years	11 - 16 years	No	No	Private	Northern Cape	None of the above	16 or more years	zxcvzv	Xitsonga
6/10/2019 7:16:01	Female	45-54	Grade 10 - 12	More than 20 years	11 - 16 years		No	Public school	Gauteng	Honours degree	16 or more years		Afrikaans
6/11/2019 6:08:15	Female	55-64	Grade 7 - 9	More than 20 years	6 - 10 years		No	Public school	Gauteng	Masters degree	16 or more years		Afrikaans
6/12/2019 11:37:55	Female	25-34	Grade 8-12	More than 20 years	3 - 5 years		No	Public school	Mpumalanga	Honours degree	6 - 10 years		Afrikaans
6/12/2019 14:32:10	Male	25-34	Grade 10 - 12	More than 20 years	3 - 5 years		No	Private school	Gauteng	Bachelors degree	3 - 5 years		English
6/12/2019 16:15:25	Female	25-34	Grade 4-7	More than 20 years	0 - 2 years		No	Private school	Gauteng	Bachelors degree	3 - 5 years		Afrikaans
6/12/2019 16:33:04	Female	0-24	Grade 8-11	More than 20 years	3 - 5 years		No	Public school	KwaZulu-Natal	Bachelors degree	3 - 5 years		Afrikaans, English
6/12/2019 16:59:45	Female	25-34	Grade 10 - 12	More than 20 years	3 - 5 years		No	Private school	Northern Cape	Bachelors degree	3 - 5 years		Afrikaans
6/13/2019 3:58:40	Female	35-44	Grade 7 - 9	More than 20 years	3 - 5 years		No	Public school	Western Cape	Bachelors degree	6 - 10 years		Afrikaans, English
6/14/2019 13:27:51	Female	55-64	Grade 7 - 9	More than 20 years	0 - 2 years		No	Public school	Gauteng	Diploma	16 or more years		Afrikaans

Dramatic Arts is an important facet of school	Parents seem to resist Dramatic Arts as a Grade 10 - 12 subject	Parents are well-informed about subject choices	There seems to be a general resistance towards Drama as a school subject by the end of Grade 9	Parents/guardians allow children to choose Grade 10 - 12 subjects freely	There are enough creative subjects offered by the school I teach at currently	What qualifies you as a Life Orientation teacher/ life coach?	What is your current job description?	What is your teaching experience?
Strongly Disagree	Strongly disagree	Strongly disagree	Strongly Disagree	Disagree	Not at all	vczxc	zxcv	zvxz
Agree	Disagree	Agree	Disagree	Disagree	Disagree	Communication skills	Teacher	
Strongly Agree	Agree	Disagree	Strongly Agree	Disagree	Agree	My formal Education qualification	Head of Department	
Agree	Agree	Agree	Agree	Neutral	Agree	PGCE in Senior and Further Ed in Life Orientation and I'm a registered counselor at the HPCSA	Life Orientation Subject Head	
Strongly Agree	Disagree	Disagree	Disagree	Neutral	Strongly agree	LO was one of my majors in my PGCE, 4 years of teaching experience, HOD at my current school	HOD: Life Orientation	
Agree	Agree	Agree	Agree	Disagree	Disagree	I had art as a subject till matric and took a subject during varsity to teach Life Orientation	Intermediate Phase teacher	
Agree	Disagree	Agree	Disagree	Agree	Disagree	I don't just have my degree, but I have done many life skill courses as well as extra courses to understand children better as well as to know how to communicate the life orientation work with them in a manner that they will understand.	I am the Life Orientation and history teacher and I also coach hockey and softball.	
Agree	Strongly agree	Disagree	Agree	Strongly Disagree	Disagree	I took psychology as a subject while studying education.	Former LO teacher and current Mathematics and Science teacher	
Agree	Neutral	Agree	Agree	Disagree	Disagree	My degree and my vast experience.	Educator	
Strongly Agree	Agree	Disagree	Agree	Disagree	Disagree	Experience	Subject teacher	

Do you ever host an information session about subject choices?	To what extent are parents interested in subject choices and career counseling/guidance?	How informed are parents about the requirements for post-matric entrance exams and courses, at your place of employment?	Parents expect their child(ren) to follow a career in the arts (Drama, Art, Music, Dance, Design) after taking Drama as a Grade 10 - 12 subject	How do learners react to their peers taking Dramatic Arts as a school subject?	What is your view about the future of Drama as a Grade 10 - 12 subject?	To what extent do parents have control over their children's subject choices?
Yes it is an annual event	Our school's parents are very involved	Very informed	Neutral	zxcvz	zxcvz	Parents let their children choose freely, most of the time
Yes it is an annual event	Some parents at our school are very informed and interested	Very informed	Neutral	They admire them	Neutral	Parents let their children choose freely after discussions, Parents are guided by teachers' recommendations
These discussions about career paths and subject choices take place in class time	Some parents at our school are very informed and interested	Not informed enough	Agree	They look down on them	It depends on working opportunities	Parents are guided by teachers' recommendations
Yes it is an annual event	Some parents at our school are very informed and interested	Not informed enough	Neutral	They feel neutral about it/ Don't express any opinion about it	There are many possibilities	Parents have a strong influence on children's choices, Parents and learners are guided by teachers and therapists at school
It is both an annual event for parents, but we take some time in class as well to discuss subject choices.	Most parents at our school are not very interested	Not informed enough	Disagree	They feel neutral about it/ Don't express any opinion about it	It is an extremely valuable subject that carries the same amount of credits as other elective subjects - it teaches students valuable skills	Parents have a strong influence on children's choices
No but we pass on information in other ways	Some parents at our school are very informed and interested	Not informed enough	Disagree	They admire them	I think it has a bright future in our country.	Parents have a strong influence on children's choices
These discussions about career paths and subject choices take place in class time	Most parents at our school are not very interested	Very informed	Neutral	They admire them	I think the future is great. It teaches learners to stand up for themselves, express their emotions, deal with conflict in a proper manner. Helps with their communication skills.	Parents let their children choose freely after discussions, Parents are guided by teachers' recommendations
Yes it is an annual event	Some parents at our school are very informed and interested	Not informed enough	Neutral	They look down on them	Less and less children take the subject due to parental influence. Just like history, it will slowly fade away since nobody will take the subject.	Parents have a strong influence on children's choices
No but we pass on information in other ways	Some parents at our school are very informed and interested	Not informed enough	Neutral	They admire them	It is a form of art and so many learners talents are nurtured here.	Parents have a strong influence on children's choices
Yes it is an annual event	Some parents at our school are very informed and interested	Not informed enough	Neutral	They admire them	Should be expanded	Parents are guided by teachers' recommendations

How do you feel about the requirements for being allowed to take certain subjects for Grade 10?	What are the stereotypes associated with Drama learners?	Why would you recommend Dramatic Arts as a subject to parents?	What do you think will improve parents' perceptions of Drama as a subject?	(Biographical) What were the reasons for becoming a Life Orientation educator/facilitator/teacher?	How would you evaluate the quality of the creative subjects offered at your school?	(Move to Drama) Could Drama training help improve language proficiency?
1	Anyone that participate in cultural activities take Drama	3	zxcvz	zcvz	They give me adequate knowledge of the subject	zcv
	Shy learners can't take Drama	Critical thinking, Communication skills, positive self esteem	Get them involved in criteria, explain the criteria to them		Very good to excellent	
	Drama learners are not smart enough to take 'real' subjects, Anyone who participates in cultural activities takes Drama, Shy learners can't take Drama	To develop a child's ability to use his/her talents	Better information		Adequate	
	Drama learners are weird and different	When it's an absolute passion of the child and when they have abilities	More information		Very good to excellent	
	Shy learners can't take Drama	It carries the same amount of weight as the other elective subjects - if your child enjoys the subject, allow them to succeed in the subject to get the highest marks and APS points possible	A better understanding of how the NSC works, as well as university entrance - many degrees do not require specific subjects for entrance, but do require high APS. A child should be allowed to take subjects they would have the highest chance of succeeding at in order to get a higher APS.		Very good to excellent	
	Drama learners are weird and different	It is a subject where each individual can grow and express their cultural view.	A information evening with examples of which career paths can be followed when taking this as a subject.		Poor	
	Shy learners can't take Drama	To help learners to develop themselves which will be a great benefit for the outside world.	If we can show parents the success of some of the drama students in our own schools.		Very good to excellent	
	Drama learners are not smart enough to take 'real' subjects, Drama learners are weird and different, Anyone who participates in cultural activities takes Drama, Shy learners can't take Drama	It allows your child to grow on an emotional level. It allows your child to develop and find themselves as a person. It also allows them the chance to put themselves in someone else's shoes, thus teaching them more about other people's situations. This will allow them to be more compassionate as human beings.	If teachers and universities start to see is as a serious subject. Allow it to be a subject that has an influence when applying for further education for fields outside the arts!		Adequate, Poor	
	Drama learners are weird and different	This subject explores an art form	If they were informed properly		Very good to excellent	
	Anyone who participates in cultural activities takes Drama	Personal development at the least	Information and knowledge		Poor	

How would you evaluate the interaction between learners in class during practical instructions and activities compared to theoretical interactions?	What level of support does the Department of Education offer for Dramatic Arts?	Would you say Dramatic Arts is an attribute to any learner's education?	(Skuif na begin van section)	What is your overall rating of parental support for Dramatic Arts as a Grade 10 - 12 subject?	What type of training should a Life Orientation teacher have?	Have you switched between jobs in your career?
Practical explorations have a negative impact on the class as they get out of control	Uninvolved	Only if it is taken during school time, after school and a career prospect	To initiate personal development	Fair	Any diploma or training would be enough	Yes
	Excellent support			Excellent	Psychology degree and a teaching degree, Life experience is sufficient	
	Sufficient support			Poor	Only a teaching degree at a recognised university	
	Poor support			Fair	Psychology degree and a teaching degree	
	Poor support, Very limited resources, textbooks and professional development offered			Fair	Psychology degree and a teaching degree, Only a teaching degree at a recognised university	
	Sufficient support			Fair	Only a teaching degree at a recognised university	
	Excellent support			Excellent	Psychology degree and a teaching degree, Only a teaching degree at a recognised university, A teaching degree with life skills courses would be great.	
	Poor support, No support			Poor	Psychology degree and a teaching degree, Only a teaching degree at a recognised university, Life experience is sufficient	
	Sufficient support			Good	Only a teaching degree at a recognised university, Life experience is sufficient	
	Poor support			Fair	Only a teaching degree at a recognised university	

If you have answered yes to the above questions, what were the reasons?	What is the main difference between Life Orientation at public and private schools in South Africa?	Add anything you would like to say about the parents of the learners you teach.	Was your school and tertiary education and training sufficient or did it lack anything, please specify:	What would you do differently if you could make any changes to the Dramatic Arts Grade 10-12 curriculum?	What is your general opinion about the questionnaire you have just completed?	Should Drama as a subject have entrance requirements?
ZXCVZ	ZXCVZ	ZXCVZ	ZXCV	ZXCVX	3	
	Children to think and explore on own	Involved		More exposure to public, time consuming		No
	I am not sure	Support your child in his/her choices and let them decide under your guidance		The subject must have a good balance between theory and practicals		Yes
	Public is more focused on day to day life where as private focusses more on physical education	Lack of supportnone		None		Yes, passion & participation in cultural activities at school
	Public schools are more constrained to CAPS and related textbook and curriculum, whereas there is a lot more freedom at private schools to adapt, adjust and extend the curriculum (especially when qualified, specialized teachers are employed at the school and the subject is given fair treatment and 'seriousness').	Our current parents tend to be supportive of our Arts-related subjects, despite the general perceptions towards these types of subjects.		Curriculum is good, but resources in terms of textbooks are exceptionally limited		No - the aim is to teach the skills required for drama, so it would not be fair to expect learners to audition for the subject (unless guidance is provided before the time)
	It is much more specialized at most private schools.	It would be nice is the parents are more involved in their children's lives.		I would do less PAT's		Yes, it is a difficult subject to master
	I am not sure.	The parents don't show much interest as parents of the past and it is sad.		Give the drama children more exposure to the outside world of performance.		Yes
	Public schools have the option to adapt and change their contents. I am currently at a Christian school and we don't discuss any sex topics with learners in LO.	Public schools - arts are there to develop your child in a way that maths and biology can't Private schools - keep encouraging your children to take part in everything!		Allow more time for the subject!		Yes
	Not sure?	They are very involved.		Less theory, more practical.		Yes
	Resources	Many are not interested enough in their children's school curriculum.		None		Yes

Why would you not recommend Dramatic Arts as a subject to parents?	Do you have experience working at both a public school and a private school?	Why did you become a Life Orientation teacher/facilitator?	What are your professional goals?	What are your professional goals?
Depends on child's personality	No	Interested in social well being of people	To offer guidance, To develop a cultural interest, To provide insight to the world/ broader community, To initiate personal development	
If a child is going in a study area like Medical or Engenieur	No	I love the subject	To offer guidance, To initiate personal development	
If it's not a passion nor interest	Yes	I love life. LO is Life!	To offer guidance, To provide insight to the world/ broader community	
Students should not take the subject if they think it is easy and fun, and not a lot of hard work. Only students who are willing to put in the required effort should take it (just like Art)	Yes	I completed a BA in Psychology, so Life Orientation was one of my compulsory subjects for my PGCE. I have grown to love LO as a subject and am passionate about giving learners guidance and seeing the subject grow into a more meaningful part of the school curriculum	To offer guidance, To provide insight to the world/ broader community, To initiate personal development, To develop the LO curriculum	
It is very hard work	Yes	I love art, music ,sport and drama	To provide insight to the world/ broader community	
N/A	No	I have a great interest in learning children about how life works as well as helping them choosing the correct subjects and making the right life choices. I also want to help children to learn how to deal with problems so that they don't have to make the wrong decisions.	To offer guidance, To provide insight to the world/ broader community, To initiate personal development, I want to get the children to be self confidence so that they won't be stuck in depression and abusive relationships. I want my children in my classes to believe in themselves and to go out in the world and make it a better place.	
It take a lot of work and a lot of hours need to be put on to achieve perfection!	Yes	To help learners achieve and grow toe their personal best! Not their parents idea of what they should be.	To offer guidance, To develop a cultural interest, To provide insight to the world/ broader community, To initiate personal development	
N/A	Yes	This subject encompasses so many topics and you expand kids minds.	To offer guidance, To provide insight to the world/ broader community	
Lack of career opportunities in SA	Yes	The school needed a teacher. I was not formally trained as such.	To provide insight to the world/ broader community	

ANNEXURE F: CONSENT LETTER

For parents:

Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject



For parents of children in secondary school

NOTE:

This research study is designed to gather information about parents' attitudes towards their child(ren) taking Dramatic Arts as a school exiting elective subject.

Completing the questionnaire will require approximately 20 minutes.

- Your participation in this project is voluntary.
- You may stop answering at any time or decide not to submit your responses.
- You will be completing this questionnaire anonymously.

Ethical approval to conduct this study was granted by the Institutional Review Board of the University of Pretoria, South Africa. The study is conducted under the guidance of Professor Rinelle Evans (rinelle.evans@up.ac.za)

For further information, including a copy of the results of this study, please contact:

Ronelle Markgraaff
M Ed candidate
ronellemarkgraaff@gmail.com

REFERENCE: HU 18/08/02

For DA teachers:

Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject



For Dramatic Arts / Creative Arts teachers

NOTE:

This research study is designed to gather information about parents' attitudes towards their child(ren) taking Dramatic Arts as a school exiting elective subject.

Completing the questionnaire will require approximately 20 minutes.

- Your participation in this project is voluntary.
- You may stop answering at any time and decide not to submit your responses.
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Ronelle Markgraaff
M Ed candidate
ronellemarkgraaff@gmail.com

REFERENCE: HU 18/08/02

For LO teachers:

Parental perceptions: Choosing Dramatic Arts as a Grade 10 - 12 subject



For Life Orientation teachers

NOTE:

This research study is designed to gather information about parents' attitudes towards their child(ren) taking Dramatic Arts as a school exiting elective subject.

Completing the questionnaire will require approximately 20 minutes.

- Your participation in this project is voluntary.
- You may stop answering at any time or decide not to submit your responses.
- You will be completing this questionnaire anonymously.
-

Ethical approval to conduct this study was granted by the Institutional Review Board of the University of Pretoria, South Africa and it is conducted under the guidance of Professor [Rinelle Evans](#) (rinelle.evans@up.ac.za)

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