Facilitating young children's understanding of Ubuntu using creative drama

by

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Submitted in fulfilment of the requirements for the degree

MAGISTER EDUCATIONIS

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UNIVERSITY OF PRETORIA

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2020

DECLARATION

I, CARLA MULLER (12137864), the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

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SIGNATURE

25 August 2020

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I, the undersigned, declare that I have edited the MEd dissertation of Carla Muller, **Facilitating young children's understanding of Ubuntu using creative drama**, except for learning designs, questionnaires, and email responses from experts. These sections of the dissertation had to be left intact and were ignored in terms of any language and spelling errors which they may contain.

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PREFACE

This journey began when I was a little girl who wanted to be a performer when I grew up. My parents supported me to explore my interests by allowing me to participate in dramatic arts classes, dance classes, music lessons, as well as singing lessons. Every step of the way, my passion for performing arts grew bigger and stronger. Performing was fun, and throughout the years, it has led me to discover a lot about myself as an individual. This would not have been possible if it were not for the unconditional love and support from my mother and father. My parents motivated me to keep on living out my passion, not to give up on my dreams and to become whom I want to be.

As I grew up and more experienced, I realised that drama has an educational aspect to it. I was granted the chance to participate in children's theatre performances that really made a difference in kids' lives as well as to live out my dream. Throughout my years of attending school, I always incorporated drama or performing arts into my study methods. My friends used to say I was the queen of rhymes, although most of those rhymes had come from my mother. I have been blessed to be supported and loved by both my mother and father throughout my life.

In 2011 I finished school, and my parents gave me the opportunity to study at a tertiary institution of my choice, and of course, I decided to follow my passion and do what I love. In 2012 I signed up for a degree in drama and film studies at the University of Pretoria. That had been the start of an amazing journey, and throughout this journey, my parents have supported me, always attending my performances and open exams. After completing my degree in 2014, I decided to do my Post Graduate Certificate in Education (PGCE) in 2015. I remember always saying how I would never become a teacher, but here I was, enrolled to obtain my PGCE. One afternoon after attending my last class for the day, the lecturer asked me to stay behind. My lecturer asked me what I would like to achieve with a career as a teacher. I explained to her that my idea was to incorporate drama into my lessons to hopefully help make learning easier and fun for kids. Not knowing whether my answer made any sense and if she might think it is a silly plan, she asked me whether I could see myself as someone who works with special needs children. I was stunned and immediately said that I do not think I would be capable of teaching special needs children. She told me to just give it a thought,

and after a few weeks, I went back to her and said that I am willing to give it a go. My lecturer gave me the opportunity to volunteer at an institute for severely disabled learners. At this institute, they had drama classes for the learners and naturally, that is where I fell in. I observed many lessons where drama was incorporated into education. Being amazed by what I saw and learnt, I decided to volunteer again in 2016. I received the opportunity to present lessons under supervision, and from the first lesson I presented, I knew that this was exactly what I wanted to do with my professional career as a teacher.

Together with volunteering, I also enrolled in an honours in learning support at the University of Pretoria. Unfortunately, in the middle of the year, I had to stop volunteering at the institute because I was blessed with the opportunity to teach at a Learner with Special Educational Needs (LSEN) school. The subjects I was teaching allowed me to incorporate drama into the lessons and the learners loved it. However, the position was temporary. I was blessed to find another job at an LSEN school. I decided that I am not going to let my idea go, and so I registered for my master's degree in early childhood development at the University of Pretoria in 2017. This is how I met my supervisor Dr. Hannelie du Preez and co-supervisor, Prof. Ina Joubert, and I can honestly say that I was blessed with the best.

I received the opportunity to prove through research that incorporating creative drama into a learning design could be effective with the guidance, support, direction, input and advice from my supervisor and co-supervisor. I decided to focus my learning design for this research study on "Ubuntu" as a concept, the importance of Ubuntu, and why we should implement Ubuntu into our everyday lives. The learning design was worked out for Grade 3 learners, as I personally felt that the sooner the learner knows what Ubuntu is, the sooner we can see positive changes in the youth of tomorrow.

Throughout the course of completing this research study, I have learnt that Ubuntu is essentially about the closeness of people within a community. If I had to personally define the term Ubuntu, taking into consideration what I have learnt throughout this research study, I would define Ubuntu as a supreme gift and the acknowledgement that everybody is constituted in ways that can be unseen to the eye; that there is a

coherence to humanity, that an individual can only grow and progress through the growth and progression of others, and that there is a great need to care for those around us. When we hear the word Ubuntu it should be a reminder for everyone about how we should be treating one another. Without Ubuntu being present in our lives, mankind will be engulfed by greediness, self-centeredness, corruption, arrogance, and etcetera. The world has a dire need for love, truth, peace, contentment, confidence, inner goodness, and the acceptance of one another, regardless of our flaws. Those are all aspects of Ubuntu and basic values that we as individuals should have.

The journey to complete this dissertation had been challenging on a mental and emotional level and exhausting at times. Through the grace of God and his words, I gained an understanding that God is the one who gives the gift of knowledge, and through him, anything is possible.

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my Heavenly Father, the Son and Holy Spirit for providing me with the opportunity, determination as well as the ability to complete my dissertation. When I was not able to walk on this journey on my own, my Heavenly Father carried, loved, and nurtured me until I was ready to walk the journey hand-in-hand with Him. I praise and honour Him for carrying me throughout a journey that I never thought I would be able to complete.

My deepest expression of appreciation and gratitude is owed to my mother and father, who had to put up with me but supported me throughout the ups and downs of this journey. I have missed out on a lot of valuable time with my parents, and instead of being angry and disappointed, my parents supported, motivated and loved me throughout this challenging journey – for that, I would never be able to thank my parents enough.

I would like to thank my supervisor, Dr. Hannelie du Preez and co-supervisor, Prof. Ina Joubert, for the endless support, patience, and guidance that they provided to me to complete my study. At times it felt easier to give up and carry on with my life, but each time they gave me a breath of fresh air and the motivation to carry on.

I would also like to especially thank everyone who has had an impact on this research study. I had had the opportunity to work with amazing individuals when I recorded the creative drama and have made amazing memories along the way. Thank you to all the people who have directly and indirectly supported me to complete my research work.

The journey of completing my dissertation has been mentally and emotionally challenging. There were times when I did not feel good enough and did not believe in myself at all. I spent many evenings crying, wondering why I thought that it would be a good idea to complete a master's degree. I remember Dr du Preez telling me that it is normal for somebody completing a master's degree to feel like that. My mother taught me to combine my knowledge and wisdom to make an impact. She also said: *"Carla, I wouldn't have a problem if you aim high and miss, but I'm going to have a problem if you aim low and hit"*. Henry Ford said: *"If you think you can or you can't,*

you're right". Aristotle said: *"You are what you repeatedly. Therefore, excellence ought to be an act of habit, not a habit."* My mom said*: "I know that you are tough, Carla, but always remember to be kind. Make sure your servants' towel is bigger than your ego. Ego is the anaesthesia that deadens the pain of stupidity, and pride is the burden of a foolish person. Find your servants' towel every day of your life, Carla".* Once I had realised that it is okay to not be okay at times, I gained the strength and courage to stand up every time after a setback. I have always been taught how average I can be. People have criticised me about being average. My parents told me not to listen to those words but to shoot for the stars and to be the best version of myself, every day. Good enough is not good enough if it can be better, and better is not good enough if it can be best. I decided that if I want to complete my master's degree, I will do it to the best of my ability. I stood up from rock-bottom and completed my masters. This would not have been possible if it were not for God Almighty, my parents, supervisor, and co-supervisor.

I want to dedicate this study and what I have achieved to God Almighty. I owe it all to Almighty God for granting me the inner strength, knowledge, ability, wisdom and both physical and mental health to undertake this research study, to persevere and complete it satisfactorily.

ABSTRACT AND KEYWORDS

Facilitating young children's understanding of Ubuntu using creative drama

In the Manifesto on Values (2001), Ubuntu is depicted as one of the ten democratic values and the Department of Education (DoE, 2001) portrays it as one of the most important values to promote citizenry. Ubuntu provides a sense of belonging to a wider community and encourages a child citizen to live as a responsible and constructive member.

Utilising a qualitative research mode of inquiry, with an action research approach enabled me to collaboratively design of a socially constructed learning experience, with subject specialists. We explored the value of creative drama to teach Ubuntu as an abstract concept to Grade 3 learners. The focus of this study was on conceptualisation and not the implementation. These learners were exposed to creative drama, however for this study they did not actively engage in any creative drama activities. The main data generation techniques that had been used in this study were semi-structured interviews with a panel of subject experts, after which they had also completed a rubric to convey the strengths and weaknesses of the designed learning experience. This was done in a cyclic manner; as embedded in action research to strengthen the idea of action research already mentioned.

From the study and the results of the study, it had become evident that creative drama could be used to strengthen school learners' understanding of Ubuntu and to incorporate it in their everyday lives to become progressive child citizens and leaders within South Africa. By using the input and knowledge of expert participants, it had also become evident that learning could be made fun and would most likely then be more effective.

Key concepts: *Creative drama, Democratic education, Democratic values, Learners: Grade 3, Ubuntu and Action research*

ABSTRAK EN SLEUTELWOORDE

Fasilitering van jong kinders se begrip van Ubuntu deur die gebruik van kreatiewe drama

Volgens die "Manifesto on Values" (2001), word Ubuntu gesien as een van die tien demokratiese waardes en die Departement van Onderwys (DoE, 2001) stel dit as een van die belangrikste waardes voor waarmee gemeenskaplikheid bevorder kan word volgens. Ubuntu skep 'n gevoel dat een behoort aan 'n groter gemeenskap en moedig 'n kinderburger aan om as 'n verantwoordelike en opbouende lid te leef.

Die gebruik van 'n kwalitatiewe navorsingsmetode met 'n aksienavorsingsbenadering het my in staat gestel om 'n sosiaal gekonstrueerde leerervaring met behulp van vakspesialiste te ontwerp. Sodoende, om die waarde van kreatiewe drama te ondersoek om Ubuntu as abstrakte konsep vir graad 3-leerders te onderrig. Die fokus van hierdie studie was op konseptualisering en nie die implementering daarvan nie. Hierdie leerders was blootgestel aan kreatiewe drama, alhoewel vir hierdie studie het hulle nie aktief deelgeneem aan enige 'n kreatiewe drama aktiwiteit nie. Die hoof data-generasietegniek wat in hierdie studie gebruik is, was semi-gestruktureerde onderhoude met 'n paneel van vakspesialiste, waarna elke kenner ook 'n rubriek ingevul het wat die sterk- en swakpunte van die leerervaring ontwerp uitgewys het. Hierdie is uitgevoer as deel van aksienavorsing.

Uit die resultate van die studie het dit duidelik geword dat kreatiewe drama gebruik kon word om skoolleerders die konsep van Ubuntu te laat verstaan asook die kuns om dit in hulle alledaagse lewens te inkorporeer om sodoende uiteindelik progressiewe kinder-burgers en leiers in Suid-Afrika te kan wees. Deur die gebruik van die insette en kennis van vakspesialiste in verskeie velde het dit ook duidelik geword dat leer genotvol gemaak kan word, wat dit dan heel waarskynlik ook meer effektief sal maak.

Sleutelwoorde: *Kreatiewe drama, Demokratiese opvoedkunde, Demokratiese waardes, Leerders: Graad 3, Ubuntu en Aksienavorsing*

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CHAPTER 1: OVERVIEW OF THE RESEARCH INQUIRY

1.1 INTRODUCTION

When individuals, including children, are informed about democratic values and are facilitated by elders in coming to obey and understand it, they could use it as a guide to live in peace and agreement (Dewey, 1916: 78). Dewey (1916: 78) clarified that democracy is a model that can be implemented and facilitated by organisations, for example, a school, to set the standard of living for the child citizen. According to Dewey, (1985: 348), this ideal is as follows: *"Democracy signifies, on one side, that every individual is to share in the duties and rights belonging to control of social affairs, and, on the other side, that social arrangements are to eliminate those external arrangements of status, birth, wealth, sex, etc., which restrict the opportunity of everyone for full development of himself"*. Weiss and Rebenstorf (2003: 77) stated that numerous countries had been undergoing hasty deviations over the previous decade in the countries' economies, democratic institutions, and the value of their residents. Weiss and Rebenstorf (2003: 105) further stated that the individual's perception of democratic values could be associated directly with his or her personal standards and values.

A generally acknowledged characterisation of values in education, concerning a democratic dispensation, could be described as the individual's broad preferences concerning appropriate developments of actions and/or consequences (Minton & Khale, 2014: 56). Values and norms are evaluative beliefs that combine emotional and cognitive elements to orientate individuals to the world in which the he or she lives (Minton & Khale, 2014: 56). Santrock (2007: 88) argued that values and norms embrace principles of approval or disapproval. Values, consequently, have a leading influence on an individual's behaviour and pronounce his or her personal ethics regarding what is appreciated or significant (Santrock, 2007: 89).

The concept of Ubuntu is fundamental for several foundations in school, which form part of the bigger society (Enslin & Horstemke, 2004: 88). For South African school learners to assume the best leadership roles within the school, and a bigger society, these child citizens need the best set example of management representations, facilitation to understand, beliefs, and approaches for them to follow. Enslin and

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Horstemke (2004: 88) explained that Ubuntu is the one way of life that could benefit the child citizen in developing the learners' personal leadership skills, using facilitation as approach, at school. In the Manifesto on Values (2001), Ubuntu is mentioned as one of the ten democratic values. The Manifesto on Values (2001) highlights the importance of Ubuntu as well as the necessity for Ubuntu to be associated with the values that are valued in the Constitution (DoE, 2001).

Many values in a democracy such as Ubuntu are commonly understood to be directed at the values and principles that signify humanity and the value of community (Bhengu, 2006: 88). This author explained that Ubuntu related directly to the ability of individuals to share and care for one another (Bhengu, 2006: 88), whilst Samkange (1980: 77) defined Ubuntu as: *"To be human is to affirm one's humanity by recognizing the humanity of others and, on that basis, establish respectful human relations with them"*. Bhengu (2006: 95) posited that the Ubuntu ideology values the concept of respect, helpfulness, confidence, sharing and caring as well as unselfishness that individuals have towards each other. Bhengu (2006: 95) further contended that the Ubuntu ideology is seen as a foundation, which through facilitation, can refine a mind-set of deliberation amongst individuals. Lastly, Bhengu (2006: 95) postulated that the well-being of the community is accentuated by the consensus and contributions from the individuals in the community.

The concept of Ubuntu was revised into a philosophy during the 2000s in post-apartheid South Africa to bring unity and partnership among individuals from various racial, religious and ethnic groups (Bhengu, 2006: 89). Furthermore, Bhengu (2006: 91) explained that Ubuntu was one of the establishing ideologies of the new Republic of South Africa. In the political domain, the concept of Ubuntu underlined the position of unity when decisions were made as well as the principle on which those decisions were based (Bhengu, 2006: 91).

Berkowitz and Grych (2000: 55) argued that the attention in educational institutions ought to be placed on facilitating in order to progress or develop an individual's moral character. Berkowitz and Grych's (2000: 55) research also indicated that the educational system should focus and facilitate character development along with identifying and facilitating ways to enhance the child citizen's understanding of

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democratic values. These authors also suggested that value education would have a positive influence on learners' attitudes and behaviours regarding democratic values. Teachers could facilitate the process of developing democratic values by using the correct language and by interacting with co-workers at school as well as in public in a professional way (Berkowitz & Grych, 2000: 55).

Biesta (2010: 70) defined a values-based education as a method of teaching or facilitating which works with the child citizen's personal values. Values-based education can facilitate the process for learners to define and develop social, moral, and cognitive skills they could use throughout their lives (Biesta, 2010: 71; Du Preez, Joubert & Middlejans, 2019: 110). Baldwin and Fleming (2003: 254) argued that learners would develop cognitive, social, and moral ability and that this could be facilitated in many ways such as using creative drama to promote a values-based foundation. Democratic values are fundamental to the progress of values in a democratic civilisation and should be gradually introduced in the child citizen's early development known as the foundation phase (Du Preez, Joubert & Middlejans, 2019: 110; Woods, 2006: 106).

1.2 BACKGROUND

The Manifesto on Values (2001: 11), developed by the Department of Education (DOE), described ten democratic values that are crucial for school learners and every individual in society to learn, understand, and apply in their everyday lives. Although the Manifesto on Values had been published in 2001, it is still applicable to all citizens of South Africa. The Manifesto on Values proposed a way the Constitution could be communicated and facilitated as a fragment to support the general conclusions detailed in the National Curriculum Statement (e.g. CAPS) (Department of Basic Education (DBE), 2011). If the Constitution could be taught whilst the outcomes of the National Curriculum Statement were obtained, it would enable teachers, as well as the governing bodies of schools, to facilitate these concepts in programmes as well as policy-making to bring the Constitution to life for learners in the learning environment (The Manifesto on Values, 2001). In the Manifesto on Values (2001: 11), each of the ten democratic values contributes to the holistic progress of the child citizen based on his or her social, moral, and personal development. The following table briefly labels

and describes the ten democratic values as stipulated in the Manifesto on Values (2001: 13).

Table 1.2.1 Democratic values as given in the Manifesto on Values

Democratic value:	Interpretation of value for young learners' understanding
1. Democracy	To prepare school learners with the essential skills to act responsibly and engage with the self and others appropriately.
2. Social justice and equity	Every individual has the freedom to express his or her feelings as well as choices made, including freedom from material straits and poverty.
3. Equality	Not only does every school learner have the right to access schooling, but access should be equal. The focus should not be on treating everyone equally, but rather being equal to everyone around one.
4. Non-racism and non-sexism	Every child citizen should be given equal opportunities regardless of the individual's culture, age, race, religion, or political past.
5. Ubuntu	Mutual understanding within any given context, as well as the ongoing gratitude for the value of the individual's individuality.
6. An open society	An open society is one where the citizens know how to communicate with each other without resorting to violence to solve problems.
7. Accountability	The child citizen cannot have any rights without taking responsibility.
8. Rule of law	Individuals should adhere to constitutional laws.
9. Respect	Respect amongst school learners and educators, for themselves and each other, is the most important requirement when it comes to communication, teamwork, as well as productivity and learning in the school setting.

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10. Reconciliation	To redress wrongs in order to assert healing and reconciling past differences.

Adapted from: Manifesto on Values (2001: 3-4).

South Africa's government is grounded on democracy and the democratic values of expressive input, subjective inventiveness, and equality and justice for all (Republic of South Africa, 1996: 116). A White Paper was issued by The South African democratic state addressing the topic of the organisation as well as the funding of schools (Republic of South Africa, 1996: 116) to facilitate democratic institutional management, by putting prominence on the importance of the practice of democracy in South African schools. According to Carter, Harber and Serf (2003: 89), values such as democracy, acceptance, and accountability should be facilitated by gradually experiencing values first-hand. Schools, therefore, need to support and incorporate the ten democratic values as stated in the Manifesto on Values (2001: 102) in order to strengthen their own child citizens. Norton and Norton (2010: 40) claimed that democratic education pervades the learning course with the essential and ultimate values of our society, culture, and humanity. School learners are, therefore, not the harvests of the education system but are ultimately valued, respected, and cherished suppliers in a vivacious learning community (Norton & Norton, 2010: 40).

Although Ubuntu is interlinked with the nine remaining democratic values, Ubuntu alone had been the focus of this study, namely, to facilitate the understanding of Ubuntu principles in Grade 3 learners (± 8-9 years of age). If school learners would understand the importance of Ubuntu and how to apply it in their everyday lives, they could potentially grow up as part of a society in which support, caring, sharing, and respect would be at the centre of the community (Bhengu, 2006: 105). The individual is accountable for him- or herself, yet also an essential part of the community, which may include his or her family, neighbours, or larger society (Marks, 2000: 55). The community cannot exist without individual members, and individuals cannot exist without the community (Gyekye, 1998: 86). The importance of facilitating authentic experiences at school level on how to construct healthy personal relationships and a sense of community is, therefore, a fundamental component of Ubuntu (Marks, 2000: 55).

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1.3   RATIONALE

1.3.1   Academic rationale

The South African educational system is governed by both the Department of Basic Education as well as the Department of Higher Education and Training (Taylor, Muller & Vinjevold, 2003: 76). The Department of Basic Education is accountable for primary and secondary schools, whereas the Department of Higher Education and Training is liable for tertiary and occupational training (Taylor, et al, 2003: 77). The research done in this study had been based on the Foundation Phase educational band, which forms part of the Department of Basic Education. Taylor, et al (2003: 76) explained that the Foundation Phase has the following grades: Grade 0, R or kindergarten, Grade 1, Grade 2 and Grade 3. This study had primarily focussed on the Grade 3 learner as the target audience for the learning experience but were not actively part of the study. Taylor, et al (2003: 78) explained that Foundation Phase school learners have the following subjects: Languages, Mathematics and Life Skills. This study had focussed on the profile of a typical Grade 3 learner, the topic (Rights and Responsibilities) in the subject domain of Grade 3 Life Skills and how this learning experience can be integrated with the subject domain of Grade 3 Languages curricula.

Baldwin and Fleming (2003: 227) viewed the educational system as the way the society selects, organises, allocates, conveys and assesses the educational content simulated on both the spreading of authority as well as the ideologies in which social control takes place within a society. Therefore, transformative learning, grounded on the use of creative drama to facilitate the development of democratic thinking for Grade 3 learners (Baldwin & Fleming, 2003: 255). Obadiegwu (2014: 208) postulated that Ubuntu leadership is best understood by school learners if it is facilitated through theatre and dramatic arts.

Weber and Haen (2005: 98) explained that creative drama could help child citizens overcome various challenges the school learners may come across in their day-to-day lives. Weber and Haen (2005: 99) further explained that creative drama could enable the school learner to access a variety of literature that could be crucial for their personal development and accomplishment. Facilitating creative drama helps to develop a child citizen's ability to solve problems in creative ways (Baldwin & Fleming,

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2003: 213) along with challenging the learners' perspective of the world and creating opportunities for personal development (Weber & Haen, 2005: 98). According to Seo (2007: 41), storytelling is one of the traditional and most operative approaches of facilitating and attaining new ideas and learning life lessons which could promote citizenship in children.

Although the literature regarding the efficiency of creative drama with young children is increasing gradually (Seo, 2000; Wagner, 1999), there had not been much research done about the use of creative drama to facilitate the understanding of difficult perceptions about values (Seo, 2007; Wagner, 1999). Awareness should be created that creative drama and arts overall have found little appreciation in helping teachers to guide their lessons or use creative drama as an approach to help facilitate difficult concepts for Foundation Phase school learners (Styslinger, 2000: 102). Griggs (2001: 88) suggested that creative drama could support teachers to increase an improved understanding of the classroom atmosphere as well as meeting the various needs of the child citizens in the classroom.

For my study, the researcher facilitated the process to cooperatively design a learning experience on Ubuntu using creative drama as teaching-learning approach. It also required from the researcher to design and pre-recorded learning teaching support material (LTSM) for a teacher on facilitating the concept Ubuntu to Grade 3 learners. The learning experience design was not taught or trialled to Grade 3 learners, but merely constructed from a theoretical point of view of this age child with the assistance of 7 expert participants. Seo (2007: 56) stated that young children could learn valuable life lessons through storytelling and teacher's obligation to facilitate learning experiences to help child citizens discover their voices (Du Preez, Joubert & Middeljans, 2019: 117). Willingham (2004: 43) also stated that stories are easier to understand, remember and to express in their own words. Thus, storytelling a sub-component of Languages and dramatic arts serve as an effective way to facilitate abstract concepts such as Ubuntu to young children.

1.3.2 Personal rationale

In 2014, I had obtained a degree in Drama and Film Studies at the University of Pretoria. In 2015, I had completed a Post-Graduate Certificate in Education to teach

school learners in the Further Educational and Training (Grade 10-12), and in 2016 I had obtained a degree in Learning Support and started working with ages 10-13 years learners enrolled at a special education needs school. I had decided in 2017 to work at a mainstream school but soon returned to special needs education in 2018. My interest in making difficult educational content accessible to children started in 2016 when I worked with learners with special needs who academically function on a level of a Grade 1-3 learner. I came to notice that they enjoyed it very much when I incorporated and facilitate creative drama into the learning experience. I had started designing learning experiences which links some of the theory into the creative drama experiences, and I came to realise the value drama as medium hold to facilitate and consolidate difficult subject concepts.

An extensive and ongoing review of literature related to the field of using creative drama to strengthen school learners' understanding of Ubuntu had begun in 2017 when I registered for a master's degree in early childhood education at the University of Pretoria.

1.4   PURPOSE OF STUDY

The aim of this research study had been to explore how creative drama could be used to support Grade 3 learners in comprehending and appreciating the importance of Ubuntu. Importance had been placed on the fact that the values of Ubuntu had to be facilitated using creative drama. In that respect, this study had endeavoured to shed light on how the assistance of creative drama could be used to help school learners develop an understanding of a value system by exploring democratic values. Values become relevant when the school learner can incorporate it into their everyday lives so that they could become progressive child citizens and leaders.

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1.5   RESEARCH QUESTIONS

1.5.1   Main research question

Considering the rationale and purpose of this study, as described above, the main research question that had governed my study was:

How can a socially constructed learning experience[1] incorporate creative drama to facilitate Ubuntu as a value in Grade 3 learners?

1.5.2   Secondary research questions

For the main research question to be answered, the following secondary questions had been formulated to enhance the intended study:

- *How can a learning experience using creative drama about Ubuntu be designed through action research?*

- *How can a panel of experts assist in developing the learning experience using a creative drama to facilitate Ubuntu in Grade 3 learners?*

1.6   CLARIFICATION OF KEY CONCEPTS

Similar words might have different definitions and meanings for individuals. For the persistence of this research study, the subsequent concepts had been defined:

1.6.1   Creative drama

Creative drama is also referred to as a teaching strategy which embraces all the collaborative theatre and drama practices that support the educational procedure for the school learner to benefit from (Thomas, 1972: 88). Schneider and Jackson (2000: 38-51) defined creative drama as an educational technique where both school learners and the teachers are actively working in and out of the role. Furthermore, Schneider and Jackson (2000: 38-51) had suggested that creative drama could be

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[1] *For this study, I as researcher had considered "learning experience" and "learning design" as the science and the art of developing an intentional opportunity to teach and learn. These concepts are the formal delineation of socially participating and co-constructing a learning process, the materials/resources and the learning environments used to achieve certain learning objectives. Synonymous to these terms are lesson plans, lesson study or lesson designs.*

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used as an instrument to encourage literateness development by creating prospects for dramatic play in the classroom.

1.6.2 Democratic Education

Democratic education was defined by Koshewa (1999: 105) as a representation in which democracy is both an objective as well as a process of education. Furthermore, Koshewa (1999: 105) clarified that democratic education transports democratic values to education and should embrace the independence of individuals within a community as well as respect, trust, and collaboration amongst the individuals of the society.

1.6.3 Democratic Values

Democratic values form part of the fundamental beliefs as well as the constitutional principles of a society (Woods, 2006: 71). Biesta (2010: 7) defined democratic values as the constitutional principles of a country, which unite all the citizens of that country. The Manifesto on Values (2001) developed by the Department of Education (2001:4-5) stated that there are ten democratic values that are crucial for learners as well as every individual in society to learn, to understand, and to apply in their everyday lives. It reconnoitred the principles and notions of "*Democracy, Social Justice, Equality, Non-Racism and Non-Sexism, Ubuntu (human dignity), An Open Society, Accountability, The Rule of Law, Respect and Reconciliation*".

1.6.4 Facilitation

The act of "facilitation" often motivates a group of individuals to contribute and take responsibility for the decisions made seeing that they were invested in the process. It is thus the act of engaging with learners and participants in creating, discovering, and applying learning insights; a guide on the side (Park, 2004: 12). Seeing that values are not just transferred, taught or acquired, but rather requires that child citizens become part of the meaning-making process, it was seen fit to use this term. For this inquiry it also has a two-folded meaning. (i) In an educational context this term is used to describe the probable role that the teacher, or more knowledgeable other, would take when facilitating a learning experience to acquire content, skills and values to learners. (ii) This term conveys also the position that the researcher holds as a facilitator for the cohort of experts to come to express their experience about the phenomenon in a scientific and pragmatic context.

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1.6.5 Learning design and learning experiences

According to the University of Pretoria's (2020) definition, the objective of education in the 21st century is to design opportunities for learning to take place across learning environments. The design of a learning experience (see page 28) moves away from the 19th-century tradition of planning a lesson; rather learning is considered a dedication to developing an experience that is multipart, coherent and progressive and that invites learners to be enthusiastically involved in their own learning (University of Pretoria, 2020). Designing learning experiences require subject experts and pedagogical experts. A learning experience should promote interaction, questioning, stimulation and consolidation with school learners in their authentic learning environment.

1.6.6 School learners: Grade 3

Park (2004: 12) defined a school learner as an individual who is attending school and is obtaining knowledge and skills about a specific subject, under the guidance of a teacher (facilitator) in a classroom environment (Park, 2004: 12). According to Park (2004: 12), a nine-year-old learner who is in Grade 3 quickly loses attention if what is being presented is not interesting. Whilst, facilitation usually involves a "guide on the side" who asks questions, regulates discussions, leads activities, and supports children learn. Park (2004: 12) further explained that school learners face a big academic challenge in the classroom and that those who do well thrive whilst others who struggle grow frustrated with the demands of the classroom. Therefore, the content that is being presented should be made interesting for school learners to inspire them and keep their attention.

1.6.7 Ubuntu

The concept of Ubuntu as a democratic value was defined by Bhengu (2006: 89) as bringing unity amongst various ethnic and traditional groups in post-apartheid South Africa. Furthermore, Bhengu (2006: 91) posited that Ubuntu was one of the established philosophies that defined the new Republic of South Africa. The Manifesto on Values (2001) defined Ubuntu as the appreciation of human differences.

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1.6.8 Values education

Values education was defined by Hamston (2010: 149) as a technique of teaching the essential principles, ethics, and morals to members of a society. Furthermore, Hamston (2010: 149) stated that learning could take place in various forms and explained that the objective of values education was not for school learners to recognise and comprehend basic values. Rather, by facilitating an opportunity to reflect on these values, behaviours as well as contributions made towards society by obtaining a respectable social responsibility and ethical practice within the society.

1.6.8.1 Character education

According to (Doris, 2002: 17), character education is the overarching term for teaching and encouraging child and adult citizens to develop into ethical, respectable, behaved, healthy, non-bullying, compliant and socially acceptable individuals.

1.6.8.2 Moral character

Moral character can be defined as the presence or absence of intrinsic worth such as integrity, courage, fortitude, honesty, and loyalty (Doris, 2002: 17). Furthermore, Doris (2002: 18) contended that moral character predominantly denotes the accumulation of qualities that differentiate one individual from another, conversely on a cultural level, the set of moral behaviours to which a community adheres that can be said to unite and outline it socially as different from others.

1.7 PRELIMINARY LITERATURE REVIEW

Woods (2006: 88-95) argued that there are diverse categories of values and said that ethical, moral, religious, cultural, social, democratic, and aesthetic values are some of them. Rushworth (2003: 63) defined ethics as a moral philosophy which involves standardising, preserving, and endorsing notions of the manner of what is correct and incorrect. Hacker (2011: 64) substantiated Rushworth's argument by stating that ethics is a commonly established set of moral ideologies. The inhibited construction of values and norms that describes a social structure or an individual can be thought of as a map or outline (Mayan, 2001: 38-39). Democracy is then the individual's ability to make informed decisions (Mayan, 2001: 39).

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In light of the intention of this study it had been vital to know and understand democratic values and how to use them effectively in everyday life, seeing that facilitating democratic values to school learners should and must provide them with accepted social behaviours (Yeşil, 2004: 14). To create accepted social behaviours, and simultaneously empower school learners to understand democratic values, learning through creative drama could be considered as the method of teaching (Oktay & Unutkan, 2007: 87).

1.7.1 International (Global)

The International Civic and Citizenship Education Study (ICCS) that commenced in 2009 investigated traditions in which different countries educate school learners to develop applicable knowledge as well as an understanding of the importance of democratic values before undertaking their role as citizens (Schulz, Fraillon, Ainley, Losito & Kerr, 2008: 55). The ICCS's research was based on the perception and knowledge of grade 8 and 9 learners (± 14-15 years of age) about democratic values and civic knowledge (Schulz et al., 2008: 55). The result of this study had shown that there is an explicit as well as an implicit necessity to stress democratic values and engagement in education with the intention of reinforcing and encouraging democracy among school learners (Schulz et al., 2008: 55). The outcomes of the study did, however, show an improvement in the school learners' understanding of democratic values as well as in their behaviour (Schulz et al., 2008: 55). This study links to my understanding and purpose by arguing that if school learners are facilitated in becoming well-acquainted with democratic values at a younger age, the outcome would be beneficial for both the child citizen and society itself.

1.7.2 Regional (Southern Hemisphere)

A study done by the Federal Democratic Republic of Ethiopia on socio-economic conditions in Ethiopia FDRE (2004: 12) was based on facilitating democratic culture to school learners by using creative drama as an educational tool (FDRE, 2004: 12). FDRE (2004: 12) stated that Ethiopia had offered creative drama as a subject, with the main goal of cultivating citizens who would exert a positive influence in their overall individual affairs, as well as the affairs of their country. Furthermore, FDRE

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(2004: 12) contended that there had never been an all-inclusive study conducted on the role of creative drama as an educational tool. This study initiated an aim to cultivate citizens that would contribute positively towards society when the learners leave school. This study had also aimed to prove that creative drama could be used to teach democratic values, such as Ubuntu, amongst school learners.

1.7.3 National (Governmental)

Joubert (2010: 77) argued that the democratic values learned and internalised by children are not integrated with their learning nor their learning environment, but merely displayed as posters on classroom walls. A school learner sees the poster, but there is no connection to how these values link to his or her everyday life nonetheless applying it personally. Joubert (2010: 77) and Du Preez, Joubert and Middeljans (2019:107) recommended that the teachers must facilitate opportunities to raise the opinion and attitude of school learners towards democratic values and then use that as the starting point to facilitate and promote these values within the classroom setting.

Joubert (2010: 77) stated that young child citizens have a desire to be treated with respect and should be afforded the prospect to aspire to contribute to democratic progressions. The results demonstrated that democratic values should be incorporated within the curriculum, where young learners could pursue and transfer information as well as express their opinions and frame of mind (Du Preez, Joubert and Middeljans, 2019:107-108; Joubert, 2010: 77). Should school learners be allowed to express their thoughts and feelings, they would not have problems incorporating democratic values into their everyday lives (Du Preez, Joubert & Middeljans, 2019:107-108; Joubert, 2010: 77).

School learners in South Africa are encouraged to learn the importance of democratic values, and more specifically, Ubuntu in their own value systems. These values are set out for South Africa in the Constitution, more specifically, in the Manifesto on Values (2001: 11). The revised National Curriculum and Assessment Policy Statement's main goal (Department of Basic Education, 2011: 11) was to prepare school learners with essential information and skills to become progressive and meaningful citizens in society. This study had aimed to contribute to this need by

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integrating Ubuntu, as stated in the Manifesto on Values (2001: 11), into the subject content of the subject domain Life Skills.

1.8 THEORETICAL FRAMEWORK

1.8.1 Meta-theoretical paradigm: Values clarification approach

Creative drama can be used to facilitate school learners to find effective and long-term solutions for everyday problems (Furman, 2000: 77). Furman (2000: 77) emphasised the impact that creative drama could have on children's' cognitive development. Treffinger, Scott and Dorval (2000: 152) argued that using creative drama in the classroom could be valuable when the aim was to improve the child citizen's language skills, social skills, and values, resulting in growth in their ability to formulate and challenge ideas (Treffinger, Scott & Dorval, 2000: 152). The focus of this study had been to utilise the values clarification approach to guide the design of a learning experience for strengthening school learners' understanding of Ubuntu as a democratic value. The values clarification approach offers an opportunity to facilitate such a learning experiences by including real dilemmas and socio-issues through storytelling, songs, and drama (see page 32).

1.9 PARADIGMATIC APPROACH

1.9.1 Methodological paradigm: Socio-constructivism

Socio-constructivism was defined by Nystrand (1996: 78) as the sociological theory of knowledge that maintained that the individual's development was socially situated through interaction(s) with other individuals. Educational psychologists, such as Lev Vygotsky, were excited about the positive implications that socio-constructivism would have on teaching and learning (Vygotsky, 1978: 29). Nystrand (1996: 78) further explained that socio-constructivism could be compared with social learning theory as it stressed interaction and collaboration over mere observation within the classroom. The design for a learning experience that had been developed (see page 28) gives the teacher opportunity to facilitate the principles of the socio-constructivism paradigm in the classroom or during the demonstration of the learning experience. A more in-depth discussion on the ontology, epistemology and assumptions about human nature will be discussed in Chapter 3 (see p. 37).

1.10 METHODOLOGICAL CONSIDERATIONS

McLeod (2017: 36) explained that a qualitative mode of inquiry uses various techniques to develop a deeper understanding of how we as human beings perceive instances of societal realism with the significance of how the school learners interact with the social world. Qualitative research can be explained as having to do with facts and pieces of evidence peculiar to human beings and social systems which other methods cannot reach (Dornyei, 2007: 106) (see page 42). This research study had utilised action research as a design (see page 42). Cross-disciplinary experts in the fields of drama, education, and multi-level teaching (see page 47) were sampled to co-design a learning experience. This learning experience had to incorporate creative drama to facilitate Ubuntu as value, and how the school learner can apply it in their everyday lives.

The following table provides an overview of all aspects a researcher has to consider developing a methodological framework that can be applied to explore the phenomenon. Each of the considering components are listed in the two most left columns and its key description included on the right. Table 1.10:1 is discussed at greater length in Chapter 2 (see page 32), Chapter 3 (see page 37) and Chapter 4 (see page 65).

Table 1.10.1 Preview of the research methods and scientific process

Methodological framework	Methodological justifications	List of key descriptions
Meta-theoretical paradigm	Values clarification approach	• Teaching of values or valuing • Five approaches to values education
Research paradigm	Socio-constructivism	• Ontological assumptions • Epistemological assumptions • Assumptions about human nature • Methodological preferences
Research design	Qualitative	Principles • Nature of human experiences. • Tends to start with 'what', 'how'. • Exploring within the context of everyday life, and each individual's meanings and explanations. • Seeks to understand and explain beliefs and behaviours within the context where they occur.

Research approach	Action research	• Mertler's (2017) approach to action research.
		• Development and implementation of a strategy to address the focus of the research.
		   • The educator-researcher's own practices.
		   • Collaboration.
		   • A dynamic process.

Research strategies	Sample and research site	• Non-probability. • Purposive technique.
	Data generation technique and documentation method	• Literature review. • Learning experience template. • Teaching Learning Support Material (TLSM). • Structured textual interviews: Feedback per participant on every phase of development (emails and SMSes). • Questionnaire[2].

Data analysis strategy	Deductive method	• A priori framework
		   • Thematic Analysis (Round 1 and 2):
		   • Frequency table (Round 2).

Quality assurance	Data verification method	• Credibility. • Trustworthiness • Conformability • Dependability
Ethical considerations	Role of the researcher	• Monitor and reduce bias • Developing competencies • Co-participatory and facilitator. • Conceptualised the learning experience • Adjust the learning experience • Rapport and consent

	Institutional	• Ethical clearance from the Faculty of Education
		   • Confidentiality and anonymity
		   • Respect for participant
		   • Informed consent
		   • Beneficence and non-maleficence

Sources: Maree (2016) and Nieuwenhuis (2016)

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[2] For this study, I as researcher had considered a "questionnaire" as any written set of questions for research purposes which could be both qualitative as well as quantitative in nature. A survey is both the set of questions and the process of collecting, aggregating, and analysing the responses from those questions in a sophisticated, quantitative research method. I had therefore decided to use the term "questionnaire" in this qualitative research with open-ended questions.

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1.11 CHAPTER OUTLINE

1.11.1 Chapter One: Overview of the research inquiry

Chapter 1 is a summary of the background and the motivation for this study and lists the objectives and aims of the study. It consists of both an academic rationale as well as a personal rationale for conducting this research inquiry. The most important key concepts were clarified before justifying, using a preliminary review, why this phenomenon requires a proper and scientific research process. A short overview of the theoretical framework, research design chosen for this study as well as the quality criteria was alluded to and the chapter concluded with a section on ethical considerations, as well as anticipated limitations for the research.

1.11.2 Chapter Two: Literature review and theoretical framework

Chapter 2 consists of a literature review on how creative drama can potentially facilitate young children's understanding of Ubuntu. The review draws on the body of scholarship of teaching and learning, disciplinary and pedagogical learning and on designing a learning experience. The views offered by the body of scholarship provided important linkages to theory and framing this research inquiry.

1.11.3 Chapter Three: Research methodology

Chapter 3 elucidates on scientific methods used to conceptualise a learning experience to facilitate Grade 3 learners' understanding of Ubuntu using creative drama. Important methodological considerations pertaining to the mode of inquiry and the research design was justified to guide me as research to generate and present the data sets representing the phenomenon under study.

1.11.4 Chapter Four: Data analysis and results

Chapter 4 captures the process to analyse and interpret the data sets generated and presented in chapter 3. Each phase in the process to conceptualize, refine and justify the proposed learning experience is discussed in detail and linked with evidence from participants

1.11.5 Chapter Five: Conclusion and findings

Chapter 5 discusses the major themes and categories derived from the data sets. Each theme is validated against the existing body of scholarship for similarities, discrepancies and contributions and further interpreted using theoretical framework.

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This chapter is concluded by answering the proposed research questions and foregrounding contributions, limitations and recommendations for future research endeavours.

1.12 SUMMARY

The research in this study had been based on the values clarification approach. The values clarification approach is developed mainly from a humanistic mind-set and the educational program as means to implement the philosophies of Allport (1955), Maslow (1970), and Rogers (1969). Superka, Ahrens and Hedstrom (1976) explained that the individual, if permitted the prospect of being unrestricted to be his or her true self, would make selections exaggerated by the inner courses of enthusiasm, sensitivity, intellect, and meaning (see page 32). According to Superka, Ahrens and Hedstrom (1976: 73), the values clarification approach could facilitate: "*large- and small-group discussion; individual and group work; hypothetical, creating real dilemmas through storytelling; sensitivity and listening techniques; songs and drama; games and simulations; and personal journals and interviews*".

In relation to the moral development approach, the values clarification approach accepts that the individual's progression of valuing is internal. Yet, contradicting the inculcation and progressive approaches, the values clarification approach does not theorise any set of suitable values (Superka, Ahrens & Hedstrom, 1976: 73).

The focus of the study had been to determine how the values clarification approach could be used to strengthen school learners' understanding of Ubuntu and its meaning as a democratic value. The study draws on the suggested methods of the values clarification approach, such as creating real dilemmas through storytelling, songs, and drama.

The Manifesto on Values (2001: 13) highlighted Ubuntu as one of the characteristics of utmost importance and the necessity for Ubuntu to be associated with the cherished values as stated in the Constitution (DoE, 2001: 27). Ubuntu as a concept is fundamental for various societal institutions which include schools (Enslin & Horstemke, 2004: 74). South African school leavers need the finest management models, viewpoints, and approaches to assist them in assuming the best leadership role possible. Ubuntu, as a philosophy, can help teacher and child citizens to

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understand fundamental truths about themselves, the world in which they live, and their relationships to the world and to each other. Ubuntu could be seen as the one philosophy that will help the community to develop practices of doing things together as a unit. Studies have shown how Ubuntu leadership portrayed in theatre had helped acquiring content, skills and values easier for learners by focusing on facilitation rather than the transference of knowledge (Obadiegwu, 2014: 43). It is also important to note that one cannot expect Ubuntu to serve as the singular 'cure-all' to society's problems. Ubuntu remains thus one of many philosophical or values-based approaches.

CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 INTRODUCTION

Ubuntu is unambiguously explained as a system of anthropological encounters that permits critical thinking and the optimum relationship growth between individuals (Letseka, 2011: 78). Furthermore, Ubuntu means that every individual's morality is pronounced in the relationships he or she has with other individuals (Letseka, 2011:78). The philosophy of Ubuntu in South African Education is first replicated by the school's capability to assure the wellbeing of the educators and learners within the learning setting, and, secondly, to produce an atmosphere that is encouraging for inspirational teaching and learning to take place in a constructive learning setting.

Creating a safe and conducive learning environment is based on values such as kindness, compassion, sharing, fairness, and respect and is encouraged amongst all school learners, but especially child citizens (Letseka, 2011: 78). Mbigi (1997: 42) share Letseka's (2011) notion by arguing that if the same values are facilitated in schools and instilled in child citizens then discipline amongst older learners would improve. So, if South African schools fail to embrace Ubuntu, it will become apparent in the behaviour of learners, as well as educators, as they will most likely not demonstrate self-discipline or respect for one another.

In this chapter (see page 9), I debate the most important concepts in the relevant literature and the theoretical framework appropriate for organising this research project. I offer a discussion on literature from old and newer publications. In reviewing the literature, applicable terms such as drama in education, drama, dramatic education, drama theatre and creative drama were used interchangeably. To circumvent misperception and preserve consistency, only the term 'creative drama' had been preferred in the present study. Furthermore, as researcher I considered 'learning experience' and 'learning design' as an intentional opportunity to facilitate knowledge, skills and values. The formal delineation of a learning opportunity is too social participate and co-construct in a learning process, its materials/resources and to offer a learning environment that enables one to achieve specific learning

objectives. Synonymous to these terms are lesson plans, lesson study or lesson design; however, the term "learning experience" is preferred for this inquiry.

2.2 LITERATURE REVIEW

2.2.1 Viewpoints on teaching Ubuntu in the early years

Archbishop Desmond Tutu once said that Ubuntu is the belief that "*a person is a person through other persons, that my humanity is caught up, bound up, inextricably, with yours. When I dehumanize you, I inexorably dehumanize myself*" (Tutu, 2008). Chisholm (2000: 45) suggest that Ubuntu is a philosophy that should assist as a guideline for facilitating and encouraging standards for basic moral behaviour. Taylor (2014: 79) explains that Ubuntu pronounces the meaning of cluster cohesion and interdependence in African culture. Mbigi (2005: 64) state that Ubuntu is a symbol that designate the consequence of group cohesion that is dynamic to African communities. The heritages of Ubuntu as philosophy arises from the prehistoric African village, where societies had lived in agreement together within their communities (Taylor, 2014: 78). The perception on the importance of Ubuntu originates from countless societies throughout Africa (Murithi, 2009: 87). Schools are in a habit to replicate the civilisation in which they are constructed (Mbigi, 2005: 64).

In order to give meaning to child citizens' lives as well as encourage social change and development in a democratic society, learners need to be directed, facilitated and educated about Ubuntu (Chisholm, 2000: 208). Integrating Ubuntu into the education must focus on information and knowledge that promotes the child citizens' individual development (Chisholm, 2000: 208). Broodryk (2002: 33) also emphasises that all children can acquire Ubuntu values, which can help form a value-driven culture. It is vital to know and understand democratic values and how to use democratic values efficiently in everyday life – because facilitating democratic values to school learners would provide the child citizen with acceptable social behaviours together with a mind-set to care for one another (Yeşil, 2004: 14).

To create acceptable social behaviours, and simultaneously allow school learners to understand Ubuntu, facilitating such values using creative drama should be well-thought-out (Oktay & Unutkan, 2007: 87). Broodryk (2002: 33) argues that using

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creative drama in the learning environment motivates children to learn in a fun, authentic and entertaining manner. Creative drama can offer diverse prospects for different uses of language because it involves feelings, emotions and gestures that contribute to a rich learning experience (Hammond, 2000: 78). Broodryk (2002: 33) places prominence on the importance of using creative drama, because the theatre in education works on a fundamental and collaborative level, and theatre can be applied to all existing subject fields.

The national curriculum statement (NCS) functions as a framework for teaching, learning, and assessing school learners with regard to a specific content domain (Du Preez & Van Niekerk, 2018:3). The following depiction illustrates the different components in a learning design and how these shapes a learning experience accordingly:
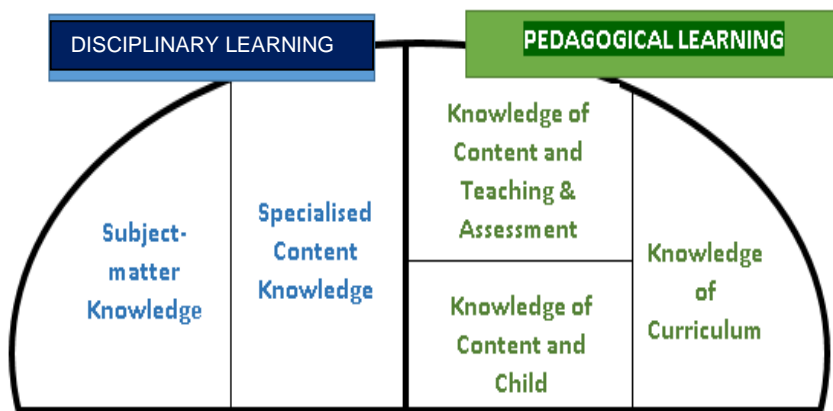

Figure 2.2.1 Approaches to teaching values in education
Adapted from: Ball, Phelps and Thames (2008: 391, 403)

2.2.2 Disciplinary learning

2.2.2.1   Subject matter knowledge

Hammond (2000: 77-78) defines subject matter as various forms of knowledge that educators teach and teachers facilitate content based on understanding of how the topics are systematised, denoted and modified into various interests and skills. Only after the range of subject knowledge is delineated then the teacher presents it as learning design.

Letseka (2011: 78-79) contends that the entire educational process centres on Ubuntu as a philosophy that aims to produce young South African child citizens who contribute positively towards the world when they leave school. Also, Ubuntu is a source in education that offers school learners native knowledge that encourages inclusivity, equivalence, and social justice within the classroom and on the playground. Broodryk (2006: 32), supports the latter argued by Letseka's (2011) and states that the school ought to motivate school learners to work willingly through sharing and interacting with other peers inside and outside the classroom. And, that the facilitation of Ubuntu in the classroom should speak of consideration and admiration which are at the very centre of attempts to convert schools from places of conflict to places of achievement. Heathcote and Bolton (1995: 77) explains that school learners can benefit from creative drama to develop an individual understanding of life experiences and that it supports child citizens to make sense of their reality thoughtfully.

The significance of using values in education is due to the fact that the youth, predominantly from developing economy countries such as South Africa, live in civilisations where misconduct and racial prejudice are general (White, 2004: 76). Ubuntu exemplifies the notion of a shared understanding and the dynamic obligation of the worth of human alteration (White, 2004: 76). Ubuntu embraces values such as love, acceptance, peace, and consideration of others (White, 2004: 76). In order to address values in education within the curriculum, teaching should be firmly based on and established from the Constitution of South Africa and the Bill of Rights, since the foundation for curriculum change is similar to the standards of democracy (DoE, 2000).

The Department of Basic Education's initiative embraces the Report of the Working Group on Values in Education (DoE, 2000). This initiative, taken by the Department of Basic Education (2000), was only the starting point to reach the goal of naming the values which are considered vital for addition in the curriculum.

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Ubuntu[3] as one of these values is suggested in the CAPS (DoE, 2011:54) under the topic "Rights and Responsibilities". To develop values that promote social and citizenry skills, scholars have emphasised using stories and drama. Children's literature helps to evoke feelings which teaches children to relate to others and empathize with them. Heathcote and Bolton (1995: 77) further states that there is no part of a curriculum that cannot be taught by using stories and creative drama as a teaching strategy.

A broad definition of children's literature is textual, visual or auditory material that children can read, understand, and identify with (Jalongo, 2004: 77). Jalongo (2004: 77) further contends that children's literature is generally connected with both stories as well as songs that children can read and listen to. Children's literature has progressed over the past decades, and the late 19th and early 20th centuries is named the "*Golden Age of Children's Literature*" since that was the time when numerous classical children's books were published. Goodrich (2003: 109) relates children's literature to the notion of childhood and explains that children's literature embraces specific texts, songs, pictures, and videos that have been written, recorded, drawn and made specifically for children. Goodrich (2003: 110) also states that it is more precise to view children's literature as being able to have dual audiences that involve children as well as adults.

Adults, predominantly parents, teachers, and librarians, habitually function as gatekeepers who find suitable texts for children (Goodrich, 2003: 110). Norton and Norton (2010: 88) states that children should have access to all the available diversities of children's literature as it is a vital factor in the progress of the emotional and social well-being of children. Also, they posit that not only is it important for children to read children's literature, but children's literature plays a crucial part in the progress of a school learners' cognitive skills, and these are crucial for achieving success during school as well as after school in the work setting. With this knowledge,

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[3] Please note the topic *Roles and Responsibilities* is part of the Foundation Phase curriculum of South Africa (DoE, 2011:54)

it is easy to link the creative drama with any of the five strategies of Values in Education (see page 27) which is defined in the section to follow.

2.2.3 Pedagogical learning

2.2.3.1 Integrated learning

The South Africa curriculum for Foundation Phase draws on an integrated curriculum that infuses the subjects Languages, Mathematics and Life Skills. Within the subject Life Skills, there are four study areas, namely beginning knowledge, personal and social well-being, creative arts and physical education (DBE, 2011: 13; Du Preez & Van Niekerk, 2018: 3). The designed learning experience can also be integrated with teaching skills and knowledge within the domain personal and social well-being, as well as language. These subjects require from to complete a writing experience (e.g. worksheet) grounded on the knowledge that they acquired from engaging and listening to the creative drama. Norris and Miller (2000: 201) states that projects of subjects such as social studies and languages could use creative drama, music, dance, creative writing, as well as visual arts to make the learning experience more exciting.

2.2.3.2 Pedagogical learning

Teachers of the 21st century are more content with the idea of using creative drama as a method and technique to facilitate several academic subjects (Norris & Miller, 2000: 202). Educational drama is an improvisational and non-exhibition procedure directed by the teacher to guide learning in the classroom (Siks, 1981: 106). Griggs (2001: 45) contributed to Siks's (1981: 106) argument by defining educational drama as a substitute method that teachers could apply in their classrooms to facilitate learning. Brock (2000: 92) state that creative drama can be used as a learning medium to support teachers in assisting school learners by: a) conveying knowledge; b) provoking awareness on the way to a specific topic; c) teaching problem solving and d) changing learners' general attitudes towards themselves as well as classmates, family members, and members of the community.

Creative drama, as a teaching strategy, has become progressively familiar amongst teachers as an operative teaching, training, and learning instrument. Bolton (1986: 19) described educational drama as *"a course of engaging with something outside oneself using an 'as if' mental set in order to activate, sustain or intensify that engagement"*. It

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is an artistic action that includes the individual's mind's eye, creativeness, impulsive action, unpretentious portrayal, and storytelling (Jendyk, 1981: 78). Furthermore, Norris and Miller (2000: 201) explains that even the most traditional schools found projects where creative drama was cohesive as an effective way of teaching and learning.

The content of values in education may well provide the individual with knowledge and understanding of diverse kinds of characteristics of the reality in which we live (Meyer, 1975: 107). Meyer (1975: 107) further contends that school learners acquire certain values that originate from studying a curricular subject. Different kinds of values can be taught in diverse, progressive phases and numerous approaches are established to help with the teaching of values in education (Villani, 1998: 99). These are five of the approaches used as the strategies of Values in Education:
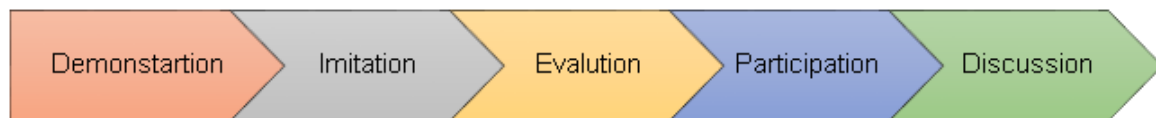

Figure 2.2.2   Approaches to teaching values in education

2.2.3.1 Demonstration

This term is a photographic approach that the teacher can use to present information to school learners (Villani, 1998: 98) as it dynamically involves children with the content that is being presented and serves as an alternative of a teacher telling the learners what to do and how to do it. This method is suitable for teaching ethical values (Villani, 1998: 99).

2.2.3.2   Imitation

This method is defined as the foundation of learning values because verbalised language, articulation, and intonation patterns are grounded mainly on imitation and practice (Villani, 1998: 98). An example of the imitation strategy would be when a teacher sets an example of positive behaviour, and school learners acquire knowledge from imitating it (Villani, 1998: 99).

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2.2.3.3   Evaluation

This method intends to teach values by disciplining school learners by giving them rewards and punishments (Villani, 1998: 100). Villani (1998; 101) further stated that by teaching school learners in this way, by approving what is right and forbidding what the learners should not do.

2.2.3.4   Participation

Teachers and learners need to be involved in activities such as role-play to open up the conversation for discussing several values (Villani, 1998: 99). When child citizens speak up in their classroom, they learn to express their ideas in a way that their peers can understand. When the school learner asks questions, they learn how to obtain information to promote their own understanding of a topic.

2.2.3.5   Discussion

Villani (1998: 99) proposes that discussion methods be seen as an opportunity for teachers to introduce open-ended, collective discussion of ideas amongst teacher and school learners and their peers. Teachers could deliberate on the importance of values and apply some of these strategies to recognise ways in which the strategies can address values in education (Villani, 1998: 99). Besides these strategies, White (2004: 76) suggested that teachers could generate creative projects and programmes to help school learners with the development of values. White (2004: 76) further states that child citizens profit most from the creative projects when they can use what was taught in the classroom in real-life circumstances. It could be considered a positive impact on school learners, something that will enhance education, if values education can be taught in the classroom using numerous creative strategies (White, 2004: 76).

2.2.4   Designing a learning experience

Walker (2003: 15) defined a learning experience as the teacher's comprehensive design and description of the course of instruction that would be used for an academic outcome. Walker (2003: 16), furthermore explained that it is required of the teacher to brainstorm in planning the opportunity for learning that would be presented in class daily as it assists him or her to guide class learning. Lastly, Walker (2003: 17) stated that any learning design should present the goal of the learning experience. In other words, what knowledge the school learners were supposed to gain from the specific

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learning experience, as well as the method that would be used to assist the school learners in achieving the goal of the learning experience and an assessment strategy that would be used after the subject content had been presented.

2.2.4.1 Constructing measurable outcomes

Bloom's Taxonomy and SMART are two tools that teachers may use when writing learning objectives that effectively narrate the intended outcomes to the learners, simultaneously setting up an environment to successfully attain the learning outcomes within the time and resources provided (Anderson & Krathwohl, 2001: 73; Dave, 1975). Bloom's taxonomy takes learners through a thought process where they analyse information or knowledge critically starting with knowledge/memory and slowly pushes learners to create and evaluate (Dave, 1975). The learner is guided to seek more information based upon a series of levels of questions and keywords that brings out an action on the part of the student. Barrett taxonomy is another guide for the teachers in teaching their learners. This taxonomy is more focused and applicable to language and thus caters or learners' understanding for comprehension questions in reading part (Painter, 2005). Teacher should plan the learning experience using an appropriate taxonomy aligned with SMART outcomes when planning the trajectory or process of thought. According to Anderson and Krathwohl (2001: 73), SMART stands for:

- **S** – Specific

  The learning objective should be well-defined and state exactly what will be accomplished by the school learners after the learning experience.

- **M** – Measurable

  Every learning experience should have an objective that the learners will achieve at the end of the learning experience.

- **A** – Attainable

  The objective to be accomplished by the learning experience should be achievable and not unrealistic or idealistic. Thus, age and development appropriate.

- **R** – Relevant

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The teacher should objectively look at the designed learning experience and see if it addresses and aligns with the topics and content set out in the curriculum.

- **T** – Time-Bound

Any learning objective designed for a learning experience should include a specific date, time and duration by which it will have to be completed. There should be steps included that guides the process to achieve the objective in order to avoid procrastination.

2.2.4.2 Phases of a learning experience

According to the University of Pretoria's Department of Work Integrated Learning (2020), a teacher is not only creative but also purposefully involved in a) the designing of a learning experience to b) meet the outcomes, through adopting the most suited c) mode of delivery to d) ensure that school learners attain learning outcomes using an assessment. The training manual for the University of Pretoria's initial teacher education (ITE) programme defines the phases of a learning experience as follows:

2.2.4.2.1 Preparation phase

"The UP teacher draws on their subject expertise and pedagogical content knowledge to consider what is needed to enable learners to engage fully in the learning experience. They plan a series of learning encounters that support and promote authentic inquiry, creative and complex problem-solving. The preparation phase of the learning experience builds on the life experiences and prior knowledge of learners and maximises opportunities to connect their prior knowledge to new knowledge. A learning experience is explicitly planned to create interest and to enhance learners' motivation to learn. The objective is to prompt the learners to begin thinking about the theme, and to engage with the theme so they are prepared to participate actively in constructing further knowledge of the theme" (University of Pretoria, 2020).

2.2.4.2.2 Engagement phase

"A learning encounter in the engagement phase builds on the learner's learning in the preparation phase by connecting the preparation phase work to the

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learning objectives in the engagement phase by means of formal and informal feedback, active discussion, group work, creative expression and assessment for learning activities. In this phase it becomes clear how the learning objectives build on, and deepen the learner's knowledge and learning from the preparation phase. Learning activities that are informed by sound subject knowledge, and that require children to actively construct knowledge through play, experimentation, discussion, and modelling. This phase is aimed at fostering active engagement, creative and complex problem-solving, self-regulated learning, and creating motivation" (University of Pretoria, 2020).

2.2.4.2.3   Consolidation phase:

"Assessment activities that provide evidence of learning, that elucidate different levels of attainment of outcomes and that can assist in the creation of individualised learning plans, differentiated instruction and learning support. Ensure that the learning experience provided opportunity for meaningful practice, demonstration and implementation of learning" (University of Pretoria, 2020).

2.2.4.3   Designing Learning Support Teaching Material (LSTM)

The learning design should also include the use of multi-level teaching in order to create differentiation within the classroom and to give every learner a fair chance of achieving the goal of the learning experience. For this study, I had created three worksheets for learners functioning on different cognitive levels, namely: enrichment, on-level and straddling. The writing experiences (worksheets) are created in accordance with the guidelines of the curriculum set out by the Department of Basic Education (DBE, 2002).

2.2.4.4   Multi-level assessment and learners with special educational needs (LSEN)

Costa and Timmons (2002: 17-35) defines the term multi-level teaching as a learner-centred classroom where the school learners who function on various academic levels are taught by the same teacher, in the same classroom, and at the

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same time. Costa and Timmons (2002: 17-35) explaines that there are three main levels of multi-level teaching, namely enrichment, on-level and straddling.
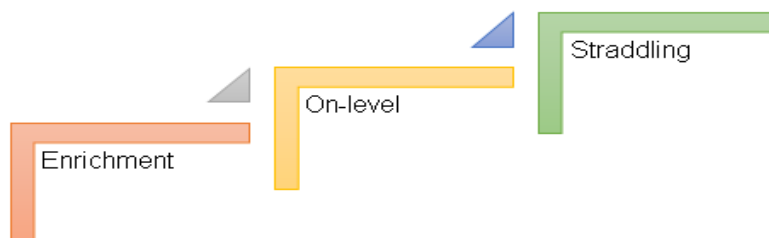

Figure 2.2.3 Levels of multi-level teaching

Adapted from: Costa and Timmons (2002:17-35)

Enrichment refers to those school learners who are functioning above the average of the class and need to receive supplemented and more challenging experiences to keep them interested and ensure that learning takes place. On-level caters for those learners who can accomplish the basic outcomes of the learning experience as stipulated by the curriculum. Straddling refers to those school learners who struggle to accomplish the basic outcomes of the learning experience and need extra support, for example, intervention or adapted teaching and learning material, to accomplish the goals of the learning experience. Given the diverse and complex nature of South African classrooms, it was crucial to integrate and prepare for all the three levels in the design of a learning experience on Ubuntu.

2.3 THEORETICAL FRAMEWORK

The theoretical framework of a research study clarifies the route of a research study and grounds it determinedly in theoretical paradigms (Ravitch & Riggan, 2017: 88). Imenda (2014: 12) explains that the inclusive intention of the theoretical framework is to make research discoveries more articulate, adequate to the theoretical paradigms in the research field, and to guarantee generalisability. The theoretical frameworks support the research studies while assuring the accrual of information by providing both direction and motivation to the research study (Ravitch & Riggan, 2017: 88). Thus, it is no exaggeration for Ravitch and Riggan (2017: 88) to say that the theoretical framework gives life and meaning to a research study. Imenda (2014: 12) states that a research study without the theoretical framework would make it

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problematic for a person who read the research to determine the theoretical situation and the fundamental influences on the researcher's propositions.

The values clarification approach serves as a meta-theoretical framework for this study. This approach emerged from humanistic psychology as well as the humanistic education movement as the values clarification approach attempted to implement various theories of Allport (1955: 41), Maslow (1970: 23) and Rogers (1969: 82). According to Superka, Ahrens and Hedstrom (1976: 26) in the *Values education sourcebook*, the emphasis of the values clarification approach is placed on assisting the learners to use rational thinking as well as emotional awareness to develop and clarify their individual values. Superka, Ahrens and Hedstrom (1976: 26) explains that an individual, if allowed the chance of being unrestricted and of being true to the individual self, would make pronouncements affected by the inner progressions of enthusiasm, sensitivity, intellect, and meaning.

The values clarification approach could also contribute to a teaching strategy to enhance school learners' knowledge of Ubuntu. Concerning the ethical development technique, the values clarification approach accepts that the treasuring progression is interior and comparative but contrasting to the developmental approaches, and the values clarification approach does not theorise any set of suitable values (Superka, Ahrens & Hedstrom, 1976: 46). This theoretical framework emphasises the need for action learning derived from a perspective that valuing includes a process of implementation as well as development. That is, it is important to move beyond thinking and feeling to acting (Cottom, 1996). Action learning approach stress the need to provide specific opportunities for learners to act on their values. According to Superka, Ahrens and Hedstrom (1976: 26), the values clarification approach consists of the following methods: large or small group conversations as well as individual or group work hypothetically creating real dilemmas through storytelling; compassion and listening methods; songs and drama; games as well as private journals and consultations.

Values clarification as a teaching method must be a rational process for the school learner (Hart, 1978: 201). Hart (1978) further contends that values inspire all ethical decision making for the individual. The learning experience had been designed to use

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creative drama to facilitate Grade 3 learners' understanding of Ubuntu and its importance. The conceptualised and pre-recorded creative drama, as well as the illustrations that follow with the creative drama, were in a logical order, easy for learners to understand and follow the story.

Facilitating young children's' understanding of Ubuntu using creative drama

Theme:	Outline:	Characters:	Storyline:	Curriculum
• Ubuntu. The focus of the creative drama was Ubuntu. The creative drama aims for learners to gain a better understanding of why Ubuntu is important as well as why and how they should apply it in their everyday lives.	• Three scenes as part of the act with the changing of characters	• Peter, Munya, Tasleem and Mr. Madiba. Please refer to the character descriptions	• The characters went on an adventure to find Ubuntu. They were placed in various scenarios where several themes (with the focus on Ubuntu) was revealed.	• The creative drama was directly linked with Life Skills, Language and Creative Arts.

Figure 2.3.1 Brainstorming area used in writing the script of the creative drama

I incorporated three of the five strategies of Values in Education within this learning experience (see page 27). The main purpose for using the values clarification approach within this learning design is to help the child citizen to discern among and clarify their personal values in order to implement social and ethical changes into their everyday lives.

2.3.1 Supporting the teaching and learning of Ubuntu

Weber and Haen (2005: 98) explains that creative drama could help individuals overcome various challenges they may or may not come across in their day-to-day lives. It also gives school learners an introduction to a diversity of literature and is tremendously important for their personal development and accomplishment (Weber and Haen, 2005: 98). According to Seo (2007: 41), storytelling is one of the traditional and most operative approaches to attain new ideas and learning about history and life lessons. Seo (2007: 56) states that young children could learn valuable life lessons through storytelling. Willingham (2004: 43) is of opinion that stories are easier to

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understand and remember and are thus an effective way to teach abstract concepts such as Ubuntu to young child citizens (Willingham, 2004: 43).

Inclusion of creative drama activities can have a positive influence on school learners' learning experience (O'Toole, 2009: 55). Creative drama allows learners to discover diverse possibilities and encourages them to take a dynamic role in learning and education (O'Toole, 2009: 55). To make the most of learning, teachers should experiment and find an equilibrium between the giving and receiving of information and the exploration and discovery of knowledge through creative drama (O'Toole, 2009: 55).

2.3.2 Designing the development of a learning experience for young learners

Creative drama helps to develop a school learner's ability to solve problems in creative ways (Baldwin & Fleming, 2003: 213), along with challenging their perspective of the world and creating opportunities for personal development (Weber & Haen, 2005: 98). Therefore, the conclusion can be made that the school learner should achieve the goals of the learning experience from a humanistic and goal-centred way. Berkowitz and Grych (2000: 75) explains that any individual learns through experience. It is the teacher's responsibility to make each learning experience better than the previous one (Norton & Norton, 2010: 40). The design process is where the teacher does extensive research on the topic that will be presented in order to think of creative ways to teach the set-out topic to the school learners (Berkowitz and Grych, 2000: 75). The focus should be on the school learner and the process to become a child citizen (Norton & Norton, 2010: 40). According to Berkowitz and Grych (2000: 75), human-centred is a social process where the school learner is put in the middle of the teacher's designed learning experience.

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2.4 SUMMARY

The importance of Ubuntu should be highlighted and incorporated in all learning experiences from an early age for learners to develop into citizens that would make a constructive input within the community when they finish school. Creative drama offers school learners with hands-on and authentic learning opportunities to acquire abstract concepts, such as values, on a social and cognitive level. Through the literature review, it was also highlighted that a skilled and adept early childhood teacher should be more comfortable with the incorporation of creative drama to facilitate learning within the classroom. Although the literature concerning the efficiency of using creative drama as an approach to educate Foundational Phase learners had been growing steadily, this research study aims to contribute to the body of scholarship on the use of creative drama to teach values to Foundation Phase school learners.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 INTRODUCTION

It is expected of child citizens of democratic South Africa to interact, meet and engage with each other on an individual and human level. The acquisition of values is challenging especially for young children. The onus rests on teachers to equip child citizens with the knowledge, skills and values to become responsible, tolerant and active citizens of South Africa as postulated by the National Curriculum Statement. Davies (2018) explains that to *undo* historical and racially based inequalities teachers need to interpret and implement curricula that would instil the values critical for a humane and socially just society. The phenomenon on the importance of understanding of the value of Ubuntu from a young age was argued as well as utilising creative drama as pedagogical approach to facilitate such abstract concept to Foundation Phase school learners. As rationalised in preceding chapters, Ubuntu as a value had been chosen as the central concept to teach school learners through creative drama. To propose a potential way to cultivate the latter, I have considered a tailor-made research methodology to explore how a panel of experts can assist in developing a learning experience using a creative drama to facilitate Ubuntu in Grade 3 learners using action research.

In light of the introduction and the preceding chapters, it is important to briefly tabulate the research plan before it is explained in detail. The table below highlights the entire scientific process, from phenomenon to methodology. Each step justifies the identified methodology by linking it to the phases associated with action research. As researcher and teacher, I value my personal commitment to systematically generate data which fosters continuous expansion and development. Considering the design of a learning experience it became evident that it requires an empirical investigation and collaborative group sharing with a common interest. By collaborating with various experts to conduct this inquiry, action research enabled me to make continuous progress in developing our collective strengths as reflective practitioners.

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Table 3.1.2   Detailed overview of the research methodology and scientific process

Action research phase	Methodological justifications	Practical implications
Planning Phase	**Step 1: Arguing the intend and importance of the inquiry**	
	Research purpose, questions and supporting theory	• Ubuntu as value • Creative drama as pedagogy • Values clarification approach
	Step 2: Arguing the approach to conduct the inquiry	
	Research paradigm, design and approach	• Socio-constructivism • Qualitative • Action research
	Step 3: Rationale and approach to establish a panel of experts and opportunities of discussion	

	Sample and research site	• Non-probability
		  i) Purposive technique
		  ii) Inclusion criteria
		• Research site

Developing Phase	**Step 4: Strategy to develop data generation instruments**	

	Data generation instruments	• Literature review on:
		  i) Topic
		  ii) Learning experience templates
		  iii) Teaching Learning Support Material (TLSM)
		• Quality control of:
		  i) Research gap
		  ii) Most representative learning experience template
		  iii) Suitable Teaching Learning Support Material (TLSM)

	Step 5: Strategy to generate data using conceptualised instruments	

	Documentation of generated data	• Triangulation
		  i) Qualitative and textual feedback
		  ii) Questionnaire
		  iii) Frequency table

Acting Phase	**Step 6: Strategy to establish a panel of experts**	
	Sample and research site	• Informed consent • Roles and responsibilities

		• Virtual and electronic platform for communication
	Step 7: Strategy to introduce conceptualised instruments	
	Data generation instruments	• Elaborative discussion on purpose of inquiry **Round 1** • Expert receives learning experience template • Expert receives Teaching Learning Support Material (TLSM)
Reflecting Phase	**Step 8**: Strategy to generate data using conceptualised instruments	
	Documentation of generated data	**Round 1** • Expert provides qualitative feedback on learning experience template • Expert provides qualitative feedback on Teaching Learning Support Material (TLSM)
Acting Phase	**Step 9**: Strategy to interpret generated data	
	Inductive data analysis	**Round 1** • Prepare and organize data sets • Review and explore the data sets • Organizing ideas to improve data generation instruments
Developing Phase	**Step 10**: Strategy to adapt data generation instruments	

	Data generation instruments	• Literature review on:
		  i) Topic
		  ii) Learning experience templates
		  iii) Teaching Learning Support Material (TLSM)
		• Expert feedback on:
		  i) Topic
		  ii) Learning experience templates
		  iii) Teaching Learning Support Material (TLSM)

Acting Phase	**Step 11**: Strategy to reintroduce adapted instruments	
	Data generation instruments	**Round 2** • Expert receives reworked learning experience template • Expert receives reworked Teaching Learning Support Material (TLSM)

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	Step 12: Strategy to generate data using conceptualised instruments	
Reflecting Phase	Documentation of generated data	**Round 2** • Expert provides qualitative feedback on learning experience template • Expert provides qualitative feedback on Teaching Learning Support Material (TLSM) • Expert completes questionnaire
Acting Phase	**Step 13: Strategy to interpret generated data**	
	Inductive data analysis	**Round 2** • Prepare and organize data sets • Review and explore the data sets • Organizing ideas to improve data generation instruments

3.2 RESEARCH PHILOSOPHY AND PARADIGMATIC ASSUMPTIONS

In the introductory chapter (see page 18) I briefly alluded to the scientific approach utilised to explore the phenomenon that has been discussed in detail in both chapters 1 and 2. In light of the nature of the inquiry the methodological considerations along with the theoretical framework can be performed within the philosophy of socio-constructivism. The key notions of the theory are highlighted, and it is shown how it intersects with the action research as a starting point to design learning experiences within a social context with a panel of expert participants.

In the below illustration (see figure 3.2.1) I wanted to demonstrate that both the chosen meta-theoretical and methodological paradigms are nested in the ontology and epistemology of socio-constructivism. Social constructivism is based on specific assumptions about reality, knowledge, and learning (Kukla, 2000) and these principles influences this research inquiry on each level as follows. As social constructivists researcher I believe that:

a) reality is constructed through human activity and that society devised the properties of the world, meaning reality cannot be discovered but rather exist as a social invention.

b) knowledge is a human product which means it is culturally constructed and socially constructed. As researcher I create meaning through my interactions with my participants and with the environment, they live in.

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c) learning is an active and social process. Meaningful learning and development follow when individuals are engaged in social activities.

To explore this phenomenon, methods that allow for socially constructing knowledge was needed to understand how human development and citizenry is collectively situated. For me as researcher to construct specialised knowledge, namely, to develop a learning experience to be implemented in practical/real-life contexts (Foundation Phase) required the intentional collaboration with experts. Social interaction with expert that would lead to transformative change and critical reflection to advance civic education and teacher professional development was key. The development of a learning experience is complex and requires continuous and iterative efforts to act, evaluate, and critically reflect on evidence gathered to determine if outcomes was achieved. The latter are the building blocks of action research and therefore considered as appropriate to scientifically conceptualise a learning experience. Each stage within the action research approach involves the principles of socio-constructivism which supports my philosophical reasoning for such a methodological framework.
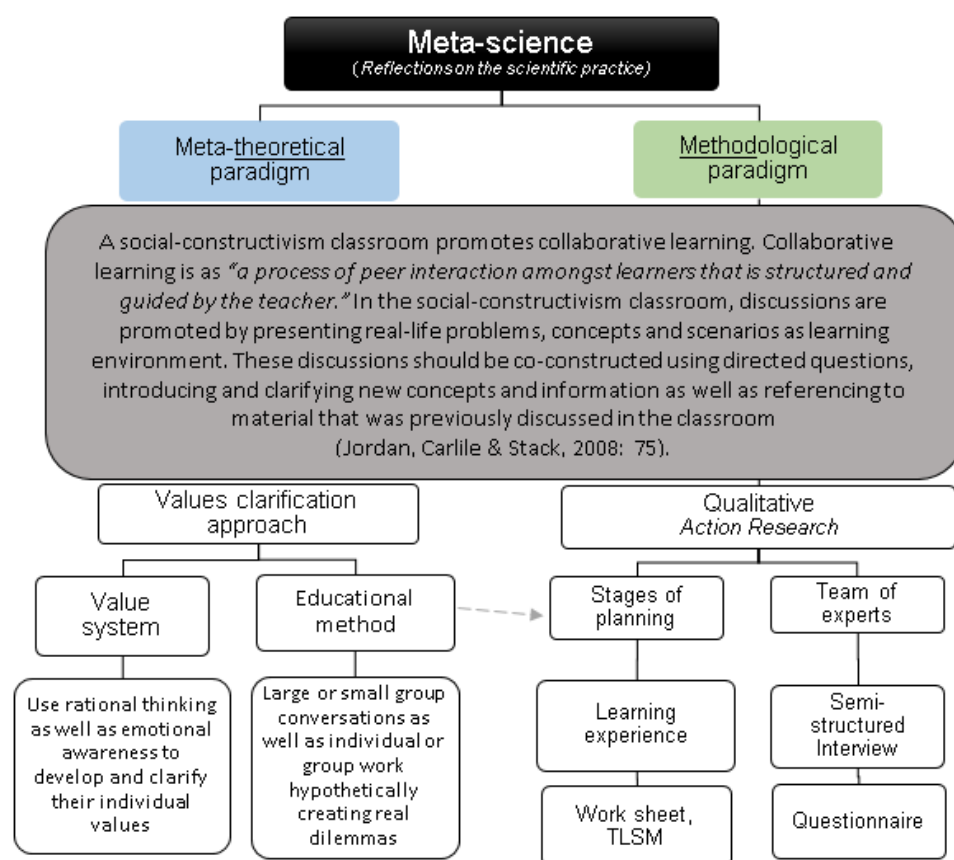
Figure 3.2:1 Philosophical view on the research problem

3.3   MODE OF INQUIRY

3.3.1   Qualitative research

Cresswell (2008: 108) stated that qualitative research methods developed from social and behavioural sciences as it includes the disciplines of sociology, anthropology, and psychology (Cresswell, 2008: 108). A qualitative methodology is informative and explanatory and allows for a researcher to interact with participants to reveal and construe the real-world (de Vos, 2002: 360). Qualitative research is designed to describe and understand participant's thinking, beliefs and behaviour as well as the perceptions that drive the individual with locus to specific subjects or difficulties (Pernecky, 2016: 258). Pernecky (2016: 258) further explained that qualitative research is descriptive and not predictive, which supports Cresswell (2008: 108) notion that generated data sets should be rich, in-depth and expressive to ensure in-context annotations and meaning is captured and understood.

3.4   RESEARCH APPROACH

3.4.1   Action Research

Noffke and Somekh (2009: 205) defined action research as a scientific approach in which participants could observe their individual educational practice analytically and cautiously, using the various methods and systems of research. Ogilvy (2000: 88) further explained that action research could also be a philosophical progression of open-minded problem solving controlled by individuals working with other individuals in crews or as part of a community to solve the immediate problem within the community. Another view is offered by Noffke and Somekh (2009: 97). They demarcate action research as a progression in which contributors observe their individual educational practice analytically and cautiously, using the various methods and systems of research. From numerous definitions of action research gathered, Ferrance (2000: 55) best described that there are four elementary themes of action research: *"empowerment of participants, collaboration through participation, acquisition of knowledge and social change".* Both Ferrance (2000: 55) and Mertler (2017: 37) furthermore stated that in conducting action research, the researcher should always refer to the four stages of action research, namely: *planning, acting, developing and reflecting".* Action research is a cyclical and continuous method

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(Ferrance, 2000: 55) and Mertler (2017: 35) confirms mentioned explanation by elucidating that action research is an efficient and continuing method to identify problems and then develop a plan of action to strive to solve the problem at hand. The action research approach applied to this research inquiry can be depicted as follow:
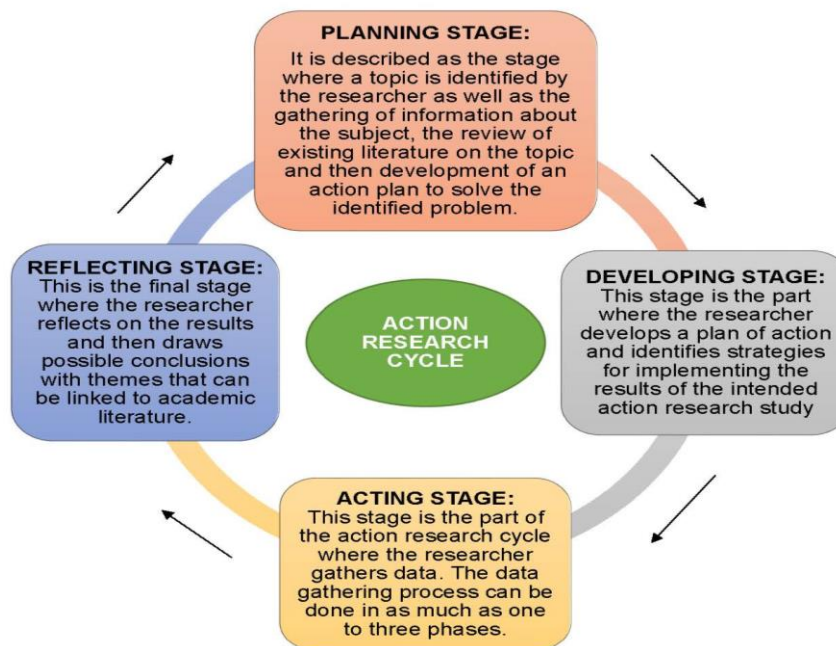

Figure 3.4.1   Action research cycle

The stages of action research commenced with the research problem (planning stage) and progressed to the conceptualisation of a learning experience (developing stage) which was implemented by consulting experts to first evaluate the learning (acting stage) and then suggest further improvement (reflecting stage). In other words, upon implementation and development of the planned action, participants reflect on the efficacy of the outcomes, after which the research might very well enter a new cycle of planning, acting, developing and reflecting.

3.4.1.1   *Advantages, disadvantages and limitations*

Utilising action research as suitable research methodology for this phenomenon is justified. As with any research approach, action research too has advantages and disadvantages that a researcher should be aware of.

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Table 3.4.1   Advantages   and   disadvantages   of   using   Action   Research

Advantages of Action Research	Disadvantages of Action Research
• level of practical significance • appropriate for qualitative and quantitative research studies • gaining in-depth familiarity about the problem. • professional growth and transformative potential • makes change manageable by focusing on an aspect in practice to improve • can be paired with SMART outcomes • promotes purposeful collaboration and dissemination	• difficult to distinguish between action and research and assuring the application of both; • External and internal factors can delay the completion of action research • Lack of repeatability and rigour • unchecked results that can be loaded subjectivity • over-involvement of researcher and opening the possibility for biases and assumptions to affect outcome • Teachers may not able to do research as the professional researchers

Sources: Iliev (2006: 107) and Elliott (2001: 47)

Considering the above table, it was important for me as researcher to reflect and summarise the limitations that I may face whilst conducting the research process. I was therefore cognisant of the following challenges:

- Literature: There are limited studies conducted on this specific topic requiring a panel of experts on various domains to evaluate and reflect on conceptualised learning experience. Limited sources are available on:
    - o teaching democratic values in the early years
    - o planned learning experiences and teaching material on Ubuntu as value
    - o using creative drama as a tool to facilitate abstract values to Grade 3 learners.
- Human resources: Identifying, gathering and consulting a team of experts to provide advice on learning experiences may withdraw because they have:
    - o full-time occupations and not committed to lengthy involvement
    - o internal and external factors inhibiting them from continuing with study
    - o do not have skills and knowledge to provide extensive feedback
- Enhancement: The provided feedback from experts on the conceptualised learning design could only include:

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- o a single contribution, not extensive, on improving the design based on the expert participants' fields of expertise
  - o individual feedback and no communal perusal because experts are not located in same physical proximity and have distinct time schedules and commitments
- Design: The template utilised is the intellectual property of the University of Pretoria and could have been experienced as:
  - o complicated and unfamiliar to the expert participants;
  - o specific to the University of Pretoria and generic or universal to other institutions;
  - o not all inclusive. Thus, missing certain topics or parts of the lesson plan that other individuals could see as crucial to the lesson.
- Personal biases: My own frame of reference (e.g. education, age, experience, etc.) could influence my understanding, action and objectivity of the generation and interpretation of the data sets, because of my:
  - o own views and passion for dramatic education
  - o personal assumptions about what Ubuntu entails and how it aligns with my own values
  - o unique social context, upbringing and teaching experience

3.5   SAMPLING AND RESEARCH SITE

Emmel (2013: 54) defined sampling as the method or procedure of deciding on an appropriate sample or fragment of the population that is portrayed and from whom data can be collected or generated from.

3.5.1   Purposive sampling

Sampling techniques are generally separated into two most important types, according to Alvi (2016: 370). These types can be defined as probability and non-probability sampling. Alvi (2016: 369) explained that in probability sampling, every individual of a population has an equivalent chance of being selected to serve as a sample. According to Daniel (2012: 88), advantages of the probability sampling method are that it reduces the chance of methodical mistakes, and a well-illustrative sample is shaped using probability sampling methods. However, disadvantages of the

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probability sampling method are, according to Daniel (2012: 89) that this sampling method necessitates a lot of hard work, plenty of funding and time to conduct and analyse data using descriptive and inferential statistics.

Alvi (2016: 370) defined probability sampling as a synonym for judgement or non-random sampling. When using the non-probability sampling method, no accidental choice is made and the choice of the sample is made based on the independent judgement of the researcher (Alvi, 2016: 370). According to Alvi (2016: 371), advantages of the non-probability sampling technique are that this sampling method requires less time, effort and funding to complete. However, he further state that that disadvantages of the non-probability sampling method are that the sampling methods are inclined to encounter methodical mistakes and sampling prejudices (Alvi, 2016: 372). Another disadvantage of the non-probability sampling method is that the sample cannot be claimed to be a respectable representative of the population, and implications strained from this sampling method are not generalisable to the population (Daniel, 2012: 104).

A reason for choosing the non-probability sampling method would be because it provides the opportunity to generate a thick description from subject experts that can enhance robust academic motives for the choice of participants (Steinke, 2004: 85). Furthermore, Saunders, Lewis and Thornhill (2012: 204) explained that non-probability sampling methods necessitate the researcher to use independent verdicts, drawing on theory and practice to conclude the study and it is the most useful for a study that intends using a smaller sample magnitude.

3.5.1.1 *Inclusion and exclusion criteria*

According to Salking (2010: 12), the inclusion criteria can be defined as features that the forthcoming contributors must have if they are to be involved in the study. Salking (2010: 12) furthermore defined the exclusion criteria as the characteristics that disqualify forthcoming participants from involvement in the study. According to Emmel (2013: 88), sampling can be defined as the method or procedure of deciding on an appropriate sample or portraying data collected or gather from various individuals or generated for an investigation.

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Emmel (2013: 88) defined appropriate sampling as when more convenient primary units are designated to contribute in the research study, while the judgement/purposive sample is when a researcher obtains a sample by using an individual who is acquainted with the applicable characteristics for the intended research study of the population. As mentioned before, this research study had used the judgement sample method. The sample size for the research study was small and had decisively been selected from those individuals who had had specialised knowledge about the topic under investigation. This research study had also used a non-probability sampling technique. This is defined by Steinke (2004: 184) as a sampling method where the probabilities of any individual being nominated for a sample cannot be calculated.

3.5.1.2 *A cross-disciplinary panel of experts*

The sample of expert participants who was purposively selected for this study had consisted of a cross-disciplinary group who are competent in one or more aspects pertaining to the phenomenon, namely:

- A person who teaches drama arts to young children;
- An expert in early childhood development and education;
- A children's theatre and puppeteering performer;
- In-service Foundation Phase teachers from respective schools;
- An expert in curriculum studies and education management; and
- A specialist in multi-level teaching and inclusive education.

After demarcating the scope of expertise needed to conduct this inquiry, the following expert practitioners had been identified and recruited for voluntarily participation. A description of each of the expert participants, as well as how the expert participant had been referred to throughout the study, can be seen in the table below:

Participant A
- Dramatic arts teacher
- ±30 years experience in ECE
- performer, writer, and director of children's theatre

Participant B
- Child therapist
- ±10 years expereince ECE
- PhD researcher

Participant C
- Professional children's theatre performer
- ±30 years expereince as puppeteer
- Dramatic arts teacher
- ±20 years experience in ECE

Participant D
- Foundation Phase teacher
- ±30 years experience in ECE
- Award-winner for best teacher

Participant E
- Lecturer at a HEI
- PhD researcher
- Scholar specialising in curriculum management and Ubuntu

Participant F
- Foundation Phase teacher
- ±30 years experience in ECE

Participant G
- Consultant for DBE and HEI in multi-level teaching
- Master's researcher
- ±15 years experience in ECE

Figure 3.5.1   Chosen participants for the intended research study

This sample is also referred to as a panel of experts because these individuals had valuable experience or understanding related to the topic. Please note the pictures has no identifiable characteristics, rather utilised for aesthetical purposes.

3.5.2   Research site

To select a research site that is both appropriate and practical for research is key (McMillan & Schumacher, 2001). Seeing that the experts are located in different physical areas and have dissimilar working circumstances the use of virtual communication sufficed for the purpose of this inquiry. Each phase in the action research plan were completed from the convenience of the participants own preferred location at a time most convenient to them.

After consulting with my supervisors on potential candidates who specialise in different fields of education, I reflected on my role as researcher (see page 60) before contacting each expert individually. I cordially invited them to participate in the study and informed them of nature and purpose of my research inquiry. It was also

elucidated what would be expected of him/her should the candidate decide to partake which also included their ethical rights (see page 60). from an ethical point of view.

3.6   DATA GENERATION[4], PRESENTATION AND BREAKDOWN

The purpose of leading a research study is to harvest discoveries and for a researcher to be able to do that, data should be generated so that the data could be analysed and transformed into findings (Cohen *et al,* 2007: 107). The action research process of how the data sets had been generated and presented is depicted below.

3.6.1 Phases of implementing the action research process

The briefly tabulated research plan at the beginning of the chapter will now be described in more scholarly detail. It is important to note that although these phases are described separately and in a linear fashion, it is indeed cyclic and recurring.
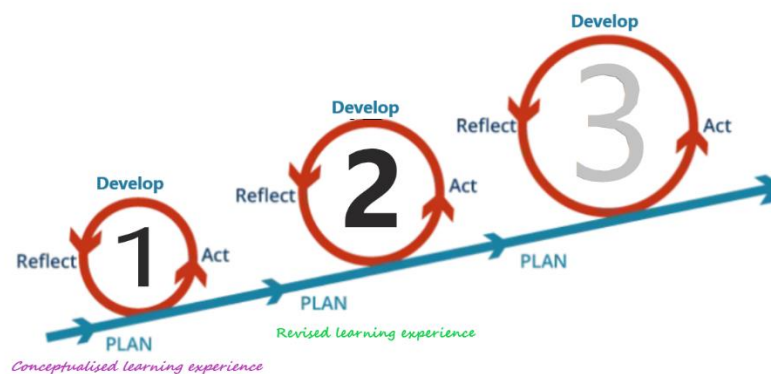
Figure 3.5.2 Chosen participants for the intended research study

3.6.1.1   Planning phase

The goal for this socially constructed learning design is to provide the Foundation Phase teacher and the school learner with a sensory rich, multi-level and creative a learning experience with appropriate learning teaching support material (LTSM) to

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[4] For this study, I as researcher had considered the term "data generation" as opposed to "data collection", emphasising that I had arranged situations that had produced rich and meaningful data for further analysis. The data generation process had comprised activities such as searching for, focusing on, noting, selecting, extracting, and capturing data.

facilitate Ubuntu to young children (see chapter 1). This research investigation is developed and designed with the Grade 3 learner in mind and for this artefact to be considered an open educational resource (OER) it need to be founded in scientific literature and socially constructed with experts in the field of creative drama and early childhood education.

3.6.1.2   *Developing phase*

Calhoun (1994: 44) defined a learning design as a comprehensive explanation of the instruction that a teacher plans on presenting to school learners in order to facilitate learning. Furthermore, Calhoun (1994: 44) explained that a learning design should set out the learning objectives, subject or subjects to be covered, activities as well as methods which would be used for teaching and assessment as well as the resources needed to present the lesson (Calhoun, 1994: 44). The learning experience is based on literature (see pages 22 to32) and adheres to educational principles including content, pedagogy, resources and learning design. Also, I used the template of the University of Pretoria's (2019) to construct the learning experience. Herewith the outline of the template.

UNIVERSITEIT VAN PRETORIA UNIVERSITY OF PRETORIA YUNIBESITHI YA PRETORIA	**Template design: Learning experience**												
Name and surname (DESIGNER):										**Learning experience number:**			
1. GENERAL **1.1. TYPE OF LEARNING EXPERIENCE:**		**1.2. DATE:**											
		1.3. GRADE:											
x Theory		RR	R	1	2	3	4	5	6	7	8	9	10	11
Experimental/laboratory Field work/practical Application Other (*Specify*): ………………………		**1.4. LENGTH OF PERIOD:** **1.5. TOPIC:**											

2. KNOWLEDGE AREA (ONLY for Foundation Phase):

Language, e.g.	**Mathematics, e.g.**	**Life skills, e.g.**
❑ Listening and speaking	❑ Numbers, operations, relationships	❑ Beginning knowledge (Natural Science, Social Science, Scientific processes, Technological process skills)
❑ Reading and phonics	❑ Patterns, functions, algebra	❑ Physical education
❑ Writing and handwriting	❑ Space and shape (Geometry)	❑ Personal and social well-being
❑ Language structure and use	❑ Measurement	❑ Creative arts (Dance, Drama, Music, Visual Art)
❑ Creative writing	❑ Data handling	

3. INTEGRATION WITH OTHER SUBJECTS:

4. PRESCRIBED OUTCOMES:

4.1. General aims of this learning experience (CAPS) (DBE, 2011):

4.2. Specific aims:

4.3 Bloom's or Barrett's taxonomy aligned with SMART outcomes

4.4 Topic

4.5 Brainstorming Area:

5. THEORETICAL APPROACH

5. 1. Learning theory/theories and paradigm/s:

5.2. Multiple intelligences:

☐	Auditory/Musical/Rhythmic	☐	Interpersonal	☐	**Combination:**
☐	Visual/Spatial	☐	Intrapersonal		
☐	Verbal/Linguistic	☐	Logical/Mathematical		
☐	Kinaesthetic/Bodily	☐	Naturalistic		

Justified choices:

5.3. teaching strategies and techniques

❑ Direct Instruction:	❑ Guided discovery:	❑ Solving & Demonstrating:	❑ Combination: *(Specify)*
❑ Socratic question and answer	❑ Inquiry-based learning		
	❑ Cooperative learning		
	❑ Pair work		

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	❑ Small group work ❑ Role-play		
Justified choices:			

6. EVIDENCE OF LEARNING (ASSESSMENT)

6.1 Instrument	6.2 Purpose	6.3 Method
❑ Portfolio ❑ Observation ❑ Worksheet ❑ Rubrics ❑ Tests ❑ Journal ❑ Project / assignment ❑ Other (specify):	❑ Baseline ❑ Formative ❑ Summative	❑ Self ❑ Peer ❑ Educator ❑ Expert/s ❑ Parent ❑ Another educator/s
Justified choices:	**Justified choices:**	**Justified choices:**

7. LEARNING EXPERIENCE PHASES:
7.1 THEME
7.2 PREPARATION PHASE
7.3 ENGAGEMENT PHASE
7.4 CONSOLIDATION PHASE
7.5 ASSESSMENT MASTER AND MEMORANDUM

8. CLASSROOM MANAGEMENT

9. DIFFERENTIATION IN THE CLASSROOM

10. LEARNER SUPPORT

11. LTSMs (Educational media)

12. PERSONAL REFLECTION

Use the following reflection questions to guide your additional reflection/ notes:

1. What did I pay attention to during my planning that contributed to the success of my learning experience?
2. What did I overlook or forget to pay attention to?
3. Did my introduction grab the learners' attention and link the new knowledge to their everyday lives?
4. Did my introduction progress according to my expectations; what could I have done differently?

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5. Did my learning experience progress according to my expectations?
6. What difficulties did I encounter during my learning experience; what could I have done differently?
7. How did I establish whether, and to what extent, learners had achieved the learning experience outcomes?
8. What did I do well, and what could I improve on?

3.6.1.3   Action phase

Once the signed consent forms were returned to me, I compiled an email for each expert participant which consisted of the: a) Topic and rationale for selecting Ubuntu as focus of the learning experience; b) learning experience template, c) Teaching Learning Support Material (TLSM) and d) questionnaire to assist with scrutinising the learning design template and conceptualised content.
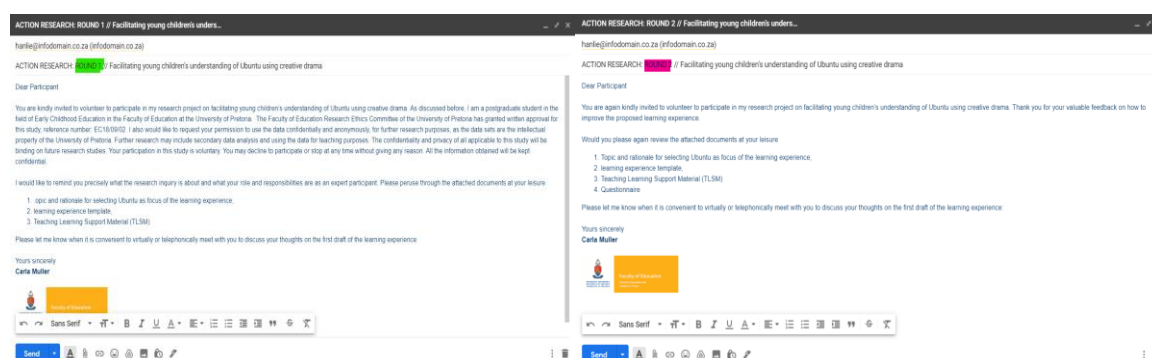
Figure 3.6.1   Invitation to participate in round 1 and round 2

The conceptualised (round 1) and reworked (round 2) learning design templates of the learning experience on Ubuntu are presented to the same panel of experts (see page 46) participants. With each round they provided me with feedback on how the learning design could be improved. The first learning experience, round 1, was completed according to learning design template and is included in Annexure A (see page 88) and the revised learning experience, round 2, is available in Annexure B (see page 110).

After having received feedback on the first draft of the learning design, I took the feedback and reworked the learning experience. I then provided the expert participants with a second draft of the learning design. I worked through the feedback and made

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the necessary adjustments on the second draft of the learning experience; I had to develop additional educational resources (Annexure E) and adjusted these educational resources after the expert participants provided feedback on these materials. This was done by working through the feedback provided from the expert participants, making the necessary and suggested changes and lastly email it to the expert participants. A date for the interview was set after the expert participants worked through the final draft of the lesson plan. Themes were gathered from the feedback that the expert participants provided me with and it enabled me to make the necessary conclusions in order to complete the research study.

3.6.1.4 *Reflection phase*

The purpose for using qualitative textual feedback and the questionnaire had been to increase an understanding of the views of the experts to determine if a creative drama learning design and the teaching learning support material (TLSM) could be used to facilitate the concept of Ubuntu to Grade 3 learners using creative drama and determine whether it could be implemented in an educational environment. After round 1 we schedule an opportunity to discuss and explore feedback on the designed learning experience. The advantage of working through the feedback with the expert participants is that I could improve on the first draft and ensure that draft two would be more effective. However, the disadvantage of only having two rounds for the expert participants to comment on limits is that there is no opportunity to further improve the learning design nor implementing it in a Grade R class with Grade 3 learners.

3.6.1.4.1 Qualitative textual feedback:

According to Maree (2007: 87), questioning allows the clarification and probing of queries to guarantee that the researcher would understand the answers of the contributors. Some of the main questions asked are:

i. Do you think using creative drama to facilitate Ubuntu be is feasible and clearly communicated in the proposed learning design?

ii. How would you improve the learning experience using a creative drama to facilitate Ubuntu in Grade 3 learners?

3.6.1.4.2 Questionnaire:

Groves, Fowler, Couper, Lepkowski, Singer and Tourangeau (2009: 71) explained that questionnaires enables researchers to obtain first-hand data from the source. Questionnaires could be used to gather the views and opinions of a carefully chosen group of individuals either on paper or telephonically according to Groves et al. (2009: 63). Questionnaires are one of the most frequently used strategies because if well-constructed questionnaires should furnish the researcher with valid and reliable data. The below tabulated questions are derived from the University of Pretoria's (2019) learning design and adapted to fit the descriptions of the specific research topic.

Table 3.9.4: Questions included in the questionnaire

Question	Answer			
	Yes	No	Unsure	Further comments
Do you think the learners will enjoy listening to the story?				
Do you think the creative drama will keep the attention of the learners captured? Please motivate why.				
Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?				
Do you think the learners learnt the true meaning of Ubuntu in this learning experience?				
Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?				
Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?				
Do you think the learning experience will be effective when presented to a class of Grade 3 learners?				
The expert participant had to circle A (yes), B (no) or C (unsure) and then had the opportunity to provide further comments if the expert participant felt the need to do so.				

Adapted: University of Pretoria (2019)

3.7   DATA ANALYSIS

Mayan (2001: 21) stated that the goal of data analysis is to identify patterns in the generated data, ask questions about these patterns and identify recurring topics from the data. It further involves sorting, questioning, thinking, and constructing and will be utilised in collecting data. In light of the purpose and nature of this inquiry, the conceptualisation of the conceptualisation of the learning experience template and teaching and learning support material was inspired and based on: (i) theory on values (see page 15), (ii) scholarly literature (see page 22); and (iii) descriptors pertaining to disciplinary and pedagogical learning (see page 23). The process of analysing the data sets of the panel of experts required a meaning-making framework that aligns with the goal of a study. I herewith declare my priori framework that helped my thinking, reasoning, understanding and decision-making during analysis and interpretation.

3.7.1   Deductive data analysis approach

A deductive (a priori) analytical approach to discover evidence of the panel of experts' experiences and knowledge was structured using the descriptors of disciplinary learning and pedagogical learning (see page 23). Each expert in the panel were continuously informed of the entire development process of the learning experience, which also required abstraction, simplification, categorisation, and inclusion of their views in descriptive and clear language. A proper strategy for analysis maintains the effort to consider data sets in a systematic and thorough manner. Utilising a proper strategy to analyse data sets is important for quality control and improved understanding how conclusions were reached and that it is trustworthy. The eight members of the expert panel evaluated the first draft and then re-evaluated it for a second time to ensure the template reflects both disciplinary and pedagogical learning.

3.7.1.1   *Thematic analysis*

As delineated before, the categories pertaining to disciplinary and pedagogical learning served as the broader categorical themes for the analysis of the data sets. The raw data sets were thematically analysis, meaning I investigated, explored, and recorded patterns under priori themes. Greg (2012: 17) defined the themes as patterns across the generated data that are associated with a specific research question (see

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page 9). King (2004) reasoned that thematic data analysis is a technique that can be beneficial to the researcher when examining the various perspectives of the participants in the research study, and which will highlight similarities as well as differences, and finally generate unanticipated insights from the research study.

Braun and Clarke (2006: 41) contended that a thematic investigation should be an opening technique for qualitative analysis, as it offers indispensable skills for leading several other forms of qualitative investigation. Braun and Clarke (2006: 41) and King (2004: 214) maintained that thematic analysis is an appreciated method for grasping the insights of diverse research contributors, highlighting resemblances and transformations, and producing surprising perceptions.

3.7.2 Internal alignment

Considering the rationale and purpose of this study (see page 9) to answer the research question(s), the following table is aligned with the theoretical and methodological framework (see page 15):

Table 3.7.2   Paradigm and methodology alignment with research outcome

Research question	Meta-theory and meta-paradigm	Data generation strategies
Secondary #1 How can a learning experience using a creative drama about Ubuntu be designed through action research?	The value clarification approach provides an opportunity to develop a learning experience using a rational process because the aspect of value clarification in education is part of the moral development of a child. The ontological assumption of socio-constructivism is that because values are not tangible with the senses, they need to be converted from the abstract to the real-world. Thus, intentionally taught.	• Learning design template. • Stages of planning, developing, acting, and reflecting.

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Secondary #2 How can a panel of experts assist in developing the learning experience using a creative drama to facilitate Ubuntu in Grade 3 learners?	The value clarification approach provides an opportunity for experts to co-construct a learning experience which reflects on personal, moral dilemmas in child citizen's lives and allow for values to be analysed and clarified. Idiographic as ontological preferences to generate subjective and unique experience from the expert participants.	• Learning design template. • Questionnaire. • Qualitative textual feedback

3.8   QUALITY CRITERIA

Quality criteria are ensured by the credibility, trustworthiness and confirmability of the study and the generation of data sets (Lohr, 2004: 52). Furthermore, according to Lohr (2004: 88), the credibility of the quality criteria is linked to the validity in qualitative research. Therefore, the researcher questions whether there is a communication concerning the way the contributors identify societal paradigms and the method the researcher uses to render their perspectives. The quality criteria that had been utilised for this study were the credibility, applicability, confirmability, reliability, and legitimacy of the information given by the expert participants.

The external validity of a research study refers to how well the outcome of the intended research study could be expected to be applied in other settings (Emmel, 2013: 74). Therefore, one can conclude that the external validity of a research study refers to how generalisable the findings of the data gathered are in the real world (Emmel, 2013: 74). Emmel (2013: 75) stated that examples of the external validity of a research project are inclusion and exclusion criteria of the research study, interviews, questionnaires, and etcetera. Therefore, I could conclude that the structured textual interviews and questionnaire that were used in this research study are stable instruments and were easily quantifiable.

Internal validity can be explained as the internal validation of the intended research study if the researcher can rule out substitute descriptions for the findings from the research study (Emmel, 2013: 74). During round 1 of the data generation process, I

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had found themes in the feedback that had been received from the expert participants and had linked each theme to the selected theory supporting the theme.

3.8.1 Credibility

Credibility is the equivalent of core legitimacy and denotes the way in which the researcher presents the complications of the background contributors to the research study (Williams, Money & Swartz, 1998: 254). Credibility involves that the restrictions of the research are sufficiently specified (Guba & Lincoln, 1989: 88), and in terms of action research, suggests that action taking is assessed in contradiction of its conclusion in enriching the identified research. According to Lohr (2004: 49), the credibility of the quality criteria is linked to the validity in action research. To strengthen the credibility of this inquiry I made use of well-established research techniques, utilised a research design that fits the research, allowed for member checking, and establish a relationship with each participant from the beginning (Lincoln & Guba, 1985). In addition, I also interpreted and reported the data analysis as honestly as logically as possible (Denzin & Lincoln (2003).

3.8.2 Trustworthiness

Trustworthiness, according to Lohr (2004: 51), is defined as how trustworthy the sources are, and the researcher's perspective and findings on the generated data. Therefore, it is best to record semi-structured interviews, in order to be able to refer to the interviews to make sure that the generated data sets are trustworthy, regardless of the perspectives and personal opinions of the researcher. Trustworthiness is not imperiled if a researcher refines his/her understanding of a situation. Trustworthiness depends on the auditability of the research process (Williams, Money & Swartz, 1998: 254), or the capability of an alternative researcher to shadow the "decision trail" of the original researcher (Sandelowski, 1989: 88). Member checking had been done during both interview processes to increase the credibility and validity of this research study.

3.8.3 Confirmability

Lincoln and Guba (1985) state that confirmability is the degree to which the research findings are shaped by the participants, and not the researcher's bias, motivation or interest. The referral to interviews, notes, journals, and academic

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resources is defined as a confirmability audit (Lohr, 2004: 88). Williams, Money and Swartz (1998: 254) explained that confirmability is the companion of dependability. Whereas dependability rests on the transparency of procedure, confirmability necessitates that research data can be traced back to their foundation and judgements by stressing the need for clarifications and conclusions to be established by an outside expert (Williams, Money & Swartz, 1998: 254). Therefore, one can conclude that the influence of the researcher's judgement or perspective and opinions is minimised by identifying prejudice and biases before commencing the study. To strengthen the trustworthiness of this inquiry I made discussed my assumptions with my supervisors and done extensive research on scholarly literature to ensure my own understanding of the phenomenon is founded in evidence and not on my own experiences. My co-supervisors also inspected the data sets for biases. After the semi-structured interviews, the data were analysed for credibility, applicability, trustworthiness, and validity of the data and furthermore used to reach a conclusion.

3.8.4 Dependability

Dependability is the intentional act of the researcher to safeguard the authenticity of the study by the following methods: making use of member checking for transcripts of interviews and field notes; allowing the reader to see the raw data of the study; using thick descriptions to describe the case and the research progress; using triangulation; describing ethical considerations; collecting data until the data have become saturated; and admitting and describing the limitations of the study (Denzin & Lincoln, 2003). For this inquiry I relied on the expertise of the panel to improve the learning experience template and the teaching and learning support material and not only on my own understanding thereof.

3.9 ETHICAL CONSIDERATIONS

3.9.1 Role of the researcher

Researchers have various roles and responsibilities to consider from identifying a feasible and relevant research phenomenon to upholding the wellbeing of the selected participants. As an aspiring researcher, I had concerned myself the following roles and responsibilities to improve the integrity of this inquiry:

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3.9.1.1 Monitoring and reducing bias

Researchers make faults, and these threaten the credibility, trustworthiness, confirmability, and transferability of their studies. A researcher therefore must rely on their own competence, openness, and honesty. As researcher, I have formulated ideas about the study before commencing based on my own frame of reference, knowledge about the topic and hopes for the study. Qualitative researchers, whose mental ability are schooled to find meaning in everything, can easily encounter confirmation bias in every interaction with both participants and data (Creswell, 2008). To minimise confirmation bias I: (i) described each step without biasing the participants; (ii) conducted the chosen methods properly, according to the design; (iii) selected appropriate artifacts and images; and (iv) handled, analysed and interpreted the data sets per the design.

3.9.1.2 Competence to conduct research

As researcher I self-assessed my competences and discussed them with my supervisors. I am competent in: (i) scanning and scoping information that assisted me in developing the learning experience template and analyzing the data sets; (ii) designing and developing learning and teaching support material that can be used in drama; and (iii) establish rapport and sustain a relationship build on trust and integrity with my participants and supervisors. My training as academic scholar equipped me to interpret and apply the social-constructivism paradigm that guided my interaction with the participants and apply analytical and synthesis skills to explore the phenomenon in a scientific way and to communicate it to the body of scholarship as academic contribution.

3.9.1.3 Rapport and consent

As researcher I was cognisant of showing respect to my participants in every way possible. Some of my roles were to ensure all communication is discipline-appropriate language to minimise misunderstandings concerning the content that was to be presented. My role included to be respectful towards the participants and prevent any form of jeopardies or maltreatment, whether intentional or unintentional. Trust is one of the most important roles by protecting the identities of the participants by using pseudonyms referring to them as "Participant A", etcetera. In an effort to gain their

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trust, rapport was reach by clearly explaining and providing a letter of consent to all participants. My skills to conduct discussions and transcribing voice-recorded is important to ensure respect and remain truthful that all information had been treated with confidentiality and anonymity.

3.9.2 Institutional requirements

Ethical considerations of a research study are, according to Bryman and Bell (2007: 27) the most important part of any research study. Bryman and Bell (2007: 27) further clarified that participants in a research study should not feel harmed in any way possible. Neither should the participant in the research study feel obliged to participate (Bryman & Bell, 2007: 27). The participant in a research study should provide the researcher with informed consent before being able to participate. Ethical concerns refer to the way a researcher considers the various effects of the intended research study on the participants and acts in an appropriate way to preserve the participants' human dignity (Cohen, Mannion and Morrison, 2007: 47). Therefore, the ethical considerations of a research study are essential for the participants to feel respected, valued, and also acknowledged as respectable individuals.

As a researcher, I can state that the following ethical considerations had been honoured: There had been no use of dishonesty of participants in this research study. During participation in the proposed study, participants had gained a better understanding of how the concept of Ubuntu could be taught to school learners in the Foundation Phase by using creative drama. The names of the respective participants were concealed in the final dissertation. Only I, as the researcher, and the supervisors, know the identity of the participants of the research study.

3.9.2.1 Confidentiality and anonymity

Confidentiality and anonymity are connected but dissimilar notions. Gregory (2003: 116) defined confidentiality as something articulated or inscribed in confidence and further defined anonymity as unidentified authorship. According to Oliver (2003: 55), confidentiality is regarded as similar to the principle of privacy in ethics literature. According to Bulmer (2001: 146), the principle that an individual has the right to protect the privacy of their affairs is integral to our societal beliefs. In this dissertation, the names of the experts are mentioned. The contributors had been referred to as

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"Participant A"; "Participant B"; etcetera, in order to protect their identities and the institutions they work for. It had been clearly stated in the letter that the principal, participant, and the teacher received that their identities would be concealed. This had also been highlighted when I met with the participants for the first time.

3.9.2.2   Respect for participant

Oliver (2003: 72) defines the respect that the researcher must have towards the participants as the researcher's duty to protect them against undesirable experiences throughout the research. Oliver (2003: 72) further contends that the researcher must respect human dignity as well as the personal integrity of the participants. As a researcher, I had vowed to respect my participants. I had appropriated language to ensure that there would be no misunderstandings with regard to the content that would be presented.

3.9.2.3   Informed consent and voluntary participation

The participants had received a letter which provided them with information about the research and requested them to participate. In the letter, it had been made clear that participation was charitable and that they could pull out from the process at any given time should they feel the need to do so. None of the participants constituted a captive audience. No incentives had been used.

3.9.2.4   Beneficence and non-maleficence

During participation in the current study, participants were given a chance to share their expertise to benefit a wider audience. The contributions of the expert participants had provided an improved understanding of how the concept of Ubuntu could be taught to learners in the foundation phase by using creative drama. There were no potential risks and impairment to participants in this study that I am aware of. I did not anticipate that any kind of "heinous discovery" would surface during the research process.

3.10 SUMMARY

The goal of this chapter was to outline the scientific research process that had been used to answer the research questions. A discussion of the process, the involvement of expert participants, and data generation strategies sketched the particulars of how the study had been directed and who had contributed to the study. This chapter reviewed the theoretical and philosophical expectations fundamental to the research methodology. From the literature review and practice, the non-probability sampling method had seemed to be the best way to design a learning design where creative drama could be used to help Grade 3 learners understand the concept and importance of Ubuntu, and how they could apply it in their everyday lives.

CHAPTER 4: DATA ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION

The process of conceptualising, refining, and presenting the evidence, as well as studying and clarifying the data that had been generated is described in this chapter, and the data are also analysed and interpreted for meaning. In this chapter, I discuss the themes which the data that had been collected, generated. These include the feedback from the expert participants of the round 1 data generation process, as well as the results of the questionnaire from the round 2 data generation process. A frequency table had been created to display the results of the questionnaire, and the qualitative feedback on the round 2 data generation process is discussed.

4.2 ANALYSIS OF THE GENERATED DATA SETS

Analysing data sets is iterative and non-linear, which implies that the process of selection, analysis and interpretation is intertwined and cyclical and not a number of successive steps (Maree, 2007). There is a strong relationship between the theoretical framework, the methodology and the body of knowledge, the process of analysing data is therefore influenced by it.

4.2.1 Evidence, analysis, and interpretation

The conceptualisation of the first learning experience is based on the national curriculum statement (NCS) as the curriculum functions as a framework for teaching, learning, and assessing school learners with regard to a specific content domain (Du Preez & Van Niekerk, 2018:3). The learning design template is based on the universal components of disciplinary and pedagogical learning and provided a structure for interpreting the data sets deductively. After collaborating and reciprocated with each expert participant, I populated their feedback and grouped it accordingly. The themes and underlying categories are based on the works of Ball, Phelps and Thames (2008: 391, 403). The generated data is linked to the deductive framework as follow.

Table 4.2.1   Round 1 and 2: Qualitative feedback
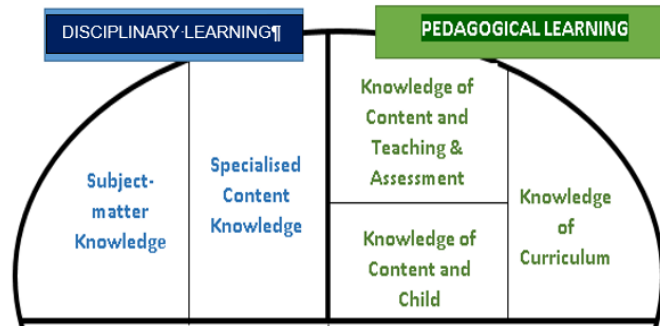
Ball, Phelps and Thames (2008: 391, 403)

Themes 1	Disciplinary learning
Knowledge of disciplinary learning constitutes an individual's understanding of subject matter concepts and how these concepts relate to form the larger body of knowledge.	

Sub-theme definition	Example of sub-theme in data set	Implications for learning experience
Specialised Content Knowledge comprises of a variety of factual, theoretical and practical knowledge. Learners use such knowledge to understand the field and its	Bloom's Taxonomy: cognitive levels of thinking • Round 1; Participant D: *I love the fact that the researcher used Bloom's Taxonomy for the assessment element of the learning design. Most in-service teachers prefer using Bloom's Taxonomy and therefore this learning design will be easy to use by teachers.* • Round 1; Participant G: *you mainly used Bloom's Taxonomy, I would suggest that you will be more successful if you consider using other methods too, for*	Incorporating Bloom's Taxonomy for questions and guiding the writing experience (worksheets), serves as a framework for specialised knowledge to scrutinize whether the learning experience adheres to progressing levels of assessment and using verbs to measure outcomes. Only two expert participants reported on the use of the taxonomy. The

interconnectedness and limits	*example the 9 types of adaptation. Think about these suggestions, and remember, its suggestions".*	use of this taxonomy gave way to adapt the design to incorporate multi-level teaching principles in the presentation of the learning experience and the LTSM
Themes 2	**Pedagogical learning**	
Knowledge of pedagogical learning constitutes an individual's understanding of diverse approaches to teaching content, it is commonly referred to as the theory and practice of learning.		
Knowledge of Content, Teaching and Assessment refers to the knowledge used in identifying, understanding and replying to the content problems encountered in subject-matter teaching.	Creative drama • Round 1; Participant A: *I like the idea of the learning experience; however, I feel that you must consider making the creative drama shorter* • Round 1; Participant B: *I am satisfied with the learning experience, but I do feel that from a therapeutic point of view the creative drama is too long.* • Round 1; Participant C: *I am very excited about this learning experience! I do however feel that the creative drama should be cut into three short scenes* • Round 1; Participant D: *I am very fond of the idea of using creative drama to teach young learners about difficult concepts such as Ubuntu, I actually want to use it in my class now* • Round 1; Participant D: *The robotic voice used for the story is very static and can get boring for the learners. Please look at using a realistic voice* • Round 2; Participant D: *Yes, the creative drama is well written and will be effective.*	In early childhood various pedagogical approaches can be utilised. However, creative drama as pedagogy represents crucial principles to which children appeal. Most of the experts referred to the actual drama whilst only one reported on it from a pedagogical point of view. It seems the panel of experts recognises its value and recommended that the recording of the drama and its length be adapted. With reference to the pedagogical component, it seems all experts were satisfied with using it as teaching approach.

	Multi-level assessment • Round 1; Participant A: *From an educational perspective, as educator, I felt confused with the worksheets and I highly recommend that you consider making three separate worksheets* • Round 1; Participant F: *I am also uncertain whether this is a mainstream lesson or an LSEN lesson* • Round 1; Participant G: *You can even consider writing three stories for each of the different levels (enrichment, on-level, straddling). I would even consider using existing characters, and writing my story around them. I would suggest that you will be more successful if you consider using other methods too, for example the 9 types of adaptation* • Round 2; Participant A: *My learners did not struggle with the worksheets, neither did I. The worksheets are well organised and put out.* • Round 2; Participant B: *The worksheets are well constructed and neat. It might take a bit more time for the straddling learners, but the learners will be able to apply the characteristics of Ubuntu into their everyday lives*	Acknowledging and catering for all three levels of multi-level teaching (namely, enrichment, on-level, and straddling) ia crucial. Being cognisant of children's unique level of development and growth to acquire knowledge, skills and values is imperative and multi-level teaching is one way of intentionally including all children. It became pertinent that the worksheet (writing experience) did not initially allude to the needs for all school learners with various academic needs. The layout and content were scrutinised and refined by some of the experts to improve the writing experience for all learners.
Knowledge of Curriculum broadly refers to an individual's ability. to employ theoretical principles and behaviours	Relevance of Ubuntu topic • Round 1; Participant D: *The theme of Ubuntu is very well outlined. I am very fond of the idea of using creative drama to teach young learners about difficult concepts such as Ubuntu* • Round 1; Participant F: *The story of the learning design is very good as well and I do not want to change anything of*	The main theme of the designed learning design had been to teach Grade 3 learners about the value of Ubuntu, as well as how and why the child citizen should apply it to their everyday lives at home, or at school. Most of the expert participants

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associated with planning, interpreting and implementing, and evaluating the curriculum	the story. The Ubuntu theme is well constructed and outlined in the story, and I absolutely loved each of your characters • Round 2, Participant D: Yes, the educator might have to assist, but the learners will be able to apply the characteristics of Ubuntu into their everyday lives • Round 2, Participant F: After completing this, lesson learners will understand the importance of Ubuntu and how to apply it into their everyday lives	reported that the concept relating to values is acceptably explained and need not be amended
Knowledge of Content and Child pertains to the developmental profile and characteristics of the young child that a teachers should be cognisant of when teaching certain topics and concepts.	Attention span Engaged and enjoyable Age-appropriate Length of story Teaching and Learning Support Material • Round 1, Participant A: I like the idea of the learning experience; however, I feel that you must consider making the creative drama shorter. From a dramatic arts perspective, the story is too long for Grade 3 learners. It's a great story with amazing character which the kids will love, but the story is simply too long. • Round 1, Participant B: I am working with Grade 3 learners, and I can confirm to you that they do not have the attention span of 15 minutes to listen to your story. I suggest you make the story shorter, as well as find another educational resource to keep the learners' attention at the learning experience. Maybe a video would be fun to make and it will keep the learners' attention • Round 1; Participant C: I hate the robotic voice that you are using to tell this story. I highly recommend that you	The learning design should enable a teacher to facilitate knowledge, skills and values that is age appropriate and open for adaptation in service of learning and keeping learners' age, focus and attention level in mind. A teacher should have the ability to present a memorable lesson to learners, where the learners can gain knowledge which the learner can use in his/ her future. The panel reported during round 1 on the length and complexity of the story without compromising the moral of the story and the value to still acquire Ubuntu as value. Expert participants had commented that if a qualified teacher would present this learning design to a class of Grade 3 learners, the learners will most definitely understand the importance

consider to book out a studio and record the story either yourself, or get actors/actresses to assist you with the recording of the story

- Round 1; Participant D: *The story is too long! The story is very good, and the kids will love it, but it is simply too long. The theme of Ubuntu is very well outlined however after the first 5 minutes the learners' will not be able to concentrate and focus on the story, it is too long!*

- Round 1; Participant E: *There should be more educational support, for example: booklets, videos, recordings, songs, colouring in pictures etc. I like the idea of a booklet with pictures that follows with the storyline that the learners can look at when listening to the story. The robotic voice used for the story is very static and can get boring for the learners. Please look at using a realistic voice*

- Round 1; Participant G: *In the first place you have to be very sure what is expected of a Grade 3 learner with regards to listening skills. I suggest that you specifically look at the DBE Life skills book. My suggestions with regards to your story is that you need to simplify it! You can even write two to three different short stories, but not one long story! I know that the kids will be listening, but the story lost my interest very quickly due to too much information that is being given.*

of Ubuntu and know how to apply it into their everyday lives. The most extensive adaptation that had been made to the learning experience was to relook the original length of the story, along with the representation of educational resources such as the recording, the writing experience, the pictures, the robot voice etc. as advised by all participants. In the second round the expert participants commented that the learners would love the story; the characters of the story are memorable and easy to identify with. The LTSM required extensive adaptation based on the feedback of experts in round 1. Some of the amendments include substituting the robotic voice for a human voice to make it easier for the learners to identify with the characters. Drawing different pictures that corresponded to scenes in the creative drama. Also, creating a video that shows images whilst the learners listen to the creative drama.

	- Round 2; Participant A: *I played the story to my Grade 3 class and they loved it! The learners wanted more* - Round 2; Participant B: *The story is short and sweet and the learners will love it. All the resources are there, it's in the educator's hands to make a success of it* - Round 2; Participant C: *The story will capture and keep the learner's attention. The story is very memorable. The characters are easy to identify with and the learners will learn from the characters and then apply it in their everyday lives. The workbooks with the worksheets are neatly constructed and will be user friendly for Grade 3 learners* - Round 2; Participant F: *Grade 3 learners will understand as the voice is clear and the pictures visible. After completing this, lesson learners will understand the importance of Ubuntu and how to apply it into their everyday lives. The lesson will be effective if the researcher explain is the way she did during the recording. Even the colouring of the pictures was very bright and it will attract the learner's attention*	

In addition to the qualitative textual feedback generated from the discussions and the questionnaire, the responses of the panel of experts were quantified and capture using a frequency table. Based on the representation of the raw data it is evident that the designed learning experience were scrutinised as predominantly representative of transferring the value of Ubuntu to Grade 3 school learners.

Table 4.2.2   Frequency table for questionnaire feedback
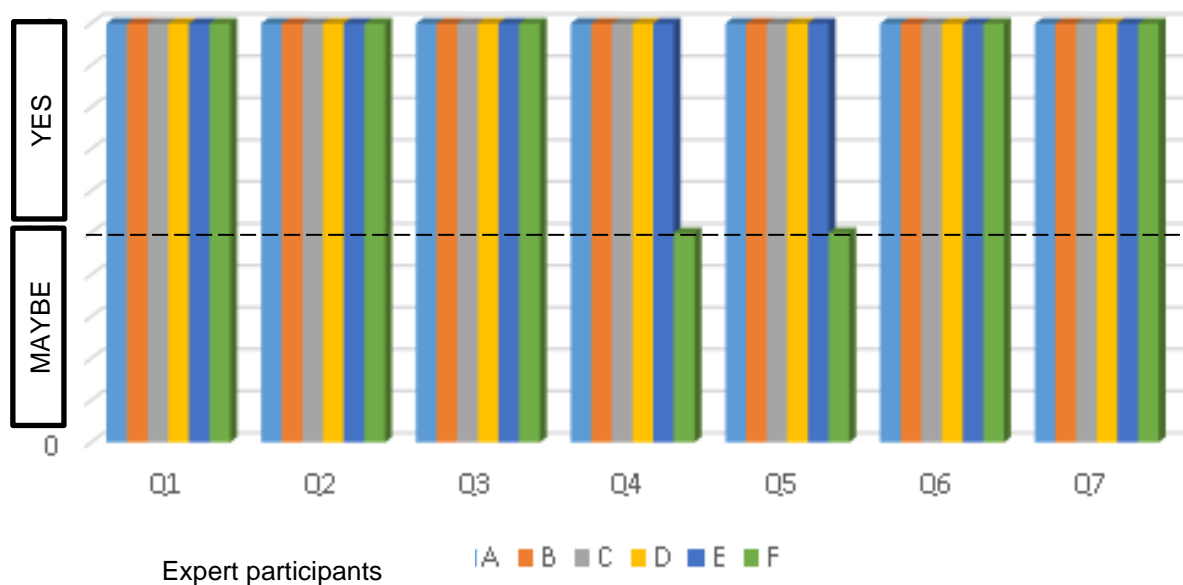
4.3   SUMMARY

In this chapter, I had aimed to present the reader with the evidence, examination and understanding of the data that were collected during both rounds 1 and 2 of the data generation course. I had presented the results of the questionnaire that the expert participants had to complete in both a table format as well as a graph. My aim was to outline both the themes as well as sub-themes of the data generation rounds 1 and 2. Finally, I had aimed to link the data that were collected with theoretical considerations.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

In Chapter 5 the main themes and sub-themes from round 1 and round 2 of the data generations processes are discussed in order to draw conclusions from the emerging themes using the body of scholarship and theoretical framework to propose plausible recommendations for future studies. The outcomes of the data analysis (from round 1 and 2) are correlated with the existing literature to support me in answering the research questions of this study. The importance of the theoretical framework is also emphasised in this chapter, and the trustworthiness of the study is reviewed. This chapter, and the research study, are concluded by making recommendations from the results of the investigation and by suggesting possible contributions from this research to the body of scholarship.

I would like to remind the reader of the two secondary research questions to be answered to support answering the primary question. I embarked on this study by first establishing whether previous researchers had answered these questions and found that sufficient learning experience designs to facilitate Ubuntu using creative drama as pedagogy are not as evident as expected. Upon completing the literature review, I came to appreciate the potential for drawing on existing research and supplementing the shortcomings in the body of scholarship to possibly come closer to providing a learning experience that can help child citizens acquire the value of Ubuntu.

5.2 LITERATURE CONTROL

5.2.1 Similarities to, discrepancies from, and contribution to the literature

The literature control enables one to illustrate the relationship between the current knowledge and the results of this study. The literature control is illustrated below that elaborates on the similarities to, discrepancies from, and contribution to literature based on the results that had been generated.

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Table 5.2.1   Literature control for themes and sub-themes

Themes 1	Disciplinary learning		
Sub-themes	**Existing knowledge and similarities**	**Discrepancies and contradictions**	**Interpretive discussion and contribution**
Bloom's Taxonomy: cognitive levels of thinking	Dave (1975: 29) stated that the cognitive domain structure learning designs in order to achieve curriculum objectives, assessments and activities.	Bloom's taxonomy can be applied to any cognitive content, but it is advisable to use Barrett's taxonomy to determine reading comprehension (Painter: 2005).	The learning design and written experiences is designed in such a way that it can be further aligned with the Barrett taxonomy.
Themes 2	**Pedagogical learning**		
Sub-themes	**Similarity**	**Discrepancies**	**Contribution**
Creative drama	More recent work conducted by Biesta (2010: 70) on "values-based education" as an approach focuses on the individual's personal values and how it helps learners to develop social, moral and cognitive skills they can use throughout their lives	Modelling and play-based learning are some of the other pedagogy that speaks to how children acquire values (Berkowitz & Grych, 2000).	The design offers the opportunity to incorporated all the processes of the values-based education approach in the learning experience. (e.g. demonstration, initiation, evaluation, participation, discussion).
Multi-level assessment	Uncovering deeper layers of learning, while structuring curriculum to support different learners' abilities both identified and unidentified (Costa & Timmons, 2002: 17-35). Identifying and meeting school	The notion on including all learners in a learning experience is advocated, it seems that such practices is not as evident as expected. The notion on developing individual resources to include all learners in a learning	This learning design include the use of multi-level teaching to give every learner a fair chance of achieving the goal of the learning experience. One of the purposes was to reach all learners. This learning design include the use of

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	learners' individual needs boosts their morale, encourages them to strive to become competent in what is expected from them. Teacher ought to provide individually prescribed opportunities to fit the learners level of development (Costa & Timmons, 2002: 17-35).	experience is advocated, it seems that such practices is not as evident as expected for various reasons outside the scope of this study.	individual writing experiences to give every learner a fair chance ant to reach all learners.
Relevance of Ubuntu topic	Ubuntu is a relevant topic to promote and strengthen child citizenry (Letseka, 2011: 78).	It has been refuted as untrue that civic concepts and values are too complex for young children to understand and implement in their daily lives (Du Preez, Joubert & Middeljan, 2019; 171)	Co-constructing a learning experience to teach a complex value to young child citizens.
Attention span Engaged and enjoyable Age-appropriate Length of story Teaching and Learning Support Material	Teachers who know how their learners acquire knowledge, skills and values can guide them and lead them to grow in their learning (Ball, Phelps & Thames, 2008: 403). Jalongo (2004: 77) contended that children's literature is generally connected with both stories as well as songs that children can read and listen to which	The notion on including all learners in a learning experience is advocated, it seems that such practices is not as evident as expected. Play-based learning and other creative arts pedagogies are some other ways that speaks to how children are engaged and pleased (Berkowitz & Grych,	This learning design makes provision for teachers to be cognizant of attention span, age appropriateness and length that provides all school learners a fair chance of achieving the goal. Children's literature is textual, visual or auditory material that they can read, understand, and identify with.

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	they enjoy, relate to and enjoy. TLSM can meaningfully increase school learner's achievement by allowing them to explore the knowledge independently as well as providing repetition.	2000). The notion on developing resources that includes all learners in a learning experience is advocated, it seems that such practices is not as evident as expected for various reasons outside the scope of this study.	Teaching values can easily be incorporated with other pedagogy or subject domains. This learning design include the use of TLSM that can be improved to incorporate multi-sensory experiences (Seo, 2007: 41) to engage in the learning experience.

5.3   ANSWERING RESEARCH QUESTIONS

The main purpose of my research study had been to explore the idea of using creative drama as pedagogy to help Grade 3 learners to acquire the concept and importance of Ubuntu. The research questions, as set out in Chapter 1 (see page 9), I will now attempt to answer.

To answer the primary question, *how can a socially constructed learning design incorporate creative drama to facilitate Ubuntu, as value, in Grade 3 learners?* I will be answering the two secondary questions

5.3.1   Secondary question 1
How can a learning experience using creative drama about Ubuntu be designed through action research?

The action research cycle had been used to construct the design for the learning experience. The planning stage commenced with a research need that required brainstorming ideas and investigating the body of scholarship to determine the gap in the body of scholarship. After understanding the importance of the topic, and especially for child citizens, the design had to be constructed and co-constructed as depicted in the developing stage. The literature provided important evidence which was further strengthened with the expert feedback from seven the participants in the

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fields of drama and education. Their expertise and informed suggestions were incorporated to co-construct and refine the learning experience as a final product. The design was operationalised, finalised, and each component of the learning experience (the plan, TLSM, assessment, recording etc.) was completed. The final stage for this research inquiry was to reflect on the design for the learning experience based on the expert participants to scrutinise the improved and final version of the learning experience.

5.3.2 Secondary question 2

How can a panel of experts assist in developing the learning experience using a creative drama to facilitate Ubuntu in Grade 3 learners?

The panel of experts served a crucial role in providing expert feedback on the planning, construction and refinement of the design for the learning experience (creative drama was used to facilitate Ubuntu in Grade 3 learners). The scope of expertise of the panel of experts serves as a quality control phase, ensuring that this learning experience is credible, trustworthy, confirmable and transferable. By co-construction the concept "Ubuntu" enables teachers to learn from one another, expand and challenge their own practice in service of child citizens. Co-construction enables a cohort of teachers (panel of experts) to grow professionally, solve issues together, and emphasises the importance of community of practice (CoP) and professional relationships with their peers and teachers. The co-construction of designing a learning experience deepened my understanding of the phenomenon and the scientific process because all learning experiences are complex, multi-dimensional, and involves a community of teachers (Ubuntu) to conceptualise, implement and optimise.

The literature of the study had made clear the crucial role that creative drama as an teaching strategy should play in an individual child's development and a learner's development in the classroom.

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5.4 INSIGHTS GAINED FROM THE THEORETICAL FRAMEWORK

The theoretical framework that had been utilised for this study contributed valuable insight into how creative drama should inform the teaching and learning of difficult concepts such as Ubuntu, as well as the importance of establishing Ubuntu in the learners' everyday lives. By studying the existing literature on the value of creative drama as pedagogy, the meta-theoretical paradigm (the values clarification approach), as well as the methodological paradigm (socio constructivism), re-emphasised that educational theories should be incorporated when designing learning experiences in the early years. Because values are a complicate knowledge system to instil in the early years, the value of creative drama as way to connect with the child is reemphasised and reiterated as a reliable pedagogy to be incorporated in learning experiences. Ubuntu is one of the ten aspects that is highlighted in the Manifesto of Values, and the theoretical framework had guided me to use the right approach to teaching values in education through designing a learning experience for Grade 3 learners.

5.5 LIMITATIONS OF THE STUDY

Any research study has strengths and weaknesses. The strengths and weaknesses of my research study had become evident during the process, and some challenges had to be tackled and dealt with for me to become a better and more skilful researcher (see page 60).

One of the limitations of my study had been resources. As a researcher, performer, and teacher, I would have liked to see the story come alive instead of learners having had to look at drawings and a video recording. The drawn pictures are suitable for the booklets. However, the video presentation could have been, for example, made with animated characters (costumed designed puppets) that are more realistic, interesting and appealing to young aged learners.

Another limitation had been the fact that only one cycle of the action research process was incorporated as it would be of great value if the conceptualised learning experience could be implemented in an authentic classroom and be experienced by child participants. In other words, the end-users of the artefact that was created, namely the Grade 3 learners, were not consulted as part of the 'participatory'

component of the research, that could be incorporated in a next research cycle. Such qualitative feedback would be of immense value to further refine the designed learning experience.

I also came to realise that expert participants from a wider field of discipline could have been included, for example, a psychologist in order to determine if designed the learning experience would be effective from a psychological and cognitive perspective for a 9-year-old learner.

5.6   RECOMMENDATIONS FOR FUTURE STUDIES

From the data gathered and conclusions that had been reached in this research study, it cannot be said that there is no room for development or improvement. Future studies could certainly investigate the execution of the designed drama in the classroom context and from the learners' life reaction, gather data as part of a research project. Furthermore, studies could examine whether the use of creative drama would be effective to teach difficult concepts also to high school learners. In light of this discussion, the following recommendations are

5.6.1   Recommendation for teachers to use creative drama as an educational pedagogy

The findings of the current study show the value of utilising drama as pedagogy to teach values as learning experience. The possibility of using creative drama in subjects such as mathematics or science can is also plausible and could also be investigated. It is therefore recommended that government should re-train/reskill teachers of young learners on how to use creative drama as an educational tool for the benefit of young learners in schools. Doing this may expound their understanding on the provision of creative drama as a medium of instruction for young leaners as indicated in the national policy on education and the curriculum for young learners too.

5.6.2   Recommendation for teachers to update their knowledge of policy and curriculum document, the manifesto of values and on creative drama as an educational pedagogy

Most teachers are not as aware of the various values presented in the Manifesto of Values as it is not specifically included in the early childhood curriculum. There are ten

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values in the Manifesto of Values set out by the Department of Education. My research study had addressed only one of the ten; there are nine other themes to explore further in future studies. Further research could be done on how values in education were taught in the early days as well as if creative drama could be used as a universal tool to teach abstract concepts to learners in the foundation phase (Grade 1–3).

5.6.3 Recommendation for capacity building for teachers to upgrade their knowledge and understanding of values and drama as pedagogy

Young learners need to be exposed to values and valuing and drama can easily be used to enhance their skills. If teachers who are to assist to enhance these values do not know of the Manifesto of Values, then the learners may become a misfit in society in few years to come. In the Manifesto of Values (2000), Ubuntu is depicted as one of the ten democratic values and is portrayed as one of the most important values to promote citizenry (DoE, 2001). Ubuntu provides a sense of belonging to a wider community and could encourage a child citizen to live as a responsible and constructive member. Therefore, I recommend that government should organise a capacity building for teachers especially in-service teachers to upgrade their knowledge and understanding of core skills.

5.6.4 5Recommendation for professional development programme for teachers to learn strategies for the enhancement of values

Knowledge is not static rather dynamic. Teachers should be open to the idea of using educational pedagogies such as creative drama within the classroom to enhance learning. The dynamics of today's teaching strategies which is learner centred, has out-phased the teacher-centred teaching method. I hereby recommend that government should arrange professional development programs for teachers of young learners to learn different learner centred strategies as well as the use of creative drama as an educational pedagogy for the enhancement of values and valuing.

5.6.5 Recommendation for the provision of school-based education resource centre

I recommend that the government make a provision of a school-based education resource centre. The centre will enable teachers to prepare and produce learning

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experience templates and teaching and learning support materials as such, help teachers save the cost of producing learning materials by themselves and not drawing on a collective expertise on important topics such as values.

5.7 POSSIBLE CONTRIBUTION

Ubuntu forms a vital part of our everyday lives. It is the common bond that we as individuals have and through this bond, our interaction with other individuals leads us on a path of discovering one's personal human qualities. We as individuals must be welcoming, hospitable, generous, loving and accepting to one another and must see ourselves as a comprehensive unit of Ubuntu. However, adults find it easier to grasp concepts that younger individuals may struggle to grasp. If we could help our learners from a younger age to understand concepts such as Ubuntu, the importance of Ubuntu and how to incorporate it into our everyday lives, we could expect positive results concerning the implementation of the concept of Ubuntu in schools and the community. This research could help teachers to get new and better ideas to present content, for example by using creative drama, it opens the door for other researchers to study further into drama and education and how drama can help learners to grasp difficult concepts easier.

5.8 SUMMARY

The purpose of this study had been to investigate the possibility of constructing a learning design by using the action research process as well as the incorporation of creative drama within the learning design to help Grade 3 learners grasp complex concepts. The concept chosen for this learning design had been Ubuntu.

Together with seven expert participants in various fields of drama and education, a learning design had been constructed, and the data generation instruments that were used had enabled me, the researcher, to come to the conclusion that creative drama could be used in such a learning design to help Grade 3 learners grasp the importance of Ubuntu. It was suggested that creative drama could also be used to teach other complex concepts.

The findings of the study have shown that socially constructed learning experience through creative drama could be recommended for use as an educational tool in the classroom to help learners understand complex concepts.

Further research could build on how creative drama could be incorporated into subjects such as mathematics, languages, and physical science. The use of creative drama as an educational tool could be beneficial to learners and help them achieve their full potential.

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ANNEXURE A

Learning Experience 1

<table>
<tr>
<td colspan="2">UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA   **Template design: Learning experience**</td>
</tr>
<tr>
<td>**Name and surname (DESIGNER):**

| C | A | R | L | A | | M | U | L | L | E | R | | | | | | |</td>
<td>**Learning experience number: 1**</td>
</tr>
</table>

1. SUBJECT: Life Skills	1.2. DATE:
1.1. TYPE OF LEARNING EXPERIENCE:	| 2 | 0 | 1 | 9 | 0 | 3 | 0 | 4 |
	1.3. GRADE:
x Theory	| RR | R | 1 | 2 | **3** | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
☐ Experimental/laboratory	
☐ Field work/practical	**1.4. LENGTH OF PERIOD: ±50 minutes.**
☐ Application	**1.5. TOPIC: Enhancing children's Rights and Responsibilities**
☐ Other (*Specify*):	**through Improvising and Interpreting".**

2. KNOWLEDGE AREA (ONLY for Foundation Phase):

Language, e.g.
☐ Listening and speaking
☐ Reading and phonics
☐ Writing and handwriting
☐ Language structure and use
☐ Creative writing

Mathematics, e.g.
☐ Numbers, operations, relationships
☐ Patterns, functions, algebra
☐ Space and shape (Geometry)
☐ Measurement
☐ Data handling

Life skills, e.g.
☐ Beginning knowledge (Natural Science, Social Science, Scientific processes, Technological process skills)
☐ Physical education
☐ Personal and social well-being
☐ Creative arts (Dance, Drama, Music, Visual Art)

3. INTEGRATION WITH OTHER SUBJECTS:

The Foundation Phase curriculum consists of three subjects, namely Language, Mathematics and Life Skills. The Life Skills subject is essential to the all-inclusive development of learners. It is concerned with the social, personal, intellectual, emotional and physical growth of learners and with the way in which these are combined (DBE, 2011: 8). For this learning design the following subjects and their respective focus areas are utilised:

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- Language as a subject - Listening and speaking as a focus area
- Life Skills as Subject - Social well-being and Creative arts as a focus area

4. PRESCRIBED OUTCOMES:

4.1. General aims of this learning experience (CAPS) (DBE, 2011):

According to the National Curriculum Statement for Grades R-3, the general aim is to provide learners with the knowledge, skills and values to come to expression with. This learning experience topic links directly to the two themes in the Grade 3 CAPS (DBE, 2011: 3-5) curriculum. In addition, it is linked to the basic human rights, inclusivity and social justice as defined in the Constitution of the Republic of South Africa.

4.2. SPECIFIC AIMS:

The Grade 3 learners will be listening to the recording of the creative drama (The quest for Ubuntu). Whilst listening to the creative drama, they will consider the situations in which the various characters find themselves in and develop their own understanding thereof. This will help the learners to formulate new knowledge, skills and values on the topic Rights and Responsibilities through Improvising and Interpreting. The specific aim for this learning experience (learning experience) can be formulated as follow utilising the SMART principles. By the end of this learning experience, the Grade 3 learners will be able to:

Goal Setting
S — Specific
M — Measurable
A — Achievable
R — Relevant
T — Timely

Knowledge (What?): explain using their own words and an example of what Ubuntu means

Skills (How?): demonstrate through a gesture or improvisation what Ubuntu is.

Values (Why?): motivate or interpret why UBUNTU is important in a democratic society.

4.3. TOPICS:

Term 1 Grade 3		
Beginning Knowledge and Personal and Social Well-being	30 hours (3 hours/ week)	Recommended resources In addition to the standard resources for Life Skills you will need: • pictures, stories, rhymes about feelingspuppets and masks

Topic: Rights and responsibilities - 6 hours

- Learners' rights and responsibilities
- Rights and responsibilities of others
    - At home
    - At school
    - In our community
    - In the environment

Copied from CAPS document (DoE, 2011: 57).

Creative drama, as pedagogy, helps to develop the learner's ability to solve problems in creative ways (Baldwin & Fleming, 2003: 213) along with challenging the learners' perspective of the world and creating opportunities for personal development (Weber & Haen, 2005: 98). According to Seo (2007: 41), creative drama is one of the traditional and most effective methods of attaining new ideas and learning about history and life learning experiences. Seo (2007, 56) states that young children can learn valuable life learning experiences through creative drama. Willingham (2004, 43) is also of the opinion that stories are easier to understand and remember and are thus an effective way to teach abstract concepts such as Ubuntu.

4.4 BRAINSTORMING AREA:

Creative Drama – The quest to find Ubuntu

Facilitating young children's' understanding of Ubuntu using creative drama

Theme:	Outline:	Characters:	Storyline:	Curriculum
• Ubuntu. The focus of the creative drama was Ubuntu. The creative drama aims for learners to gain a better understanding of why Ubuntu is important as well as why and how they should apply it in their everyday lives.	• Three scenes as part of the act with the changing of characters	• Peter, Munya, Tasleem and Mr. Madiba. Please refer to the character descriptions provided in section 4.4.1	• The characters went on an adventure to find Ubuntu. They were placed in various scenarios where several themes (with the focus on Ubuntu) was revealed.	• The creative drama was directly linked with Life Skills, Language and Creative Arts.

At the start of this learning experience, the learners will meet the characters from the Creative Drama: The quest to find Ubuntu. The first scene is an introduction of each character and the setting/ context in which the creative drama takes place. The creative drama slowly builds up to the second scene, where more of the action unfolds, and learners are confronted with moral dilemmas. In the last scene, all the conflict is resolved, and the moral of the story is accentuated and conveyed.

Characters and character descriptions:

- **Peter*:***

Peter is a duck. He enjoys swimming, catching fish and sometimes flying around. He is a lonely duck who wants to be accepted by his family and friends. However, Peter's family rejected him because he took too long to learn how to swim and fly. Peter felt sad that he was rejected by his family, only because he could not reach the same milestones as his friends and family at a specific moment in time. Peter's character shows us that every individual has different abilities, strengths and challenges weaknesses and that we should accept everyone for who they are.

- **Tasleem:**

Tasleem is a squirrel. She stays on her own in a tree in the woods. Her family rejected her, so she learnt to protect herself in dangerous situations. She is very independent and observant. She knows what is going on within her community, and she is always willing to help everyone

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else. She finds it difficult to trust, because of her friends letting her down in the past, and she cannot rely on them. Despite her painful experience, she is always on an adventure of some sort. Tasleem's character teaches us that you cannot always do everything on your own, sometimes you need help from friends, and sometimes not everyone is out to harm you – you can trust others.

- **Munya:**

Munya is a mole. He enjoys digging holes and is very proud of his velvety fur, but he always is bullied about his very small and odd-looking ears and eyes. Munya can be unkind and sometimes say and do hurtful things, but deep down, he has a good heart. Munya's family rejected him for being so unkind and mean. Munya's character teaches us that the people who hurt you will not always apologize, but you do not have to become like that person to prevent someone from hurting you.

- **Mr Madiba:**

Mr Madiba observes the community from the Langeberg mountain, where he stays. Mr Madiba notices that the community has become wrapped up in themselves and their own lives that they forgot to support and look out for one another. Mr Madiba intervenes by inviting the community members to go on a quest to find Ubuntu. Mr Madiba reveals that he only has lost faith in the community and distanced himself because he did not want to raise his children in such surroundings. However, seeing that Peter, Tasleem and Munya found Ubuntu, and can apply it in their everyday lives, the community will improve and therefore Mr Madiba decided to move back and help Peter, Tasleem and Munya to build a better community.

The reason for choosing the specific characters:

Peter, Tasleem and Munya are all unique and different from each other. Peter can fly and swim, which is something that Tasleem and Munya cannot do. Tasleem can climb a tree and eat nuts that are things that Peter and Munya cannot do. Munya can dig holes and make perfectly good tunnels underground, which is something that neither Peter nor Tasleem can do. These characters go on a quest to find Ubuntu, and they learn to work together instead of on their own. Mr Madiba represents Ubuntu, and he provides guidance throughout to each of the characters. He has been observing the community for a while and noticed how they had no idea how and why to apply Ubuntu into their everyday lives. He saw that it would be the community's downfall and intervened with the quest to find Ubuntu. The characters also learn to accept each other's differences and accept every-one, as they are, which one of the main themes of Ubuntu is.

Creative drama description:

The three characters will each receive an invitation to go on a quest to find a treasure. The treasure of Ubuntu. Mr Madiba noticed how nobody accepted each other, loved each other or made a positive difference in each other's lives. Mr Madiba then decides to make his first appearance to the somewhat scared community and introduce the quest to find Ubuntu to them. Peter, Tasleem and Munya will go on the quest to find Ubuntu, thinking that they can complete it by themselves (individually), but various circumstances will force them to work together as a team. Towards the end of the creative drama Tasleem, Peter and Munya realise how important it is to accept one another, as well as help one another to create a better future for all.

5. STUDENT TEACHER'S THEORETICAL APPROACH

5. 1. Learning theory/theories and paradigm/s:

Creative drama can be used to facilitate learners to find effective and long-term solutions for problems and impacts learners' cognitive development (Furman, 2000: 77). More recent work conducted by Biesta (2010: 70) on "values-based education" as an approach focuses on the individual's personal values and how it helps learners to develop social, moral and cognitive skills they can use throughout their lives (Biesta (2010: 71).
Baldwin and Fleming (2003: 254) argue that developing learners' cognitive, social and moral development is important and can be facilitated in many ways, such as using creative drama. Acquiring democratic values are fundamental to learning democratic values in a democratic society. These values should be addressed in the learners' early childhood development and educational phase, which is referred to as the foundation phase (Woods, 2006: 106).

5.2. Multiple intelligences:

x	Auditory/Musical/Rhythmic	x	Interpersonal		Combination:
	Visual/Spatial	x	Intrapersonal		
x	Verbal/Linguistic		Logical/Mathematical		
x	Kinaesthetic/Bodily		Naturalistic		

Justified choices:
The purpose of this learning experience is for Grade 3 learners to identify with the situations that the various characters are in and formulate new knowledge, skills and values about Ubuntu. The learners will be introduced to the characters (visual) and listen (auditory) to the creative drama learning experience. At the end of the learning experience, learners will also reflect (verbal/ kinaesthetic) on the creative drama by coming to expressions and demonstrating their understanding of Ubuntu (intrapersonal and interpersonal)

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5.3. TEACHING STRATEGIES AND TECHNIQUES			

❑ Direct Instruction:
  ❑ Socratic question and answer
	❑ Guided discovery:
	  ❑ Inquiry-based learning
	  ❑ Cooperative learning
	  ❑ Pair work
	  ❑ Small group work
	  ❑ Role-play
		❑ Solving & Demonstrating: Real-life challenges	❑ Combination: *(Specify)* Drama education (Creative drama)

Justified choices:

Utilising creative drama as a teaching strategy not only embraces collaborative theatre and drama practices but also supports the educational procedure (Thomas, 1972). Wagner (1976) argues that creative drama can assist a teacher to teach core curricular subjects whilst both the learners and the teacher work and learn in and out of role (Schneider, 2000: 38-51). Coming to expression, using creative drama and dramatic play, furthermore, promotes literacy development, because a learner takes on a dramatic role, or relates to a character in a dramatization, which helps the learner to develop an understanding of how these are different ways of solving conflict and to make good decisions regarding everyday situations (Schneider, 2000; Wagner, 1976). Creative drama opens the door for learners to use their imagination, relate to the characters and learn from the characters.

6. EVIDENCE OF LEARNING (ASSESSMENT)

6.1 Instrument	6.2 Purpose	6.3 Method
❑ Portfolio 13. Observation 14. Worksheet 15. Rubrics 16. Tests 17. Journal 18. Project / assignment 19. Other (specify):	❑ Baseline ❑ Formative ❑ Summative	❑ Self ❑ Peer ❑ Educator ❑ Expert/s ❑ Parent ❑ Another educator/s
Creative drama can be used to facilitate learners to find effective and long-term solutions for problems and influences learners' cognitive	A formative assessment enables a teacher to modify teaching and learning and improve learner attainment. Formative assessment is to enable learners to identify their own strengths and weaknesses and how they can work to improve them (Chappius & Chappius, 2007:	This learning experience will be formally assessed (multi-level worksheet) by the teacher after an informal assessment (discussion, reflection and

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Justified choices:	Justified choices:	Justified choices:
development. Bolton (1979) argues that using creative drama as a teaching strategy will help learners to understand themselves and the world, they live in.	14 – 18). Looking at the outcomes, this learning experience will provide learners the opportunity to share their knowledge, skills and values about "Rights and Responsibilities" and Ubuntu.	the learners listened to the creative drama) has taken place.
Informal assessment opportunities will be provided to the learners drawing on their multi-intelligences where they reflect (auditory/ kinaesthetically) on what they have learner (interpersonal and intrapersonal) from listing to the creative drama. To also comply with the expectancies of the CAPS, the learners will also have an opportunity to come to express what they have learnt from the creative drama by completing a worksheet.	The reason for using formative assessment is due to the various assessment opportunities (informal, formal and multi-level) will enable the teacher to report whether the objectives of the learning experience was achieved by which learners; at various levels. The assessment opportunity is also cognisant of the different levels of ability of learners and adopts inclusive principles.	The reason for using the teacher to conduct the assessment is for the teacher to make a conclusion at the end of the learning experience whether or not the learners understand the concept of Ubuntu, the importance of Ubuntu as well as why the learners should apply it into their everyday lives.

7. LEARNING EXPERIENCE PHASES:

7.1 THEME

The major theme of the creative drama is Rights and Responsibilities through Improvising and Interpreting.

7.2 PREPARATION PHASE

A few questions are posed to get the learners to think about the topic.
- I do not like to help my friend. Is that wrong? What do you think?
- I want to do everything by myself. Is this possible?

7.3 ENGAGEMENT PHASE

Once there was a very small community just off the coast of Swellendam, in the Western Cape. There were all kinds of animals in the community. Each of these animals worked hard for themselves. At

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first, it seemed like a very caring community, but all they really cared about was themselves. The community had many community projects, where all the different animals seemed to be working together; however, behind closed doors, nobody was really interested or passionate about any of these community projects.

It was seven o'clock of a very warm evening in Swellendam where everyone was on their way home from work, excited to spend time with their families.

Once everybody arrived home, they received a package in front of their doors. It was an invitation from Mr Madiba to participate in a quest to find a treasure. Mr Madiba was a very scary eagle. He lived high up in the Langeberg Mountain in Swellendam with his wife and two children. No creature has ever had the courage to go up there alone. Stories have been told that some members of the community have tried to go up the mountain in groups, but they never returned home. The community did not fear many things, but the one fear and threat they had was Mr Madiba.

The next morning everyone got together in the community hall. It was chaotic and very noisy. Everyone was scared, and no one knew what to do. Suddenly, there was a loud noise. Mr Madiba entered from the back of the community hall. Nobody moved. Mr Madiba made his way to the front of the community hall and turned around. He whispered: "sit", and everyone immediately sat down. It was very awkward as Mr Madiba looked at everyone there, and everyone stared back at him. He broke the silence by saying: "I have been watching this whole village for a while now. What I have seen is that this community is selfish. Everyone does everything for himself or herself. Nobody cares about the troubles anyone else has, because it does not affect you. That is the main reason I moved out of this village; I did not want to raise my children in an environment like this. My kids are growing up; they need friends. My wife misses the community and all her friends. Therefore, I have decided to give the community one last chance. I have chosen three members of this selfish little community to participate in my quest. This quest will teach these three members to work together, rely on one another and accept one another with their differences. I have chosen the following members".

The tension in the room gets worse as Mr Madiba takes out a small piece of paper, from under his wing: "The following community members have been chosen for the quest: Peter from the duck family, Tasleem from the squirrel family and Munya from the mole family. Would those three villagers please step forward?"

Peter, Tasleem and Munya were all three at the back of the community, isolated from their families. Everyone started moving away from them, making them an isle to get to the front of the community hall. Mr Madiba spread his wings, and told Peter, Tasleem and Munya to jump onto his wing. They jumped on, and they flew off into the distance.

As Peter, Tasleem and Munya arrive at the gate of Langeberg Mountain; Mr Madiba dropped them off and turned around.

Mr Madiba says, "Follow me" as he turned around and head to the entrance. When they reached the entrance, he turned around and said, "This is where your quest begins. You are here to find Ubuntu".

Peter, Tasleem and Munya looked at each other with confusion, when finally, Munya said, "h…h…. how am I supposed to find Ubuntu when I don't even know who or what it is?" Peter agreed with Munya and said, "Yeah, that's a valid question. I mean, do you even know who this Ubuntu person is Tasleem?" Tasleem smiles and says, "No, I mean it cannot possibly be so important if nothing about it was mentioned on the news". Mr Madiba starts laughing and says: "ah, and that is why I chose you three to complete this quest. The whole point of the quest is to find Ubuntu. What is the point of the quest if I tell you everything about Ubuntu? All you must do is go up the mountain and find Ubuntu. There will be signs, and guidance, but in simple English, just make your way to the top of the mountain".

Peter, Tasleem and Munya all cried together, "no way!" Mr Madiba looked at them with his dinner in mind and said, "Did you not understand the quest? There is no way out of this". Tasleem replies, "Dear Mr Madiba, are you aware that no one has ever returned from their own little quests up the mountains?" Peter stepped forward and said, "Do you think it is fair to send three innocent members of the community up a mountain to go and look for death?" Munya chirps in "you mean Ubuntu, Peter, we have been asked to go and find Ubuntu". Mr Madiba laughs and says, "That is why I brought you along Munya. You are probably the meanest mole in the village, but there is a method to your madness. Long story short, do the quest, or you are cooked! I will see you all at the top of Langeberg Mountain. Good luck!"

Mr Madiba flew away, and Peter, Tasleem and Munya was alone

They slowly started making their way up to the entrance of Langeberg Mountain. "Gggggguys, you know that this could be one of the coolest adventures that we have ever b...bbbeen on?"

"Really, Munya, now is not the time to be positive!" Peter said.

"Yes, honestly, all I want to do is munch on the nuts that I've been saving up! Why would I want to waste my time like this?"

"Yes," Munya replied, "but let's just try to do this whole quest thing with some positivity, then maybe I can be free from you idiots sooner rather than later!"

Peter, Tasleem and Munya opened the gate that entered the Langeberg Mountain.

Peter, Tasleem and Munya entered through the gate that leads up to Langeberg Mountain, not knowing who and what Ubuntu is or what to expect from this quest.

The first sign they received was obvious to find. It was a wooden sign with arrows pointing in various directions, all saying Ubuntu.

"Now what?" Peter sighs. "Well, I guess we each choose our own arrow to follow and hopefully meet each other at the top of the mountain," Tasleem replied. Munya said, "It would be better to stick together. Neither of us knows what all these paths have waiting for us. Standing together as three community members is better than each fighting his or her own battle". Tasleem starts laughing, says, "Do you really think I want to go on this quest with two community members that will only bring me

down. I mean Peter, you fear everything, and you are super lazy. Munya, you can barely see or hear properly, and you dig holes for a living. I cannot see myself coming out of this situation alive with the two of you on my side. Sorry. But I am on my own on this one!"

Tasleem finds a path and starts running up the mountain. "Well, that was not very nice of her to call me lazy," Peter says. Munya replies "well if the shoe fits my dear Peter friend, wear it with pride, my little duck friend". Peter stares at Munya with a blank expression on his face. "Well, I guess we should get moving?" Munya awkwardly says. "I don't know if I am going to get my laziness out of the way in order to get moving Munya, the mole which digs holes morning, noon and night!" The two is angry at each other and starts this very long journey to find Ubuntu in silence.

The next morning, before the sun was up, Tasleem was back on her journey up the mountain. She stopped at a mini waterfall to drink some water and find something to eat. On the other hand, Peter struggled to wake Munya up and had to throw him with some ice-cold water from a stream nearby, to wake him up. They did not leave too early, as Peter also had to have a big breakfast before he was willing to get going again. After everything was sorted, and Peter had his breakfast, Peter and Munya were back on the quest to find Ubuntu.

As the day moves along, both groups have their own difficulties and challenges on their quest to find Ubuntu. Peter annoyed Munya by his constant singing, and Tasleem met a few strange characters on her quest to find Ubuntu. Late afternoon, Tasleem decides to stop and rest for a bit. She picked up little bits and pieces of nuts that were eaten by other animals on her journey. As she was enjoying the silence, and resting after a very long and exhausting journey, she heard a crackling noise that seemed to be getting louder, as if something was moving towards her. "Act normal, Tasleem," she said to herself, and continued to act as normal as possible, still hearing the crackling noise which is still getting louder and louder. She quickly looked around, and the noise stopped. Tasleem was relieved and continued to snack on her bits and pieces of nuts she gathered on the way. Suddenly Tasleem was trapped. She was caught by a hunter and was trapped in a little cage made from wood and stone. She tried to bite her way through the wood, but she could not. Her teeth were not strong enough. She tried to push her way through the little door, but she was not strong enough. She tried to fit through the bars of the cage, but she was not small enough.

"Let me go, you idiot! I am on a very important quest to find Ubuntu, and Mr Madiba did not say anything about finding a smelly old man on my quest to find Ubuntu! LET ME GO!" she shouted. As the man took her back to his hideout, Tasleem realized that the man was a hunter and that she would most likely be killed and become one of his trophies. She immediately started screaming for help!

Peter was still busy annoying Munya with his singing. "Could you please stop that? Most ducks can sing very well, but you Peter, are not one of them!" Munya shouted out of frustration. "Geez, if my talent is such a big deal for you, I will just stop then, since I do get the feeling that you are very jealous of my singing talent". Peter replied obnoxiously. "Shhhhhhhhhh! Do you hear that?" Munya asked. "Do I hear what? The sound of my stomach rumbling and my little duck body dehydrating?" Peter answered. Munya got annoyed and replied, "Can you for one moment stop thinking of yourself and your own problems, and listen? I think its Tasleem calling for help. She might be in danger, and all you

can think about is yourself" Calm down, old mole, my duck ears are much better than yours are. Now let me hear this cry for help you're moaning about". Peter replies and pretends to listen if he can hear something.

Peter hears Tasleem's cry for help and says, "I do hear that squirrel call for help, but honestly, I feel that she left us because we would bring her down, which means that technically she admitted to not wanting our help. She brought this over herself. That should also teach her to be less squirrely. "Peter started walking on. Munya replies, "She might be in danger, Peter! I am sure that if we were in danger, she would have helped us out! She is not as selfish and squirrely as you make her out to be! Don't be a silly duck now, be a friend!" Peter and Munya move towards the sound of Tasleem's cry for help. Both Peter and Munya works together as a team to locate exactly where Tasleem is. Tasleem, on the other hand, is busy getting tired to call for help, and she gives up! She goes and lies down in the corner of the little cage, and asks herself "Tasleem, how could you be such a silly squirrel! If you only stayed with Peter and Munya, we would have been in this together and probably plan to get out of this nasty situation! Why do I always have to be so stubborn?" Tasleem cries.

Just before Tasleem cries herself to sleep, she hears a noise coming from a bush close to her. She jumps up and looks if she can see something. She softly calls for help again. "Help! Anyone? Please? I do not want to become some trophy! I wish Peter and Munya was here to help me!" Tasleem lies down again in the corner and starts crying again. Suddenly she hears a soft voice coming from nowhere. "Excuse me, Ms Tasleem. I am Mr Munya, here to save a friend in need." "Go away! It is a dream! Peter and Munya probably already made it to the top of Langeberg Mountain and forgot about my existence!" Tasleem said to herself. "Well, I did not just spend a full 10 minutes digging a hole and a tunnel to save a friend in need, Tasleem! You better turn that frown upside down and come, before this hunter wakes up, and complicates things! And you know how helpful Peter can be when you need him to be!" Munya said in a soft but firm tone in his voice. Tasleem jumps up! "It's you! You came for me! Thank you Munya! Thank you so much for coming to save me!" Tasleem said in excitement. Munya digs a hole through the bottom of the cage and helps Tasleem to escape. Just before the plan worked, the hunter woke up!

Just before Munya helped Tasleem to escape, the hunter who caught Tasleem woke up and caught both Munya and Tasleem!

Suddenly out of nowhere, Peter flies in and starts attacking the hunters face, and the hunter drops Munya and Tasleem. "Run-away you two! I got this covered! Peter to the rescue!" Peter quacked. Tasleem and Munya ran away from the hunter and Peter continued to attack the hunters face, poking his legs with his beak, causing him to fall into the tunnel that Munya dug to save Tasleem. "Come on, guys; help me close the tunnel from both sides!" Peter quacks.

Peter, Tasleem and Munya all worked together to close the tunnel from both ends and trap the hunter. Finally, the hunter was trapped, and Peter, Tasleem and Munya were safe and sound. All of them gave a huge sigh of relief. When they realized that they all sighed at the same time, all of them started laughing. "Thank you for saving me, Peter and Munya! I am sorry for what I said yesterday. If it wasn't for you two, I would have been some hunter's trophy!" Tasleem said as she moved in to give

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Peter and Munya hug. "I am also sorry for being so lazy, guys. Moreover, I am sorry for insulting both of you, especially you Munya. You have only been helpful and good to me on this entire quest!" Peter said. "No worries, Peter. I am also sorry for insulting your singing. I did not mean to hurt your feelings. Munya replied. They all started laughing together! "All right guys, not to be mean or anything, but I would like to complete this quest alive, and with you guys by my side! What do you say we move forward and show this Mr Madiba what we are made of and complete this quest to find Ubuntu?" Munya said. "Let's do it!" Peter and Tasleem said together.

They continued their journey to the top of Langeberg Mountain, to find Ubuntu. As they reached the top of a small hill on their way, they see an entrance to what looks to be an eagle's nest. They looked at each other with excitement on their faces and moved towards the entrance. The gate was wide open, so they entered the nest. On the other side of the nest, they saw Mr Madiba with his wife, Mrs Madiba and their two children playing around and having some great family time. Mr Madiba spots Peter, Tasleem and Munya and he calls them to come closer. "Should we do it?" Tasleem asks. "I don't know! I really don't want to be the supper on their eagle dinner table tonight!" Peter says. "He sent us on this quest, and we made it this far. Let's hear what he has to say for himself!" Munya says. As a team, they walk towards Mr Madiba and his family. "You made it! You found Ubuntu!" Mr Madiba shouts out from a distance. Peter, Tasleem and Munya looks at each other, and then at him.

They cannot understand what he means by saying they found Ubuntu, and they are nervous about what Mr Madiba would say if he finds out that they did indeed not find Ubuntu.

"Welcome, Peter, Tasleem and Munya! I am so happy you completed the quest! I knew you had it in you!" Mr Madiba says.

The three friends look at each other, and both Peter and Tasleem push Munya forward. "Tell him," Peter whispered. "Tell me what?" Mr Madiba asks. "We can't keep it away from him! Tell him!" Tasleem said. "Well, out with it! What is this thing you need to tell me?" Mr Madiba asks. Munya moves forward. "W…w…well Mr Madiba. We are sorry to inform you that we did not find the Ubuntu person you told us to find. We did, however, find ourselves amazing friendships by not judging each other anymore and accepting each other with our own unique differences. We worked together as a team and saved one of our team members from a hunter. We forgave each other for things we said and did in the past, and we are now focussing on the beautiful friendship that came from this quest to find Ubuntu that you sent us on!" Munya said.

Mr Madiba starts laughing.

"Did you not know that is what Ubuntu is? It is accepting each other, regardless of your differences. It is loving and supporting one another and not wanting anything in return. Ubuntu means to forgive what happened in the past and focus on the bright future that you can work on to achieve TOGETHER. Ubuntu, in short, means 'I am because we are' and on this quest to find Ubuntu, I am very proud to say that Peter, Tasleem and Munya… YOU FOUND UBUNTU!" Mr Madiba says as he picks all three of them up and hugs them. "But what about the hunter that we trapped in the tunnel, Mr Madiba. He probably didn't survive that, which means we are now criminals and should go to jail," Tasleem says, anxiously. "Don't worry about the hunter, my dear Tasleem!" Mr Madiba said. "Soon after you left,

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my team of eagles had him removed from the tunnel in which you trapped him, and he is now in prison up here in my community. We have been looking for him for years. He has been killing all the small animals that came up here and used them as trophies. However, he was always one-step ahead of us. But thanks to Peter, Tasleem and Munya the hunter is now serving time in prison for all the innocent community members of your community that he killed".

"So, what you are saying is that we are actually heroes?" Peter asked. "YES!" Tasleem, Munya and Mr Madiba said together.

Mr Madiba took Peter, Tasleem and Munya back to their village in Swellendam. When they arrived, they told the community members all the stories of their quest and what they have learnt on the quest to find Ubuntu. The community was very happy to have them back and voted Peter, Tasleem and Munya as the leaders of the community, and they all lived happily ever after with Ubuntu as their code to live by. All of the community was very happy for Peter, Tasleem and Munya to be home safe. However, all of them were wondering if Mr Madiba would now move back to the community with his family. Mr Madiba raises his voice and says, "I have an announcement to make". Everyone knows what the announcement is about and was scared to hear the results. Mr Madiba said: "You all probably wonder whether my family and I will move back here. After what I have seen on Peter, Tasleem and Munya's journey was, not only that they learnt how to work together, but that they accept each other even though all of us are different. Munya had to deal with Peter's singing all the time. He accepted Peter, and they worked together to save Tasleem from the hunter. Not only did they find Ubuntu, but also these three community outcasts, whose families have rejected them, have found a family amongst each other! Regardless to say that Peer, Munya and Tasleem have also found the ability to forgive their families and work on a better future. It will be my honour to move back to this community and help Peter, Tasleem and Munya to improve this community to the best in the world!"

7.4 CONSOLIDATION PHASE

A few questions are posed to get the learners to reflect on the topic.

- Why should I help my friend? Is that the right thing to do? What do you think?
- Why should I not want to do everything by myself? Is this possible?
- What have you learned?
- Let us look at the following worksheet

7.5 ASSESSMENT MASTER AND MEMORANDUM

Worksheet:

Answer the following questions about the story that you have just listened to in class.

Level of support	Question and answer
	Question 1 **Bloom's Taxonomy Level: Knowledge**

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Enrichment	Unscramble the name letters. It will spell the name of the quest that Mr Madiba sent Tasleem, Peter and Munya on? **Utunhub** **Answer: Ubuntu**

On level	Circle the name of the Quest that Mr Madiba sent Tasleem, Peter and Munya on.
	   a. Ubuntu
	   b. Timbuktu
	   c. Swellendam
	
	Answer: a)

Straddling	Circle the letter of the Quest that Mr Madiba sent Tasleem, Peter and Munya on.
	   a. U
	   b. T
	   c. S
	
	Answer: a)

Question 2
Bloom's Taxonomy Level: Knowledge

Enrichment	Unscramble the letters. It will then spell the place where Mr Madiba stayed. Lgegerban Minatnuo **Answer: Langeberg Mountain**
On level	Where did Mr Madiba stay? **Answer: Langeberg Mountain**
Straddling	Underline the correct answer: Mr Madiba stayed in the (Drakensberg/ Langeberg) mountain. **Answer: Langeberg**

Question 3
Blooms Taxonomy Level: Analysis

Enrichment	What was the problem with Tasleem's decision to split up? **Answer: Own and valid opinion** *Example answer:* **Tasleem's decision to split each go their own way was wrong. If they stayed together, they would have solved the quest quicker.**

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On level	Do you think it was right for Tasleem to decide that the group must split up? Circle your answer.
	    i. Yes
	    ii. No
	Give a reason for your answer:
	
	Answer: ii. Own and valid opinion
	Example answer: **Tasleem's decision to split each go their own way was wrong. If they stayed together, they would have solved the quest quicker.**

Straddling	Circle TRUE or FALSE:
	Tasleem's decision to split up was WRONG.
	   i. True
	   ii. False
	
	Answer: ii

Question 4 **Bloom's Taxonomy Level: Evaluation**	
Enrichment	What do you think of Peter and Munya's decision to help Tasleem to escape from the hunter? **Answer: Own and valid opinion** *Example answer:* **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**

On level	Circle TRUE or FALSE:
	Peter and Munya helped Tasleem to escape from the hunter.
	    i. True
	    ii. False
	Give a reason for your answer:
	
	Answer: i. Own and valid opinion
	Example answer: **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**

Straddling	Do you think it was a good or bad idea that Peter and Munya helped Tasleem to escape from the hunter?

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	i. Yes, it was a good idea. ii. No, it was not a good idea. Give a reason for your answer: **Answer: i. Own and valid opinion** *Example answer:* **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**
Question 5 **Bloom's Taxonomy Level: Comprehension**	
Enrichment	Explain what you think Ubuntu means? **Answer: Own and valid opinion** *Example answer:* **Ubuntu means to be a friend, to love someone regardless of their flaws and insecurities. Ubuntu means to accept everyone for who and what they are. Ubuntu means teamwork and to support one another in a time of need. Ubuntu means trusting one another and working together for a bright future.**
On level	Complete the following sentence by underlining the correct answer: Ubuntu means we should be (have/ not have) respect for our friends and teachers. Ubuntu means we (should/ should not) accept everyone as they are. **Answer: have; should**
Straddling	Answer TRUE or FALSE: Ubuntu means that we should fight with and bully our friends. **i.** True **ii.** False Ubuntu means that we should accept our friends as they are: **i.** True **ii.** False **Answer: ii** **Answer: i**

	Question 6
	Bloom's Taxonomy Level: Application
Enrichment	Can you apply what Ubuntu means into your everyday life? Provide a reason for your answer. **Answer: Own and valid opinion** *Example answer:* **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**

On level	Do you think that you can apply Ubuntu to your everyday life? Circle your answer.
	    i. Yes, I can apply what Ubuntu means to my everyday life.
	    ii. No, I cannot apply what Ubuntu means to my everyday life.
	 Give a reason for your answer:
	
	 Answer: i; Own and valid opinion
	 Example answer: **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**

Straddling	Can you apply what Ubuntu means into your everyday life? Circle your answer:
	    i. Yes, I can apply what Ubuntu means into my everyday life, because
	       _____
	    ii. No, I cannot apply what Ubuntu means into my everyday life, because
	       _____
	
	 Answer: Own and valid opinion
	 Example answer: **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**

	Question 7
	Bloom's Taxonomy Level: Synthesis
Enrichment	Draw a picture of all the animals at the end of the story, living happily ever after.
On level	Draw a picture of all the animals at the end of the story, living happily ever after.
Straddling	Draw a picture of all the animals at the end of the story, living happily ever after.

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8. CLASSROOM MANAGEMENT

There are basic class rules/ ground rules in my classroom:

- Learners are not allowed to use cellular or technological devices during a learning experience.
- Learners must have respect for themselves, for me as the teacher and for fellow learners, i.e. when learners perform the audience members must respect the performer, and not make fun of him or her if he or she does something wrong, or forgets words, etc.
- The learner should respect the health and safety regulations, and not do anything to compromise the health and safety of other learners in the classroom.
- Learners should remain quiet during the presentation to assure everyone can enjoy the story.
- Learners should feel that the classroom is a safe environment for them to be themselves, ask questions and make mistakes without being made fun of.
- Learners should not be negative towards other learners in the classroom. If a student struggles, offer help rather than make fun of him or her.

DIFFERENTIATION IN THE CLASSROOM

Tomlinson (2000) defines differentiation as not just an instructional approach for teaching, but it is a state-of-the-art way of thinking about teaching and learning. To differentiate in the classroom, the educator needs to acknowledge the various students' backgrounds, readiness levels, languages, interests and learning profiles (Hall, 2002). Differentiation in the classroom sees the learning experience as social and collaborative for the learner. Differentiation within the classroom provides learners with the best environment for having their academic needs met. According to Hall (2002), their differentiation can be divided into learner enrichment and learner support.

9. LEARNER ENRICHMENT

The purpose of learner enrichment is to provide the learners with extended opportunities and challenges to the learners who have already mastered the basic curriculum (Tomlinson, 2000). Tomlinson (2000) further argues that learner enrichment provides learners with the opportunities to expand their personal knowledge in their own areas of interests. The educator can use the provided worksheet and create extra activities where the learners can apply high-level thinking skills to the content presented in class.

10. LEARNER SUPPORT

The purpose of learner support is to provide supplementary teaching to help learners develop in areas that need to improve (Tomlinson, 2000). Tomlinson (2000) further contends that learner support is a high priority when it comes to enhancing classroom-based learning

through alternative groupings. An intervention program should be coordinated by the subject teacher to support learners with additional educational needs.

The worksheet attached has each question worked out on three levels:

Enrichment

On level

Straddling

It is the class educator's responsibility to ensure that the learner completes the worksheet on an assessment level in which the learner can identify with.

The worksheet attached to this learning design addresses the following levels of Bloom's Taxonomy:

- Knowledge
- Analysis
- Evaluation
- Comprehension
- Application
- Synthesis

11. LTSMs (Educational media)

Learning and Teaching Support Material (LTSM) can be defined as a diversity of learning and teaching materials used in the classroom. These learning and teaching materials can range from resources created by teachers and learners to commercially produced classroom resources, such as wall charts, workbooks, textbooks, etc.

The Grade 3 Life Skills Learners Book. The classroom teacher can make flashcards that link to the topic: "Rights and "Responsibilities".

The teacher can use the Grade 4 Life Skills book for Enriched learning.
The teacher can use the Grade 2 Life Skills book for Straddled learning.

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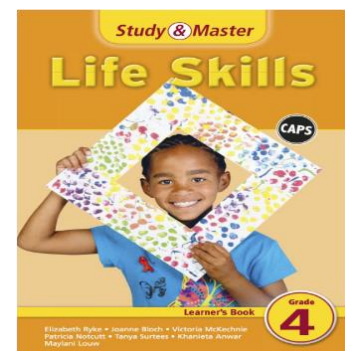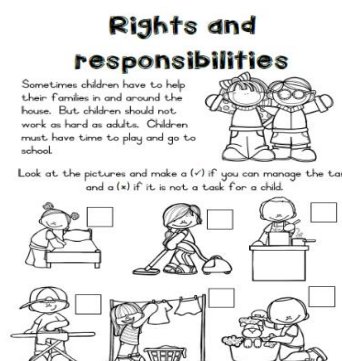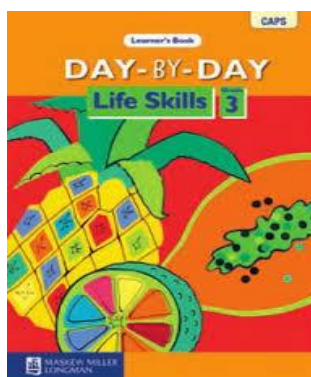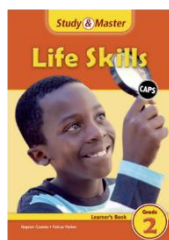
13. REFLECTION OF LEARNING EXPERIENCE PRESENTED

Please answer the following questions in this reflection:

	YES	NO
1. Did the learners enjoy listening to the creative drama?		
2. Did the Creative Drama capture the attention of learners?		
3. Do you think that the Creative Drama has made a positive impact on the learner?		
4. Do you think that the Creative Drama has made a negative impact on the learner?		
5. Did the learners understand the Creative Drama?		
6. Do you think that the learners have learnt the true meaning of Ubuntu?		
7. Do you think that the learners will be able to apply Ubuntu in their everyday lives		
8. Do you think that the learners understand the importance of Ubuntu?		
9. Do you think that the Creative Drama was suitable for Grade 3 learners?		
10. Do you think that Creative Drama can be used in the classroom to teach learners difficult concepts?		
11. Do you think that the characters were chosen correctly?		
12. Do you think that the learners can relate to the various situations created in the Creative Drama?		
13. Do you think the worksheet was an effective way to assess learners?		
14. Did the learners understand the questions of the worksheet?		
15. Were the learners able to answer the questions, correctly?		
16. Was the learning experience too long?		
17. Was the learning experience too short?		

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18. Is this learning design realistic? (Was the learning experience successfully presented)		
19. Would you use Creative Drama to present other topics?		
20. Do you think the learning experience would be more successful if it is physically performed (by actors) instead of a radio-drama?		

Additional reflection notes on the Creative Drama:

_____
_____
_____

Additional reflection/ notes:

Use the following reflection questions to guide your additional reflection/ notes:

9. What did I pay attention to during my planning that contributed to the success of my learning experience?
10. What did I overlook or forget to pay attention to?
11. Did my introduction grab the learners' attention and link the new knowledge to their everyday lives?
12. Did my introduction progress according to my expectations; what could I have done differently?
13. Did my learning experience progress according to my expectations?
14. What difficulties did I encounter during my learning experience; what could I have done differently?
15. How did I establish whether, and to what extent, learners had achieved the learning experience outcomes?
16. What did I do well, and what could I improve on?

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ANNEXURE B

Learning Experience 2

<table>
<tr>
<td colspan="2">UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Template design: Learning experience</td>
</tr>
<tr>
<td>**Name and surname (DESIGNER):**

C A R L A   M U L L E R</td>
<td>**Learning experience number: 2**</td>
</tr>
</table>

1. SUBJECT: Life Skills	1.2. DATE:
1.1. TYPE OF LEARNING EXPERIENCE:	2 0 1 9 0 7 0 4

1.3. GRADE:

RR	R	1	2	**3**	4	5	6	7	8	9	10	11	12

x	Theory
	Experimental/laboratory
	Fieldwork/practical
	Application
	Other (Specify): ………………

1.4. LENGTH OF PERIOD: ±50 minutes.

1.5. TOPIC: Enhancing children's Rights and Responsibilities through Improvising and Interpreting".

2. KNOWLEDGE AREA (ONLY for Foundation Phase):

Language, e.g.
❑ Listening and speaking
❑ Reading and phonics
❑ Writing and handwriting
❑ Language structure and use
❑ Creative writing

Mathematics, e.g.
❑ Numbers, operations, relationships
❑ Patterns, functions, algebra
❑ Space and shape (Geometry)
❑ Measurement
❑ Data handling

Life skills, e.g.
❑ Beginning knowledge (Natural Science, Social Science, Scientific processes, Technological process skills)
❑ Physical education
❑ Personal and social well-being
❑ Creative arts (Dance, Drama, Music, Visual Art)

3. INTEGRATION WITH OTHER SUBJECTS:

The Foundation Phase curriculum consists of three subjects, namely Language, Mathematics and Life Skills. The Life Skills subject is essential to the all-inclusive development of learners. It is concerned with the social, personal, intellectual, emotional and physical growth of learners and with the way in which these are combined (DBE, 2011: 8). For this learning design the following subjects and their respective focus areas are utilised:

- Language as a subject - Listening and speaking as a focus area
- Life Skills as Subject - Social well-being and Creative arts as a focus are

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4. PRESCRIBED OUTCOMES:

4.1. General aims of this learning experience (CAPS, 2011):

According to the National Curriculum Statement for Grades R-3, the general aim is to provide learners with the knowledge, skills and values to come to expression with. This learning experience topic links directly to the two themes in the Grade 3 CAPS (DBE, 2011: 3-5) curriculum. In addition, it is linked to the basic human rights, inclusivity and social justice as defined in the Constitution of the Republic of South Africa.

4.2. SPECIFIC AIMS:

The Grade 3 learners will be listening to the recording of the creative drama (The quest for Ubuntu). Whilst listening to the creative drama, they will consider the situations in which the various characters find themselves in and develop their own understanding thereof. This will help the learners to formulate new knowledge, skills and values on the topic Rights and Responsibilities through Improvising and Interpreting. The specific aim for this learning experience (learning experience) can be formulated as follow utilising the SMART principles. By the end of this learning experience, the Grade 3 learners will be able to:

Knowledge (What?): explain using their own words and an example of what Ubuntu means

Skills (How?): demonstrate through a gesture or improvisation what Ubuntu is.

Values (Why?): motivate or interpret why UBUNTU is important in a democratic society.

4.3. TOPICS:

Term 1 Grade 3		
Beginning Knowledge and Personal and Social Well-being	30 hours (3 hours/ week)	Recommended resources In addition to the standard resources for Life Skills you will need: • pictures, stories, rhymes about feelingspuppets and masks

Topic: Rights and responsibilities - 6 hours
• Learners' rights and responsibilities
• Rights and responsibilities of others
- At home
- At school
- In our community
- In the environment

Copied from CAPS document (DoE, 2011: 57).

Creative drama, as pedagogy, helps to develop the learner's ability to solve problems in creative ways (Baldwin & Fleming, 2003: 213) along with challenging the learners' perspective of the world and creating opportunities for personal development (Weber & Haen, 2005: 98). According to Seo (2007: 41), creative drama is one of the traditional and most effective methods of attaining new

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ideas and learning about history and life learning experiences. Seo (2007, 56) states that young children can learn valuable life learning experiences through creative drama. Willingham (2004, 43) is also of the opinion that stories are easier to understand and remember and are thus an effective way to teach abstract concepts such as Ubuntu.

4.4 BRAINSTORMING AREA:

Creative Drama – The quest to find Ubuntu

At the start of this learning experience, the learners will meet the characters from the Creative Drama: The quest to find Ubuntu. The first scene is an introduction of each character and the setting/ context in which the creative drama takes place. The creative drama slowly builds up to the second scene, where more of the action unfolds, and learners are confronted with moral dilemmas. In the last scene, all the conflict is resolved, and the moral of the story is accentuated and conveyed.

Characters and character descriptions:

- **Peter***:*

Peter is a duck. He enjoys swimming, catching fish and sometimes flying around. He is a lonely duck who wants to be accepted by his family and friends. However, Peter's family rejected him because he took too long to learn how to swim and fly. Peter felt sad that he was rejected by his family, only because he could not reach the same milestones as his friends and family at a specific moment in time. Peter's character shows us that every individual has different abilities, strengths and challenges weaknesses and that we should accept everyone for who they are.

- **Tasleem:**

Tasleem is a squirrel. She stays on her own in a tree in the woods. Her family rejected her, so she learnt to protect herself in dangerous situations. She is very independent and observant. She knows what is going on within her community, and she is always willing to help everyone else. She finds it difficult to trust, because of her friends letting her down in the past, and she cannot rely on them. Despite her painful experience, she is always on an adventure of some sort. Tasleem's character teaches us that you cannot always do everything on your own, sometimes you need help from friends, and sometimes not everyone is out to harm you – you can trust others.

- **Munya:**

Munya is a mole. He enjoys digging holes and is very proud of his velvety fur, but he always is bullied about his very small and odd-looking ears and eyes. Munya can be unkind and sometimes say and do hurtful things, but deep down, he has a good heart. Munya's family rejected him for being so unkind and mean. Munya's character teaches us that the people who hurt you will not always apologize, but you do not have to become like that person to prevent someone from hurting you.

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- **Mr Madiba:**

Mr Madiba observes the community from the Langeberg mountain, where he stays. Mr Madiba notices that the community has become wrapped up in themselves and their own lives that they forgot to support and look out for one another. Mr Madiba intervenes by inviting the community members to go on a quest to find Ubuntu. Mr Madiba reveals that he only has lost faith in the community and distanced himself because he did not want to raise his children in such surroundings. However, seeing that Peter, Tasleem and Munya found Ubuntu, and can apply it in their everyday lives, the community will improve and therefore Mr Madiba decided to move back and help Peter, Tasleem and Munya to build a better community.

Please refer to the Learners Workbook {at the end of the learning design} which will be handed out to the learners, with a shortened version of the character descriptions for the learners. Also follow the hyperlink to view the video of the story.

The quest to find Ubuntu video presentation.mp4

CLICK

The reason for choosing the specific characters:

Peter, Tasleem and Munya are all unique and different from each other. Peter can fly and swim, which is something that Tasleem and Munya cannot do. Tasleem can climb a tree and eat nuts that are things that Peter and Munya cannot do. Munya can dig holes and make perfectly good tunnels underground, which is something that neither Peter nor Tasleem can do. These characters go on a quest to find Ubuntu, and they learn to work together instead of on their own. Mr Madiba represents Ubuntu, and he provides guidance throughout to each of the characters. He has been observing the community for a while and noticed how they had no idea how and why to apply Ubuntu into their everyday lives. He saw that it would be the community's downfall and intervened with the quest to find Ubuntu. The characters also learn to accept each other's differences and accept everyone, as they are, which one of the main themes of Ubuntu is.

Creative drama description:

The three characters will each receive an invitation to go on a quest to find a treasure—the treasure of Ubuntu. Mr Madiba noticed how nobody accepted each other, loved each other or made a positive difference in each other's lives. Mr Madiba then decides to make his first appearance to the somewhat scared community and introduce the quest to find Ubuntu to them. Peter, Tasleem and Munya will go on the quest to find Ubuntu, thinking that they can complete it by themselves (individually), but various circumstances will force them to work together as a team. Towards the end of the creative drama Tasleem, Peter and Munya realise how important it is to accept one another, as well as help one another to create a better future for all.

5. STUDENT TEACHER'S THEORETICAL APPROACH
5. 1. Learning theory/theories and paradigm/s:

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Creative drama can be used to facilitate learners to find effective and long-term solutions for problems and impacts learners' cognitive development (Furman, 2000: 77). More recent work conducted by Biesta (2010: 70) on "values-based education" as an approach focuses on the individual's personal values and how it helps learners to develop social, moral and cognitive skills they can use throughout their lives (Biesta (2010: 71). Baldwin and Fleming (2003: 254) argue that developing learners' cognitive, social and moral development is important and can be facilitated in many ways, such as using creative drama. Acquiring democratic values are fundamental to learning democratic values in a democratic society. These values should be addressed in the learners' early childhood development and educational phase, which is referred to as the foundation phase (Woods, 2006: 106).

5.2. Multiple intelligences:

x Auditory/Musical/Rhythmic	x Interpersonal	Combination:
Visual/Spatial	x Intrapersonal	
x Verbal/Linguistic	Logical/Mathematical	
x Kinaesthetic/Bodily	Naturalistic	

Justified choices:

The purpose of this learning experience is or Grade 3 learners to identify with the situations that the various characters are in and formulate new knowledge, skills and values about Ubuntu. The learners will be introduced to the characters (visual) and listen (auditory) to the creative drama learning experience. At the end of the learning experience, learners will also reflect (verbal/ kinaesthetic) on the creative drama by coming to expressions and demonstrating their understanding of Ubuntu (intrapersonal and interpersonal)

5.3. TEACHING STRATEGIES AND TECHNIQUES

❑ Direct Instruction:	❑ Guided discovery:	❑ Solving & Demonstrating:	❑ Combination:
❑ Socratic question and answer	❑ Inquiry-based learning ❑ Cooperative learning ❑ Pair work ❑ Small group work ❑ Role-play	Real-life challenges	*(Specify)* Drama education

Justified choices:

Utilising creative drama as a teaching strategy not only embraces collaborative theatre and drama practices, but also supports the educational procedure (Thomas, 1972).

Wagner (1976) argues that creative drama can assist a teacher to teach core curricular subjects whils both the learners and the teacher work and learn in and out of role

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(Schneider, 2000: 38-51). Coming to expression, using creative drama and dramatic play, furthermore, promotes literacy development, because a learner takes on a dramatic role,
or relates to a character in a dramatization, which helps the learner to develop an understanding of how these are different ways of solving conflict and to make good
decisions regarding everyday situations (Schneider, 2000; Wagner, 1976).

6. EVIDENCE OF LEARNING (ASSESSMENT)

6.1 Instrument	6.2 Purpose	6.3 Method
❑ Portfolio 20. Observation 21. **Worksheet** 22. Rubrics 23. Tests 24. Journal 25. Project/assignment 26. **Other (specify):**	❑ Baseline ❑ **Formative** ❑ Summative	❑ Self ❑ Peer ❑ **Educator** ❑ Expert/s ❑ Parent ❑ Another educator/s
Creative drama can be used to facilitate learners to find effective and long-term solutions for problems and influences learners' cognitive development. Bolton (1979) argues that using creative drama as a teaching strategy will help learners to understand themselves and the world, they live in.	A formative assessment enables a teacher to modify teaching and learning and improve learner attainment. Formative assessment is to enable learners to identify their own strengths and weaknesses and how they can work to improve them (Chappius & Chappius, 2007: 14 – 18). Looking at the outcomes, this learning experience will provide learners with the opportunity to share their knowledge, skills and values about "Rights and Responsibilities" and Ubuntu.	This learning experience will be formally assessed (multi-level worksheet) by the teacher after an informal assessment (discussion, reflection and the learners listened to the creative drama) has taken place.
Justified choices: Informal assessment opportunities will be provided to the learners drawing on their multi-intelligences where they reflect (auditory/ kinaesthetically) on what they have learner (interpersonal and intrapersonal) from listing to the creative drama. To also comply with the expectancies of the CAPS, the learners will also have an	**Justified choices:** The reason for using formative assessment is due to the various assessment opportunities (informal, formal and multi-level) will enable the teacher to report whether the objectives of the learning experience was achieved by which learners; at various levels. The assessment opportunity is also cognisant of the different levels of ability of	**Justified choices:** The reason for using the teacher to conduct the assessment is for the teacher to make a conclusion at the end of the learning experience whether or not the learners understand the concept of Ubuntu, the importance of Ubuntu as well as why the learners

opportunity to come to express what they have learnt from the creative drama by completing a worksheet.	learners and adopts inclusive principles.	should apply it into their everyday lives.

7. LEARNING EXPERIENCE PHASES:

7.1 THEME

The major theme of the creative drama is Rights and Responsibilities through Improvising and Interpreting.

7.2 PREPARATION PHASE

1) Present the topic by asking what your responsibilities are as a friend
2) Hand out **"Learners Workbook"**, where there is a cover page of the story as well as a short character description. Discuss the characters BEFORE listening to the recording of the creative drama.

7.3 ENGAGEMENT PHASE

Once upon a time, there was a small village in Swellendam. Various animals happily stayed together. However, Mr Madiba still felt that the animals in the village all just cared about themselves. Mr Madiba decided to send out invitations to all the villagers to attend a meeting in the community hall the next morning. Nobody knew what Mr Madiba wanted to say. The next morning all the animals came together in the community hall. They were very scared. Mr Madiba said: *"Can Tasleem, Munya and Peter please step forward. You have been chosen to find Ubuntu".* Everyone was shocked. Mr Madiba picked Peter, Tasleem and Munya up on his back and flew to the Langeberg Mountain. Mr Madiba had dropped off Peter, Tasleem and Munya at the entrance of the Langeberg Mountain and said: *"Good luck you three, I will see you at the top of the Langeberg Mountain".*

Peter, Tasleem and Munya entered through the gates that led up to Langeberg Mountain, not knowing who or what Ubuntu is. The first sign they saw did not help at all. *"Which way must we go now?"* Peter asked. *"I don't know… I am scared…"* Munya said" *You are both big babies! Choose a direction and go with it!* Tasleem replied. *"I want to go home!"* Munya cried. *"I don't have time for this! I think it is better that we split up! Cheers!"* Tasleem said as she runs off in her own direction. The next morning Munya was up early annoying Peter with his singing, and Tasleem decided to rest a little bit longer. As Tasleem fell asleep again, she did not realize that there was a hunter about to catch her. The hunter caught Tasleem, and she cried for help *"heeeeeeeeelp me! I am on a quest for Mr Madiba! Let me GO!"* Tasleem shouted and cried, but she was already locked up! Peter and Munya heard Tasleem's cry for help and argued whether they should help her or not. They decided to forgive Tasleem, and Munya quickly dug a tunnel underneath the ground that linked with Tasleem's cage. They saved Tasleem, and soon they were back on track to complete the quest to find Ubuntu.

As they exited the tunnel, the hunter was waiting for them and caught Tasleem and Munya. Luckily Peter had flown away and turned around and flew into the hunter's face. The hunter immediately dropped Tasleem and Munya. Tasleem, Munya and Peter all worked together to trap the hunter in

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the tunnel, so that he does not hunt, and kill any more animals. They were all very excited to go and complete the quest to find Ubuntu and continued their journey up the Langeberg Mountain to find Ubuntu. Finally, they reached the top of the Langeberg Mountain, and Mr Madiba was waiting for them at the gate. They told Mr Madiba about all the fun they had together on the quest, as well as how they had worked together to save Tasleem from the hunter, Munya nervously said: *"We did not find anything like Ubuntu to bring to you"*. Mr Madiba laughed and said: *"You did not have to bring me anything. Your mission was to find Ubuntu. You had to work together as a team, help each other out when someone is in trouble and accept each other regardless of your differences. You also learnt how to love and support one another and focus on solving the task at hand as a team"*. Mr Madiba flew Tasleem, Munya and Peter back to their village, where they set a good example for all the other animals, and everyone lived happily ever after.

7.4 CONSOLIDATION PHASE

A few questions are posed to get the learners to reflect on the topic.

- Why should I help my friend? Is that the right thing to do? What do you think?
- Why should I not want to do everything by myself? Is this possible?
- What have you learned?
- Let us look at the following worksheet

7.5 ASSESSMENT MASTER AND MEMORANDUM

Worksheet:

Name:_____   Date:_____

Instructions:

Today you are going on a quest with Peter, Tasleem and Munya to find Ubuntu.

First, let us meet the characters, before we go on the quest to find Ubuntu.

Peter: Peter is a duck. His family and friends rejected him because he took too long to learn how to swim and fly.

- Tasleem: Tasleem is a squirrel. She does not trust anyone because most of her friends and family lied to her in the past; however, she still remains a friendly squirrel.
- Munya: Munya is a mole. He is bullied because of his small ears and odd-looking eyes.
- Mr Madiba: Mr Madiba is an eagle. He chooses Peter, Tasleem and Munya to go on the quest to find Ubuntu.

Answer the following questions about the story that you have just listened to in class.

Level of support	Question and answer
Question 1	
Bloom's Taxonomy Level: Knowledge	
Enrichment	Unscramble the name letters. It will spell the name of the quest that Mr Madiba sent Tasleem, Peter and Munya on?

	Utunhub **Answer: Ubuntu**

On level	Circle the name of the Quest that Mr Madiba sent Tasleem, Peter and Munya on.
	
	    a) Ubuntu
	    b) Timbuktu
	    c) Swellendam
	
	Answer: a)

Straddling	Circle the letter of the Quest that Mr Madiba sent Tasleem, Peter and Munya on.
	    a. U
	    b. T
	    c. S
	Answer: a)

Question 2 **Bloom's Taxonomy Level: Knowledge**	
Enrichment	Unscramble the letters. It will then spell the place where Mr Madiba stayed. **Lgegerban Minatnuo** **Answer: Langeberg Mountain**
On level	Where did Mr Madiba stay? **Answer: Langeberg Mountain**
Straddling	Underline the correct answer: Mr Madiba stayed in the (Drakensberg/ Langeberg) mountain. **Answer: Langeberg**
Question 3 **Blooms Taxonomy Level: Analysis**	
Enrichment	What was the problem with Tasleem's decision to split up? **Answer: Own and valid opinion** *Example answer:* **Tasleem's decision to split each go their own way was wrong. If they stayed together, they would have solved the quest quicker.**

On level	Do you think it was right for Tasleem to decide that the group must split up?
	Circle your answer.
	    i. Yes
	    ii. No
	Give a reason for your answer:
	
	Answer: ii. Own and valid opinion

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	Example answer: Tasleem's decision to split each go their own way was wrong. If they stayed together, they would have solved the quest quicker.

Straddling	Circle TRUE or FALSE:
	Tasleem's decision to split up was WRONG.
	   i. True
	   ii. False
	
	Answer: ii

Question 4 **Bloom's Taxonomy Level: Evaluation**	
Enrichment	What do you think of Peter and Munya's decision to help Tasleem to escape from the hunter? **Answer: Own and valid opinion** *Example answer:* **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**

On level	Circle TRUE or FALSE:
	Peter and Munya helped Tasleem to escape from the hunter.
	   i. True
	   ii. False
	Give a reason for your answer:
	
	Answer: i. Own and valid opinion
	Example answer: **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**

Straddling	Do you think it was a good or bad idea that Peter and Munya helped Tasleem to escape from the hunter?
	   i. Yes, it was a good idea.
	   ii. No, it was not a good idea.
	Give a reason for your answer:
	
	Answer: i. Own and valid opinion
	Example answer: **Munya's suggestion to help Tasleem get out of danger is good. It shows that one of the characters (Munya) gets the idea that they should maybe consider working together as a team on this mission.**

Question 5 **Bloom's Taxonomy Level: Comprehension**	
Enrichment	Explain what you think Ubuntu means? **Answer: Own and valid opinion**

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	Example answer: **Ubuntu means to be a friend, to love someone regardless of their flaws and insecurities. Ubuntu means to accept everyone for who and what they are. Ubuntu means teamwork and to support one another in a time of need. Ubuntu means trusting one another and working together for a bright future.**
On level	Complete the following sentence by <u>underlining</u> the correct answer: Ubuntu means we should be (have/ not have) respect for our friends and teachers. Ubuntu means we (should/ should not) accept everyone as they are. **Answer: have; should**

Straddling	Answer TRUE or FALSE:
	Ubuntu means that we should fight with and bully our friends.
	    i. True
	    ii. False
	Ubuntu means that we should accept our friends as they are:
	    i. True
	    ii. False
	
	Answer: ii
	Answer: i

Question 6 **Bloom's Taxonomy Level: Application**	
Enrichment	Can you apply what Ubuntu means into your everyday life? Provide a reason for your answer. **Answer: Own and valid opinion** *Example answer:* **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**

On level	Do you think that you can apply Ubuntu to your everyday life? Circle your answer.
	
	    i. Yes, I can apply what Ubuntu means to my everyday life.
	    ii. No, I cannot apply what Ubuntu means to my everyday life.
	Give a reason for your answer:
	
	Answer: i; Own and valid opinion
	Example answer: **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**

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Straddling	Can you apply what Ubuntu means into your everyday life? Circle your answer: i. Yes, I can apply what Ubuntu means into my everyday life, because _____ ii. No, I cannot apply what Ubuntu means into my everyday life, because _____ **Answer: Own and valid opinion** *Example answer:* **Yes, I can apply Ubuntu in my everyday life. I can help a teacher carry her heavy bag from her car to the class and back. I can be friendly to the learner who has no friend and is bullied. I can also be supportive of my friends when they need me.**
Question 7 **Bloom's Taxonomy Level: Synthesis**	
Enrichment	Draw a picture of all the animals at the end of the story, living happily ever after.
On level	Draw a picture of all the animals at the end of the story, living happily ever after.
Straddling	Draw a picture of all the animals at the end of the story, living happily ever after.

8. CLASSROOM MANAGEMENT

There are basic class rules/ ground rules in my classroom:

Please note that these are basic ground rules that I apply in my classroom. Various teachers have different rules in their classrooms. and this may vary from teacher to teacher {who uses this learning design}.

- Learners are not allowed to use cellular or technological devices during a learning experience.
- Learners must have respect for themselves, for me as the teacher and for fellow learners. i.e. when learners perform the audience members must respect the performer, and not make fun of him or her if he or she does something wrong, or forgets words, etc.
- The learner should respect the health and safety regulations, and not do anything to compromise the health and safety of other learners in the classroom.
- Learners should remain quiet during the presentation to assure everyone can enjoy the story.
- Learners should feel that the classroom is a safe environment for them to be themselves, ask questions and make mistakes without being made fun of.
- Learners should not be negative towards other learners in the classroom. If a student struggles, offer help rather than make fun of him or her.

DIFFERENTIATION IN THE CLASSROOM

Tomlinson (2000) defines differentiation as not just an instructional approach for teaching, but it is a state-of-the-art way of thinking about teaching and learning. To differentiate in the classroom, the educator needs to acknowledge the various students' backgrounds, readiness levels, languages,

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interests and learning profiles (Hall, 2002). Differentiation in the classroom sees the learning experience as social and collaborative for the learner. Differentiation within the classroom provides learners with the best environment for having their academic needs met. According to Hall (2002) their differentiation can be divided into learner enrichment and learner support.

9. LEARNER ENRICHMENT

The purpose of learner enrichment is to provide the learners with extended opportunities and challenges to the learners who have already mastered the basic curriculum (Tomlinson, 2000). Tomlinson (2000) further argues that learner enrichment provides learners with the opportunities to expand their personal knowledge in their own areas of interests. The educator can use the provided worksheet and create extra activities where the learners can apply high-level thinking skills to the content presented in class.

10. LEARNER SUPPORT

The purpose of learner support is to provide supplementary teaching to help learners develop in areas that need to improve (Tomlinson, 2000). Tomlinson (2000) further contends that learner support is a high priority when it comes to enhancing classroom-based learning through alternative groupings. An intervention program should be coordinated by the subject teacher to support learners with additional educational needs.

Please note:
- The teacher has the option to only use the learners' book as an educational tool
- There is a map with pictures that goes along with the story worked into the learners' book
- There is a video made of the recording, along with the coloured version of the pictures that go along with the story.
- If the teacher does not have a projector in his/ her classroom, she can print the Learners' book, using black ink on and white paper, which the learners can colour in
- It is the class educator's responsibility to ensure that the learner completes the worksheet on an assessment level in which the learner can identify with.
- The worksheet attached to the learning design addresses the individual needs of learners
- It is the class educator's responsibility to ensure that the learner completes the worksheet on an assessment level in which the learner can identify with.

The worksheet attached has each question worked out on three levels:
- Enrichment
- On level
- Straddling

The worksheet attached to this learning design addresses the following levels of Bloom's Taxonomy:
- Knowledge
- Analysis
- Evaluation
- Comprehension
- Application

- Synthesis

11. LTSMs (Educational media)

Learning and Teaching Support Material (LTSM) can be defined as a diversity of learning and teaching materials used in the classroom. These learning and teaching materials can range from resources created by teachers and learners to commercially produced classroom resources, such as wall charts, workbooks, textbooks, etc.

Profession video recording also included.

The quest to find Ubuntu video presentation.mp4

The Grade 3 Life Skills Learners Book. The classroom teacher can make flashcards that link to the topic: "Rights and "Responsibilities".

The teacher can use the Grade 4 Life Skills book for Enriched learning.
The teacher can use the Grade 2 Life Skills book for Straddled learning.

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13. REFLECTION OF LEARNING EXPERIENCE PRESENTED

Please answer the following questions in this reflection:

	YES	NO
i. Did the learners enjoy listening to the creative drama?		
ii. Did the Creative Drama capture the attention of learners?		
iii. Do you think that the Creative Drama has made a positive impact on the learner?		
iv. Do you think that the Creative Drama has made a negative impact on the learner?		
v. Did the learners understand the Creative Drama?		
vi. Do you think that the learners have learnt the true meaning of Ubuntu?		
vii. Do you think that the learners will be able to apply Ubuntu in their everyday lives		
viii. Do you think that the learners understand the importance of Ubuntu?		
ix. Do you think that the Creative Drama was suitable for Grade 3 learners?		
x. Do you think that Creative Drama can be used in the classroom to teach learners difficult concepts?		
xi. Do you think that the characters were chosen correctly?		
xii. Do you think that the learners can relate to the various situations created in the Creative Drama?		

Additional reflection notes on the Creative Drama:

Additional reflection/ notes:

Use the following reflection questions to guide your additional reflection/ notes:

1. What did I pay attention to during my planning that contributed to the success of my learning experience?
2. What did I overlook or forget to pay attention to?
3. Did my introduction grab the learners' attention and link the new knowledge to their everyday lives?
4. Did my introduction progress according to my expectations; what could I have done differently?
5. Did my learning experience progress according to my expectations?
6. What difficulties did I encounter during my learning experience; what could I have done differently?

7. How did I establish whether, and to what extent, learners had achieved the learning experience outcomes?
8. What did I do well, and what could I improve on?

ANNEXURE C

Raw Data Set: Round 1

Expert Participant	General feedback
	Learning experience
Participant A • Dramatic arts teacher • ±30 years experience in ECE • performer, writer, and director of children's theatre	The expert and the researcher communicated via email for Phase 1 of the data collection process. Expert participant A phoned the researcher and asked the researcher about uncertainties that he/she had, and the researcher cleared it out for the expert participant. On 26 March, expert participant A responded via email. The expert participant commented on his/her impression and concern about the submitted lesson plan and supportive educational resources. *"I like the idea of the learning experience; however, I feel that you must consider making the* ==creative drama shorter==*. From a dramatic arts perspective, the* ==story is too long== for Grade 3 learners*. It's a* great story *with amazing character which the* kids will love*, but the story is* ==simply too long==*. From an educational perspective, as educator, I felt* confused with the worksheets *and I highly recommend that you consider making* three separate worksheets*. It would not only be less confusing for the teacher presenting the lesson, as well as the learners having to complete the worksheets afterwards".*
Participant B • Child therapist • ±10 years experience ECE • PhD researcher	The expert and the researcher communicated via email from 11 March 2019 since round 1 of the data collection started for this study. Various emails have been sent between the researcher and the expert participant, and on 4 April 2019 the expert participant responded with his/her concerns and impressions of the submitted lesson plan and educational resources

	"I am satisfied with the learning experience, but I do feel that from a therapeutic point of view the creative drama is too long. I am working with Grade 3 learners, and I can confirm to you that they do not have the attention span of 15 minutes to listen to your story. I suggest you make the story shorter, as well as find another educational resource to keep the learners' attention at the learning experience. Maybe a video would be fun to make and it will keep the learners' attention".
Participant C •Professional children's theatre performer •±30 years experience as puppeteer •Dramatic arts teacher •±20 years experience in ECE	The researcher and the expert participant communicated via Skype on 7 April 2019. *"I am very excited about this learning experience! I do however feel that the creative drama should be cut into three short scenes".* The expert participant suggested that the researcher use three sentences to work from: ***1.*** *"Once upon a time, various animals stayed in Swellendam, invitations, meeting and lastly Mr. Madiba drops Peter, Tasleem and Munya off at the gate of the Langeberg mountain".* ***2.*** *"Entered through the gate, split up, hunter catch Tasleem, Munya and Peter rescue Tasleem and they are back on track".* ***3.*** *"Peter saves Munya and Tasleem, they all went up to the Langerberg mountain, they found Ubuntu, the end.* *I hate the robotic voice that you are using to tell this story. I highly recommend that you consider to book out a studio and record the story either yourself, or get actors/actresses to assist you with the recording of the story".*
Participant D •Foundation Phase teacher •±30 years experience in ECE •Award-winner for best teacher	On 7 May 2019, the expert participant responded to the researcher via email stating that he/she is satisfied with the lesson plan and had only one concern about the submitted lesson plan *"The story is too long! The story is very good, and the kids will love it, but it is simply too long. The theme of Ubuntu is very well outlined however after the first 5 minutes the learners' will not be able to*

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concentrate and focus on the *story, it is too long!"* Furthermore, the expert participant said: "*As an in-service teacher, I love the fact that the researcher used Bloom's Taxonomy for the assessment element of the learning design. Most in-service teachers prefer using Bloom's Taxonomy and therefore this learning design will be easy to use by teachers. I am very fond of the idea of using creative drama to teach young learners about difficult concepts such as Ubuntu, I actually want to use it in my class now".*

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Participant E
- Lecturer at a HEI
- PhD researcher
- Scholar specialising in curriculum management and Ubuntu

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On 28 March 2019 expert participant responded to the researcher via email. The expert participant had the following comments and concerns about the submitted lesson plan

"*I don't have a problem with the story, seeing as it is for a mainstream class. I do however feel that there should be more educational support, for example: booklets, videos, recordings, songs, colouring in pictures etc. I like the idea of a booklet with pictures that follows with the storyline that the learners can look at when listening to the story. The robotic voice used for the story is very static and can get boring for the learners. Please look at using a realistic voice*"

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Participant F
- Foundation Phase teacher
- ±30 years experience in ECE

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The expert participant responded to the researcher on 29 May 2019 with the following concerns with the submitted lesson plan

"*There is quite a few spelling errors hat has been made throughout the learning design. I am also uncertain whether this is a mainstream lesson or an LSEN lesson. The story of the learning design is very good as well and I do not want to change anything of the story. The Ubuntu theme is well constructed and outlined in the story and I absolutely loved each of your characters! It was such a good read".*

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| **Participant G**
• Consultant for DBE and HEI in multi-level teaching
• Master's researcher
• ±15 years experience in ECE | The expert participant responded to the researcher on 11 May 2019 via email saying

"In the first place you have to be very sure what is expected of a Grade 3 learner with regards to listening skills. I suggest that you specifically look at the DBE Life skills book. My suggestions with regards to your story is that you need to simplify it! You can even write two to three different short stories, but not one long story! I know that the kids will be listening, but the story lost my interest very quickly due to too much information that is being given. You can even consider writing three stories for each of the different levels (enrichment, on-level, straddling). I would even consider using existing characters, and writing my story around them . With regards to the learning design – you mainly used Bloom's Taxonomy, I would suggest that you will be more successful if you consider using other methods too, for example the 9 types of adaptation. Think about these suggestions, and remember, its suggestions". |

ANNEXURE D

Raw Data Set: Round 2

Expert Participant	Specific feedback			
	Learning experience			
		Yes	No	Further comments
Participant A •Dramatic arts teacher •±30 years experience in ECE •performer, writer, and director of children's theatre	Do you think the learners will enjoy listening to the story?	x		Yes! I played the story to my Grade 3 class and they *loved it!*
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		*Yes, the learners* wanted more
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		*My learners did not struggle with the* worksheets, neither did I. The worksheets are well organised and put out.
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?	x		
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?	x		*Yes. I already saw a change in some of the learners' behaviour*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?	x		*Yes, eventually they will.*
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			*Yes! It worked in my class; it can work in other classes too.*

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		Yes	No	Further comments
Participant B •Child therapist •±10 years experience ECE •PhD researcher	Do you think the learners will enjoy listening to the story?	x		*The learners will enjoy listening to the story.*
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		*Yes, the story is short and sweet and the learners will love it.*
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		*Yes, the worksheets are well constructed and neat.*
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?	x		*Yes. The story made the kids very excited, and they asked me a lot of questions about Ubuntu.*
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?	x		*Yes, it might take a bit more time for the straddling learners, but the learners will be able to apply the characteristics of Ubuntu into their everyday lives.*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?	x		*Yes, it is well constructed in the creative drama with the different characters*
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			*Yes! All the resources are there, it's in the educator's hands to make a success of it.*

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		Yes	No	Further comments
Participant C - Professional children's theatre performer - ±30 years experience as puppeteer - Dramatic arts teacher - ±20 years experience in ECE	Do you think the learners will enjoy listening to the story?	x		*Yes, the learners will love the characters as well as the story.*
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		*Yes, the story will capture and keep the learner's attention.*
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		*The workbooks with the worksheets are neatly constructed and will be user friendly for Grade 3 learners*
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?	x		*Yes, it is a story that the learners will remember for the rest of their lives*
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?	x		*The story is very memorable. The characters are easy to identify with and the learners will learn from the characters and then apply it in their everyday lives*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?	x		*Yes, the learners will learn so many life lessons in this story that they will apply in their everyday lives, and that will make the learners understand the importance of the application of Ubuntu into their everyday lives.*
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			*Yes, the learning design is well constructed and would be very easy to present to a class.*

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		Yes	No	Further comments
Participant D •Foundation Phase teacher •±30 years experience in ECE •Award-winner for best teacher	Do you think the learners will enjoy listening to the story?	x		*Yes, the learners will love the story!*
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		*Yes, the creative drama is well written and will be effective.*
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?	x		
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?	x		*Yes, the educator might have to assist, but the learners will be able to apply the characteristics of Ubuntu into their everyday lives*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?			*Yes! It is a brilliant learning design.*
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			

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		Yes	No	Further comments
Participant E •Lecturer at a HEI •PhD researcher •Scholar specialising in curriculum management and Ubuntu	Do you think the learners will enjoy listening to the story?	x		
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?	x		
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?			*This will depend on how the educator presents the learning design. The learning design has all the right components and elements in, it depends on the presentation whether the learners will learn the true meaning of Ubuntu*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?			
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			

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		Yes	No	Further comments
Participant F •Foundation Phase teacher •±30 years experience in ECE	Do you think the learners will enjoy listening to the story?	x		*The researcher imitated the voices of different characters*
	Do you think the creative drama will keep the attention of the learners captured? Please motivate why.	x		*The learners will love to listen to the story and find Ubuntu*
	Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?	x		*Grade 3 learners will understand as the voice is clear and the pictures visible.*
	Do you think the learners learnt the true meaning of Ubuntu in this learning experience?			*I am unsure whether the learners know the meaning of Ubuntu.*
	Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?			*Learners will apply characteristics of Ubuntu by building meaningful relationships, respecting each other, and enacting justice on behalf of others when they work in groups.*
	Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?			*After completing this, lesson learners will understand the importance of Ubuntu and how to apply it into their everyday lives.*
	Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			*The lesson will be effective if the researcher explain is the way she did during the recording. Even the colouring of the pictures was very bright and it will attract the learner's attention*

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Question	Yes	No	Further comments
Do you think the learners will enjoy listening to the story?			** *Did not participate in round 2*
Do you think the creative drama will keep the attention of the learners captured? Please motivate why.			
Do you think the learning and writing experience is written on a level that Grade 3 learners will understand?			
Do you think the learners learnt the true meaning of Ubuntu in this learning experience?			
Do you think the learners will be able to apply characteristics of Ubuntu to their everyday lives?			
Do you think the learners understand the importance of Ubuntu, from what they have learnt from this learning experience?			
Do you think the learning experience will be effective when presented to a class of Grade 3 learners?			

Participant G
- Consultant for DBE and HEI in multi-level teaching
- Master's researcher
- ±15 years experience in ECE

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ANNEXURE E

Learning Teaching Support Material (LTSM)

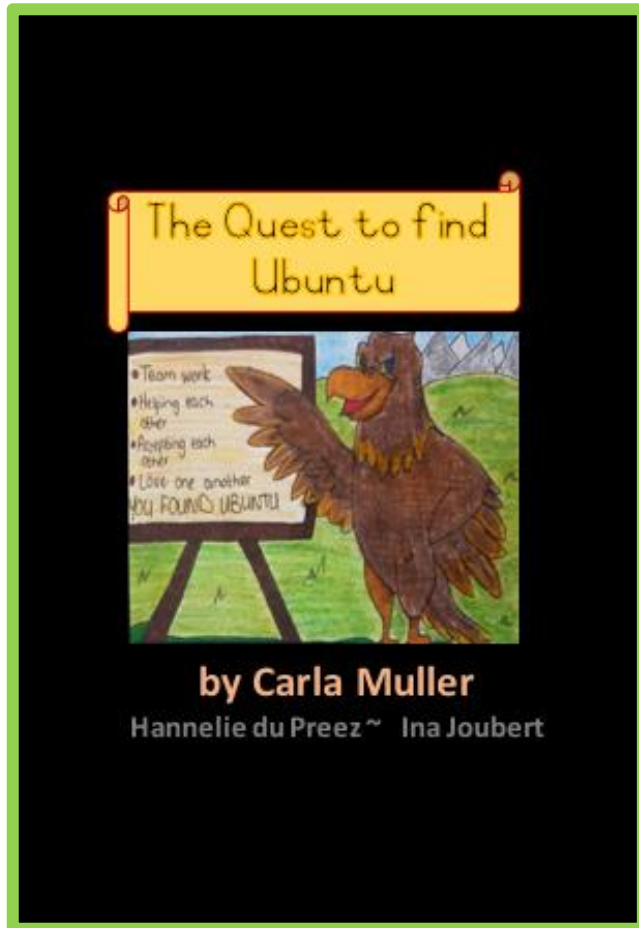

Professional video recording also included

The quest to find Ubuntu video presentation.mp4

For teacher's attention:

- Red border – Straddling

- Blue border – On level

- Green border - Enrichment

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The Quest to find Ubuntu

- Team work
- Helping each other
- Accepting each other
- Love one another

You FOUND UBUNTU

by Carla Muller

Hannelie du Preez ~ Ina Joubert

Instructions:
Today you are going on a quest with Peter, Tasleem and Munya to find Ubuntu. First, let us meet the characters, before we go on the quest to find Ubuntu.

Peter: Peter is a duck. His family and friends rejected him because he took too long to learn how to swim and fly.

Tasleem:
Tasleem is a squirrel. She does not trust anyone because most of her friends and family lied to her in the past; however, she remains a friendly squirrel.

Munya:
Munya is a mole. He is bullied because of his small ears and odd-looking eyes.

Mr. Madiba:
Mr. Madiba is an eagle. He chooses Peter, Tasleem and Munya to go on the quest to find Ubuntu.

You are now going to listen to the recording of
The Quest to find Ubuntu.
Listen carefully. You will have to answer questions afterwards.

This workbook belongs to: _____

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Tasleem, Munya and Peter all worked together to trap the hunter in the tunnel

11

The hunter will never hunt and kill any animals again

They were all very excited to go and complete the quest to find Ubuntu

12

Let's go find Ubuntu

Up to the Langeberg Mountain they go

150

1. Unscramble the name of the quest that Mr. Madiba sent Tasleem, Peter and Munya on.

Utunub: _____

2. Unscramble the place where Mr. Madiba stayed.

Lgegerbana Minatnuo_____

3. What was the problem with Tasleem's decision to split up?

_____
_____
_____

4. What do you think of Peter and Munya's decision to help Tasleem escape from the hunter?

_____
_____
_____

5. Explain what you think Ubuntu means.

_____
_____
_____
_____

6. Can you apply what Ubuntu means into your everyday life? If so, how will you apply it?

_____
_____
_____
_____

Draw a picture, and colour it in, of all the animals at the end of the story, living happily ever after

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1. Circle the name of the quest that Mr. Madiba sent Tasleem, Peter and Munya on.

i. Ubuntu
ii. Timbuktu
iii. Swellendam

2. Where did Mr. Madiba stay?

_____
_____

3. Do you think it was right for Tasleem to decide that the group must split up? Circle your answer.
i. Yes
ii. No

Give a reason for your answer:

_____
_____

4. Circle TRUE or FALSE:
Peter and Munya helped Tasleem to escape from the hunter.

i. True
ii. False

5. Complete the following sentence by underlying the correct answer:

Ubuntu means that we should (have/not have) respect for our friends and teachers. Ubuntu means that we (should / should not) accept everyone as they are.

6. Do you think that you can apply Ubuntu to your everyday life?

Circle your answer.
i. Yes, I can apply what Ubuntu means to my everyday life.
ii. No, I cannot apply what Ubuntu means to my everyday life.

Give a reason for you answer.
_____
_____

Draw a picture, and colour it in, of all the animals at the end of the story, living happily ever after

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1. Circle the letter of the quest that Mr. Madiba sent Tasleem, Peter and Munya on.

i. U
ii. T
iii. S

2. Underline the correct answer:
Mr. Madiba stayed in the (Drakensberg/Langeberg) mountain.

3. Circle TRUE or FALSE
Tasleem's decision to split up was WRONG.
i. True, it was wrong.
ii. False, it was not wrong.

4. Do you think it was a good or bad idea that Peter and Munya helped Tasleem to escape from the hunter?

i. Yes, it was a good idea.
ii. No, it was a bad idea.

5. Answer TRUE or FALSE
Ubuntu means that we should fight with and bully our friends.
i. True
ii. False

Ubuntu means that we should accept our friends as they are.
i. True
ii. False

6. Can you apply what Ubuntu means into your everyday life?

Yes, I can apply what Ubuntu means into my everyday life, because_____
_____

No, I cannot apply what Ubuntu means into my everyday life, because
_____
_____

Draw a picture, and colour it in, of all the animals at the end of the story, living happily ever after

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